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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library

(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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3	Oversize Newspapers and Journals	1919-1979

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Volumes 73-75

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Tanglewood
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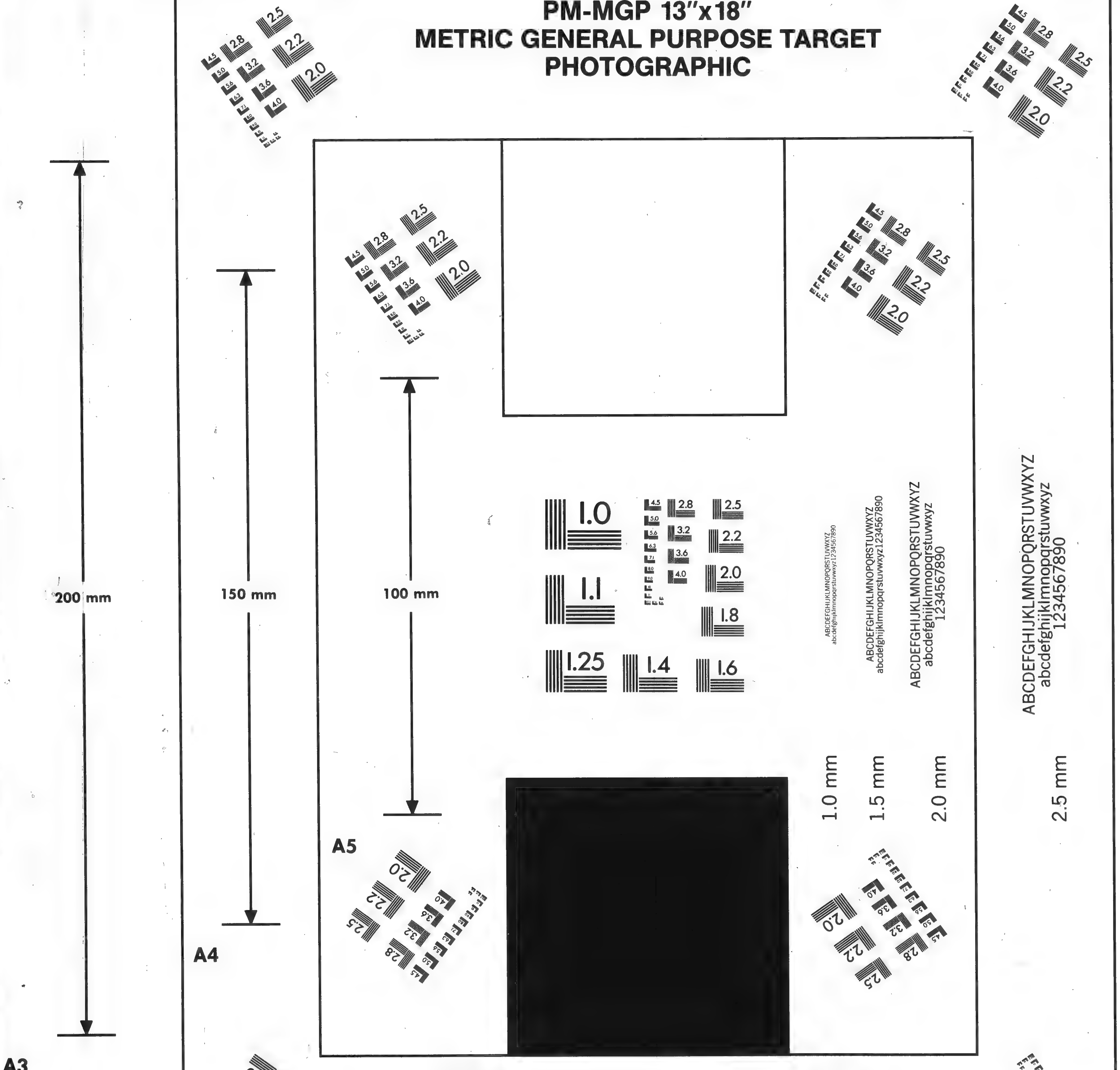
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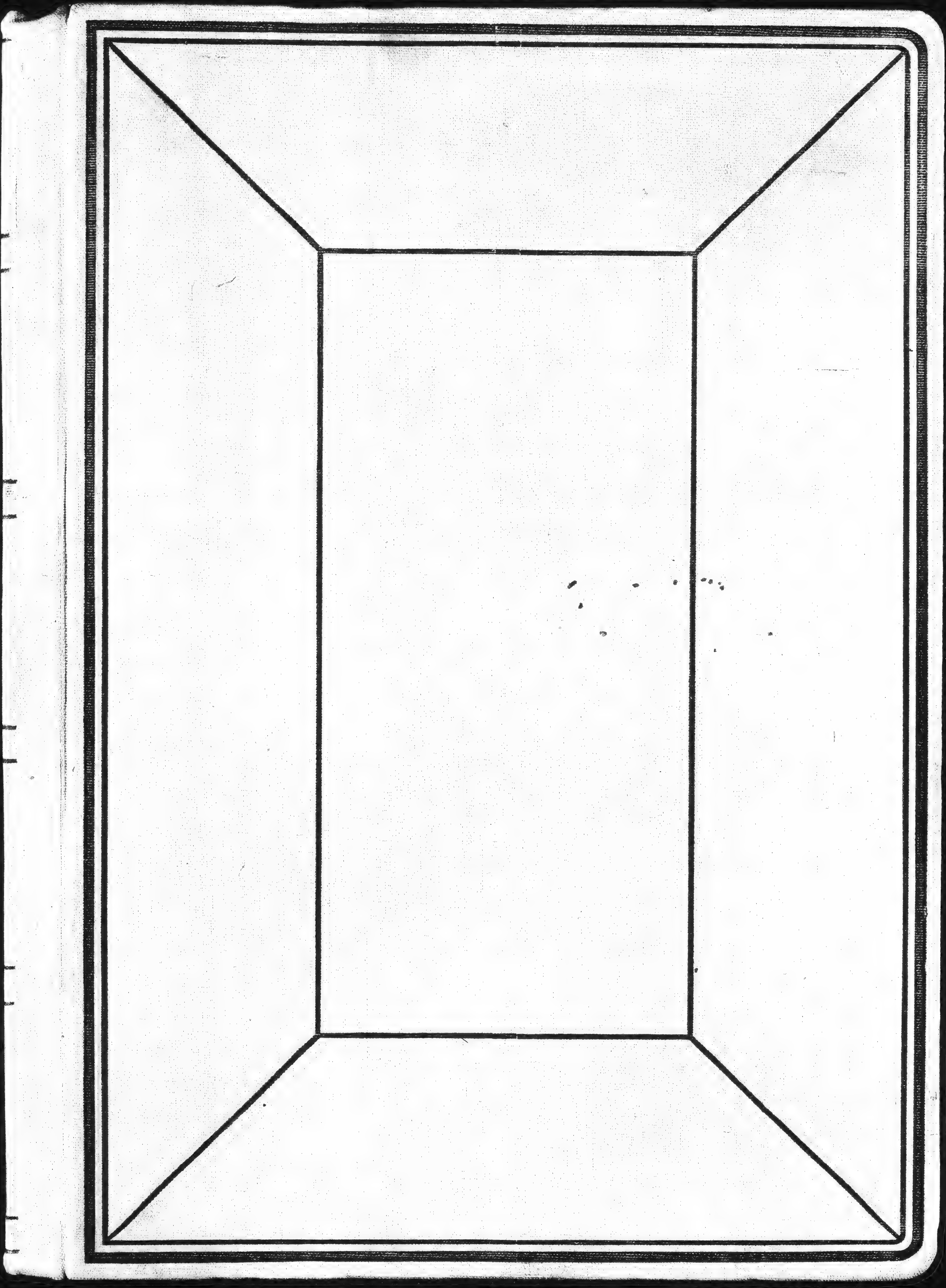

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RCHESTRA CONCERTS

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ALBANY, N.Y.
KNICKERBOCKER NEWS

SEP 1 1943

WATERTOWN, N. Y.
TIMES

SEP 1 - 1943

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N. ADAMS, MASS.
TRANSCRIPT

SEP 2 -

PITTSFIELD, MASS.
BERKSHIRE EAGLE

SEP 1 - 1943

BINGHAMPTON, N. Y.
PRESS

SEP 1 - 1943

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The Boston Symphony will open its 63d season on Oct. 8.

The Boston Symphony will open its 63rd season October 8.

MUSICAL COURIER
NEW YORK, N. Y.

SEP - - 1943

BOSTON

By JULES WOLFFERS

BOSTON. — Dr. Koussevitzky's new project to aid the American composer has, in general, met with a good response here. It is felt that possibly the plan may prove in itself to be the solution to the problem of the creative artist. At the very least, it is suggested, the idea is a step in the right direction, and has the effect of bringing to general notice the conditions under which most American composers work.

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An audience estimated at 30,000 heard the final Esplanade concert and gave founder-conductor Arthur Fiedler an ovation. Ensign Herbert Donaldson, U.S.N.R., was recalled repeatedly for his excellent performance of the finale from Saint-Saëns' Second Piano Concerto. Eugene C. Hultman, Metropolitan District Commissioner, revealed the extensive police plans which had been made for protection of audiences at these concerts. Conductor Fiedler, at the intermission, reported that the series of 24 twilight and four children's concerts had been well attended. He stressed the large number of service men attending and pointed out that the weather had curtailed only four concerts.

The summer found the Boston Symphony providing not only the Esplanade season but also programs by its first-desk men of chamber music at Harvard's Sanders Theatre and at the New England Mutual Hall. Under the direction of Georges Laurent, first flutist and director of the Flute Players' Club, three new and artfully contrived works for flute, clarinet and basson by Walter Piston, were given at the fourth of the series of concerts. The fifth enlisted the services of G. Wallace Woodworth, Harvard conductor; Margaret Codd Goldovsky, soprano, and sections of both the Harvard Glee Club and Radcliffe Choral Society. Outstanding was Mozart's cantata, Regina Coeli (K.108), which was splendidly performed. The high point of the sixth program was the Shostakovitch Piano Quintet in which the Burgin String Quartet and pianist Jesus Maria Sanroma distinguished themselves. Edgar Curtis conducted and showed many first-rate qualities.

Chamber Series Closes

The seventh and final program, for string orchestra, saw Richard Burgin leading about 25 players through Schoenberg's Verklärte Nacht; the Largo mesto movement from C. P. E. Bach's Concerto No. 3 for Cello and Strings; and Beethoven's String Quartet, in A minor, Op. 132.

Conducting with skill and deep-probing emotion, Mr. Burgin brought out the best in the performers. The Beethoven sounded surprisingly well in its massed strings arrangement, and soloist Jean Bedetti produced some beautiful tone and phrasing in the Concerto.

The series as a whole was distinctly worthwhile. No doubt the experiment of multiple conductorship pleased some persons, if not all. One hopes the series will be continued next summer.

Guest Leaders Announced

And as a herald of things to come, sign painters outside Symphony Hall were lettering in, the day before this was written, announcements that Stravinsky, Golschmann, and Kostelanetz were to be guest conductors this coming season with the Boston Symphony. It will be no scoop to divulge that Serge Koussevitzky's name also appeared.

Among the new works which Dr. Koussevitzky will bring out are the Second Symphony of Pvt. Samuel Barber, a Fifth Symphony for strings, by William Schuman, the Sixth Symphony by Roy Harris; a Violin Concerto bv Bohuslav Martinu, commissioned by Mischa Elman, who will be the soloist; and Stravinsky's recently completed Ode, which will be conducted by the composer.

The Symphony gave a record number of concerts during the season just completed, George E. Judd, manager of the orchestra, announced, when 242 concerts were performed within 304 days and total attendance was more than 850,000. A number of volunteer programs were given for men and women in the armed forces, including performances by the orchestra under Koussevitzky and "jam sessions" for service personnel who could play instruments.

ROME, N. Y.
SENTINEL

SEP 1 - 1943

OSWEGO, N. Y.
PALLADIUM TIMES

SEP 1 - 1943

WORCESTER, MASS.
GAZETTE

SEP 1 - 1943

NEW YORK, N.Y.
POST

SEP 1 - 1943

JAMESTOWN, N. Y.
POST-JOURNAL

SEP 1 - 1943

NEW YORK, N. Y.
SUN

SEP 1 - 1943

ITHACA, N. Y.
JOURNAL

SEP 1 - 1943

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THE HARTFORD TIMES, MONDA

MUSIC

Bostonians Active During Summer

By Carl E. Lindstrom

A summer without a Berkshire Festival should, it seems, result in fewer concerts played by the Boston Symphony orchestra, but the reverse is true. During the past year, the orchestra has played more concerts than in any season in all its history, a total of 242. This includes the Symphony Hall schedule, the "Pops" and Esplanade concerts. The season lasted 304 days and thus, with a little simple arithmetic, we find that the orchestra played a concert every 30 hours.

Counting all seats occupied at all events, the total audience has been more than 850,000. How many of these were repeaters does not appear. That brings us into a field which has never been combed statistically, whether you take Boston, New York, Hartford or elsewhere. Just how many different persons attend concerts?

Adding up the "gate" at Bushnell for one season wouldn't give us the results at all, because, as everyone knows, the familiar faces are there night after night. Symphony audiences and the Sunday afternoon devotees are not entirely the same.

There is, no doubt, some overlapping in the Carnegie Hall crowd and the Metropolitan crowd, but it has probably been less than one might guess.

Can we say that there are 4,000 concert goers in Hartford? How many in New York? The Boston Orchestra's 850,000 listeners were not all Bostonians. Besides two dates here, concerts were given in Providence, New York, Brooklyn, New Haven, Pittsburgh, Buffalo, Ann Arbor, Toledo, Cleveland, Rochester, Philadelphia and elsewhere.

* * *

QUITE a number of concerts were devoted to the interests of servicemen or related benefits. At two concerts men and women in uniform were admitted free. There was a United Nations concert in Symphony Hall last October and a benefit for the United War Fund. "Pops" Conductor Arthur Fiedler and Concert Master Richard Burgin conducted a series of "jam sessions" at which all men in the service who could play any instrument whatever were invited to take part in impromptu performances. Members of the orchestra have played at Fort Devens, Camp Edwards and the Naval Training Station at Newport.

The personnel has been little changed during the past season. Two men, Lawrence White and Willis Page, entered the service. Carl Stockbridge of the cello section died last December after 24 years of service.

The programs for the past season show interesting statistical data. Of 85 musical works heard, 16 were played for the first time at Symphony Hall concerts. Of the 47 composers represented, 13 either were born in this country or are living here.

* * *

THE 58th season of "Pop" concerts under Arthur Fiedler was extended to 70 nights. More than 100 special groups attended, including 32 schools and alumni associations, 64 clubs, relief groups, industrial and commercial organizations. On 13 nights, branches of the military service had special reservations.

The 15th season of Esplanade Concerts was performed in the Hatch Memorial on the Charles River Embankment from July 22 to Aug. 18, with performances each night (Mondays excepted). Certain nights were dedicated to the WAVES, the Coast Guard, the SPARS, the Marine Corps and the Spanish War Veterans.

The orchestra did get within hailing distance of its summer home. Four concerts were given in the library at Lenox under the auspices of the Koussevitsky Music Foundation Inc., for the benefit of the Red Cross.

NASHUA, N. H.
TELEGRAPH

SEP 1 - 1943

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CORNING, N. Y.
LEADER

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ROME, N. Y.
SENTINEL

SEP 1943

OSWEGO, N. Y.
PALLADIUM TIMES

SEP 1 - 1943

WORCESTER, MASS.
GAZETTE

SEP 1 - 1943

NEW YORK, N.Y.
POST

SEP 1 - 1943

JAMESTOWN, N. Y.
POST-JOURNAL

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N. ADAMS, MASS.
TRANSCRIPT

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[3]

PASTE OVER

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In place of the Berkshire festival this year, the Pops season was extended two weeks, the Esplanade season one week, and a new series of seven pairs of chamber concerts inaugurated, featuring the principals of the orchestra.

Symphony Plans Many New Works

A full schedule of concerts, new music of interest, music familiar and unfamiliar of the existing symphonic repertory, and a notable list of soloists will mark the 63d season of the Boston Symphony Orchestra, which is to be the 20th year in America of Serge Koussevitzky. The season will open in Symphony Hall on Oct. 8 and include the usual four series of concerts in Boston, the series in Cambridge, Providence, New York and other cities, and a tour of the Middle West in December.

Dr. Koussevitzky has many plans for his 20th year. In addition to standard masterpieces of the repertory, he will perform less-known symphonies by the masters, such as the Sixth of Schubert in C major, the Third of Tchaikovsky, and the Fourth of Dvorak. The Third Symphony of Rachmaninoff, which was that composer's last large scale composition, will have its first Boston performance. Three American composers, whose music Koussevitzky did much to make known, have each writ n a new symphony which is to ha e its first performance. They are V'illiam Schuman, with a new symphony for strings; Roy Harris, with his Sixth Symphony, and Samuel Barber, who since his induction into the armed forces has composed a symphony. For the spring Pension Fund Concert of the Orchestra, Bach's B minor Mass will be performed with the chorus of Harvard and Radcliffe.

ALBANY, N.Y.
KNICKERBOCKER NEWS

SEP 1 1943

MUSICAL COURIER
NEW YORK, N. Y.

SEP -- 1943

BOSTON

By JULES WOLFFERS

BOSTON. — Dr. Koussevitzky's new project to aid the American composer has, in general, met with a good response here. It is felt that possibly the plan may prove in itself to be the solution to the problem of the creative artist. At the very least, it is suggested, the idea is a step in the right direction, and has the effect of bringing to general notice the conditions under which most American composers work.

Difficulties of collection and disbursement are noted, but majority opinion believes these obstacles not to be insurmountable. At the same time, several comments express the opinion that no real constructive work can be done until music is officially recognized as an important factor in American life. It is pointed out that the United States is one of the few nations without a Ministry of Fine Arts.

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SEP [illegible]

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PALLADIUM TIMES

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PASTE OVER

TOLEDO, OHIO
BLADE

SEP 3 - 1943

Our Town

by Arthur Peterson

Serge Koussevitzky On Musical Progress

A WEEK or so back the press reported that Dr. Serge Koussevitzky, that Olympian personage in American music, had sent a personal message of congratulations to the Friends of Toledo Music.

What a remarkable honor for Toledo!—instant recognition by one of the greatest living masters of music; recognition of the import and potentialities of a community undertaking barely taking its first steps.

But the story was left only half told and for good reasons. This new-born Toledo group may be counted upon to lean over backwards to avoid becoming a mutual admiration society. It is conscious that much will need to be done; that the going-forward ought to be kept slow and thorough; that the first requisite is to convince the community that it is far from impotent musically and can have whatever it is willing to reach out for and take.

* * *

THE first step toward the third objective will be a musicale the evening of Sept. 28 in Macomber High School auditorium. An exceptional program has been planned and is being prepared. With one glittering exception which will be announced a bit later and which will give Toledo music another bright feather for its bonnet, all the musicians participating—about 30 in all—will be Toledo folk.

I am not at liberty yet to say who the conductor will be—he is the exception—but Toledo ought to sit up and take notice when it is told that the Man on Olympus, Dr. Koussevitzky no less, wanted the concert date arranged so that he could conduct the program himself when he comes to Toledo in December with his Boston Symphony Orchestra.

* * *

EMMA ENDRES KOUNTZ, whose musical energy and vision made her president of the Friends, told Dr. Koussevitzky about the Toledo movement when she was in the east a few weeks ago on a concert tour.

Dr. Koussevitzky, she reports, crackled with excitement when she explained over luncheon what the Friends want to do and how they hope to go about it.

"But that is wonderful," he cried. "Nothing like it has been done before!"

His eager offer to conduct the debut musicale had to be declined because, of course, the problem of rehearsals would be left dangling. But there is little doubt that Dr. Koussevitzky's name will be among the first on the Friends' advisory committee.

* * *

DR. KOUSSEVITZKY'S message to the Friends was routed through Mrs. Kountz and with it he sent some thoughts on underlying musical programs that I am authorized to present in this column.

Two questions in music, Dr. Koussevitzky says, are fundamental. One is, "How to listen to serious music not as an idle pastime, but so that the music will penetrate into the living consciousness of the people."

The other question, related, is "How and on what basis to bri about a fertile and creative conta between youth and their elders the field of professional musi activity."

* * *

ANSWERING himself, Dr. Kou sevitzky declares: "Insofar a practice of the work, and not th theory, is the essence of a livin culture, the solutions of these prob lems can be found only in th process of work itself.

"Let us say only in general term that reducing musical culture t basic lines, we divide it into tw main plans. In the first place the plan of general musical devel opment; that is to say, extra-professional musical education, within the reach of everyone and indispensable in some degree to all.

"The aim of the general musical development is to bring the wid masses closer to music and thereb introduce music into life, not in the accidental manner in which this happens in life, but in a cultural way.

* * *

IT IS AT this point that the general problems of culture attain a pre-eminent significance. I believe that general culture in a certain measure plays a more important role than even professional music education, just because of the participation of the masses which influences the course of culture and the very process of its development.

"In the sense in which we understand it, this problem is new in music and up to now has been little elaborated. It also requires new methods of work because it depends on the sensitiveness of the leader-professionals and on their ability to bring music closer to the general public, not through the simplification and impoverishment of art, but remaining at all times on that higher level on which art at the given moment stands.

* * *

IN WHAT does the active drawing of the wide masses nearer to music consist? It consists, with due regard to native creative ability, in breaking down the artificial barriers between the 'initiated' and the 'non-initiated'; in making the musical language as accessible to the general understanding, and emotion as is the spoken language; in exposing the meaning and evolution of all musical styles; in giving a feeling for and an understanding of the development and structure of music forms; in an invitation to practical participation in instrumental and vocal ensembles and so on.

"But the most important is to introduce into the consciousness of listeners the truly spiritual essence of music, which stands high above the level of vulgar amusement and musical diversions.

* * *

ONE of the greatest vices of European culture has been that art was detached from the people. Fortunately, we do not have this here to any such extent as in Europe.

"We well know that a man of action, in the true sense of the word, can only be called one whose actions are linked with the progress of the masses. It depends a great deal on us, therefore, to act in such a way as to make a severance between culture and the people quite impossible in the future."

BENNINGTON, VT.
BANNER

SEP 2 - 1943

NEW YORK, N.Y.
TIMES

SEP 2 - 1943

UTICA, N.Y.
OBSERVER DISPATCH

SEP 2 1943

NEW YORK, N. Y.
NEWS (B'klyn Section)

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PETERSBURG, VA.
PROGRESS INDEX

SEP 5 - 1943

Berkshires Turned Back To First Owners By War

PITTSFIELD, MASS., Sept. 4—The war has turned back the Berkshires to their original owners. For more than a century the belt of western Massachusetts of which Pittsfield is the capital has been one of the few American resort areas where the "important" people were in control.

Then came the motor car, and the hordes. Inch by inch this invasion, with taxes and depression, forced back the men and women who used to drive the quiet roads in sway-backed carriages. "For Sale" signs began appearing in the middle 'thirties on even the most impressive estates.

Highway 7 became a bedlam. A trailer camp opened south of Pittsfield, roadside stands intruded, ye olde antique shoppes took over elm-shaded New England houses, and it was as much as a beagle's life was worth to try to cross a street.

Yet the staid "old crowd" was still prominent. Many of these objected seriously to the Berkshire Playhouse at Stockbridge, and even Serge Koussevitzky's festival at ~~Tanglewood offended~~ some, who thought Koussevitzky's music not worth the words and the fuss. These were partly placated by shrewd management — box-holders entered the grounds by a separate gate, and entered the music shed from a different side.

Quiet Now

Now things are quiet. There is no Festival, and the Playhouse has been closed two summers. The roadside stands, most of them, bear signs reading "Closed for Duration," and even the antique shoppes outside the charmed villages of Lenox, Stockbridge, Great Barrington and so on have mostly faded away.

Only one artistic venture of national reputation still runs—Ted Shawn's dance school and modest festival at Jacob's Pillow, near Lee. Dr. Koussevitzky's contribution this summer is only a short series of chamber concerts at the Lenox library, and the big parties that once brought together the people-who-matter simply do not exist.

Only about two-thirds of the really big places are open, and the life there is so reduced as to be like a scene viewed backward through a telescope.

Tea consumption has dropped, too. The "important" villages seem peculiarly empty through the day, as indeed they are. The youth is in service, some a few miles north in Williams College, now altogether in the hands of the Navy. Their fathers are reservists called up, or are tied to their war plant desks, or are in Washington or abroad for civilian war jobs. Their mothers and sisters are doing a great job in nurses' aid, Red Cross, the Motor Corps, or on the line in the Pittsfield General Electric plant. Some of them are taking over gardens—vegetable, not flower. Nobody has much time for chit-chat.

Old Inns

One of the sights of the Berkshires has been the clientele of the great old inns in the district—the Red Lion and Heaton Hall at Stockbridge, the Curtis at Lenox, the Berkshire Inn at Great Barrington, and such places. Most of the patrons are on the dark side of 50, and many have been returning each summer to their favorite porch chair for three or four decades.

They were not happy when thousands of tourists invaded their domain. Luggage being dragged in and out, and espacially the hordes that besieged the dining room on week ends—during Dr. Koussevitsky's festival, proved pretty distracting.

Now the hundreds of sugar bowls and tea pots that line the walls of the Red Lion no longer jiggle to hurrying boots. The patrons who used to have two or three rooms and lately were forced into one, again have their extra space. Heaton Treadway estimates that the loss of the Tanglewood festival has cost his Red Lion $20,000, and the other inns proportionately. But the space is taken, the inns are full, and the managers need not worry about how to feed the extras.

LANSING, MICH.
STATE JOURNAL

SEP 5 -

"Go-as-you-please symphonies" as the Esplanade concerts in Boston have been termed could happen only in America. Gov. Leverett Saltonstall sat down on the grass along with thousands of others to hear the first of these informal concerts on the bank of the historic Charles river. The concerts began at 7 o'clock and closed at 9 o'clock before the dim-out rules should go into effect. They are on what is known as the Embankment with the Cambridge shore and the Memorial drive seen across the waters—once a twinkling array of lights reflected in the waters—now dimmed in black-out laws. The concerts began this season at 7 o'clock and clos at 9.

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Jewish advocate - Sept 2, 1943

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NEW YORK, N.Y.
HERALD TRIBUNE

SEP 5 - 1943

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PASTE OVER

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BLADE

SEP 3 - 1943

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ANSWERING himself, Dr. Koussevitzky declares: "Insofar as practice of the work, and not the theory, is the essence of a living culture, the solutions of these problems can be found only in the process of work itself.

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"The aim of the general musical development is to bring the wide masses closer to music and thereby introduce music into life, not in the accidental manner in which this happens in life, but in a cultural way.

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IT IS AT this point that the general problems of culture attain a pre-eminent significance. I believe that general culture in a certain measure plays a more important role than even professional music education, just because of the participation of the masses which influences the course of culture and the very process of its development.

"In the sense in which we understand it, this problem is new in music and up to now has been little elaborated. It also requires new methods of work because it depends on the sensitiveness of the leader-professionals and on their ability to bring music closer to the general public, not through the simplification and impoverishment of art, but remaining at all times on that higher level on which art at the given moment stands.

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Now things are quiet. There is no Festival, and the Playhouse has been closed two summers. The roadside stands, most of them, bear signs reading "Closed for Duration," and even the antique shoppes outside the charmed villages of Lenox, Stockbridge, Great Barrington and so on have mostly faded away.

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Only about two-thirds of the really big places are open, and the life there is so reduced as to be like a scene viewed backward through a telescope.

Tea consumption has dropped, too. The "important" villages seem peculiarly empty through the day, as indeed they are. The youth is in service, some a few miles north in Williams College, now altogether in the hands of the Navy. Their fathers are reservists called up, or are tied to their war plant desks, or are in Washington or abroad for civilian war jobs. Their mothers and sisters are doing a great job in nurses' aid, Red Cross, the Motor Corps, or on the line in the Pittsfield General Electric plant. Some of them are taking over gardens—vegetable, not flower. Nobody has much time for chit-chat.

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It is evident that the musicians respect Mr. Burgin's musicianship and authority. Next to Dr. Koussevitzky, they play best for their concertmaster. As a result, the concert went off very well indeed, with Mr. Bedetti producing some beautiful tone in the Bach and with the Beethoven quartet sounding remarkably effective with the full body of strings.

As a whole, the entire series of seven concerts was most enjoyable. Each program was distinctly worthwhile and if some were better than others, that's only to be expected. If, however, the question were put, did the concerts as a whole come up to the standards set by the sponsoring group in its regular concerts, the answer would have to be a decided negative.

After all, here we have the Boston Symphony Orchestra, one of the greatest orchestras (at very least) in the world, initiating and sponsoring a group of chamber concerts utilizing its leading players. We therefore have the right to expect a level of performance at least equal to that of the regular season; conducting of a sort to leave no question in mind; and ensemble of a distinctly superior kind. Unfortunately, these were not always present to the degree we had the right to expect.

Now, one can not altogether blame the musicians. Surely the policy of multiple conductorship wreaked enough havoc with the New York Philharmonic for sponsors of the chamber series to have realized its dangers. In its own way these concerts should have had all the distinction and eclat of the regular series. Only a conductor thought worthy to conduct a regular Boston Symphony concert should have been chosen. To do otherwise immediately meant the relegation of the chamber series to second rank. Of course, one or, at most, two conductors should have been used. This would have given an opportunity to the players, some of whom were in every program, to become a cohesive unit. This is not to decry the talent of any of the conductors; Mr. Burgin and Mr. Zighera are first-class, while others showed rare promise. But one wonders how many, in addition to Mr. Burgin, would have been chosen to guest-conduct the Symphony in the winter season.

As for ensemble and performance, shortcomings noted were probably due at times to conductor trouble and perhaps also to insufficient rehearsal. It is axiomatic that the smaller the group, the more rehearsals are needed. While a symphony orchestra can put on a modern work with perhaps three or four rehearsals, a string quartet, say, will lavish hour upon hour of rehearsal and study before daring to perform publicly a new quartet, or even an old one, for that matter. True, there are practical difficulties involved, but two rehearsals or so are not enough to put on a really fine program of chamber music, the musicians' opinion to the contrary notwithstanding. Something will have to be done about this matter of rehearsal time for serious music. Such concerts must not be restricted by commercial standards and by red tape. But whatever the difficulties, more rehearsal time would have been to great advantage.

One must not get the impression from the foregoing that the concerts were not a success. This they were, decidedly, and, as said previously, every concert was interesting and most worthwhile. If we expect a great deal from any musical venture under so direct a sponsorship of our Boston Symphony, it is only because the Symphony itself has set these high standards.

[4]

Concert

NEW YORK, N.Y.
HERALD TRIBUNE

SEP 5 - 1943

Boston Symphony Season

Organization Presented 242 Concerts During Last Year

The Boston Symphony Orchestra, which completed its sixty second season last week, reports record number of concerts given during the last year. Taking summer performances and those given for the armed forces into account 242 concerts were given throughout the season. The total attendance is estimated at more than 850,000 persons.

The orchestra, conducted by Dr. Serge Koussevitzky, gave sixty concerts in its regular Boston season, and forty-five concerts in other cities, plus seven concerts in connection with other activities Members of the orchestra have played in seventy "Pop" concerts, twenty-eight Esplanade concerts, fourteen chamber concerts, twelve service or benefit concerts in camps and other places, and six youth concerts.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

SEP 5 - 1943

Boston Symphony Gave 242 Concerts

Springfield and Northampton Among 45 Cities to Hear Orchestra During Tour — Total Attendance for 1942-1943 Season Estimated at 850,000 — New Season Opens October 8

THE 62D season of the Boston Symphony orchestra, just completed, was the busiest in its history with 242 concerts performed within the 304 days alloted to activities. Total attendance is estimated at more than 850,000 for the past year.

With its new season opening on October 8, the Boston Symphony, under Serge Koussevitzky, gave 60 regular concerts in Boston during 1942-43 and 45 in other cities. Seventy "Pop" concerts were presented by members of the orchestra; 28 at the Esplanade; 14, chamber music in Cambridge; six youth concerts and 12 for the service at camps and elsewhere.

The Winter Concerts

The regular season (October 9 to May 1) of 24 pairs of Friday afternoon and Saturday evening concerts and six pairs of Monday evening and Tuesday afternoon concerts in Symphony hall included on the season's programs 85 musical works, of which 16 were heard for the first time at these concerts; 13 of the 47 composers represented were born in this country or are living here. Outside of Boston eight concerts were given in Cambridge, five in Providence, 10 in New York city, five in Brooklyn, two in Hartford, two in New Haven, two in Pittsburg. There were single concerts in Buffalo, Ann Arbor, Toledo, Cleveland, Rochester, New London, Springfield, Philadelphia, Northampton, Worcester and New Brunswick.

The Summer Concerts

The 58th season of "Pop" concerts under Arthur Fiedler was extended to 70 nights (May 4 to July 17). More than 100 special groups were "among those present," including 32 schools and alumni associations, 64 clubs, relief groups, industrial and commercial organizations. On 13 nights, branches of the military service had special reservations. The 15th season of Esplanade concerts, Arthur Fiedler conducting, was performed in the Hatch memorial on the Charles River embankment from July 22 to August 18, with performances each night (Mondays excepted). Certain nights were dedicated to the WAVES, the coast guard and SPARS, the marine corps, and the Spanish War Veterans.

A new series of seven pairs of chamber concerts by members of the Boston Symphony orchestra was given on Sunday afternoons in Cambridge and Monday evenings in Boston from July 11 to August 30.

A summer without a Berkshire festival became a summer of music in Boston, with the "Pops" season extended two weeks, the esplanade season one week longer than usual. The chamber series further extended the season to a total length of 48 weeks and was performed by the principals of the Boston Symphony orchestra and others who have been prominent in the Berkshire Music center in Tanglewood at this time of the year. Meanwhile, four concerts were given in the library at Lenox, under the auspices of tthe Koussevitzky Music Foundation, inc., for the benefit of the Red Cross.

Concerts for the Service

The orchestra voluntarily, as a whole or in part, gave a number of special performances for men and women in war service during the season past. Two concerts were given in Symphony hall by the full orchestra under Dr Koussevitzky on Sunday afternoons, December 20 and March 28, at which men and women in uniform were admitted free of charge. At a united nations concert in Symphony hall on October 11 an orchestra of symphony players participated, and on January 4, in Symphony hall, the full orchestra appeared under Dr Koussevitzky for the benefit of the United War fund. The orchestra and its regular conductor also visited Camp Myles Standish in Taunton to give two performances on April 20. Members of the orchestra, under the direction of Arthur Fiedler or Richard Burgin, gave concerts at Fort Devens, December 2, and Camp Edwards, January 31, and at the naval training station at Newport, R. I., April 18. Three victory concerts were given at the Boston Museum of Fine Arts November 1, December 27, and March 7, Arthur Fiedler conducting. A Russian war relief concert was given by members of the orchestra under Mr Fiedler at the Memorial auditorium in Lowell on August 16. Mr Fiedler and Mr Burgin conducted a series of weekly "jam sessions" for which St Paul's cathedral provided a room. All men in the service who could play an instrument were invited to participate in these extemporary performances.

Broadcasting

Since December 26, 1942, the Saturday concerts in Boston have been broadcast over the Blue network; 15 symphony concerts, 11 "pop" concerts, and four Esplanade concerts. (These broadcasts will continue on Saturday nights through the coming season).

Personnel

The orchestra's membership has undergone little change during the past season. Carl Stockbridge, a member of the 'cello section, died last December after 24 years of service. Two members of the orchestra have entered the armed forces—Lawrence White, who received a commission as first lieutenant in musical work, and Willis Page. Two regular and 15 part-time employes of Symphony hall are now in the service.

Symphony Hall

In the year just closing, Symphony hall was used 319 times. The major use was by the orchestra—251 times, of which 116 were rehearsals, 65 were symphony concerts, and 70 were "pop" concerts. In addition, the orchestra took part at a public meeting to open the Greater Boston United War fund campaign.

OGDENSBURG, N. Y.
JOURNAL

SEP 7 - 1943

Just in Passing

The Boston Symphony Orchestra has set a production record of its own for the past season. Some 50,000 concertgoers attended performances of the orchestra, and 242 concerts were performed within 304 days, an average of one concert every 30 hours, not including rehearsals. An extended "pop" season this summer, a new series of seven pairs of chamber concerts, and special volunteer programs for men and women in the armed services topped off the schedule.

HARTFORD, CONN.
TIMES

SEP 6 - 1943

MUSIC

Bostonians Active During Summer

By Carl E. Lindstrom

A summer without a Berkshire Festival should, it seems, result in fewer concerts played by the Boston Symphony orchestra, but the reverse is true. During the past year, the orchestra has played more concerts than in any season in all its history, a total of 242. This includes the Symphony Hall schedule, the "Pops" and Esplanade concerts. The season lasted 304 days and thus, with a little simple arithmetic, we find that the orchestra played a concert every 30 hours.

Counting all seats occupied at all events, the total audience has been more than 850,000. How many of these were repeaters does not appear. That brings us into a field which has never been combed statistically, whether you take Boston, New York, Hartford or elsewhere. Just how many different persons attend concerts?

Adding up the "gate" at Bushnell for one season wouldn't give us the results at all, because, as everyone knows, the familiar faces are there night after night. Symphony audiences and the Sunday afternoon devotees are not entirely the same.

There is, no doubt, some overlapping in the Carnegie Hall crowd and the Metropolitan crowd, but it has probably been less than one might guess.

Can we say that there are 4,000 concert goers in Hartford? How many in New York? The Boston Orchestra's 850,000 listeners were not all Bostonians. Besides two dates here, concerts were given in Providence, New York, Brooklyn, New Haven, Pittsburgh, Buffalo, Ann Arbor, Toledo, Cleveland, Rochester, Philadelphia and elsewhere.

* * *

QUITE a number of concerts were devoted to the interests of servicemen or related benefits. At two concerts men and women in uniform were admitted free. There was a United Nations concert in Symphony Hall last October and a benefit for the United War Fund. "Pops" Conductor Arthur Fiedler and Concert Master Richard Burgin

conducted a series of "jam sessions" at which all men in the service who could play any instrument whatever were invited to take part in impromptu performances. Members of the orchestra have played at Fort Devens, Camp Edwards and the Naval Training Station at Newport.

The personnel has been little changed during the past season. Two men, Lawrence White and Willis Page, entered the service. Carl Stockbridge of the cello section died last December after 24 years of service.

The programs for the past season show interesting statistical data. Of 85 musical works heard, 16 were played for the first time at Symphony Hall concerts. Of the 47 composers represented, 13 either were born in this country or are living here.

* * *

THE 58th season of "Pop" concerts under Arthur Fiedler was extended to 70 nights. More than 100 special groups attended, including 32 schools and alumni associations, 64 clubs, relief groups, industrial and commercial organizations. On 13 nights, branches of the military service had special reservations.

The 15th season of Esplanade Concerts was performed in the Hatch Memorial on the Charles River Embankment from July 22 to Aug. 18, with performances each night (Mondays excepted). Certain nights were dedicated to the WAVES, the Coast Guard, the SPARS, the Marine Corps and the Spanish War Veterans.

The orchestra did get within hailing distance of its summer home. Four concerts were given in the library at Lenox under the auspices of the Koussevitsky Music Foundation Inc., for the benefit of the Red Cross.

NEW YORK, N.Y.
PM

SEP 9 - 1943

Themes and Variations

By HENRY SIMON

Rodzinski's Assistant

The announcement, just released by the Philharmonic-Symphony Society, that Leonard Bernstein, 25, of Boston, is to be its new assistant conductor is particularly gratifying to those of us who want to see more young American conductors given a chance in responsible positions.

It must have taken considerable courage on the part of Artur Rodzinski to make this choice, for there are doubtless a dozen more experienced men available and anxious for the appointment. They may be expected to feel hurt and some of them to raise their voices in sharp criticism.

Yet it would be hard to imagine a more brilliant or more promising choice. Mr. Bernstein, whom I have met on several occasions during the past few months, is one of the most competent, sensitive and catholic-minded musicians I have ever known or known about. He plays the piano compositions of composers so varied as Mozart, Brahms, Liszt, Stravinsky and Aaron Copland with what can only be called indiscriminate understanding. He is the most exciting white boogie-woogie player I have heard, and Warner Bros. are using two of his popular songs in currently scheduled movies. His Sonata for Clarinet and Piano, a severely modern work, received excellent reviews at its Boston premiere and will be published shortly.

He is scheduled to conduct his own First Symphony with both the Pittsburgh and the Boston Symphony Orchestras this season, and with the latter he will also appear as piano soloist in a Beethoven Concerto.

I have had only two opportunities to report on him as a conductor—once when he presided at a modern concert in the Museum of Modern Art and once when he led the Goldman Band in contemporary American works. Both performances showed unmistakable gifts of a very high order.

Even his comparative lack of experience may be an asset to Mr. Rodzinski. The Philharmonic-Symphony's new musical director has the task of making a fresh, well knit musical personality out of an old and honored organization that has played under more than a score of different men during the past two years. He stands a better chance of success with a young, malleable man as an assistant than he would with an older and more experienced personality whose ideas and temperament might conflict with his own.

NEW YORK, N.Y.
TIMES

SEP 9 - 1943

U. S. CONDUCTOR GETS PHILHARMONIC POST

Leonard Bernstein, 25, Named Assistant to Artur Rodzinski

Leonard Bernstein, 25-year-old composer, pianist and conductor, has been engaged by the Philharmonic-Symphony Society as assistant conducter. This action was taken on the advice of Artur Rodzinski, conductor and musical director of the society.

Mr. Bernstein was born in Lawrence, Mass., on Aug. 25, 1918. After attending Boston Latin School, he was graduated in 1939 from Harvard College, where he majored in music, studying composition under Walter Piston and Edward Burlingame Hill and piano with Heinrich Gebhard. The next two years were spent at the Curtis Institute in Philadelphia, where Mr. Bernstein worked with Fritz Reiner in conducting and Randall Thompson in orchestration, continuing his piano study with Isabella Vengerova.

During the summers Mr. Bernstein studied conducting under Serge Koussevitzky and last year he returned to Tanglewood in the Berkshires to be Dr. Koussevitzky's assistant, after spending the winter in Boston teaching, composing and producing several operas for the Institute of Modern Art there. In that season Mr. Bernstein's clarinet sonata had its first hearing. The sonata is to be published in the coming winter.

Mr. Bernstein has continued composing for the last year in this city and also is about to publish his first symphony and several songs.

SARATOGA SPRINGS, N. Y.
SARATOGIAN

SEP 1 4 1943

JUST IN PASSING

The Boston Symphony Orchestra has set a production record of its own for the past season. Some 850,000 concertgoers attended performances of the orchestra, and 242 concerts were performed within 304 days, an average of one concert every 30 hours, not including rehearsals. An extended "pop" season this summer, a new series of seven pairs of chamber concerts, and special volunteer programs for men and women in the armed services topped off the schedule.

BOSTON, MASS.
EVENING GLOBE

SEP 8 - 1943

Symphony Opens 63d Year Oct. 8

The 63d season of the Boston Symphony Orchestra will begin Oct. 8 at Symphony Hall. Serge Koussevitzky will then begin his 20th year as conductor, the longest tenure in the history of the orchestra.

At Symphony Hall, 24 pairs of concerts will be given Friday afternoons and Saturday evenings, together with six pairs Monday evenings and Tuesday afternoons.

Soloists will include violinists Mischa Elman—who will play a new concerto by Martinu, and Joseph Szigeti; pianists Rudolf Serkin, Alexander Brailowsky and Vladimir Horowitz and Gregor Piatigorsky, cellist. Soprano Lily Pons will appear with her husband, Andre Kostelanetz, who will be one of the guest conductors.

Other guest conductors will be Vladimir Golschmann of the St. Louis Symphony and Igor Stravinsky, whose program will include an "ode" which he has recently completed. Richard Burgin, now designated associate conductor of the orchestra, will direct two pairs of concerts.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

SEP 1 2 1943

63d Boston Symphony Season Begins Oct. 8

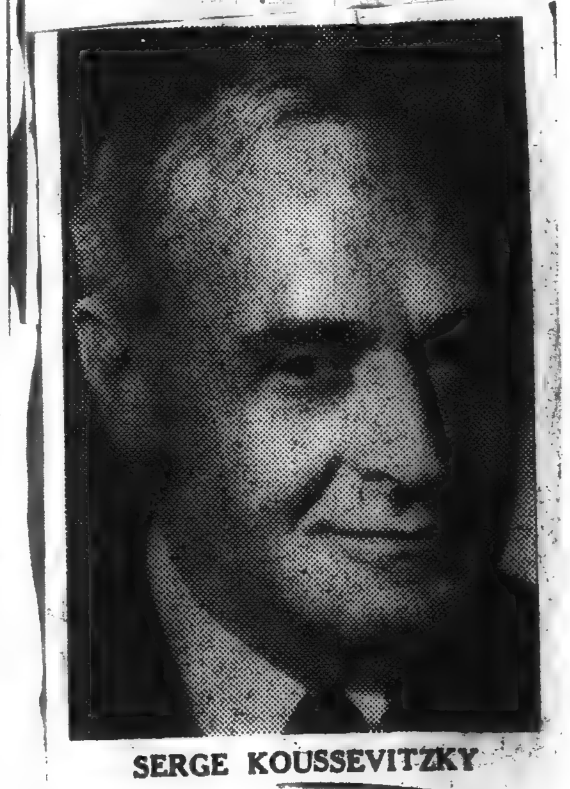
The 63d season of the Boston Symphony Orchestra will begin Oct. 8; Serge Koussevitzky will then enter his 20th year as conductor. Twenty-four pairs of concerts will be given on Friday afternoons and Saturday evenings at Symphony Hall, together with six pairs Monday evenings and Tuesday afternoons. Season tickets for these series are available at the Symphony Hall box office.

Among the new music will be three new symphonies by American composers: the Second by Samuel Barber; William Schumann's Fifth, for strings; and Roy Harris' Fifth.

The Third Symphony by Rachmaninoff, Schubert's Sixth Symphony and Tchaikovsky's Third Symphony are also scheduled, together with Mahler's "The Song of the Earth," the "Mathis der Maler" Suite by Hindemith, Roussel's Suite in F, "The Rite of Spring" by Stravinsky, "Pohjola's Daughter" by Sibelius, and the First and Seventh Symphonies by Shostakovich.

BOSTON, MASS.
MORNING GLOBE

SEP 8 - 1943



SERGE KOUSSEVITZKY

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At Symphony Hall, 24 pairs of concerts will be given Friday afternoons and Saturday evenings, together with six pairs Monday evenings and Tuesday afternoons.

Soloists will include violinists Mischa Elman—who will play a new concerto by Martinu, and Joseph Szigeti; pianists Rudolf Serkin, Alexander Brailowsky and Vladimir Horowitz and Gregor Piatigorsky, cellist. Soprano Lily Pons will appear with her husband, Andre Kostelanetz, who will be one of the guest conductors.

Other guest conductors will be Vladimir Golschmann of the St. Louis Symphony and Igor Stravinsky, whose program will include an "ode" which he has recently completed. Richard Burgin, now designated associate conductor of the orchestra, will direct two pairs of concerts.

SPRINGFIELD, MASS.
MORNING UNION

SFP 9 - 1943

CITY NEWS

Boston Symphony Will Open Oct. 8

Frank Sinatra Is Not Among Soloists to Sing

By Willard M. Clark

The 63rd season of the Boston Symphony Orchestra, and the 20th year of Dr. Sergei Koussevitsky as its conductor, will open in Symphony Hall Friday afternoon, Oct. 8. During a press conference held Tuesday in the Harvard Club it was revealed that Mr. Koussevitsky will also reach his 70th year, as eager and powerful a conductor as when he first mounted the podium.

Newsmen at the conference wondered if Frank Sinatra, after his triumphs with the New York Philharmonic and Los Angeles symphony orchestra, would be invited to sing with the orchestra. He definitely has not been invited to appear with that august body this season. There will, however, be a galaxy of soloists including pianists, Rudolf Serkin, Alexander Brailowsky and Vladmir Horowitz; Joseph Szigeti, violinist and Gregor Piatigorsky, cellist.

Lily Pons will appear with her husband Andre Kostelanetz, who will share conducting honors with Igor Stravinsky, Vladmir Goleham, conductor of the St. Louis symphony orchestra, making his first appearance in Boston, and Richard Burgin, concertmaster, during the few weeks Dr. Koussevitsky vacations.

The basis of the season's repertory will of course consist of the great music of the symphonic past. A new Violin Concerto by Martinu will be presented by Mischa Elman, who returns as soloist at these concerts.

Three new symphonies have been completed by three American composers whose outstanding talents, Dr. Koussevitsky has made known in the past. They are to be the Second Symphony of Samuel Barber, the Fifth Symphony, for Strings, by William Schuman, and the Fifth Symphony of Roy Harris.

Music to be repeated from past seasons will include Mahler's "The Song of the Earth," Hindmith's "Mathis der Maler," Roussel's Suite in F, Stravinsky's "The Rite of Spring," Sibelius' "Pahjola's Daughter" and the first and seventh symphonies of Shostakovitch.

Music not yet heard or long unheard at these concerts will include the Third Symphony of Rachmaninoff, the Sixth of Schubert and the Third of Tschaikowsky.

Igor Stravinsky, conducting a pair of concerts as guest, will give the first performance of a new "Ode" which he has recently completed.

The season to come will include the usual 24 pairs of Friday afternoon and Saturday evening cncerts, and six pairs of concerts on Monday evenings and Tuesday afternoons.

The Orchestra will undertake its usual schedule of concerts in other cities, including five visits to New York and a western tour in December.

George E. Judd, manager of the orchestra, said that advance sales were coming in well and that another brilliant season under the devoted direction of Dr. Koussevitsky, who for 19 years has devoted himself to the American musical scene, might be expected.

BOSTON, MASS.
HERALD

SEP 12 1943

Stage News

Koussevitzky's 20th Season Announced By Symphony

On Friday afternoon, Oct. 8, in Symphony Hall, Serge Koussevitzky will begin his 20th year as conductor of the Boston Symphony Orchestra when the orchestra gives the first pair of concerts of its 63d season. The season to come will include the usual 24 pairs of Friday afternoon and Saturday evening concerts, and six pairs of concerts on Monday evenings and Tuesday afternoons.

Koussevitzky plans to introduce new works of special interest in his 20th season, and meanwhile to revive outstanding compositions which he has introduced through his succession of years in America. The basis of the season's repertory will, of course, consist of the great music of the symphonic past. A new Violin Concerto by Martinu will be presented by Mischa Elman, who will return to be soloist at these concerts. Other soloists will include Lily Pons, soprano; the pianists, Rudolf Serkin, Alexander Brailowsky and Vladimir Horowitz; Joseph Szigeti, violinist, and Gregor Piatigorsky, violoncellist.

Three new symphonies have been completed by three American composers whose outstanding talents Koussevitzky has made known in years past. They are the Second Symphony of Samuel Barber, the Fifth Symphony, for Strings, by William Schuman, and the Fifth Symphony by Roy Harris. Music to be repeated from past seasons will include Mahler's "The Song of the Earth," Hindemith's "Mathis der Mahler," Roussel's Suite in F, Stravinsky's "The Rite of Spring," Siebelius'" Pohjola's Daughter," the First and Seventh Symphonies of Shotakovitch and other works.

Igor Stravinsky will conduct a pair of concerts as guest, giving the first performance of a new "Ode" which he has recently completed. There will be two other guest conductors, Andre Kostelanetz and Vladimir Golschmann. Mr. Kostelentz will appear in the same pair of concerts with Lily Pons. Vladimir Golschmann, the conductor of the St. Louis Orchestra, is to make his first appearance in Boston. Richard Burgin, the associate conductor of the Boston Symphony Orchestra, will conduct two pairs of programs.

DAVENPORT, IOWA
DEMOCRAT-LEADER

SEP 12 1943

THE Boston Symphony orchestra set a record in the season which it just ended, averaging one concert every thirty hours or a total of 242 concerts performed within the season's length of 304 days. The total attendance at these concerts was more than 850,000. A number of special programs were given for men and women in the armed forces, including performances by the entire orchestra under the direction of Dr Serge Koussevitsky and "jam" sessions for service personnel who could play instruments. In place of the Berkshire music festival concerts which have been cancelled for the past two years because of the war, the Pops season was extended for two weeks and there was a new series of seven chamber music concerts. The regular fall season of the orchestra will open on Saturday Oct. 9 and as usual the Saturday night concerts will be broadcast over the Blue network.

BOSTON, MASS.
POST

SEP 12 1943

SYMPHONY SEASON WILL OPEN HERE FRIDAY, OCT. 8

THE NEWS OF THE WORLD OF MUSIC

By WARREN STOREY SMITH

THE 63rd season of the Boston Symphony Orchestra, which begins on Friday, Oct. 8, next, will be the 20th of its eminent conductor, Serge Koussevitzky. One can hardly take exception to this summary of the conductor's achievements as set forth in the announcement from Symphony Hall:

"The 19 years through which Serge Koussevitzky has devoted his life to the American musical scene have been notable in more ways than could be enumerated in a short space: in the quality of the orchestra's performances, in the enlargement of its scope of concerts, and, not least, in the expanse and enrichment of its repertory. The American citizenship of Serge Koussevitsky symbolizes his devotion to this country and the growth of its music."

Of late years Dr. Koussevitzky has been loath to announce too much of the season's repertory in advance for fear some slip-up in the plans, and these are often unavoidable, will cause disappointment. Nevertheless, this 20th season he has committed himself quite extensively.

In the matter of new pieces he will offer three American symphonies, recently completed, the Second of Samuel Barber, the Fifth, for strings alone, of William Schuman, and the Fifth, according to the Symphony Hall communique, of Roy Harris. Since we heard Mr. Harris' Fifth Symphony last season, the one dedicated to Soviet Russia, is it possible that the work under consideration is No. 6? A recently completed violin concerto by Bohuslav Martinu, to receive its world premiere from the New York Philharmonic-Symphony, with Ruth Posselt as the soloist, will be heard in Boston from Mischa Elman, who had not appeared at the Symphony concerts in many a year. New to Boston, at least, will be the Third Symphony of Rachmaninoff. And, oh yes, Igor Stravinsky, conducting a pair of concerts, as guest, will introduce a new "Ode" of his own.

The dwindling supply of new works of major importance has caused many a commentator, this one included, to cry loudly and insistently for revivals from the past. Specifically, this department has pointed out on more than one occasion that it is a mistake to let the public think of Schubert as the composer of two symphonies and Tchaikovsky as the author of three. Now comes the welcome news that Dr. Koussevitzky purposes to enrich the active repertory with Schubert's Sixth Symphony in C major and Tchaikovsky's Third in D, sometimes called the "Polish." A few years ago Arthur Fiedler conducted the former, rarely heard anywhere these days, at a concert of the MacDowell Club Orchestra, and the Tchaikovsky Third was done about the same time by Alexander Thiede and a WPA orchestra at Sanders Theatre in Cambridge. If Dr. Koussevitzky make good his intentions regarding them, they will be new to most of his listeners.

Among the pieces unheard during the past few seasons will be Mahler's masterpiece, "The Song of the Earth" (with the assisting tenor and contralto as yet unspecified); Hindemith's outstanding symphonic work to date, "Mathis der Maler"; the charming Suite in F of Roussel; Stravinsky's "Rite of Spring," still dreaded by many concert-goers; Sibelius' tone poem of Finnish legend, "Pohjola's Daughter," and the First Symphony of Shostakovitch. That composer's Seventh Symphony, about which so much fuss was made just a year ago, will be repeated.

TOLEDO, OHIO
BLADE

SEP 18 1943

Koussevitzsky Friends' Adviser

Noted Leader Praises Toledo Music Group

Dr. Serge Koussevitzsky, a leader of world music and conductor of the Boston Symphony Orchestra, has accepted a place on the advisory committee of the newly organized Friends of Toledo Music.

Dr. Koussevitzsky's decision to be an adviser was announced today by Emma Endres Kountz, president of the Friends.

Dr. Koussevitzsky's note of acceptance follows:

"This is just a line of appreciation for asking me to become a member of your advisory committee. Although as a rule I am reluctant to give my name, in this instance I am willing to accept to do it for you and your organization.

Offers Warm Wishes

"May I take this opportunity to send you again my warm wishes for the opening of your concerts and my congratulations on your splendid endeavor?"

Also announced was the personnel of the sinfonietta which will play in the Friends' inaugural concert Tuesday evening, Sept. 28, in Macomber High School auditorium or the auditorium of the Ursuline convent. If the Toledo public school strike is settled before the concert, Macomber auditorium will be used.

Players Named

The players are as follows:

Violins — Frederick Bardsley, Stanley Church, Harry Johnson, Eric Liljequist, Gerald McLaughlin, Florence Miller, Florence Parre, Ivan Petroff, Rudolph Schroeder, Meyer Shapiro, Cecile Vashaw and Ray Welch.

Violas — Mathilde Burns, Earl Hess, Kenneth Holland and Wesley Otis. Cellos—Ruth Beeson, Emily Derrer, Mary Emily Harder and Elizabeth Walker. Double bass—Loyal Huffman and Hermond Lacey.

NEW YORK, N. Y.
TIMES

SEP 12 1943

ORCHESTRA SHIFTS

Changes in Conductors May Enliven Season—New Works on Lists

By HOWARD TAUBMAN

JUDGING by the glimpse at the plans of the New York Philharmonic-Symphony Orchestra for the coming season, published in these columns a fortnight ago, the ensemble should be giving livelier and more integrated programs than in recent years. The appointment of one man, Artur Rodzinski, as permanent guide and planner, brings not only unified control but should assure spice and initiative.

If this is true of the New York orchestra, how fare the symphonies in other parts of the land? There should be commensurate liveliness of program-making and leadership in other major orchestral centers, for there are new conductors in a number of cities. Desiré Defauw is taking over in Chicago; Erich Leinsdorf assumes control in Cleveland; Alfred Wallenstein becomes conductor in Los Angeles; Karl Kreuger heads the reorganized orchestra in Detroit.

New leadership is in itself no guarantee of better programs and performances than those that have gone before. Persons with good memories can recall that in New York and in other communities the new conductors were occasionally a comedown after the old. An old hand is not necessarily stale or deadening. Witness the vitality and freshness of outlook that characterize Serge Koussevitzky's leadership in Boston.

New Works for Boston

Mr. Koussevitzky's sure hand for creative program-making is again in evidence as the first news of his plans for the new season are disclosed. At least three large American works are on the agenda for first performance—the Second Symphony of Samuel Barber, now a private in the United States Army; the Fifth Symphony for strings by William Schuman, and a new symphony by Roy Harris. There will also be a new violin concerto by the prolific — and gifted—Bohusltv Martinu, with Mischa Elman, who commissioned the work, as soloist. Igor Stravinsky's recently completed "Ode" will be introduced by the Boston Symphony, with the composer conducting.

These premières are probably not the sum of Mr. Koussevitzky's offering of contemporary music. Those who know the conductor's record would cheerfully risk the guess that he will find other worthwhile compositions to introduce. And more important, he will not be content to rest on the laurels of premières. Mr. Koussevitzky believes in giving second, third and fourth performances of fairly new works, and these repeats are more important to the public than the practice of doing a first time and forgetting about a work.

Nor is Mr. Koussevitzky the only hold-over conductor who will grace his programs with new music. Fritz Reiner in Pittsburgh plans to produce a new symphony by the talented 25-year-old American, Leonard Bernstein, who has, incidentally, been named assistant conductor of the New York Philharmonic-Symphony. A suite drawn from Béla Bartók's "Mikrokosmos," with eight movements arranged for orchestra by Tibor Serly, and a new score by Paul Bowles, "Pastorela," will be performed for the first time by Mr. Reiner.

Basing a prediction on their record of past performances, one may guess that men like Eugene Ormandy, Dimitri Mitropoulos, Hans Kindler, Eugene Goossens, Pierre Monteux, Vladimir Golschmann, Reginald Stewart and other leaders of American orchestras will continue to show, at least in varying degree, hospitality to contemporary music.

But the places that will be watched with particular interest will be Cleveland, Los Angeles and Chicago, especially the first two. Mr. Leinsdorf in Cleveland and Mr. Wallenstein in Los Angeles are young men, as conductors go, who are receiving their first cachets as permanent heads of major symphonic orchestras.

Both men, of course, have come up through hard schools. Mr. Leinsdorf, who inherited the Wagnerian repertory at the Metropolitan Opera House, as well as other German works, at short notice when Artur Bodanzky died, tackled one of the most onerous tasks in music with courage and no little talent. Even if one grants that there were shortcomings in his work, the wonder of it was that he could last as long as he did with no disasters.

Mr. Wallenstein, who has had the healthy experience of viewing the conductor's tasks from the instrumentalist's side of a music stand, has built up his reputation and a formidable repertory as conductor of radio concerts. He has also led several major orchestras as guest conductor, but the bulk of his experience came in the exacting, split-second school of the radio, where a conductor must be not only efficient and alert but even entertaining on occasion.

We may be sure that the leadership in Cleveland and Los Angeles will be vigorous. Mr. Leinsdorf has instituted an idea new to Cleveland but familiar in many European cities. He has made up all his programs for the season and has announced them to the public. The custom has much to recommend it. There is no reason why the public should not know, well in advance, what it is buying. Thus the patrons who can afford to go to only a few concerts a season can make their selection on the basis of the music they want to hear, without waiting for announcements from week to week.

Cleveland Premieres

Mr. Leinsdorf promises at least two premières. Mr. Martinu's Second symphony, which the composer dedicated to the descendants of his native Czechoslovakia who live in Cleveland, will be played for the first time on Oct. 28. Nikolai Lopatnikoff's "Opus Sinfonicum," which won the $1,000 composition contest of the Music Arts Association of Cleveland in honor of the orchestra's silver jubilee, will be played on the program celebrating the orchestra's anniversary on Dec. 9. Mr. Leinsdorf also plans first Cleveland performances of scores by Barber, Morton Gould, Randall Thompson and Francesco Mignone, the Brazilian.

Mr. Wallenstein's ideas for the Los Angeles Philharmonic have not been disclosed, but his work will bear watching. He is the only American-born conductor to head a major American symphonic orchestra. His success might lead to greater receptivity toward Americans elsewhere; in any event, Los Angeles deserves a salute for welcoming a man whose training and experience are home-grown.

The new orchestral season in America shapes up attractively. There should be some good music and perhaps larger audiences than in the past. With victory in the making on our battlefronts, America and its music should have something to sing about.

Symphony Marks Koussevitzky's 20th Year With October Concerts

Lowell Telegram Sept 12

Famed Conductor Rounds Out Two Decades — New Works To Be Introduced This Season

On Friday afternoon, October 8 next, in Symphony Hall, Serge Koussevitzky will begin his twentieth year as conductor of the Boston Symphony Orchestra, when the Orchestra gives the first pair of concerts of its Sixty-Third Season. The season to come will include the usual twenty-four pairs of Friday afternoon and Saturday evening concerts, and six pairs of concerts on Monday evenings and Tuesday afternoons. Season tickets for each of these series are now being subscribed at Symphony Hall. The Orchestra will undertake its usual schedule of concerts in other cities, with five visits to New York in the course of the season, and a tour of Western cities in December. The Orchestra will continue to meet wartime conditions by bringing its performances to the men in war service.

The nineteen years through which Serge Koussevitzky has devoted his life to the American musical scene have been notable in more ways than could be enumerated in a short space: in the quality of the Orchestra's performances, in the enlargement of its scope of concerts, and, not least, in the expanse and enrichment of its repertory. The American citizenship of Serge Koussevitzky symbolises his devotion to this country and the growth of its music.

Koussevitzky plans to introduce new works of special interest in his twentieth season, and meanwhile to revive outstanding compositions which he has introduced through his succession of years in America. The basis of the season's repertory will, of course, consist of the great music of the symphonic past. A new Violin Concerto by Martinu will be presented by Mischa Elman, who will return to be soloist at these concerts. Other soloists will include Lily Pons, soprano, the pianists Rudolf Serkin, Alexander Brailowsky and Vladimir Horowitz, Joseph Szigeti, the violinist, and the violoncellist Gregor Piatigorsky.

Three new symphonies have been completed by three American composers whose outstanding talents Koussevitzky has made known in years past. They are to be the Second Symphony of Samuel Barber, the Fifth Symphony, for Strings, by William Schuman, and the Fifth Symphony by Roy Harris. Music to be repeated from past seasons will include Mahler's "The Song of the Earth," Hindimith's "Mathis der Maler," Roussel's Suite in F, Stravinsky's "The Rite of Spring," Sibelius' "Pohjola's Daughter," the First and Seventh Symphonies of Shostakovitch, and other works. Music not yet heard or long unheard at these concerts will include the Third Symphony of Rachmaninoff, the Sixth of Schubert, and the Third of Tchaikovsky.

Igor Stravinsky will conduct a pair of concerts as guest, giving the first performance of a new "Ode" which he has recently completed. There will be two other guest conductors: Andre Kostelanetz and Vladimir Golschmann. Mr. Kostelanetz will appear in the same pair of concerts with Lily Pons. Vladimir Golschmann, the conductor of the St. Louis Orchestra, is to make his first appearance in Boston. Richard Burgin, the associate conductor of the Boston Symphony Orchestra, will conduct two pairs of programs.

There are already many applications daily for season tickets at the subscription office, an interest which gives every indication of a successful season to come.

SAN DIEGO, CALIF.
UNION

SEP 26 1943

Serge Koussevitzky, famed conductor, in one of the many gestures by photographs of which he can recognize what piece is being played.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

SEP 12 1943

KOUSSEVITZKY BEGINS 20TH YEAR IN BOSTON

He Will Introduce a New Violin Concerto and Three New Symphonies

On Friday afternoon, October 8, in Symphony hall, Serge Koussevitzky will begin his 20th year as conductor of the Boston Symphony orchestra, when the orchestra gives the first pair of concerts of its 63d season. The season to come will include the usual 24 pairs of Friday afternoon and Saturday evening concerts, and six pairs of concerts on Monday evenings and Tuesday afternoons. Season tickets for each of these series are now being subscribed at Symphony hall. The orchestra will undertake its usual schedule of concerts in other cities, with five visits to New York in the course of the season, and a tour of western cities in December. The orchestra will continue to meet wartime conditions by bringing its performances to the men in war service.

The [illegible] years through which Serge Koussevitzky has devoted his life to the American musical scene have been notable in more ways than could be enumerated in a short space: in the quality of the orchestra's performances, in the enlargement of its scope of concerts, and, not least, in the expanse and enrichment of its repertory. The American citizenship of Serge Koussevitzky symbolizes his devotion to this country and the growth of its music.

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Igor Stravinsky will conduct a pair of concerts as guest, giving the first performance of a new "Ode" which he has recently completed. There will be two other guest conductors: Andre Kostelanetz and Vladimir Golschmann. Mr Kostelanetz will appear in the same pair of concerts with Lily Pons. Vladimir Golschmann, the conductor of the St Louis orchestra, is to make his first appearance in Boston. Richard Burgin, the associate conductor of the Boston Symphony orchestra, will conduct two pairs of programs.

There are already many applications daily for season tickets at the subscription office, an interest which gives every indication of a successful season to come.

NEW YORK, N.Y.
HERALD TRIBUNE

SEP 26 1943

Koussevitzky's Boston Season Starting Oct. 8

Three New Symphonies by American Composers To Be Performed

Serge Koussevitzky will begin his twentieth year as conductor of the Boston Symphony Orchestra in Symphony Hall, Boston, on Friday afternoon, Oct. 8, the organization's first concert of its sixty-third season. The usual twenty-four pairs of Friday afternoon and Saturday evening concerts will be given and six pairs of concerts on Monday evenings and Tuesday afternoons. The customary ten concerts will be given in New York, and the schedule of other cities will include a tour of the West in December. Performances will again be given for men in the war services.

Among the novelties to be performed are three newly completed symphonies by American composers — Samuel Barber's Second Symphony, Roy Harris's Fifth Symphony and William Schuman's Fifth Symphony for strings. A new violin concerto by the Czech composer Martinu will be performed with Mischa Elman as soloist. Modern works listed for repetition include Mahler's "Lied von der Erde," Hindemith's "Mathis der Maler," "Roussel's Suite in F, Stravinsky's "Sacre du Printemps," Sibelius's "Pohjola's Daughter" and the First and Seventh Symphonies of Shostakovitch.

Igor Stravinsky will conduct one pair of concerts as guest. His program will include a new "Ode" recently completed. There will be two other guest conductors, Vladimir Golschmann and Andre Kostelanetz. Lily Pons will appear as soloist with Mr. Kostelanetz. Richard Burgin, concert master of the orchestra will direct two pairs of concerts. Other soloists will include Rudolf Serkin, Alexander Brailowsky and Vladimir Horowitz, pianists; Joseph Szigeti, violinist, and Gregor Piatigorsky, cellist.

This Clipping From
BUFFALO, N.Y.
NEWS

SEP 18 1943

Picture Tells Koussevitzky What Piece Is Being Played

By TOM CHASE

BOSTON, Sept. 18 (AP).—Serge Koussevitzky can look at a picture of himself conducting and tell what composition is being played.

More than 50 years of discipline and training produced this exquisitely exact conducting technique. During the last 19 of those years, the 68-year-old Russian-born "Dictator of the Baton" has moulded the Boston Symphony.

A volcanic temperament, rigidly controlled, made possible his multiple accomplishments. A boy conductor at 12, acknowledged the world's finest double bass virtuoso before he was 30, he formed his own orchestra in Russia, and conducted in many European capitals before coming to Boston in 1924.

SERGE KOUSSEVITZKY

Noted for interpretations of contemporary works, especially Russian, and for his interest in modern American composers, Koussevitzky today is being heard throughout the country.

Few realize the hours of rehearsing necessary for a successful concert. Symphony hall audiences see an impeccably-dressed conductor laboring over his musicians, pulling the music from their hearts, almost as though he himself were playing all the parts.

He Works Hard

On occasion, however, during an arduous rehearsal, the mild-mannered man becomes a shouting, gesticulating demon, demanding the impossible from the 105 men under him—and often getting it.

As everything goes well, he murmurs "Fine, fine," and half-sits, half-leans against the chair placed on the podium, his right foot keeping time, his arms and face mirroring the music.

Suddenly something is wrong. The little man—actually he's not much over 5 feet 6—in the well-worn dark blue jacket and gray trousers, impeccably creased even for rehearsal, stops the performance. "No, no," he shouts. "That is just noise. I must have the music." And he hums the measures, glaring at the men.

"So you want me to teach it to you," he asks them. "So, if you want, we do it 1000 times."

Or again, while rehearsing a chorus with the orchestra, he explains: "Ladies and gentlemen, you have very beautiful voices. I not. But we must work together for best results. So, if you sing good I will love you all." And then adds, in a very matter-of-fact tone: "If you sing bad I will drown you with the orchestra."

Started at Age of Ten

Koussevitzky works as hard as the men. Invariably he leaves the hall bathed in perspiration, with a great black cape. (No red lining for him) flung over his shoulders.

But even before the rehearsals there is much preparation. The preliminaries occur in the study of Koussevitzky's Brookline home — a study littered with scores, piled on the piano, on tables and chairs.

"No matter how many times I play a standard classic," he explains, "I sit down and bury myself in it with the feeling: Ah, here is an astonishing work by a remarkable new composer."

While working on the score, Koussevitszky develops the necessary accompanying gestures, singing, humming or shouting the orchestral parts to himself. "Sometimes I imagine the men are in front of me, and that helps to get it (the music) just so," he says.

There is nothing unusual about this. As a 10-year-old in the little North Russian town of Vyshny Volochek, where he was born, Koussevitzky remembers practicing conducting before a mute group of chairs and packing boxes, and yelling the music at the top of his lungs.

"The greatest music of our day," he said, "is now being written in war-torn Russia. It carries a message of courage, comfort and faith amidst untold suffering and destruction."

A voluntary exile from Russia in 1920, Koussevitzky became an American citizen in 1941.

In his spare time Koussevitzky walks, reads philosophy and surprisingly enough, writes, because: "I like to spoil papers. That is my relaxation between concerts."

63d Boston Symphony Season Begins Oct. 8

The 63d season of the Boston Symphony Orchestra will begin Oct. 8; Serge Koussevitzky will then enter his 20th year as conductor. Twenty-four pairs of concerts will be given on Friday afternoons and Saturday evenings at Symphony Hall, together with six pairs Monday evenings and Tuesday afternoons. Season tickets for these series are available at the Symphony Hall box office.

Among the new music will be three new symphonies by American composers: the Second by Samuel Barber; William Schumann's Fifth, for strings; and Roy Harris' Fifth.

The Third Symphony by Rachmaninoff, Schubert's Sixth Symphony and Tchaikovsky's Third Symphony are also scheduled, together with Mahler's "The Song of the Earth," the "Mathis der Maler" Suite by Hindemith, Roussel's Suite in F, "The Rite of Spring" by Stravinsky, "Pohjola's Daughter" by Sibelius, and the First and Seventh Symphonies by Shostakovich.

CLEVELAND, OHIO
PRESS

SEP 21 1943

. . . Gene Hamilton, veteran local mikeman who turned producer of Blue Network shows a few years ago, has gone back to announcing. He's now handling the Boston Symphony programs. . . . Starting Oct. 9, the Groucho Marx show will have an 8 p. m. Saturday night spot on Columbia. It's now aired at 10:15 p. m.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

SEP 26 1943

Conductor Discusses Mission of the Artist

Sergei Koussevitzky Points Out That in Russia Art Is a Mighty Weapon of the War — The Artist Must Arouse Patriotic Ardor and Sacred Wrath, He Declares

WITH the local music season just opening, the following reprint of an address by Sergei Koussevitzky on "Music in our civilization" should give concertgoers a deeper insight into the music they will hear during the course of the next six or seven months:—

"Music is a dominant need of our time. It is a great stimulus for our fighting forces and a great hope for our future.

"To realize the full significance of music amid the profound calamity of the present war we must glance back into the history of the past.

"The effects of wars and revolutions upon the fine arts, and culture in general, have been twofold. Either the arts succumb to extreme materialism, demoralization and decay, or, to the contrary, they herald an epoch of cultural and spiritual rebirth, a release of new thought, new creative forces and a new age in history.

"Within our generation and memory we have witnessed a period of excessive materialism and of a marked decadence in art as an after-effect of the first World war. Today, with the advent of the second World war, we are living through a vigorous upswing of cultural forces and consciousness.

"Such periods in history are periods of transition and of regeneration through human suffering and sacrifice; of reconstruction through a moral and spiritual rebirth and through the collapse of a decaying order of life.

"Hoards of unholy forces have attacked, invaded and imperiled our life. As never before do we realize that art and culture are a stronghold against the aggressor and his devastating, demoralizing forces.

"As we know, this is a war of the people as much as of the armies, of the artists as much as of the soldiers.

"Every atom of artistic effort must be mobilized and thrown into action.

Medium Against Evil

"Of all the arts, music is a powerful medium against evil and destruction. It has the power to heal, to comfort and to inspire. In these stormy, perilous days it is the mission of art to protect the fundamental values for which our armies are fighting, to shelter the ennobling, everlasting treasures of art, to maintain the high standard of morale, of culture and thought.

"Music is a living and active force which is essential for preserving the burning spirit and the lasting aspirations and ideals.

"We have to fulfill the great and pressing task of carrying the torch of art and inspiration to the battlefront.

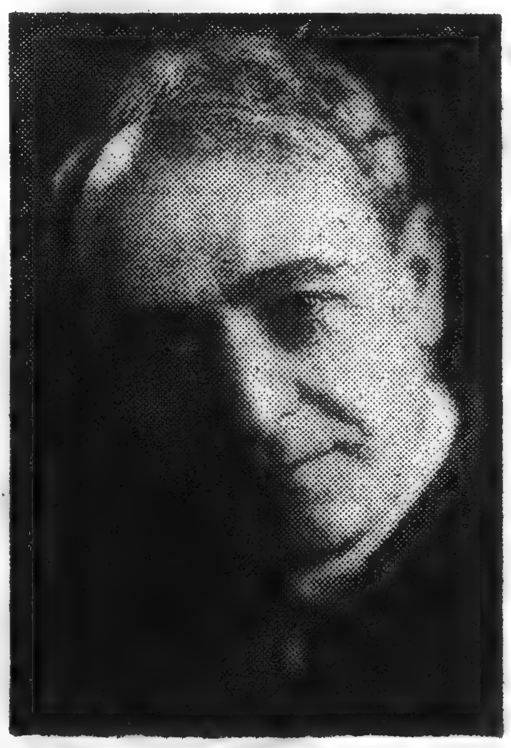
"Millions of men-at-arms need our music. We cannot afford to waste time. The war goes on at a terrifying pace. Not for a day, not for an hour does bloodshed stop.

Art Is a Weapon

"We have before us the matchless example of Russia, where art is a mighty weapon in the war.

"Artists go to the front, into the heat of the battle, where they witness true heroism, and learn to know what is life and death, love and hatred. For those who know supreme love learn also to know profound hatred.

SERGEI KOUSSEVITZKY



"Music is a living and active force."

"The fighting men despise and hate the merciless, inhuman enemy; they despise him for degenerating from a once cultured people into a slave and follower of a diseased mind and order, for sinking to the low stage of barbarism. They hate him for the cruelty to old and young, to woman and child, to innocent and weak; for the scorched earth, for the suffering of the mounting toll of victims.

"The artist must experience the very depth of human emotion to give an illuminating account of it. In his work he must portray the intensity of human misery and endurance; the untold tale of tears and blood. He must arouse patriotic ardor and sacred wrath in the hearts of fighting men. He must inspire deeds of great heroism and valor. This is the mission of the artist today.

"Let us write hymns of freedom and victory; compose marches to vanquish the foe; let us proclaim hatred for despotism and destruction; let us sing the song of love for mankind and faith in the ageless ideals of independence and democracy.

"Let music become the symbol of the undying beauty of the spirit of man.

"Let us conquer darkness with the burning light of art."

This Clipping From
New Bedford Mass
[illegible]
SEP 19 1943

Concert Season Opens Oct. 8

Koussevitzky 20 Years With Boston Symphony

On Friday afternoon, Oct. 8 in Symphony Hall, Boston, Serge Koussevitzky will begin his 20th year as conductor of the Boston Symphony Orchestra, when the orchestra gives the first pair of concerts of its 63d season. The season will include the usual 24 pairs of Friday afternoon and Saturday night concerts, and six pairs of concerts on Monday nights and Tuesday afternoons. Season tickets for each of these series are now being subscribed at Symphony Hall. The orchestra will undertake its schedule of concerts in other cities, with five visits to New York in the course of the season, and a tour of western cities in December. The orchestra will continue to meet war-time conditions by bringing its performances to the men in war service.

Koussevitzky plans to introduce new works of special interest in his 20th season, and meanwhile to revive outstanding compositions which he has introduced through his succession of years in America. The basis of the season's repertory will, of course, consist of the great music of the symphonic post. A new violin concerto by Martinu will be presented by Mischa Elman, who will return to be soloist at these concerts. Other soloists will include Lily Pons, soprano, the pianists Rudolf Serkin, Alexander Brailowsky and Vladimir Horowitz, Joseph Szigeti, the violinist, and the violoncellist Gregor Piatigorsky.

Three new symphonies have been completed by three American composers whose outstanding talents Koussevitzky has made known in years past. They are to be the Second Symphony of Samuel Barber, the Fifth Symphony, for Strings, by Willam Schuman, and the Fifth Symphony by Roy Harris. Music to be repeated from past seasons will include Mahler's "The Song of the Earth," Hindemith's "Mathis der Maler," Roussel's Suite in F, Stravinsky's "The Rite of Spring," Sibelius' "Pohjola's Daughter," the First and Seventh Symphonies of Shostakovitch, and other works. Music not yet heard or long unheard at these concerts will include the Third Symphony of Rachmaninoff, the Sixth of Schubert, and the Third of Tchaikovsky.

Igor Stravinsky will conduct a pair of concerts as guest, giving the first performance of a new "Ode" which he has recently completed. There will be two other guest conductors: Andre Kostelanetz and Vladimir Golschmann. Mr. Kostelanetz will appear in the same pair of concerts with Lily Pons. Vladimir Golschmann, the conductor of the St. Louis Orchestra, is to make his first appearance in Boston. Richard Burgin, the associate conductor of the Boston Symphony Orchestra, will conduct two pairs of programs.

HARTFORD, CONN.
COURANT

SEP 26 1943

Koussevitzky Begins His 20th Year As Conductor October 8 In Boston

Serge Koussevitzky will begin his twentieth year as conductor of the Boston Symphony Orchestra, on Friday afternoon, October 8, at Symphony Hall. At that time the orchestra will give the first pair of concerts of its sixthy-third season.

The season will include the usual 24 pairs of Friday afternoon and Saturday evening concerts, and six pairs of concerts on Monday evenings and Tuesday afternoons. The orchestra will undertake its customary schedule of concerts in other cities, with five visits to New York and a tour of western cities in December. The orchestra will also continue to meet war-time conditions by bringing its performances to men in war service.

Dr. Koussevitzky plans to introduce new works and to revive outstanding compositions offered in the past. A new Violin Concerto by Martinu will be performed by Mischa Elman. Other soloists will be Lily Pons, soprano; the pianists Rudolf Serkin, Alexander Brailowsky and Vladimir Horowitz; Joseph Szigeti, violinist, and Alexander Piatigorsky, 'cellist.

Three new symphonies by three American composers will be premiered. These are the Second Symphony of Samuel Barber; the Fifth Symphony, for Strings, by William Schuman; and the Fifth Symphony by Roy Harris.

Music to be repeated will include Mahler's "Song Of The Earth," Hindemith's "Mathis der Maler," Roussel's Suite in F, Stravinsky's "The Rite of Spring," Sibelius's "Pohjola's Daughter," the First and Seventh Symphonies of Shostakovitch. Music not heard or long unheard at these concerts will include the Third Symphony of Rachmaninoff, the Sixth of Schubert and the Third of Tschaikowsky.

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CHICAGO, ILL.
TRIBUNE

Boston Symphony Opens Its 63rd Season Friday

The Boston Symphony orchestra will open its 63d season on Friday and Serge Koussevitzky will begin his 20th year as conductor of the organization. The Boston season will be supplemented by 10 concerts in New York and a western tour in December. Among the novelties will be three newly completed symphonies by American composers: Samuel Barber's Second, Roy Harris' Fifth and William Schuman's Fifth symphony for strings. Igor Stravinsky will conduct one pair of concerts, including his new "Ode" on the program. Other guest conductors will be Vladimir Golschmann and Andre Kostelanetz.

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sing those marvelously expressive hands of his to illustrate an emotion words could not convey.

"It was different when I arrived. I knew MacDowell, Chadwick, Foote. But nothing about young composers.

Urged Americans to Compose.

"I asked Walter Piston and Aaron Copeland why they wrote quartets and nothing for symphony. They said no one would play it if they did."

Koussevitzky assured them, and other Americans, too, that their symphonic works would be given a hearing. But that was only a start. Then came the task of persuading the public and the critics that homegrown talent had something to say musically and the requisite skill to say it well.

The protests were many and loud-voiced, "but I told these people I would continue even if audiences walked out," Koussevitzky said, adding that "the only way to make propaganda for new things is to give them a hearing.

"The Roy Harris Third Symphony was played 10 times by the Boston Symphony and now is in the standard repertoire of all major orchestras."

Today audiences listen to entire programs of American works and no one walks out.

"We have the necessary technical skill now," the greying, magnetic conductor explained, "a skill equal to anything developed in Europe. And it has been produced in three generations of composers.

"I think the war is acting as a great stimulus. Our tremendous energy, gaiety and abundance is finding vital musical expression at last."

Audiences Improve.

"Already Samuel Barber has composed a Commando march which I will play this season. Then there is William Schuman's new symphony for strings, written just before he entered the Army. That also I will give."

"But it is not the composers who cause the trouble." He shook his head and the lines seemed to deepen in the mobile face. "Always there is the audience—

"At first I had to fight for American music. Hundreds of letters came in, demanding I stop playing these new works. But I didn't." His face brightened, his voice grew more enthusiastic.

"Today the audiences have made great progress in recognizing and appreciating American music, especially in Boston. Already I have played two concerts of American works alone.

"And I am planning to devote the third and fourth symphony programs this season entirely to compositions of living American and Soviet composers."

Koussevitzky smiled and stood up and brought the interview to an end with another of those infinitely expressive gestures of his—the hands meeting gracefully as though he had just concluded a symphony.

In a sense he had—a symphony of labor and love, dedicated to American composers and written during 19 years of devoted struggle, was nearing successful completion.

New Stravinsky Work Is Played By Boston Symphony Orchestra

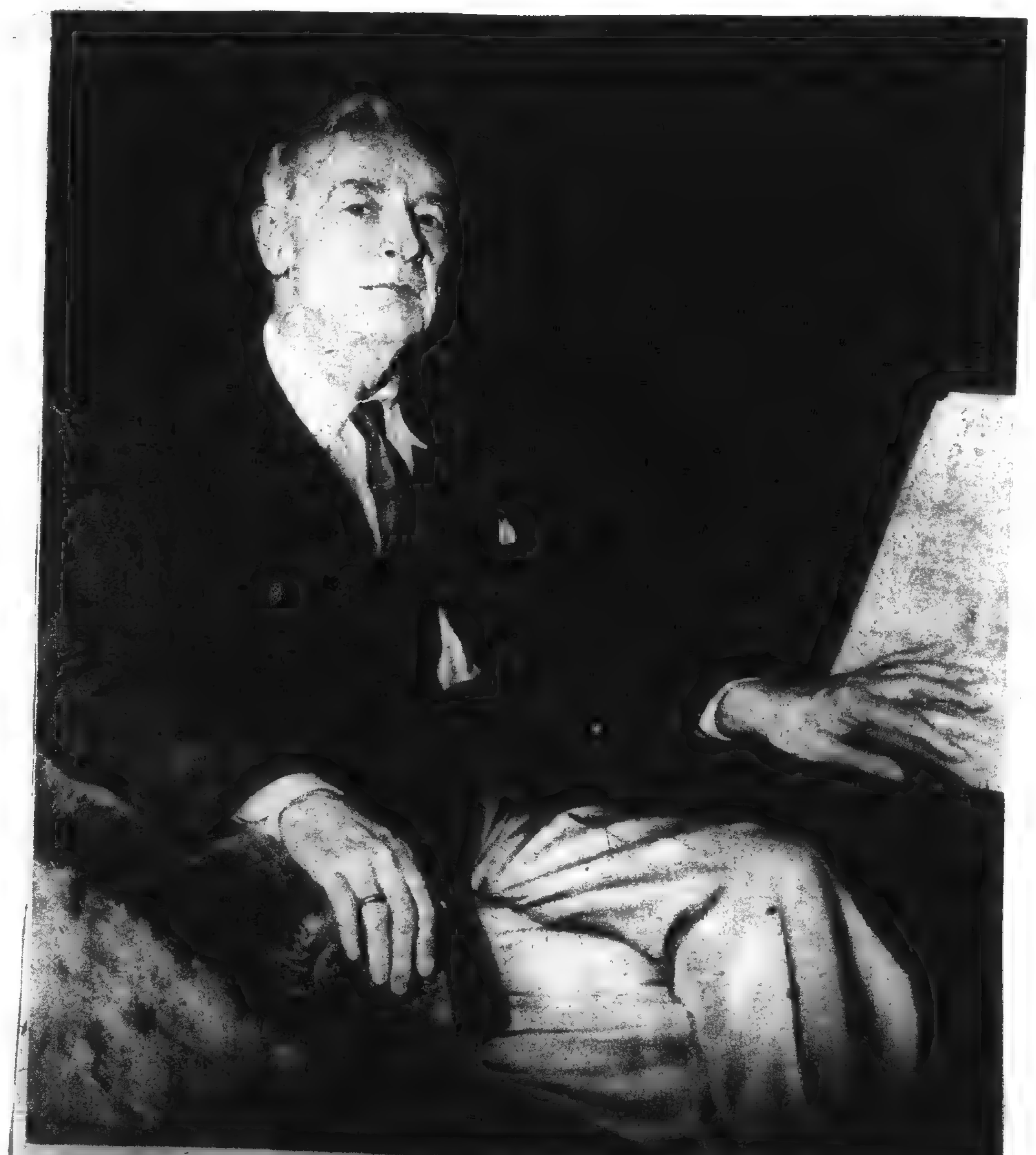
By Jerome D. Bohm

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert in Carnegie Hall last night. The program:
Symphony No. 5, E minor.....Tchaikovsky
Ode in Three Parts.............Stravinsky
Pictures at an Exhibition
Moussorgsky-Ravel

Interest in Mr. Koussevitzky's all-Russian program with the Boston Symphony Orchestra in Carnegie Hall Thursday night centered in Stravinsky's "Ode," which was given its first New York performance. The composition is in three short movements, entitled respectively, "Eulogy," "Eclogue" and "Epitaph." For this writer it is the Russian composer's most felicitous recent product. The fear that Stravinsky no longer could turn out a piece of music not permeated solely by the processes of the intellect alone is dispelled here.

This "Ode" is an intimately poetic creation. The "Eulogy" is no rhetorical panegyric but a wistfully regretful memory of one who has been tenderly regarded but whose passing does not cause the tear ducts to overflow. The "Eclogue," as its title implies, is bucolic in mood. The "Epitaph," with its transparent, remote harmonies is touched by an other-world spirit. That this delicately conceived work should still linger in the listener's mind so unforgettably speaks well for its intrinsic value. For it was sandwiched in between the lavishly scored and teemingly romantic Fifth Symphony of Tchaikovsky and Ravel's cannily brilliant version of Moussorgsky's "Pictures at an Exhibition," with its grandiose closing pages.

Mr. Koussevitzky's treatment of the new Stravinsky score, with its unpretentious apposite orchestration, was a flawless realization thereof from every aspect. Aside from exaggerated rubati in the first movement of the Tchaikovsky Symphony, which occasionally terminated in something not far from sentimentality, the conductor's conception of this thrice-familiar work was unusually eloquent, even the slow movement being paced flowingly, so that its melancholy melodies did not sob too abjectly. Both here and in Moussorgsky's "Pictures at an Exhibition" in their multicolored instrumental garb, the orchestra played with its customary tonal allure.



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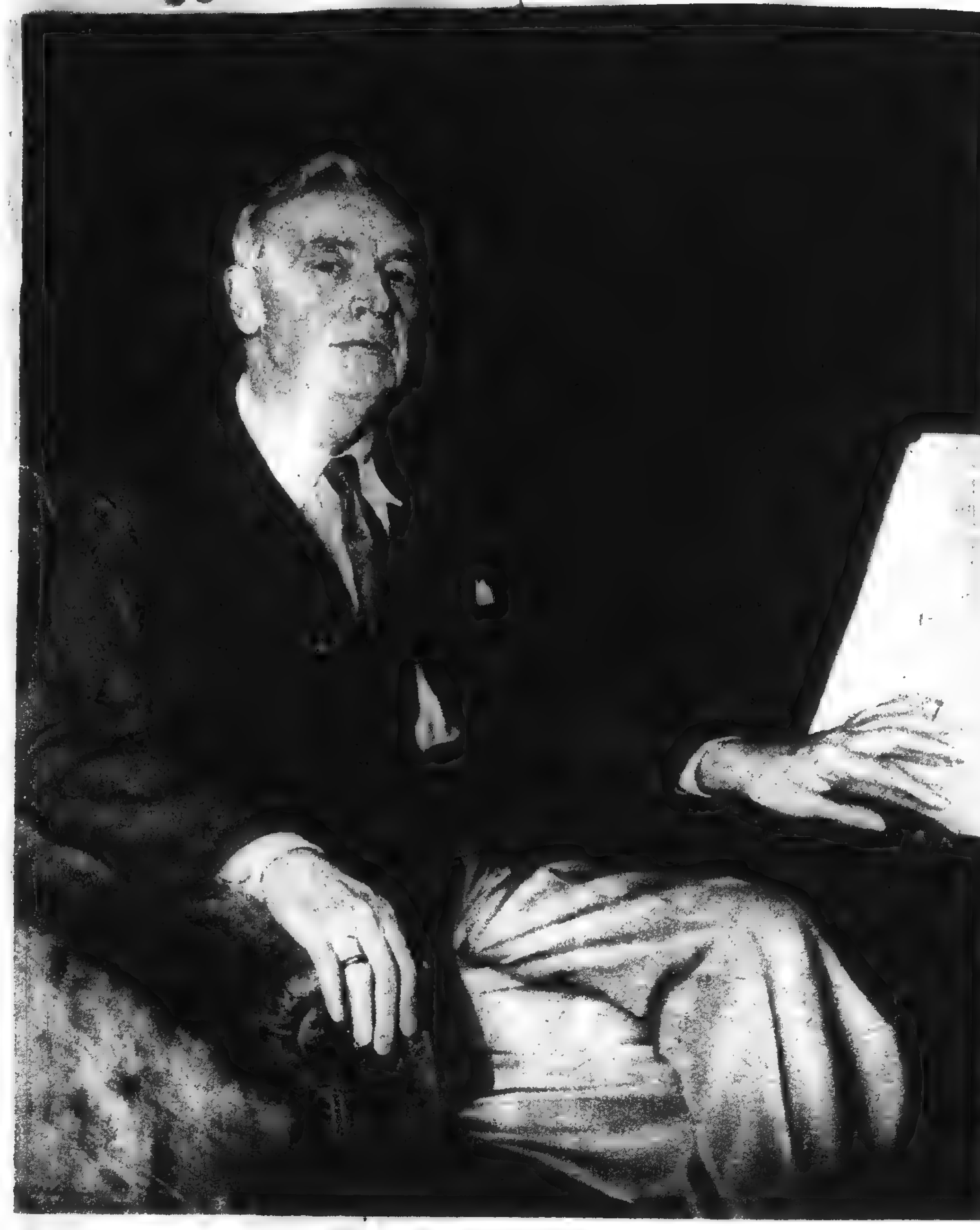
BOSTON, MASS.
HERALD

OCT 3 1943



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CALEDONIAN RECORD
OCT 9 - 1943

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MADISON, WIS.
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MONTANA STANDARD

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1943

GREENVILLE, S. C.
PIEDMONT
OCT 9 - 1943

LIVINGSTON, MONT.
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TAUNTON, MASS.
GAZETTE
OCT 8 - 1943

SCHENECTADY, N. Y.
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DANVILLE, VA.
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TRIBUNE
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MAESTRO LAUDS YOUNG AMERICA

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ARGUS
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Koussevitzky Has High Praise For Young U. S. Composers

By TOM CHASE

BOSTON (AP). — Young American composers—stimulated by the surging war effort and the encouragement now given them by major orchestras—are matching the technical accomplishments of the European masters, world famous Conductor Serge Koussevitzky said today as he began his twentieth season as leader of the Boston Symphony Orchestra.

"We cannot say we have a Beethoven as yet, but there has been great technical development, with tremendous progress in the past year," he said during an interview at his quiety modernistic home in near-by Brookline.

The Russian-born conductor and master of the "bull fiddle"—noted for his championing of American composers — reviewed enthusiastically the progress of native music since first he came to this country in 1924.

A Dozen Good Ones

"Today we have a good dozen wonderful young composers," he said, speaking with a slight accent and using those marvelously expressive hands of his to illustrate an emotion words could not convey.

"It was different when I arrived. I knew MacDowell, Chadwick, Foote. But nothing about young composers.

"I asked Walter Piston and Aaron Copeland why they wrote quartets and nothing for symphony. They said no one would play it if they did."

Koussevitzky assured them, and other Americans too, that their symphonic works would be given a hearing. But that was only a start. Then came the task of persuading the public and the critics that home-grown talent had something to say musically and the requitite skill to say it well.

The protests were many and loud-voiced, "but I told these people I would continue even if audiences walked out," Koussevitzky said, adding that "the only way to make propaganda for new things is to give them a hearing.

"The Roy Harris Third Symphony was played ten times by the Boston Symphony and now is in standard repertoire of all major orchestras."

Today audiences listen to entire programs of American works and no one walks out.

"We have the necessary technical skill now," the greying, magnetic conductor explained, "a skill equal to anything developed in Europe. And it has been produced in three generations of composers.

"I think the war is acting as a great stimulus. Our tremendous energy, gaety and abundance is finding vital musical expression at last.

To Play Barber Work

"Already Samuel Barber has composed a commando march which I will play this season. Then there is William Schuman's new symphony for strings, written just before he entered the Army. That also I will give."

"But it is not the composers that cause the trouble." He shook his head and the lines seemed to deepen in the mobile face. "Always there is the audience—

"At first I had to fight for American music. Hundreds of letters came in, demanding I stop playing these new works. But I didn't." His face brightened, his voice grew more enthusiastic.

"Today the audiences have made great progress in recognizing and appreciating American music, especially in Boston. Already I have played two concerts of American works alone.

"And I am planning to devote the third and fourth symphony programs this season entirely to compositions of living American and Soviet composers."

Koussevitzky smiled and stood up and brought the interview to an end with another of those infinitely expressive gestures of his—the hands meeting gracefully as though he had just concluded a symphony.

In a sense he had—a symphony of labor and love, dedicated to American composers and written during 19 years of devoted struggle, was nearing successful completion.

Conductor Lauds Technical Skill of American Composers

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Encouraged Musicians

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Audiences Like American Works

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INDIANA, PA.
GAZETTE
OCT 9 - 1943

COMPOSERS GET NEW HONORS

—V—

U. S. Musicians Match Technique of European Masters

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Salute to a Symphony Leader

By John N. Burk

Photos Arthur Griffin, Scherver Studios, Alfredo Valente

SERGE KOUSSEVITZKY: A Quiet Modesty Pervades His Musical Energy

A RECORD OF A SORT has been set at Symphony Hall—the Boston Symphony Orchestra has opened a season for the 20th successive October under the same conductor. The event breaks a tradition as well as a record, for the orchestra, now in its 63rd season, has never stayed wed to one leader for more than eight years at a stretch. A tradition often has a reason behind it, and the reason here was the wise avoidance of that pitfall observable in Europe's best—the long-continuing state of affairs where orchestra and conductor together sink ever more deeply into the complacent and sleepy routine of the "fonctionnaire."

The singular position of the Boston Symphony Orchestra is that it has had for so many years a conductor so far from complacent. Geniuses of the first order happen now and then among conductors, but a quality of restlessness is apt to be found with this kind of greatness. After raising an orchestra to the heights, they have a way of departing, leaving a sad gap behind them. Perhaps the Boston audiences have tended to take their blessing as much for granted as people always do when they have the same high quality week after week and year after year. Although their loyalty and enthusiasm is unquestionable, one only has to watch the audiences in other cities which hear the orchestra once or twice or even five times a year to sense the difference in tension.

It is Koussevitzky's most remarkable trait that this very recurrence of concerts week after week and year after year leaves him with an undiminished store of freshness of outlook, abounding energy, and artistic ambition. He can turn to a standard composition for the 77th time, study it and present it as freshly as if it had just been composed. When the leader has this quality of enterprise and this spirit of quest, and when he exacts resilience and adaptability in the ranks of his players—then even the suspicion of routine performance becomes impossible.

Twenty years treats different men in different ways. They have added to the personality of Serge Koussevitzky, given him greater depth and character, and otherwise laid no more than a light hand upon him. He first landed in America, in September, 1924. This writer remembers clearly his appearance as he stepped down the gangplank of the Ile de France and made his way to that spot on the odorous Hudson River dock where the letter "K" was almost obscured by a mountain of luggage almost entirely his own. He looked younger than his years, with his dapper tweeds and his almost excessively polite manner of speech, warming quickly to ardor on any musical subject.

The Koussevitzky of 1943 is not essentially different, nor has he perceptibly changed except in superficial ways. Watch him upon the stand, or engage him for a moment in conversation. The physical alertness bespeaks the man who is moderate and always careful in his habits. He possesses, as then, the faculty for complete relaxation and rest after the tension of a performance. The mental alertness, the range of his interests has increased. He is fond of philosophizing. But the absorbing subject, never long absent, is music. His art remains his absorbing passion, nor has his eagerness lost any of its edge.

But in another sense he has changed—changed as a European will when through two decades in the New World old ties have fallen into disuse, and new ones taken their place by imperceptible degrees. With long association the point of view is accepted, the habits of thought in little things, the touches of humor in the give and take of everyday matters. They wear down, bit by bit, what is alien; they lead to inter-understanding, and finally to self-identification with another people. This process of self-identification still continues. It will fortunately never erase Koussevitzky's basic Russian character, his European graciousness and cosmopolitanism.

Nineteen years ago, when Koussevitzky stood awaiting customs inspection on the French Line Pier, he was a stranger, surrounded by incomprehensible people speaking an incomprehensible language. Perhaps at that moment he was unbearably homesick—as homesick as his countryman Tchaikovsky had been years before when he found himself in New York, a stranger in an outpost of civilization, a wide ocean removed from all that he knew or cared for. If these were Serge Koussevitzky's sensations, he concealed them perfectly, as he responded with a courteous "enchanté" to those who were there to welcome him. He once admitted, long afterwards, that he had then had no remote idea of remaining in America for more than a season, or two at the outside. The opportunity to have a world-famous orchestra and a free hand with it tempted him. But, having had his fling, he would presently return to his home and his friends, and his orchestra in Paris.

To the musical public of America he was at least as strange as they were to him. The very name was exotic, and the tales about him were fabulous. There were the accounts of his early exploits as double bass virtuoso, of his voyages along the Volga with his orchestra, his disagreements with the Soviet authorities, his later "Concerts Koussevitzky" in Paris, and his electrifying guest appearances in London.

Koussevitzky was liked and accepted at once in America. He was found to be less unorthodox in his tempi than had been reported. The worst that could be said of him was that he conducted Beethoven or Wagner as he felt their music, quite honestly, and could not alter his musical instincts to what someone else considered to be the correct tempi. There are some tempi over which there will never be unanimous agreement. There are some pages of music in which Koussevitzky has gradually grown toward orthodoxy. Generally speaking, the acceptance of Koussevitzky's tempi nowadays is as close to unanimous as could be expected with any conductor.

While the American public was getting used to Serge Koussevitzky, Koussevitzky gradually found himself more and more at home with the American public. The process of acclimatization creeps upon one unawares. Customs cease to be outlandish, friends of circumstance are found to be friends indeed. An orchestra whom its new leader cannot even address in a single language they can all understand finds close rapport with him, responds to the slightest shade of his expressive intent, becomes the most vital concern of his life. The Boston Symphony audiences, the Amercian public, the American musical scene, of which the newcomer from Europe has known nothing, become the fiber, the virtual extent of his career. No reluctance was involved—no sense of limitation. The expatriate who had no place in Russia, a visitor's place in France, found at last his soil and his roots. He brought with him from the Old World a rich culture which still graces Koussevitzky, the American citizen, and remains the basic substance of Koussevitzky, the performing artist.

To admit this is not to belittle the Americanism of Koussevitzky. In bringing Tchaikovsky or Shostakovitch to American audiences, in achieving superb choral performances with American forces, in realizing his fondest dreams of a school in direct relation with young American talents, he has, while working with them, taken their still groping but immensely promising talents to heart. The musical Koussevitzky remains as young as they—he shares their elasticity and freedom from prejudice. Youth will always be about him. He will always be more congenial with them, will always have more to impart to them than to others. On the creative side, he has much to draw from them too. He has befriended the most talented and forward-looking composers in this country, made himself intimately familiar with their personal traits, and so reached an understanding of their music which is as native as a native-born conductor's could be.

Koussevitzky's orchestra, which he has made a part of himself, the composers whose every step he has developed by performance, the school which he realized after a life of planning and which he will resume when conditions permit, the festival at Tanglewood—these are the seat of his deepest affections. It has taken a score of years to bring them to fruition—and he has further, more far-reaching plans for them all.

BOSTON'S SYMPHONY LEADER AT THE PIANO

MR. KOUSSEVITZKY'S ABSORBING INTEREST IS MUSIC

THE CHRISTIAN SCIENCE MONITOR, OCTOBER 9, 1943

Koussevitzky Honored At Opening of Season

Monitor By L. A. Sloper Oct. 9, 43

Dr. Serge Koussevitzky received unprecedented honors when he stepped upon the platform in Symphony Hall yesterday afternoon to begin his twentieth season as conductor of the Boston Symphony Orchestra. As he neared the center of the stage, Richard Burgin, the concertmaster, leaped to the dais and led the orchestra in Walter Piston's Fanfare, recently played in Sanders Theater when Harvard conferred a degree on Winston Churchill.

Then Jerome D. Greene, president of the Board of Trustees, climbed to the platform and welcomed the conductor with a brief address which conveyed "warmest congratulations" from his audiences. Dr. Koussevitzky replied with a graceful tribute to the orchestra, its founder, and those who have helped it "to fulfill its cultural and artistic mission." He concluded:

"Today, when the world is a flaming battlefield for the cause and ideals of democracy, it is my deep and firm belief that music will help to build a new world free from destruction and oppression: because music is a leading and a living force toward the supreme goal—life, liberty and the pursuit of happiness."

Dr. Koussevitzky opened the musical program with Vivaldi's Concerto in D minor for orchestra and organ, edited by A. Siloti, the composition with which he began his first concert in Boston 19 years ago. He continued with Stravinsky's new "Ode" for Orchestra (first performance) and the "Moussorgsky-Ravel "Pictures at an Exhibition," and closed with the First Symphony of Brahms. Now he has only the Shostakovitch Fifth left for period to his twentieth season.

Stravinsky's "Ode," composed for the Koussevitzky Music Foundation, is dedicated to the memory of Mme. Natalie Koussevitzky. It is a chant in three parts for orchestra, and is described by the composer as "an appreciation of Natalie Koussevitzky's spiritual contribution to the art of the eminent conductor, her husband."

The three parts are a Eulogy, an Eclogue, and an Epitaph. The piece is lightly scored, and is written in its composer's neo-classic vein of dissonant counterpoint. The first and third parts are solemn in mood but the second is lively, and is intended, according to the composer to suggest out-of-doors music, "an idea cherished by Natalie Koussevitzky and brilliantly materialized at Tanglewood by her husband." The work as a whole, undoubtedly born of real emotion, left in performance the impression of sterility that is made by so much of the composer's later output.

The orchestra opens its sixty-third season with only minor changes in personnel and with its virtuosity kept to concert pitch by almost continuous playing for the last two years. Indeed, it is possible to feel that it has played a little too uninterruptedly. There were raggednesses yesterday in the strings and in the brass, and tone was often harsh. These flaws, especially apparent in the Vivaldi and the Brahms, are due in part probably to a lack of clarity in the conductor's indication of entrances and to his insistence on more and more volume in climaxes. When leader and men have settled down together for the season, we shall no doubt have greater precision and better tone.

The performance of the Moussorgsky-Ravel item, which seems to have won a settled place in the repertory, reminded us again that the more music leans on a program, the sooner we tire of it. But the finale may always be depended upon to make its effect.

HOTEL COPLEY PLAZA

First Symphony Luncheon

The first of the new season's Symphony Luncheons drew a capacity gathering to the Oval Room of Hotel Copley Plaza yesterday noon.

Boris Goldovsky spoke about Modeste Moussorgsky as the greatest of Russian composers, following the luncheon. Mr. Goldovsky's piano illustrations devolved mainly upon the composer's traits as shown in the opera "Boris Godunoff" and in "Pictures at an Exhibition," the latter of which is upon this week's Boston Symphony program.

The town knows full well, by now, that the Symphony Luncheons are quite out of the ordinary, but the fact can profitably be emphasized anew. Both for the information Mr. Goldovsky conveys and for his very pleasant informal manner, these Symphony Luncheons are not to be missed by those who want to hear human but sound comment upon music and its creators.

C. W. D.

SIOUX CITY, IOWA
JOURNAL

OCT 10 1943

Stravinsky Ode Is Highlight of Symphony Concert

A new work by Stravinsky highlighted the Boston Symphony orchestra's opening broadcast, heard over KSCJ Saturday at 7:15 p. m.

Entitled Ode, it was dedicated to the late Mme. Serge Koussevitsky. Stravinsky composed his Ode in memory of Mme. Koussevitsky, who died in 1942. He will be a guest conductor of the Boston Symphony later in the season.

Koussevitsky, who conducted the Saturday night concert leads the orchestra for his 20th season. The program will be heard every Saturday night during the coming months at the above time.

ITHACA, N. Y.
JOURNAL

OCT 9 1943

Roy Harris Praised By Conductor

Among the young American composers praised by the world famous conductor Serge Koussevitzky today as he began his 20th season as leader of the Boston Symphony Orchestra was Roy Harris, formerly composer-in-residence at Cornell, according to an Associated Press dispatch from Boston, Mass.

Native composers—stimulated by the surging war effort and the encouragement now given them by major orchestras—are matching the technical accomplishments of the European masters, declared Koussevitzky in an interview. He noted that the Roy Harris Third Symphony was played 10 times by the Boston Symphony and now is in the standard repertoire of all major orchestras.

No Beethoven Yet

"We cannot say we have a Beethoven as yet, but there has been great technical development with tremendous progress in the past year," he said during an interview at his quietly modernistic home in nearby Brookline.

The Russian-born conductor and master of the "bull fiddle"—noted for his championing of American composers — reviewed enthusiastically the progress of native music since first he came to this country in 1924.

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FALL RIVER, MASS.
HERALD-NEWS

OCT 8 - 1943

STRAVINSKY PREMIERE

BOSTON, Oct. 8, (INS)—The premiere performance of a work by Igor Stravinsky will be one of the features when Serge Koussevitsky opens his 20th season with the Boston Symphony Orchestra today.

The work, entitled simply "Ode," is dedicated to the memory of Koussevitsky's late wife, Natalie. Its first or pastoral movement is intended to convey the composer's impression of "the scenic surroundings of the Berkshire symphonic festival."

Rounding out the program is the Concerto in D Minor for orchestra with organ, by Vivaldi, and the first symphony of Johannes Brahms

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Koussevitzky Is Acclaimed

Herald - Oct 9

(Continued from First Page)

inspirational message. At the conclusion of the ceremony both audience and orchestra broke into prolonged applause which the conductor, his face scarlet with emotion and his head held high in pride, acknowledged with simple dignity. And so the music began.

Appropriately enough, it began with the exquisite Vivaldi Concerto in D minor which served to introduce the conductor to America just 20 years ago, almost to the hour. In this, as well as in Brahms' C minor Symphony and Moussorgsky's "Pictures at an Exhibition" (which the conductor had most certainly elected to play in the hope that the performance of the final "Gates of Kiev" section would coincide with the taking of that well-spring of Russian culture by the Red Army), the orchestra achieved wonders of sonority and the conductor wonders of interpretative vitality. But musical discussion must be limited these days to first things, and Stravinsky's "Ode" comes under that classification.

On first hearing, despite its many charming and even beautiful passages, the "Ode" appears clearly to be a case of sending a man on a boy's errand. Scored for 110 men, the work is nonetheless a miniature, and would unquestionably prove more effective scored for chamber orchestra. As it is, three quarters of the time three quarters of the orchestra is engaged only in counting measures of rest. Yet it cannot be denied that the other quarter is engaged in making exceedingly good music. The first movement, of long, flowing melodic contours, is patently reminiscent of sections of "Baiser de la Fee" both in content and in scoring. The two subsequent movements, rarefied neo-classic texture, are even more intimate than the first, but both are filled with moments of exceeding delicacy of expression. In short, reduced to proper dimensions, the "Ode" (dedicated by the way to the memory of Natalie Koussevitzky) would prove of extraordinary beauty. As it is, the picture is made ridiculous by the size of the frame.

AY, OCTOBER 9, 1

SYMPHONY HAS 20TH OPENING

Koussevitzky Arranges Notable Programme

BY WARREN STOREY SMITH

Dr. Serge Koussevitzky's 20th season as conductor of the Boston Symphony Orchestra began yesterday afternoon with ceremony. While orchestra and audience stood at attention, Concert Master Richard Burgin presided over the performance of that form of fanfare for wind instruments known as "tusch."

Thereupon, Jerome D. Greene, president of the board of trustees, delivered a few words of welcome to orchestra and leader, mentioning also the radio audience that will hear the first half of the concert tonight. Finally Dr. Koussevitzky read from a prepared script his sentiments on this notable anniversary and then led band and listeners in a performance of the national anthem.

As for the programme proper, the initial number, Vivaldi's sturdy Concerto in D minor for orchestra with organ, as arranged by Siloti, had a more than purely musical interest and significance since it headed the conductor's first Boston programme.

Throughout the afternoon the standard of performance was exceptionally high. The final number, Brahms' First Symphony, which for some reason was overlooked last season, received a glamorous presentation.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

OCT 14 1943

FIRST PERFORMANCE

Boston, Oct. 14.—(UP)—Twenty-one-year-old Lucas Foss of New York City will be honored tomorrow when Conductor Serge Koussevitzky and the Boston Symphony Orchestra give the first performance of his symphonic poem, "The Prairie."

Society

Herald Oct 9, 43

Winter Season Ushered in By Symphony Concert

'Homecoming' Gathering at Inaugural; Subway Popular Mode of Transportation

By ALISON ARNOLD

Although we have been enjoying Indian summer weather lately, the winter season definitely began yesterday with the opening of the sixty-third season of the Symphony concerts. The occasion is always important, but this year it also marked the beginning of Dr. Serge Koussevitzky's twentieth year as conductor, and after the vast audience rose to honor him as he stepped out on the stage, he made a gracious speech in acknowledgment. "The Star Spangled Banner" opened the program, which included Stravinsky's Ode dedicated to the memory of Mme. Natalie Koussevitsky, who was for years a familiar figure in the first balcony at each concert.

This first Friday afternoon concert of the season is like a great homecoming since it brings together friends who have been separated for the long summer months. This year most of the subscribers arrived by subway, although some are carefully saving their gas coupons for Friday afternoons. In the audience were distinguished dowagers, smart young matrons, servicemen and debutantes, as well as youngsters who were attending their first Symphony.

Many mothers and daughters attended together. With Mrs. Neal Rantoul was her daughter, Mrs. Richard Thorndike, Jr., and with Mrs. Francis P. Sears was her daughter, Miss Sally Sears, a tiny black hat adorned with a red rose atop her blonde pompadour. With Mrs. Paul F. Clark was Miss Jean Clark, in a becoming Red Cross uniform.

Mrs. Augustus W. Soule and her debutante daughter, Miss Marjorie Soule, were escorted by Mr. Augustus W. Soule, Jr., and Mr. Winsor Soule, both in Army uniforms. With Mr. nd Mrs. John W. Bartol was their ughter, Mrs. Constantine Belash, d Mrs. Ward Thoron was accomnied by her daughter, Mrs. Robert Knapp, whose bright red shoulder g matched the trimming on her t.

Mr. and Mrs. Arthur Fiedler were companied by Mrs. Fiedler's moth- Mrs. John T. Bottomley, and h Mrs. Alvan T. Fuller were her ughter, Miss Lydia Fuller, and daughter-in-law, Mrs. Alvan T. ller, Jr. Mrs. George Dutton and daughter, Miss Newell Dutton, ved together, and with Mrs. derick Ayer was her daughter, a.

an McCagg arrived from school n with books, and in a group n the Winsor School were Pa a Perrin and Constance Macld. Among the debutantes were Mary Edmands and Miss Car Bayne, and among the sub- was Cornelia Perkins, young hter of the Rev. and Mrs. Pal Perkins.

tting in her usual first balcony and looking as chic as ever was Robert Treat Paine, who wore ver fox scarf with her slim black mble. Among the many others psed were Mrs. Edward A. Taft, Ralph Bradley, Mrs. Francis Crowninshield, Mrs. J. Gardner dley, Mrs. George Saltonstall , Mrs. William Stanley Parker, Frank Sawtell, Mrs. Robert H. enson, Mrs. William Dexter, Charles Sumner Bird, Jr., Mrs. er Converse, Mrs. Raymond ham, Mrs. Charles Higginson, Roland Baker, Mrs. William a Orcutt, Mrs. E. Sturgis Hinds, . Charles Gaston Smith, Miss harine Lane, Mrs. Lorenz Mu- , Mrs. Basil Gavin and Mrs. Lawe L. Reeve.

This Clipping From
PITTSBURGH, PA.
PRESS

OCT 14 1943

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Milton Cross and Gene Hamilton must reform. Gene first burlesqued the starched tones of symphony announcers on Basin Street broadcasts. Now he goes back to handling the Boston Symphony. Cross, current heckler of the long-hair boys who play in the Basin Street gang, will again broadcast the Metropolitan Opera. They'd better watch the script.

* * *

Opening Program Of Symphony Season

The Boston Symphony Orchestra, Serge Koussevitsky, conductor, gave the first program of its 63d season in Symphony Hall yesterday afternoon. The program was as follows:

Concerto in D minor (edited by Siloti) .... Vivald
Ode in Three Parts .... Stravins
"Pictures at an Exhibition" (Ravel orchestration) .... Moussor
Symphony No. 1 in C minor, Op. .... Br

Globe MUSIC Oct. 9, 43

SYMPHONY HALL

Boston Symphony Orchestra

The fanfare that Walter Piston composed for the Harvard ceremonies honoring Winston Churchill was played in Symphony Hall yesterday afternoon as greeting to Serge Koussevitzky. When the conductor rounded the corner of the stage to enter his 20th season with the Boston Symphony Orchestra, Concertmaster Richard Burgin, fiddle tucked under left arm, leaped to the stand and signaled the men to begin.

A moment or two before, orchestra and audience had risen in tribute to Mr. Koussevitzky, usual at the start and finish of each season. But this was not all. Jerome D. Greene, president of the orchestra's board of trustees, mounted steps from the audience and made a short, formal speech of welcome.

In the reply Mr. Koussevitzky read, he said in part: "On my 20th year in America, I am happy to be able to serve the musical art of this country and to carry on the traditions of the Boston Symphony Orchestra. . . . It is during the two decades of my association with the Boston Symphony that I have learned to love the spirit of America.

"Today, when the world is a flaming battlefield for the cause and ideals of democracy, it is my deep and firm belief that music will help to build a new world free from destruction and oppression: because music is a leading and a living force toward the supreme goal — life, liberty and the pursuit of happiness."

These ceremonies and the customary performance of "The Star Spangled Banner" concluded, conductor and players addressed themselves to the opening program of the orchestra's 63d season. Vivaldi's D minor Orchestral Concerto (in the edition of Siloti) fittingly came first because it was the first music that Mr. Koussevitzky conducted in Boston. Subsequently we heard the initial performance of Igor Stravinsky's new Ode; the Moussorgsky-Ravel "Pictures at an Exhibition" and Brahms' First Symphony.

In the classic order of Vivaldi, the color of Moussorgsky's tone-pictures and the energizing sweep of the C minor Symphony, we all had again the vast pleasure of hearing instrumental virtuosity and interpretive distinction applied to masterpieces. From page to page, one could detect a chord not sounded with absolute precision, hurried episodes in the Brahms. Even so, one thought constantly of the valid assertion that this orchestra is without equal.

It was too bad that "The Old Castle" and "Bydlo" were omitted from the "Pictures at an Exhibition," presumably to comply with the exactitudes of radio timing. These two sections not only have intrinsic value, but they provide essential contrast with the sections adjacent to them.

Stravinsky's Ode is dedicated to the memory of Mme. Koussevitzky and falls in three movements: Eulogy, Eclogue and Epitaph. In view of Stravinsky's purpose, it is regrettable that enthusiastic words cannot be written of the Ode. But Stravinsky seems to have landed in a creative dead-end characterized by superficiality, little energy, thinness and aridity. The once-prodigious master of dissonance and rhythm has here penned music of occasional chamber proportions whose main traits are ineffectuality and dullness.—C. W. D.

INFORMATION OBSCURED

Koussevitzky Honored At Opening of Season

Monitor Oct. 9. 43

By L. A. Sloper

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Dr. Koussevitzky opened the musical program with Vivaldi's Concerto in D minor for orchestra and organ, edited by A. Siloti, the composition with which he began his first concert in Boston 19 years ago. He continued with Stravinsky's new "Ode" for Orchestra (first performance) and the "Moussorgsky-Ravel "Pictures at an Exhibition," and closed with the First Symphony of Brahms. Now he has only the Shostakovitch Fifth left for period to his twentieth season.

Stravinsky's "Ode," composed for the Koussevitzky Music Foundation, is dedicated to the memory of Mme. Natalie Koussevitzky. It is a chant in three parts for orchestra, and is described by the composer as "an appreciation of Natalie Koussevitzky's spiritual contribution to the art of the eminent conductor, her husband."

The three parts are a Eulogy, an Eclogue, and an Epitaph. The piece is lightly scored, and is written in its composer's neo-classic vein of dissonant counterpoint. The first and third parts are solemn in mood but the second is lively, and is intended, according to the composer to suggest out-of-doors music, "an idea cherished by Natalie Koussevitzky and brilliantly materialized at Tanglewood by her husband." The work as a whole, undoubtedly born of real emotion, left in performance the impression of sterility that is made by so much of the composer's later output.

The orchestra opens its sixty-third season with only minor changes in personnel and with its virtuosity kept to concert pitch by almost continuous playing for the last two years. Indeed, it is possible to feel that it has played a little too uninterruptedly. There were raggednesses yesterday in the strings and in the brass, and tone was often harsh. These flaws, especially apparent in the Vivaldi and the Brahms, are due in part probably to a lack of clarity in the conductor's indication of entrances and to his insistence on more and more volume in climaxes. When leader and men have settled down together for the season, we shall no doubt have greater precision and better tone.

The performance of the Moussorgsky-Ravel item, which seems to have won a settled place in the repertory, reminded us again that the more music leans on a program, the sooner we tire of it. But the finale may always be depended upon to make its effect.

ITHACA, N. Y.
JOURNAL

OCT 9 1943

Roy Harris Praised By Conductor

Among the young American composers praised by the world famous conductor Serge Koussevitzky today as he began his 20th season as leader of the Boston Symphony Orchestra was Roy Harris, formerly composer-in-residence at Cornell, according to an Associated Press dispatch from Boston, Mass.

Native composers—stimulated by the surging war effort and the encouragement now given them by major orchestras—are matching the technical accomplishments of the European masters, declared Koussevitzky in an interview. He noted that the Roy Harris Third Symphony was played 10 times by the Boston Symphony and now is in the standard repertoire of all major orchestras.

No Beethoven Yet

"We cannot say we have a Beethoven as yet, but there has been great technical development with tremendous progress in the past year," he said during an interview at his quietly modernistic home in nearby Brookline.

The Russian-born conductor and master of the "bull fiddle"—noted for his championing of American composers — reviewed enthusiastically the progress of native music since first he came to this country in 1924.

"Today we have a good dozen wonderful young composers," he said, speaking with a slight accent and using those marvelously expressive hands of his to illustrate an emotion words could not convey.

"I asked Walter Piston and Aaron Copeland why they wrote quartets and nothing for symphony. They said no one would play it if they did."

Koussevitzky assured them, and other Americans too, that their symphonic works would be given a hearing. But that was only a start. Then came the task of persuading the public and the critics that home-grown talent had something to say musically and the requisite skill to say it well.

The protests were many and loud-voiced, "but I told these people I would continue even if audiences walked out," Koussevitzky said, adding that "the only way to make propaganda for new things is to give them a hearing."

HOTEL COPLEY PLAZA

First Symphony Luncheon

The first of the new season's Symphony Luncheons drew a capacity gathering to the Oval Room of Hotel Copley Plaza yesterday noon.

Boris Goldovsky spoke about Modeste Moussorgsky as the greatest of Russian composers, following the luncheon. Mr. Goldovsky's piano illustrations devolved mainly upon the composer's traits as shown in the opera "Boris Godunoff" and in "Pictures at an Exhibition," the latter of which is upon this week's Boston Symphony program.

The town knows full well, by now, that the Symphony Luncheons are quite out of the ordinary, but the fact can profitably be emphasized anew. Both for the information Mr. Goldovsky conveys and for his very pleasant informal manner, these Symphony Luncheons are not to be missed by those who want to hear human but sound comment upon music and its creators.

C. W. D.

SIOUX CITY, IOWA
JOURNAL

OCT 10 1943

Stravinsky Ode Is Highlight of Symphony Concert

A new work by Stravinsky highlighted the Boston Symphony orchestra's opening broadcast, heard over KSCJ Saturday at 7:15 p. m.

Entitled Ode, it was dedicated to the late Mme. Serge Koussevitsky. Stravinsky composed his Ode in memory of Mme. Koussevitsky, who died in 1942. He will be a guest conductor of the Boston Symphony later in the season.

Koussevitsky, who conducted the Saturday night concert leads the orchestra for his 20th season. The program will be heard every Saturday night during the coming months at the above time.

FALL RIVER, MASS.
HERALD-NEWS

OCT 8 - 1943

STRAVINSKY PREMIERE

BOSTON, Oct. 8, (INS)—The premiere performance of a work by Igor Stravinsky will be one of the features when Serge Koussevitsky opens his 20th season with the Boston Symphony Orchestra today.

The work, entitled simply "Ode," is dedicated to the memory of Koussevitsky's late wife, Natalie. Its first or pastoral movement is intended to convey the composer's impression of "the scenic surroundings of the Berkshire symphonic festival."

Rounding out the program is the

Concerto in D Minor for orchestra with organ, by Vivaldi, and the first symphony of Johannes Brahms

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Koussevitzky Is Acclaimed

Herald - Oct 9

(Continued from First Page)

inspirational message. At the conclusion of the ceremony both audience and orchestra broke into prolonged applause which the conductor, his face scarlet with emotion and his head held high in pride, acknowledged with simple dignity. And so the music began.

Appropriately enough, it began with the exquisite Vivaldi Concerto in D minor which served to introduce the conductor to America just 20 years ago, almost to the hour. In this, as well as in Brahms' C minor Symphony and Moussorgsky's "Pictures at an Exhibition" (which the conductor had most certainly elected to play in the hope that the performance of the final "Gates of Kiev" section would coincide with the taking of that well-spring of Russian culture by the Red Army), the orchestra achieved wonders of sonority and the conductor wonders of interpretative vitality. But musical discussion must be limited these days to first things, and Stravinsky's "Ode" comes under that classification.

On first hearing, despite its many charming and even beautiful passages, the "Ode" appears clearly to be a case of sending a man on a boy's errand. Scored for 110 men, the work is nonetheless a miniature, and would unquestionably prove more effective scored for chamber orchestra. As it is, three quarters of the time three quarters of the orchestra is engaged only in counting measures of rest. Yet it cannot be denied that the other quarter is engaged in making exceedingly good music. The first movement, of long, flowing melodic contours, is patently reminiscent of sections of "Baiser de la Fee" both in content and in scoring. The two subsequent movements, rarefied neo-classic texture, are even more intimate than the first, but both are filled with moments of exceeding delicacy of expression. In short, reduced to proper dimensions, the "Ode" (dedicated by the way to the memory of Natalie Koussevitzky) would prove of extraordinary beauty. As it is, the picture is made ridiculous by the size of the frame.

AY, OCTOBER 9, 1

SYMPHONY HAS 20TH OPENING

Koussevitzky Arranges Notable Programme

BY WARREN STOREY SMITH

Dr. Serge Koussevitzky's 20th season as conductor of the Boston Symphony Orchestra began yesterday afternoon with ceremony. While orchestra and audience stood at attention, Concert Master Richard Burgin presided over the performance of that form of fanfare for wind instruments known as "tusch."

Thereupon, Jerome D. Greene, president of the board of trustees, delivered a few words of welcome to orchestra and leader, mentioning also the radio audience that will hear the first half of the concert tonight. Finally Dr. Koussevitzky read from a prepared script his sentiments on this notable anniversary and then led band and listeners in a performance of the national anthem.

As for the programme proper, the initial number, Vivaldi's sturdy Concerto in D minor for orchestra with organ, as arranged by Siloti, had a more than purely musical interest and significance since it headed the conductor's first Boston programme.

Throughout the afternoon the standard of performance was exceptionally high. The final number, Brahms' First Symphony, which for some reason was overlooked last season, received a glamorous presentation.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

OCT 14 194

FIRST PERFORMANCE

Boston, Oct. 14.—(UP)—Twenty-one-year-old Lucas Foss of New York City will be honored tomorrow when Conductor Serge Koussevitzky and the Boston Symphony Orchestra give the first performance of his symphonic poem, "The Prairie."

Society

Herald Oct 9, 43

Winter Season Ushered in By Symphony Concert

'Homecoming' Gathering at Inaugural; Subway Popular Mode of Transportation

By ALISON ARNOLD

Although we have been enjoying Indian summer weather lately, the winter season definitely began yesterday with the opening of the sixty-third season of the Symphony concerts. The occasion is always important, but this year it also marked the beginning of Dr. Serge Koussevitzky's twentieth year as conductor, and after the vast audience rose to honor him as he stepped out on the stage, he made a gracious speech in acknowledgment. "The Star Spangled Banner" opened the program, which included Stravinsky's Ode dedicated to the memory of Mme. Natalie Koussevitsky, who was for years a familiar figure in the first balcony at each concert.

This first Friday afternoon concert of the season is like a great homecoming since it brings together friends who have been separated for the long summer months. This year most of the subscribers arrived by subway, although some are carefully saving their gas coupons for Friday afternoons. In the audience were distinguished dowagers, smart young matrons, servicemen and debutantes, as well as youngsters who were attending their first Symphony.

Many mothers and daughters attended together. With Mrs. Neal Rantoul was her daughter, Mrs. Richard Thorndike, Jr., and with Mrs. Francis P. Sears was her daughter, Miss Sally Sears, a tiny black hat adorned with a red rose atop her blonde pompadour. With Mrs. Paul F. Clark was Miss Jean Clark, in a becoming Red Cross uniform.

Mrs. Augustus W. Soule and her debutante daughter, Miss Marjorie Soule, were escorted by Mr. Augustus W. Soule, Jr., and Mr. Winsor Soule, both in Army uniforms. With Mr. nd Mrs. John W. Bartol was their ughter, Mrs. Constantine Belash, d Mrs. Ward Thoron was accomnied by her daughter, Mrs. Robert Knapp, whose bright red shoulder g matched the trimming on her t.

Mr. and Mrs. Arthur Fiedler were companied by Mrs. Fiedler's moth- Mrs. John T. Bottomley, and h Mrs. Alvan T. Fuller were her ughter, Miss Lydia Fuller, and daughter-in-law, Mrs. Alvan T. ller, Jr. Mrs. George Dutton and daughter, Miss Newell Dutton, ved together, and with Mrs. derick Ayer was her daughter, a.

an McCagg arrived from school n with books, and in a group n the Winsor School were Pa- a Perrin and Constance Macld. Among the debutantes were Mary Edmands and Miss Car- Bayne, and among the sub- was Cornelia Perkins, young hter of the Rev. and Mrs. Pal- Perkins.

ting in her usual first balcony and looking as chic as ever was Robert Treat Paine, who wore er fox scarf with her slim black mble. Among the many others psed were Mrs. Edward A. Taft, Ralph Bradley, Mrs. Francis rowninshield, Mrs. J. Gardner ley, Mrs. George Saltonstall , Mrs. William Stanley Parker, Frank Sawtell, Mrs. Robert H. nson, Mrs. William Dexter, Charles Sumner Bird, Jr., Mrs. er Converse, Mrs. Raymond am, Mrs. Charles Higginson, Roland Baker, Mrs. William a Orcutt, Mrs. E. Sturgis Hinds, . Charles Gaston Smith, Miss harine Lane, Mrs. Lorenz Mu- , Mrs. Basil Gavin and Mrs. Law- e L. Reeve.

PITTSBURGH, PA.
PRESS

OCT 14 1943

* * *

Milton Cross and Gene Hamilton must reform. Gene first burlesqued the starched tones of symphony announcers on Basin Street broadcasts. Now he goes back to handling the Boston Symphony. Cross, current heckler of the long-hair boys who play in the Basin Street gang, will again broadcast the Metropolitan Opera. They'd better watch the script.

* * *

Opening Program Of Symphony Season

The Boston Symphony Orchestra, Serge Koussevitsky, conductor, gave the first program of its 63d season in Symphony Hall yesterday afternoon. The program was as follows:

Concerto in D minor (edited by Siloti) ... Vivald
Ode in Three Parts........Stravins
"Pictures at an Exhibition" (Ravel orchestration) .... Moussor
Symphony No. 1 in C minor, Op. ... Bra

MUSIC

Globe Oct. 9, 43

SYMPHONY HALL

Boston Symphony Orchestra

The fanfare that Walter Piston composed for the Harvard ceremonies honoring Winston Churchill was played in Symphony Hall yesterday afternoon as greeting to Serge Koussevitzky. When the conductor rounded the corner of the stage to enter his 20th season with the Boston Symphony Orchestra, Concertmaster Richard Burgin, fiddle tucked under left arm, leaped to the stand and signaled the men to begin.

A moment or two before, orchestra and audience had risen in tribute to Mr. Koussevitzky, usual at the start and finish of each season. But this was not all. Jerome D. Greene, president of the orchestra's board of trustees, mounted steps from the audience and made a short, formal speech of welcome.

In the reply Mr. Koussevitzky read, he said in part: "On my 20th year in America, I am happy to be able to serve the musical art of this country and to carry on the traditions of the Boston Symphony Orchestra. . . . It is during the two decades of my association with the Boston Symphony that I have learned to love the spirit of America.

"Today, when the world is a flaming battlefield for the cause and ideals of democracy, it is my deep and firm belief that music will help to build a new world free from destruction and oppression: because music is a leading and a living force toward the supreme goal — life, liberty and the pursuit of happiness."

These ceremonies and the customary performance of "The Star Spangled Banner" concluded, conductor and players addressed themselves to the opening program of the orchestra's 63d season. Vivaldi's D minor Orchestral Concerto (in the edition of Siloti) fittingly came first because it was the first music that Mr. Koussevitzky conducted in Boston. Subsequently we heard the initial performance of Igor Stravinsky's new Ode; the Moussorgsky-Ravel "Pictures at an Exhibition" and Brahms' First Symphony.

In the classic order of Vivaldi, the color of Moussorgsky's tone-pictures and the energizing sweep of the C minor Symphony, we all had again the vast pleasure of hearing instrumental virtuosity and interpretive distinction applied to masterpieces. From page to page, one could detect a chord not sounded with absolute precision, hurried episodes in the Brahms. Even so, one thought constantly of the valid assertion that this orchestra is without equal.

It was too bad that "The Old Castle" and "Bydlo" were omitted from the "Pictures at an Exhibition," presumably to comply with the exactitudes of radio timing. These two sections not only have intrinsic value, but they provide essential contrast with the sections adjacent to them.

Stravinsky's Ode is dedicated to the memory of Mme. Koussevitzky and falls in three movements: Eulogy, Eclogue and Epitaph. In view of Stravinsky's purpose, it is regrettable that enthusiastic words cannot be written of the Ode. But Stravinsky seems to have landed in a creative dead-end characterized by superficiality, little energy, thinness and aridity. The once-prodigious master of dissonance and rhythm has here penned music of occasional chamber proportions whose main traits are ineffectuality and dullness.—C. W. D.

PASTE OVER

LANCASTER, PA.
INTELLIGENCER-JOURNAL
OCT 9 - 1943

DAYTON, OHIO
JOURNAL
OCT 9 - 1943

WILMINGTON, DEL.
NEWS
OCT 9 - 1943

CINCINNATI, OHIO
TIMES-STAR
OCT 9 - 1943

OKLAHOMA CITY, OKLA.
OKLAHOMAN
OCT 9 - 1943

ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
OCT 9 - 1943

NEW YORK, N. Y.
~~ENQUIRER~~
Times
OCT 9 1943

Boston Symphony Begins Brilliant New Season

Oct. 10, 43
Lowell Telegram

The sixty-third season of the Boston Symphony Orchestra twentieth under the leadership of Serge Koussevitsky opened with rapturous applause and an orchestral ovation led by the concert master, Richard Burgin, as Dr. Koussevitsky walked on the stage. After a preliminary word of thanks on behalf of the trustees of the orchestra and the audience for the great conductor's years of service, Dr. Koussevitsky read a brief speech in which he stated his conviction in music's present and future usefulness in building a better world.

The programme commenced with the Vivaldi Concerto in D minor for Orchestra with Organ, edited by A. Siloti. Starting with an austere and strict canon between first and second violins, the first movement swells to the formidable volume which only simple chords are capable of giving. The whole is full of the brilliant Italian string writing of the period.

The first performance of an Ode in Three Parts, for Orchestra by Stravinsky, dedicated to Madame Koussevitsky, reveals a piece of such refinement and reticense, that further hearings for even first judgment are necessary. The plaintive melody in Part 1 with its sputtering accompaniment recall the opening of the now popular "Sacre du Printemps."

Moussorgsky's "Pictures at an Exhibition", whose original piano pieces are childlike in both idea and manifestation, have been raised to orchestral sophistication by Ravel.

In both this and Brahm's first symphony, which concluded the programme, the orchestra under Dr. Koussevitsky's inspired baton performed with that rare combination of neatness and grandeur to which Boston is luxuriously accustomed.

The programme for next week will be: Berlioz, "Fantastic Symphony", "The Prairie" by Lukas Foss, (first performance) and "Till Eulenspiegel" by Richard Strauss.

B. W.

Pretty Please, or, An Earnest Plea To the B. S. O.

By RUDOLPH ELIE, JR.

Now that Serge Koussevitzky is poised to leap into his 20th season as the conductor and musical director of the Boston Symphony Orchestra (to its everlasting glory, by the way), I wonder if it would be too saucy to ask him to celebrate his anniversary be recalling some of his earlier zest in performing programs which will make our hair stand more or less on end?

It really is a little of a paradox that every year he has increased in interpretative scope, in intensity of expression and even in physical vitality (itself something of a wonderful paradox!) while his programs have become increasingly—well, I hate to say stuffy, but that about touches the nub of the matter. In all fairness, he does do a number of new compositions and revivals of merit, but generally it must be admitted that the programs reflect a certain over-cautiousness which hardly becomes his unchallenged dominance in the musical world today.

If statistics are required to lend weight to this assertion, consider the report of the National Music Council, Inc. In its annual report dated July, 1943, the council places the Boston orchestra as 12th on a list of 15 first-line American symphony orchestras in its performance percentage of work by native born American composers. Well, American music could be a lot better, assuredly, and most of us listen to it as a duty, but surely Dr. Koussevitzky could omit the yearly repetition of, say, Mendelssohn's "Italian" Symphony, to give American music a little better representation?

The Boston orchestra's performance percentage of works by both American-born and naturalized composers, plus foreign-born composers now living in the United States, a triple category which certainly includes 75 per cent. of the best contemporary composers, places the orchestra 10th on the list of 15. This is even more disturbing, for it means that contemporary music is being slighted in favor of old estabsihed repertoire, most of which, by means of phonograph records and continual radiod performances, is already perilously over-played.

And so it seems to me that this is the year to re-examine the modern repertoire. Countless numbers of good and even significant modern works have had their first hearing and have been forgotten. Moreover, hundreds of older works have been dropped from the repertoire for reasons which are now obscure or, because of the ever shifting outlook, reasons on longer valid.

Well aware of the factors involved in the planning and execution of a symphonic program, such as awkward personnel requirements, rehearsal considerations, radio time limitations, intermissions, etc., I offer the following possibilities in all humility. They're just things I for one, would like to hear, and, judging by the various letters that come in on the subject during the season, things others would like to hear. Moreover, I am well aware I might not find some of them especially attractive; all right, be it on my own head. I still want to hear them, just as I want to hear all the Mahler and the Bruckner any one will play.

Some of the lesser known things of Villa-Lobos should prove interesting. Instead of the frequently-heard Choros No. 10, how about Nos. 8, 11, or 12? Or, for that matter, how about "Bachianas Brazilerias?" Perhaps Carloes Chavez' Sinfonia D Antigona would sound better on second hearing, a doubtful possi bility, but still a possibility. As muc Martinu as possible, it seems to m True, Dr. Koussevitzky has alwa

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SYMPHONY CONCERT

BY WARREN STOREY SMITH

The current Symphony list provides a quick glance at the genus programme music: First, a relatively early, often tentative specimen, the present interest in which is very largely historical, Berlioz's "Fantastic" Symphony; second, what some have called the finest flowering of the species, Strauss' "Till Eulenspiegel's Merry Pranks," and, between these extremes, one of the rare contemporary examples, Lucas Foss' "The Prairie," in its initial performance.

Of course, 21-year-old, German-born Mr. Foss, who was on hand yesterday to receive the audience's cordial applause, insists that his piece is not programme music, though "the opening fanfare-like sonorities clearly suggest vast open landscapes and lots of fresh air." Now, if Mr. Foss does not want his listeners to start thinking of everything prairie-like, from grasses to gophers, from bison to Buffalo Bill, he should not make use of so provocative a title. Actually, the piece is built on themes from a cantata based on Sandburg's poem, "Prairie," which also provided Leo Sowerby with material for a tone poem of that name, heard at Symphony Hall in 1932.

In Mr. Foss' case, the admirably suggestive beginning and end might well provide a tonal background for one of those documentary films. Between times come some irrelevant bits. Taken as a whole, the piece is decidedly amorphous, though its general flavor is recognizably American and it discloses the young composer as one well on the way to orchestral mastery.

Dr. Koussevitzky always conducts his novelties, whatever their source, painstakingly and with infectious enthusiasm. To the music of Berlioz and Strauss he and the orchestra again gave

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NASHUA, N. H.
TELEGRAPH
OCT 13 1943

No Beethoven Yet

IT IS NOT the composers who cause the trouble. There is always the audience. Thus speaks Serge Koussevitzky, world famed conductor of the Boston Symphony orchestra in an interview on the eve of entering upon his 20th season. It is a remarkable picture which he gives, and one not lacking in implication and painting a moral. While he sees no Beethoven among them as yet, he said there are a good dozen of young American music composers who are matching the technical accomplishments of the European masters. Beyond the stimulus of the war effort these American artists have the encouragement given them by major orchestras.

Russain-born Koussevitzky, bull fiddler of world fame, caustically reviewing the days of MacDowell, Chadwick and Foote, at the time of his arrival here 20 years ago, said that he knew nothing then of any young American composers. Asking Piston and Copeland why they wrote quartets and nothing for symphony, their reply was, that no one would play it if they did. Thus he took up the task of giving American composers—and American audiences and critics assurance that home grown talent had something to say musically, with the requisite skill to say it. He heard protests in number and volume, but has stuck to his guns. Today audiences listen to entire programs of American works and no body walks out.

Thus this great musical leader, coming here from Russia, speaks of a growing appreciation of what American musical artists are receiving from their own people. It is a lesson which can be extended into other fields, for Americans, from Colonial days—when perhaps it was necessary, have ever had a penchant for the imported. The pecularity of it is that on the other hand we've bragged about and extolled our resources, inventive genius, originality, and astounding ability in production.

Just as a home town boy is handicapped so long as he stays in his home town—never grows up to the generation ahead of him—so in the larger fields of art, literature, making a horseshoe or spinning a yard of cotton cloth, home talent has never had the backing which rightly it deserved. Only at the football games do we cheer for the home team, and then not as loudly as we should.

No musician denies the mastership of the masters. No one would seek to bar either talent or genius wherever it may appear.

Really what Koussetvizky does so incisively is to point out to us riches which we possess and do not recognize, and that they are not "imported."

SPRINGFIELD, MASS.
MORNING UNION
OCT 9 - 1943

SPRINGFIELD, MASS.
REPUBLICAN
OCT 9 - 1943

NEW YORK, N. Y.
~~ENQUIRER~~
Times
OCT 10 1943

0 Years
on Symphony

OVATION
EAR HERE

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LIE, JR. Herald

ON VARIOUS FRONTS

THE Boston Symphony enters the new season with a clean financial slate, according to a report by Jerome D. Greene, president of the trustees, to the more than 3,200 enrolled "Friends of the Boston Symphony Orchestra." Mr. Greene told the friends their gifts did more than relieve the emergency of last season.

"They proved," he declared, "that in a situation threatening the stability of Orchestra, its Friends could be counted on to rise to the occasion."

Mr. Greene sent the Friends a report on the various services of the Orchestra in the last season. He said it could "hardly do justice to the loyal and strenuous labors of the members of the Orchestra, who under the leadership of their great conductor maintained the standards of their art under unusually exacting conditions."

A preliminary estimate indicates that this season the Orchestra's operating expenses, including some salary increases, will exceed operating revenues and endowment income by $121,500.

At the concert of the National Orchestral Association on Jan. 10 in Carnegie Hall the soloists will be Carroll Glenn, violin, and her husband, Sgt. Eugene List piano.

Greensboro, N. C., thanks to Basic Training Center No. 10 of the Army Air Forces Eastern Technical Training Command, is hearing some good music. It happens that the center has more than 100 first-class musicians based in it. As one result, Greensboro recently heard the Brahms Horn Trio, given in one of the four War Department theatres on the post before a Sunday afternoon audience of 500 listeners, including many civilian guests. On the program were Private Felix Galimir, former leader of the Galimir Quartet, with a trio consisting of himself and Private Elliot Magaziner of the Cleveland Orchestra, and Private Joseph Kenich of the New York Philharmonic, with Private Arthur Holmes, product of the Juilliard School of Music, as the horn player.

The report came to this office in an article by Private Irving Kolodin, formerly of The New York Sun's music staff.

Globe Oct 1

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Going by titles, you might think the Boston Symphony Orchestra is playing only story-and-color music this week. Berlioz' "Fantastic" Symphony is precisely that, and so is "Till Eulenspiegel" by Richard Strauss. But in spite of its title, "The Prairie," by Lukas Foss is not supposed to be program music.

"The Prairie" is, in fact, an instrumental work based on themes from an unperformed cantata which, in turn, was inspired by Carl Sandburg's poem. It is also very good music for a composer just over 21. Yesterday's performance of "The Prairie" was the first.

Although Foss was born a European, there is nothing European about his work, which pays its respects to Aaron Copland in certain technical ways. The handling of some of the instruments, noticeably the trumpet fanfare at the outset, also brings Copland to mind.

Foss must be very talented. Already he has lerned to handle orchestration, counterpoint and rhythmic movement with a notable amount of skill. He seems to have a knack for dissonance that is effective and has bite without being crude. In spite of almost sequential repetition and mood reminiscences of Dvorak's "New World" Symphony, "The Prairie" has about it a definite air of budding professionalism.

In years to come Foss will doubtless write music more original and more important. Just now he may be satisfied with the realization that he is on his way. Appearing on the Symphony Hall stage after the performance, Foss was cordially greeted.

Each time Serge Koussevitzky conducts delienative music like the "Fantastic" Symphony and "Till Eulenspiegel," it seems that one has never really heard them before in true perspective. The same thing happened again yesterday, as the Boston Symphony traversed Berlioz' flaming romanticism and Strauss' genial cynicism with astounding brilliance.

Astounding is the right word. Yesterday's audience heard playing so precise, colorful, warm, graceful in phrasing and often times incredible of speed that they would be quite entitled to think that they had experienced the ultimate in orchestral virtuosity. A tuba might burble and the chimes might sound tinny in a shower of clashing harmonics, but the total effect was dazzling.

—C. W. D.

"The Prairie" By Boston Symphony

Lowell Telegram

A first performance of "The Prairie" by the 20-year-old American composer, Lukas Foss, was played by the Boston Symphony Orchestra at the second of its Friday afternoon concerts at Symphony Hall this season.

Placed between Berlioz's "Fantastic Symphony" and Strauss' "Till Eulenspiegel", "The Prairie" appeared youthful, but melodies as well as large and small continuities of form testified much for the composer's natural musicianship. If the music contained contrapuntal complexities, they were not in evidence; in their place, the whole had a flowing emotional sequence. There was a strong resemblance between the music style of "The Prairie" and that of Aaron Copland.

The "Fantastic Symphony" by Hector Berlioz which opened the program, has now become a symphonic favorite. It has, oh joy, a story—or so the chuckles of delight in Friday's audience would signify. But even conceding that its descriptive plan and, above all, its orchestration have appealing originality, yet the musical ideas themselves (melodies, harmonies, and infrequent counterpoint) are often of such commonplace quality that long acquaintance does not make the music grow in stature.

The well-known example of musical humor, "Till Eulenspiegel" by Richard Strauss, served, as did the "Fantastic Symphony" to give the orchestra and conductor ample instrumental leeway. All was in excellent taste.

The programme for next week's symphony concert will be: Mozart, "Eine Kleine Nachtmusik", Beethoven, symphony No. 6, "Pastoral", Berezowsky, symphony No. 4, (first performance), and Rimsky - Korsakov "Capriccio Espagnol".

BETSY WARREN

[13]

HERALD TRIBUNE N.Y.

OCT 9 - 1943

MUSIC

By VIRGIL THOMSON

BOSTON, Oct. 8.

The Boston Symphony Orchestra, Serge Koussevitzky conductor, first concert of the season this afternoon in Symphony Hall.

Concerto in D minor........Vivaldi-Siloti
Ode ....Stravinsky
(First performance)
"Pictures at an Exposition"...Moussorgsky Ravel
Symphony No. 1 in C minor..Brahms

An Anniversary and a Memorial

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Both are sensitive and powerful instruments. But Boston is unique among American cities today in having, along with such an instrument, a man conducting it who has worked with it for twenty years.

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Today's anniversary was celebrated by the performance of the same Vivaldi work that opened Mr. Koussevitzky's first concert in Boston on Oct. 10, 1923. The piece also served to show off the string choir. This reviewer, who was present on both occasions, opines that although the orchestra is very little better (if any) now than it was then (for Pierre Monteux had formed a superb ensemble), Koussevitzky is a far better conductor than he was at that time. Bostonian intellectual standards and the orchestra's own musical ones have toned down the Russian fire-eater, have toned him up, too, and made of him an ideal spokesman for a community that cherishes the intellectual amenities as if they were the basic civilities of life.

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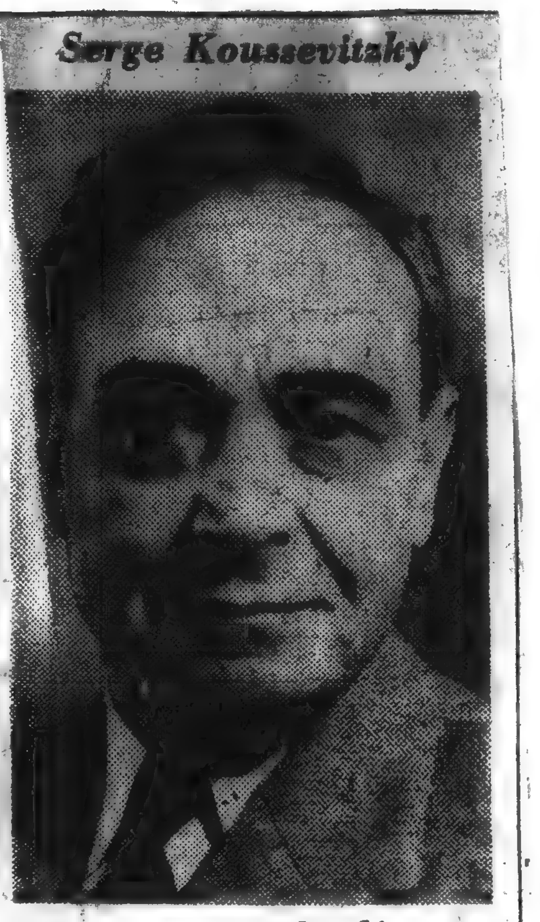

Who began yesterday his twentieth season as conductor of the Boston Symphony Orchestra

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OMAHA, NEB.
EVENING WORLD-HERALD

OCT 9 - 1943

Koussevitzky Opens 20th Season, Traditions Broken

Boston, Mass. (AP)—Traditions were tossed around like arpeggios at Symphony hall Friday as Serge Koussevitzky began his twentieth season as conductor of the Boston Symphony orchestra.

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Koussevitzky responded, pay- ng tribute to Maj. Henry Lee Higginson, founder of the Bos- on Symphony and "to this great organization."

Serge Koussevitzky . . . traditions tossed aside.

"Today, when the world is a flaming battlefield for the cause and ideals of democracy, it is my deep and firm belief that music will help to build a new world free from destruction and oppression," he said.

The program included the first performance anywhere of a three-part "ode" by Igor Stravinsky, composed as a memorial to the late Mrs. Natalie Koussevitzky; a Vivaldi concerto, Moussorgsky's "Pictures at an Exhibition" and the Brahms First Symphony.

PROGRAM NOTES

Oct 8

By VIRGIL THOMSON

PROGRAM notes used to be a form of belles-lettres. As composed by Donald Tovey in Edinburgh, Philip Hale in Boston, Lawrence Gilman in New York and Felix Borowski in Chicago, they were harming to read, informative and often intellectually penetrating, t their least so, they were accurate and their language was genteel. Their purpose was to supplement the listener's spontaneous musical nderstanding with detailed analyses of the works played and with uch appropriate selection of historical data and classic comment as vould tend to clarify the music for him, both its style and its content. N recent years a tendency has been noticeable in program notes oward hastily gathered and often incorrect information, toward the mission of analysis of form and the quotation of themes and toward substitution for the quoting of diversified critical opinion about vorks of the past, of sales talk about how beautiful they are. Even vhen notes are couched in good English (which is far from always), hey are likely to resemble less a scholarly discourse than a pub- isher's blurb.

The sort of introductions that precede radio broadcasts of high- lass music are even more offensive, on the whole, than what the symphony orchestras print in their house programs. The sales- manship note is nearly always dominant. The selection about to be played is praised as something especially picked out for the listener's private delight and brought to him through the benevolence of a loving radio company or of some equally affectionate lessee of that company's time. Since the purpose of all broadcasts is to create good will toward somebody's business, it is almost impossible for the executives of that business to think up a disinterested presentation. Radio disseminates huge quantities of cultural music of the highest quality, but it also disseminates simple entertainment. And, so far the kind of honorific introduction it has been putting out with its cultural offerings is uncomfortably dangerously close to ballyhoo, or the advertising style of the entertainment industries.

* * *

Radio's Influence

IT IS quite probable that the decline of the concert program note in both scholarship and charm is due to the increased influence of radio's financial prestige on our symphonic organizations. It has not een my observation, however, that this influence is a direct one. adio companies and the sponsors of cultural broadcasts are likely show more respect for the radio public's intelligence than mana- rs and conductors do. The conservatism of the Philharmonic's unday afternoon programs is due to no pressure from either the olumbia Broadcasting Service or the United States Rubber Com- any, so far as I can find out. There is every reason to believe, on he other hand, that the Philharmonic management is the timid one. onvinced by long experience in concert organization that the larger ny audience is the safer the program must be, that management and practically all conductors) is equally convinced that a nation- ide broadcast is no place to do experimental or unfamiliar music.

The error in this calculation is to suppose that private listeners spond to music in the same way they would if they were gathered gether in a hall. Group responses to anything tend to approximate ose of the least intelligent persons present. The bed-or-fireside tener, like the reader of books, responds to art with his full intel- tual equipment, no matter how elaborate this may be. He may get red and turn the stuff off, or he may wander into another room. t if he listens at all he is not influenced by any crowd psychology. e music itself must interest him. The radio people know that a nsiderable variety in programs is necessary in order to keep up s interest. Their advertisers know, too, that cultural broadcasts d mass entertainment are not the same. When they buy culture y want the real thing. It is only from that they can get the dis- erested press mentions they are looking for.

It is my suspicion that the writers of concert program notes are cting, as intellectuals so often do, to the presence of radio in rybody's musical life in an excessive and contradictory fashion. ey imagine that because the radio announcing of high-class music mostly a pretty low-class literary performance the radio public for t music must be ignorant and indiscriminating. This reasoning, ich is, no doubt, largely unconscious, carries them to conclude ther that the whole music public, since it certainly takes that of presentation, probably likes it. In any case, their notes tend imitate the worst features of radio introductions—inaccurac egance and blurb. They are not only debasing in this way e respectable brand of belles-lettres, they are removing from the phony concert itself that aspect of serious instruction that is no responsible than their fine musical executions are for the esteem hich our orchestras are held.

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a. Historical information about composers and their intentions t is up to date and verifiable.

b. Analysis, with musical quotations, of the works being played.

c. Fair statement, with quotations from other commentators critics, of esthetic and other controversies previously raised by works.

. If a work is being performed for the first time, whatever ce the composer wishes to add.

There still are program annotators in the United States who pt to furnish this information and who do so in graceful lan- . They are rare, though. What we mostly get is both incorrect and unreadable. This protest is not made out of any wish to delay the ultimate commercialization of our major orchestras. I am inclined, rather, to hasten that consummation if I can because I believe that radio executives will take care eventually of our conductors' present conservatism about programs. They may even come to the rescue, too, of the program note, though that will be more difficult. I think it would be a good idea for the orchestras to improve their program notes right now, if only for business reasons. Because those notes are a cardinal element in the creation and the maintenance of any American orchestra's intellectual prestige. And its whole intellectual prestige (of which the orchestra's playing ability is only a part) is exactly what any orchestra has to sell to the broadcasters. The chief budget buckler, moreover, of our orchestras in the next ten years is going to be the money that is paid in by broadcasting companies, by lessees of broadcasting time and by the corporations, mostly subsidiaries of broadcasting, that manufacture gramophone records. This support will be forthcoming exactly as long as the orchestras maintain their nation-wide intellectual prestige. And they will maintain that only as long as they are clearly instruments of public instruction.

NEW YORK, N.Y.
~~POST~~
Times
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PROVIDENCE, R. I.
BULLETIN

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Berezowsky Leads Boston Orchestra in Premiere of Own Work.

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This was something of a victory for American composers—Berezowsky was born in Russia but has lived in America since 1922—and for the usually lethargic Friday afternoon gathering of reserved Bostonians.

Berezowsky's Fourth Symphony was brilliantly and cleverly orchestrated in the modern manner, vaguely reminiscent of Rachmaninoff, Scriabin and Shostakovitch. It sounded extremely well on first hearing—nevertheless the impression remained that there was more shadow than substance.

SPRINGFIELD, MASS.
REPUBLICAN

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Lukas Foss was a conductor-pupil for three years at Koussevitzky's Berkshire Music center.

Born in Berlin, August 15, 1922, he studied at the Paris conservatoire from 11 to 15 and then came to America. Since that time he has written a number of works and received a Pulitzer prize. Several compositions have had radio performances and an allegro concertante was performed last year by both the New York NBC Symphony and the Philadelphia orchestra.

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Koussevitzky responded, paying tribute to Maj. Henry Lee Higginson, founder of the Boston Symphony and "to this great organization."

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LD TRIBUNE N.Y.

CT 9 - 1943

MUSIC

By VIRGIL THOMSON

BOSTON, Oct. 8.

The Boston Symphony Orchestra, Serge Koussevitzky conductor, first concert of the season this afternoon in Symphony Hall.

Concerto in D minor........Vivaldi-Siloti
Ode ....Stravinsky
(First performance)
"Pictures at an Exposition"...Moussorgsky
Ravel Symphony No. 1 in C minor..Brahms

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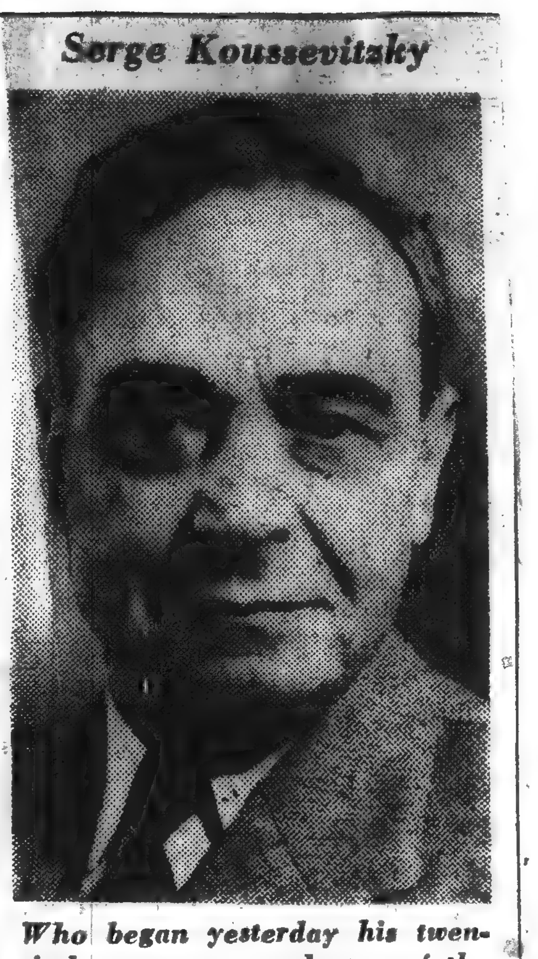

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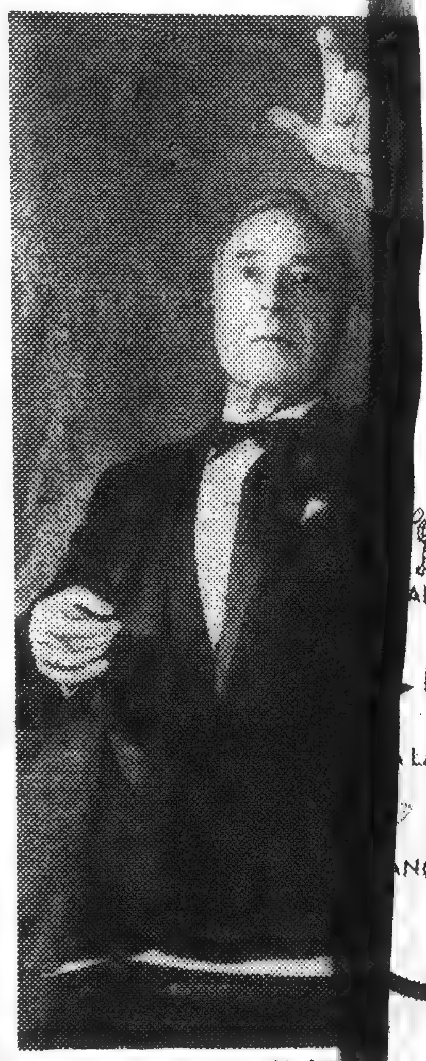

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[14]

PROGRAM NOTES

Oct 8

By VIRGIL THOMSON

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The sort of introductions that precede radio broadcasts of high-class music are even more offensive, on the whole, than what the symphony orchestras print in their house programs. The salesmanship note is nearly always dominant. The selection about to be played is praised as something especially picked out for the listener's private delight and brought to him through the benevolence of a loving radio company or of some equally affectionate lessee of that company's time. Since the purpose of all broadcasts is to create good will toward somebody's business, it is almost impossible for the executives of that business to think up a disinterested presentation. Radio disseminates huge quantities of cultural music of the highest quality, but it also disseminates simple entertainment. And, so far, the kind of honorific introduction it has been putting out with its cultural offerings is uncomfortably dangerously close to ballyhoo, or the advertising style of the entertainment industries.

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The error in this calculation is to suppose that private listeners respond to music in the same way they would if they were gathered together in a hall. Group responses to anything tend to approximate those of the least intelligent persons present. The bed-or-fireside listener, like the reader of books, responds to art with his full intellectual equipment, no matter how elaborate this may be. He may get bored and turn the stuff off, or he may wander into another room. But if he listens at all he is not influenced by any crowd psychology. The music itself must interest him. The radio people know that a considerable variety in programs is necessary in order to keep up this interest. Their advertisers know, too, that cultural broadcasts and mass entertainment are not the same. When they buy culture they want the real thing. It is only from that they can get the disinterested press mentions they are looking for.

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By MARJORIE WATTS Globe Oct 3

One of the most privileged audiences in this wartime world will make its traditional Friday afternoon pilgrimage to Symphony Hall this week to open the 63d season of the Boston Symphony Orchestra.

Friday's concert will also mark the 20th season that marvelous, musicianly Serge Koussevitzky has opened. Best beloved of all Boston's Symphony conductors in the history of the orchestra, the slender Spartan-backed figure is familiar to two whole generations of Bostonians and both generations will be standing in Symphony Hall Friday, their affectionate applause accompanying him across the stage as he enters.

Cabots and Coolidges and Saltonstalls whose Symphony seats are handed down from mother to daughter along with the family silver, will be sharing those seats with uniformed guests of all ages and many countries this year.

Many seat-holders are hoping that fortunate furloughs will bring a young son or daughter in uniform home to share this traditional Friday afternoon pleasure, and others plan to take Boston's Service visitors to the concerts.

Seat locations, prized possessions since the days when they were auctioned to the highest bidders at spirited feud-provoking meetings in the old Boston Music Hall, have been kept in the family this season in spite of the fact that war jobs have taken many a Bostonian half way across the country "for the duration." The Bradley Deweys have kept theirs, and members of the family will use the seats even though the Deweys are war-working in Washington this Winter.

In the familiar phalanx of faces on Friday will be Row A Symphony Hall neighbors, Mrs. George P. Champlin, Mrs. Franklin T. Pfaelzer, Mrs. Homer Gage, Mrs. George T. Keyes, and sisters Edith and Harriet Rantoul. Just in back of them in their usual seats will be Mrs. Guy W. Currier, Mrs. Christian Born, Mrs. William Dana Orcutt, Miss Ellen Coolidge, Mrs. James H. Ropes, Mrs. Malcolm B. French, and Mrs. William D. Elwell.

Side by side in Row D as usual will be Mrs. Walter G. Phippen, Mrs. William A. Kinsman and Mrs. Lewis Dexter, and still others in the first rows will be Mrs. Benjamin D. Shreve, Mrs. Philip R. Allen, Mrs. Franklin W. Hobbs, Mrs. George Lewis, Mrs. Hobart Ames, Mrs. Edwin Ginn, Mrs. Morgan Butler, Mrs. Charles Almy, Maxim Karolik, Mrs. Hugh Bancroft and Mrs. Augustus N. Rantoul, whose guest on Friday will be her daughter Charlotte, just back from a Red Cross job overseas, to which she returns shortly.

Mrs. Neal Rantoul will also share in the family reunion for her seats are just back of those attractive dark-haired Charlotte and her mother have. Mrs. Charles S. Bird, Lady Herbert Ames and Mrs. Arthur I. Cabot also have their usual seats this season, and Row J will find Mrs. Richard D. Fay, Mrs. Stephen W. Sabine, Mrs. Edward Harding, Mrs. Endicott Peabody and Mrs. George U. Crocker, as well as Mrs. Henry S. Burnham and Miss Nina Burnham, Mrs. Gardner M. Lane and Mrs. Paul F. Clark in their customary places.

Among those sharing Row K will be Mrs. Warren MacPherson, Mrs. Charles F. Ayer and Miss Elizabeth Leland, and in M will be Mrs. Moses Williams, Mrs. Eben Draper, Mrs. F. Wayland Ayer, Mrs. Harold Murdock and Mrs. Frederick Ayer and her North Shore neighbor, Mrs. Francis P. Sears.

Mrs. Stephen Van R. Crosby, Mrs. Louis A. Frothingham and Mrs. John S. Ames have long been Symphony neighbors in S, and Mr. and Mrs. John Nicholas Brown will come from Newport to their usual seats in T. Mrs. Dudley L. Pickman Jr., Mrs. Robert H. Stevenson and Mrs. Arthur W. Bell are Row W neighbors as usual, and still others who will be together for the year's first program are Mrs. Richard W. Foster and Miss Betty Foster, Mrs. George Clapp and Miss Mary Clapp, Mrs. John G. Coolidge, Mrs. William Phillips, Mrs. Bayard Warren, Mrs. Alvin F. Sortwell, Mrs. Henry P. King, Mrs. Richard Ely Danielson, Mrs. Alexander Ladd, Mrs. George S. West, Mrs. Thomas S. Blumer, Mrs. Charles S. Jenney and Mrs. Russell Coolidge.

The first balcony has always been a prized location for Symphony goers and keeping traditional places there are Mrs. Ronald T. Lyman, Mrs. George Hawley, Mrs. Frederick S. Moseley, Mrs. Edward D. Brandegee, Mrs. Alexander Forbes, Mrs. John W. Hallowell, Mrs. Richard Saltonstall and Mrs. Leverett Saltonstall, Mrs. Robert Treat Paine, Mrs. Charles E. Mason, Mrs. John S. Lawrence, Mrs. Frederick Winthrop, Mrs. Oliver Wolcott and her sister, Mrs. Charles Sumner Bird Jr.

Mrs. Francis Bird and Miss Anna Bird, Mrs. Samuel Hoar, Mrs. Gamaliel Bradford, Mrs. Andrew N. Hepburn, Mrs. Henry S. Grew, Mrs. Thaddeus DeFriez and her daughter, Mrs. C. Chauncey Gray. And still others are Mrs. John H. Cunningham, Mrs. George R. Agassiz, Mrs. George H. Monks, Mrs. Dudley Howe and Mrs. James C. Howe, Mrs. Allan Forbes, Mrs. Charles Collebs, Mrs. Arthur Fiedler and her sister Miss May Bottomley and Mrs. Robert Saltonstall Jr.

SATURDAY, OCTOBER 16, 1943

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the second program of its 63d season in Symphony Hall yesterday afternoon. The program was as follows:

Fantastic Symphony, Op. 14-A .... Berlioz
"The Prairie" .... Lukas Foss
"Till Eulenspiegel's Merry Pranks," Op. 28 .... Strauss

A very satisfying concert, this, no question about it. The Berlioz Symphony remains, in Dr. Koussevitzky's electrifying conception of it, one of the most vivid war horses in the repertoire. As the same holds true for the Strauss favorite, it is possible to come at once to grips with Lukas Foss' "The Prairie," a piece which yesterday received its first performance in the not too enviable position of holding the fort for the contemporaries.

It is all too easy, in Mr. Foss' case, to give him an "A" for effort and remark, as a sententious aside, that he has the stuff and will doubtless do fine things when he is a little older. Yet a man with his formidable orchestral technic, his obvious sincerity and his undeniable musical gifts cannot so snidely be left hanging for later reckoning. He is, after all, 21, and there are too many examples of highly gifted youths in music to let him down for his tender years.

He is, I think, on the wrong path. His music, which is by no means unattractive, nonetheless from the outset shrieks "This is American music!" And then it sets out, by every means ever employed by the League of American Composers, to cram that fact down our ears. Thus there are all the Harrisian, Coplandian and Shumanian intervals which are, they tell us, ineradicably associated with the wide open spaces. Then there are all the folksy tunes, the jagged rhythms, the "corney" jazz figures and the grotesque instrumental combinations (trumpet and xylophone in unison, for instance) which members of the league can recognize with one ear as wholly and uniquely indigenous. It's American music, by gad (it is supposed to say) and you'd better learn to like it, or else.

This sort of thing is plaguing and confusing Mr. Foss at the moment. It seems to me that if he threw the complete works of Carl Sandburg, Walt Whitman and the other wide-open-spaces poets into the dust bin and looked within himself for inspiration; if he'd cease cronying around with other violently American composers (who can do him no good but a lot of harm), and if he'd abandon the attempt to write American music and write just music, why then, Lukas Foss will one day write better music than any of his current heroes. As it is "The Prairie" is just another American piece with good spots, good workmanship and no point whatever.

All this, however, doesn't negate the quality and the beauty of the concert. On the contrary, one has only to recall the exquisite phrasing of the opening measures of the Ball Scene of the Berlioz, or the color and vividness of the performance of "Till Eulenspiegel" to realize how fine the concert was. And if "The Prairie" proved to be the weakest link, who could have expected otherwise?

BALTIMORE, MD.
EVENING SUN

OCT 18 1943

Symphony Plays Young Man's Piece

Boston, Oct. 18 (AP)—Twenty-one-year-old Lukas Foss is the youngest American composer ever to have a composition performed by the Boston Symphony Orchestra.

Appearing more like a high-school student seeking an usher's job than a composer, Foss came out on the stage after the world premiere of his orchestral piece "The Prairie" recently to receive a friendly hug and a fatherly pat on the head from Conductor Serge Koussevitzky.

Lukas Foss was a conductor-pupil for three years at Koussevitzky's Berkshire Music Center. Born in Berlin, August 15, 1922, he studied at the Paris Conservatoire from 11 to 15 and then came to America. Since that time he has written a number of works and received a Pulitzer Prize. An Allegro Concertante was performed last year by both the NBC Symphony and the Philadelphia Orchestra.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Post Oct 23

Nicolai Berezowsky, who conducted his Fourth Symphony in its premiere at Symphony Hall yesterday afternoon, cannot complain that he is ill-used in Boston. This Russian-born composer, who by 1944 will have spent half of his 44 years in America, has now been represented at the concerts of the Boston Symphony Orchestra by four symphonies and as many concerted pieces. As a violinist he has played his own Violin Concerto here. Nor is this present occasion the first time he has appeared as conductor.

It was in 1931 that we first made Mr. Berezowsky's acquaintance. In the intervening years his skill and adroitness in composition and in orchestration have increased. This Fourth Symphony is well put together, it falls most pleasantly on the ear.

But no more than any of its predecessors does it mark its composer as a man of individual utterance. Mr. Berezowsky gives the theme-spotter plenty to think about. In particular does this Fourth Symphony bear witness to the place of its author's birth. Commissioned by the Koussevitzky Music Foundation, it is dedicated to the memory of Mme. Koussevitzky. Mr. Berezowsky and his music were cordially applauded yesterday.

The rest of the afternoon fell to Dr. Koussevitzky and to familiar music. Next week the balance will be reversed and there will be three novelties, making a total of six in four pairs of concerts, something of a record for these days. In their several ways, yesterday's standard numbers were calculated to emphasize most of the special virtues of orchestra and conductor. They were Mozart's string serenade, "Eine Kleine Nachtmusik," Beethoven's "Pastoral" Symphony and Rimsky-Korsakov's glittering "Spanish Caprice."

Globe

MUSIC

Oct 23

SYMPHONY HALL

Boston Symphony Orchestra

Nicholai Berezowsky conducted the first performance of his own Fourth Symphony yesterday afternoon in Symphony Hall, at the first of this week's concerts by the Boston Symphony Orchestra. The remainder of a very long program, directed by Serge Koussevitzky, began gracefully with Mozart's "Eine Kleine Nachtmusik," progressed through the bucolic joys of Beethoven's "Pastoral" Symphony, and ended with the lushly colored Spanish Caprice of Rimsky-Korsakoff.

Since he has lived more than 20 years in the United States, Mr. Berezowsky may by courtesy be considered an American composer. But his musical roots are in Russia and his inclinations are toward European ways. As a matter of placement, the Fourth Symphony may be catalogued American, but it is far from the Piston-Harris-Copland school.

The best things about the good-sized Fourth are its fluent, sophisticated air and its able orchestration, that shows Mr. Berezowsky to have absorbed from Rachmaninoff, Scriabin, Ravel and Shostakovich. In idiom the Fourth is one step ahead of electicism. The scherzo is the best-integrated movement of the four, the most dissonant and the most effective rhythmically.

Through the slow movement, which begins and finishes with lovely English horn solos, I thought almost continuously of Rachmaninoff. Thematically, the allegros of the first movement and finale seem weakest. They also are definitely labored. The finale, by the way, seems based upon a theme uncomfortably suggestive of a phrase from the Westminster Chimes.

One's total impression is of complex orchestral counterpoint well handled, a lot of agreeable sounds but very few ideas. It is always interesting to hear a composer's interpretation of his own music, and the orchestra seemed to respond to Mr. Berezowsky. But I would like to hear the Fourth again with Mr. Koussevitzky at the helm.

Mozart was beautifully done, though Mr. Koussevitzky took an overly fast pace in the andante and galloped through the rondo. Beethoven's "Pastoral" has come to be one of the loveliest Koussevitzky performances. He and the Boston Symphony have done it with more finesse, however, than was true yesterday. But even those little roughnesses did not violate the mood of the "Pastoral" nor dim the lustre of Koussevitzky's conception.

Broadly speaking, the Spanish Caprice is tune-and-effect-music, not to be heard too often because it is orchestrally pretty rich. When it is given it should have all the color intensity and dazzling brilliance such as we heard yesterday.

C. W. D.

AUGUSTA, ME.
KENNEBEC JOURNAL

[illegible]

Victory for Amer
As Few Walk Ou

Boston, Oct. 22—(AP)—The Boston Symphony Orchestra gave the world premiere of Nicolai Berezowsky's Fourth Symphony today—with the composer conducting—and only a modicum of the capacity audience walked out of Symphony Hall during the performance.

This was something of a victory for American composers—Berezowsky was born in Russia but has lived in America since 1922—and for the usually lethargic Friday afternoon gathering of reserved Bostonians.

People have been walking out on new works ever since the late noted music critic Philip Hale remarked that the exit signs were on the doors "in case of Brahms." That was in the early nineteen hundreds. The exodus business reached a climax with the first performance here of Igor Stravinsky's "Rites of Spring."

But today's work lacked both the harshness and the material of Stravinsky. Beresowsky's Fourth Symphony was brilliantly and cleverly orchestrated in the modern manner, vaguely reminiscent of Rachmaninoff, Scriabin and Shostakovitch. It sounded extremely well on first hearing—nevertheless the impression remained that there was more shadow than substance.

Most delightful of the four movements was the lyris Scherzo, with a simple main theme and a charming three-bar motto on a descending octave. The last movement worked up to a tremendous maestoso ending, with the main theme played simultaneously by the entire orchestra in four different rhythms.

Berezowsky conducted his difficult symphony competently, but without ever attaining complete command of the orchestra. As a result, one kept thinking how much better the work might have sounded if Serge Koussevitzky had been on the podium instead.

The remainder of the program was devoted to works in the standard repertoire and included Mozart's "Eine Kleine Nachmusik," Beethoven's "Pastoral" Symphony, and Rimsky-Korsakov's "Capriccio Espagnol" — all brilliantly performed by the orchestra under Koussevitzky's superb leadership.

Post Oct 17

THE NEW STRAVINSKY MUSIC IS EXCELLENT

BY WARREN STOREY SMITH

IT IS hard to get a line on one's contemporaries. The cronies of Franz Schubert would have been surprised indeed to learn that the tallow-faced, bespectacled, dumpy little man, whose music few people took seriously, was destined to become one of the immortals. Conversely, the fellow-townsmen of George Philipp Telemann or of Adalbert Gyrowetz would have been disturbed to find out that these worthies would mean infinitely less to posterity than a certain J. S. Bach and one Ludwig van Beethoven. And so it is and always will be. To those who walk this planet at the same time with them, the geese and the swans may look very much alike.

A problem for today's music critics is the placing of certain composers whose names begin with S: Strauss, Sibelius, Schoenberg, Stravinsky and now Shostakovitch. It is possible to read all sorts of verdicts on each of these men, and it may be a long time before we find them fixed in their proper niches. Some of them, like the aforementioned Gyrowetz, may gracefully disappear and save us the trouble.

The one to be considered he e just now is Stravinsky, whose three-part Ode, on the opening Boston Symphony programme, precipitated the usual clash of opinions. This reviewer liked it very much but the paper shortage prevented the world at large from learning so, and now amends must be made. Too often the later Stravinskyan output has come in for some hard knocks in these columns. Only last summer the "Dumbarton Oaks" Concerto, as heard in the Symphony's small orchestra series, was dismissed as "pretty small acorns," while the "Pulcinella" Suite, after Pergolesi, got itself labeled a musical perversion of its model.

That the Ode, commissioned by the Koussevitzky Music Foundation and dedicated to the memory of Natalie Koussevitzky, would likewise prove artificial, stylized, wholly cerebral was confidently expected in this particular quarter. But, lo, the opening section yielded a brief flood of genuinely moving melody; the scherzo-like Eclogue, again regrettably short, proved wholly charming. Only the Epitaph stayed on the dry side, and here a touch of austerity was certainly not out of place. Though the piece is scored for the classical orchestra, plus a piccolo and a second pair of horns, its sonorities are always individual and arresting.

Having startled the world in 1918 with his "Sacre du Printemps" ("Who wrote this fiendish 'Rite of Spring,' what right had he to write the thing, against our helpless ears to fling its crash, clash, cling, clang, bing, bang, bing?"), Stravinsky has been surprising it ever since. He is the chameleon among modern composers.

Like the painter, Picasso, who has made an excellent drawing of him, he has kept his imitators in a dither by adopting a new style as soon as they had got the hang of the old one.

First it was neo-classicism, the back-to-Bach movement, with modern dissonance grafted onto the old formulas, as though in the performance of a Bach concerto the players were reading from the wrong clefs. Subsequently there have appeared works in lighter vein, bordering now and then on the trivial, but always redeemed by their ryhthmic vitality, their astounding workmanship. Of these post-"Sacre" compositions, Paul Rosenfeld has written: "The material was a bewildering farrago of Bach, Handel, Johann Strauss, jazz, and the kitchen range, all served up half baked together." In lighter vein we have had the Capriccio for piano and orchestra, the Tchaikovskian ballet, "The Fairy's Kiss," the ballet, "Card Game." We have been treated to a dry but by no means dull violin concerto and a much drier symphony. The classical simplicities of the ballet "Apollo, Leader of the Muses" might be described as limpid or insipid, according to taste.

Again, the oratorio-opera "Oedipus Rex," itself a mixture of styles, has its moments of grandeur, of tragic force. The "Symphony of Psalms," elevated and austere, does not altogether escape either ugliness or bathos. But there was one work that proved so nobly affecting, so charged with a restrained and lofty beauty, sending you back to Gluck for suitable comparison, that its subsequent neglect at Symphony Hall has been difficult to understand. The reference is to "Persephone," or as we would say, "Proserpine," for orchestra, chorus, tenor soloist and reader, that Stravinsky himself conducted here in 1935. He will make another of his fairly frequent appearances during the current Symphony season. As this department sees it, he could do no better than repeat "Persephone" and throw in the Ode for good measure. It had even been announced that he, not Dr. Koussevitzky, would preside over the latter's premiere.

* * *

At the Symphony

At this week's Symphony Concerts the first, or broadcast portion of the programme will include Mozart's "Eine kleine Nachtmusik" for strings and Beethoven's "Pastoral," the second part, the new Fourth Symphony of Nicolai Berezowsky, conducted by the composer, and Rimsky-Korsakov's "Spanish Caprice." On the following Monday evening and Tuesday afternoon the supplementary series will get under way with Brahms' First Symphony and Grieg's Piano Concerto and "Peer Gynt" Suite, No. 1.

* * *

Kreisler Is Coming

Fritz Kreisler inaugurates the current Aaron Richmond Celebrity Series with a recital at Symphony Hall next Sunday afternoon.

TIME MAGAZINE
CHICAGO, ILL.

OCT 18 1943

MUSIC

Purged Philharmonic

The new boss of the New York Philharmonic-Symphony last week made a good start at his new job. This was a great relief to all concerned with the oldest U.S. orchestra. Arturo Toscanini's resignation, in 1936, had left the Philharmonic as limp as a discarded ventriloquist's dummy. His successors, British-born John Barbirolli and a string of guest conductors, had failed really to strike up the band. But when 49-year-old, grey-thatched Artur Rodzinski left the podium last week, the audience had heard some pretty musicianly music and even the skeptics were hopeful.

Associated Press
MR. & MRS. RODZINSKI
For him, a big repair job.

Otto Hagel
MR. & MRS. KOUSSEVITZKY
For her, a comely monument.

The hopes were based on several things. Boss Rodzinski had demanded, and got, absolute powers over the Philharmonic's artistic policies and personnel, free from all board-of-directors interference. Boss Rodzinski was also a conductor of long experience, particularly famed among musicians as an orchestra builder and repairer. He had, in 1933, developed the bush-league Cleveland Orchestra into one of the Middle West's two finest (the other: the Chicago Symphony). He had been picked by Arturo Toscanini in 1937 to organize and train the NBC Symphony. Last spring Rodzinski got ready for his New York job by suddenly firing or pensioning 17 of the Philharmonic's most important musicians (including Concertmaster Mishel Piastro and practically every soloist in the brass and reed sections). It was obvious that the orchestra was in for a complete overhaul.

What the 2,500-odd listeners heard in Carnegie Hall last week was, in effect, a new ensemble. Actually only a little over 10% of the personnel had been changed. But that 10% were mostly first-desk men, whose musical and psychological effect on an orchestra is crucial. The Philharmonic had a new concertmaster, a new solo viola, a new first oboe and bassoon, two new first horns, a new trombone, a new tuba. The orchestra played with a precision and energy that led many to hope that it might soon resume its historic place as a real rival of the Boston and Philadelphia orchestras.

Artur Rodzinski has had a sketchily schooled career. The son of a Polish army surgeon, he was born in Spalato on the coast of Dalmatia. When he was still a child, his family moved to Lwów, Poland, where he took a few piano lessons and got a job as head of the claque at the Opera House. But his father had cut out a soberer career than music for his son—Artur studied law at the University of Lwów.

World War I interrupted this by mustering him as an Austrian soldier. Severely wounded by shrapnel, he resumed his law studies in Vienna, took his doctor's degree by which he is sometimes addressed today but which has no connection with music. Then revolution blasted eastern Europe. Rodzinski went to the Ukraine as an Austrian agent in charge of food imports. Returning stability found him back in Lwów, as a price fixer on eggs, meat and vegetables. In the evenings he played the piano in a honky-tonk.

This led to more piano pounding as a backstage accompanist to Lwów's opera singers. Rodzinski began taking avid notes on what opera conductors did in rehearsals. But when he was given chances to conduct *Ernani* and *Carmen* he produced terrific fiascos. For some reason Rodzinski has always shone to better advantage in unfamiliar music than in the classics. This trait appeared in Lwów when he was put in charge of the première of a Polish opera called *Eros and Psyche*. The result got him a job at the Warsaw Opera. There in 1925 Leopold Stokowski met him and offered him an assistant conductorship in Philadelphia.

Intelligence, audacity, a strong personality and a fine if not a surpassing conductorial talent have taken Artur Rodzinski the rest of the way. In Cleveland he made some of the biggest headlines in U.S. music. Using the splendid theatrical facilities of Severance Hall, he produced some of the finest opera the Middle West had ever heard. From Russia, in 1935, he imported Dmitri Shostakovich's celebrated *Lady Macbeth of Mzensk*, made a Cleveland and Manhattan sensation with it.

Today Rodzinski lives with his handsome, golden-haired Polish wife on a large estate near Stockbridge, Mass. He tackles vegetable gardening and beekeeping with a fanatic concentration which is already becoming familiar to the members of the Philharmonic. Says he: "I wouldn't give in to the extent of one inch in matters of musical perfection. The challenge of my life and the ambition of my life is to put the Philharmonic where it belongs—on top."

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Some 200 other U.S. orchestras last week dug into their scores for the winter season. The widely acknowledged finest of them all, Sergei Koussevitzky's Boston Symphony, began the conductor's 20th year by playing a dignified *Ode* specially composed by his good friend Igor Stravinsky in memory of Madame Koussevitzky, who died nearly two years ago. Said visiting Music Critic Virgil Thomson, an all-out admirer of Stravinsky's recent neoclassicism: "The work as a whole is restrained, comely without ostentation and daintily noble, as befits the funeral monument of a lady who was not in her own right a public character."

Eugene Ormandy's Philadelphia Orchestra, runner-up to the Bostonians, began its concerts in the dowdy, acoustically perfect Academy of Music. In Manhattan's Radio City, the NBC Symphony (ranking as one of the four finest with the Boston, Philadelphia and Philharmonic) got ready to be shunted between Arturo Toscanini and Leopold Stokowski.

The most promising of the remaining U.S. orchestras as the season opened were: the Chicago (Belgian-born Désiré Defauw succeeded the late Frederick Stock); Cleveland (Austrian-born Erich Leinsdorf, formerly of the Metropolitan Opera House, succeeded the Philharmonic's Rodzinski); Minneapolis (Dimitri Mitropoulos); San Francisco (Pierre Monteux); Cincinnati (Eugene Goossens); St. Louis (Vladimir Golschmann); Detroit (U.S.-born Karl Krueger had managed to pull things together again after the orchestra became the temporary charge of Sam's Cut-Rate, Inc.—TIME, Oct. 19); Los Angeles (U.S.-born Alfred Wallenstein succeeded a string of guests); National Symphony of Washington, D.C. (Hans Kindler); Pittsburgh (Fritz Reiner); Rochester (José Iturbi); Indianapolis (Fabien Sevitzky). Of the 18 major-league orchestras only one looked like a war casualty: the Kansas City Philharmonic had lost its conductor, Karl Krueger, to Detroit and had as yet no plans.

PROVIDENCE, R. I.
BULLETIN

OCT 20 1943

MUSIC

Dr. Serge Koussevitzky Marks His 20th Anniversary with Program.

BY G. Y. LOVERIDGE

Serge Koussevitzky, who has many 20th anniversaries to observe this season, observed one last night in Providence. A fond and respectful audience welcomed him back to Metropolitan Theatre, and listened with profound attention to the orchestra that, in his 20 years as conductor, he has brought to superb achievement.

The evening commenced wtih a reminder of his first program in America, the Vivaldi concerto in D minor for orchestra, edited by Siloti. It is an engaging work, apt for bringing forth the beauties of the string section. This it did, though with such untoward vigor, at times, that the woodwinds were playing to the eye rather than to the ear. An Ode by Stravinsky in memory of Mme. Natalie Koussevitzky was the second item. It is a skillful blending, clashing and balancing of tones and timbres and it was performed with exquisite clarity. The second part (the three parts are eulogy, eclogue and epitaph) has an animation that cara ries the listener deftly along; the two other parts seemed, at a first hearing to convey nothing in particular.

The familiar and effective "Pic tures at an Exhibition," written fo piano by Ravel and promoted to or chestra by Moussorgsky, followec Dr. Koussevitzky exhibited thes pictures of pictures in all the exci ing colors and lights at his disposa calling for individual virtuosity an brilliant teamwork, and never fai ing to receive it. As a matter fact (as nearly as these things ca be reduced to fact) there is not much meat for the soul in this gli tering business as there is in "Swi Low, Sweet Chariot." It is one the virtues and dangers of a magni cent orchestra that, as in the case a spectacular orator, one tends n to care much what is being said long as it is being said vividly.

The Brahms symphony No. 1 is a other matter. Here, indeed, is som thing that worthily sets in motion t tremendous engine that is a sy phony orchestra. The brief h solo in the finale is enough in its to make the evening worthwh something to carry in the head to week or two afterwards, at le and bring to mind at odd mome

Dr. Koussevitzky disclosed this fin work with care and sympathy, light ing it with the understanding gaine in a long and distinguished career.

CINCINNATI, OHIO
TIMES-STAR

OCT 30 1943

Young Pianist Scores In Boston Debut

BOSTON, Oct. 30—(AP)—Twenty-one-year-old Pianist William Kapell successfully bridged the gap between the streets of New York and the sanctum of Syphony Hall yesterday and won a tremendous ovation for his performance of the difficult Khatchatourian piano concerto.

Making his first appearance with the Boston Symphony Orchestra, the young New Yorker electrified the capacity audience, which rewarded him with prolonged applause and much noisy stamping of feet, calling him back to the platform three times.

Kapell first attracted attention when he won an inter-settlement contest in New York shortly after he began to study the piano. Then he obtained a scholarship at the Philadelphia Conservatory, continued his studies at the ~~Juilliard~~ Graduate School and won a youth contest of the Philadelphia Orchestra.

MUSIC

Globe 26

SYMPHONY HALL

Boston Symphony Orchestra

With the first pair of concerts of the "shorter series" upon us, the Boston Symphony season is really in full stride.

In these concerts (last evening, and this afternoon at 3 at Symphony Hall) Serge Koussevitzky belatedly observes the 100th anniversary of the birth of Edvard Grieg with the performance of the First Suite from his incidental music to "Peer Gynt" and the Piano Concerto in which Ania Dorfmann is soloist. The program begins with the First Symphony of Brahms.

In public acceptance, Grieg's music has traversed the whole range from the widest popularity in his lifetime to the point in recent times when it has been customary to sniff at him as lesser talent. Ordinarily we hear only a few of the songs, some of the sections of the "Peer Gynt" Suite and the Piano Concerto, his largest instrumental work. But it is not fair to sniff at a man who by choice confined his efforts mainly to the smaller forms, and who had Grieg's rare gift of melody.

The Concerto, for instance, fairly bursts with wrothy tunes. And Miss Dorfmann gave them warm attention. She approached the Concerto in a frame of mind which brought out the best of its lyric romanticism. She earned the hearty applause bestowed upon her at the end of the first movement. Albeit, she has a tendency to allow phrase endings to trail off, and there were moments when some passage work was not clearly wrought. The adagio she played beautifully, while in the final movement Miss Dorfmann maintained the several themes in sensitive balance.

One is tempted to think of the "Peer Gynt" Suite as obvious and second rate music. But Mr. Koussevitzky gave it substance and life
—J. W. R.

MUSIC

Herald Oct 23

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the third program of its 63d season in Symphony Hall yesterday afternoon. Nicolai Berezowsky was the guest conductor in the first performance of his own Fourth Symphony. The program was as follows:

Mozart
"Eine Kleine Nachtmusik" (K.525)
Beethoven...Symphony No. 6 in F major, Op. 68 ("Pastoral")
Berezowsky......Symphony No. 4, Op. 29
Rimsky-Korsakov
Capriccio Espagnol, Op. 34

If it still holds true that once is nothing, twice is a coincidence but three times is moral certainty, then, on the basis of the third concert of the season, Dr. Koussevitzky's 20th anniversary year is indeed going to exceed anything in recent seasons both in programmatic interest and in orchestral virtuosity. Yesterday's concert was the best so far and certainly one of the best in memory.

One of the factors in making it so was the first performance of Berezowsky's Fourth Symphony, the composer conducting. Six years have elapsed since Mr. Berezowsky's Third Symphony was given its first performance at these concerts, and in those years the composer seems to have mellowed considerably. For the fourth is an outspokenly grateful and attractive work throughout, filled with an easy, flowing melody of immediate appeal. As always, Mr. Berezowsky's craftsmanship is expert, even astonishing, but there is rather less of the cleverness for cleverness' sake which has sometimes marred previous works.

Its first movement, while setting the lyric character of the symphony, rather fails to establish a firm enough impression and so leaves the subsequent movements without an anchor. The scherzo, with its amusing five-note motto, is suitably bustling and exciting; the andante, one of the most attractive slow movements in recent symphonies, is a really fine lyric conception, and the finale, a little bit too obviously maestoso, is nonetheless strong and vigorous. If these three movements had sprung compulsively from a more powerful first movement, Mr. Berezowsky's Fourth would have proved far more effective than it did.

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Monitor, October 23 1943

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TIME MAGAZINE
CHICAGO, ILL.
OCT 18

MUSIC

Purged Philharmonic

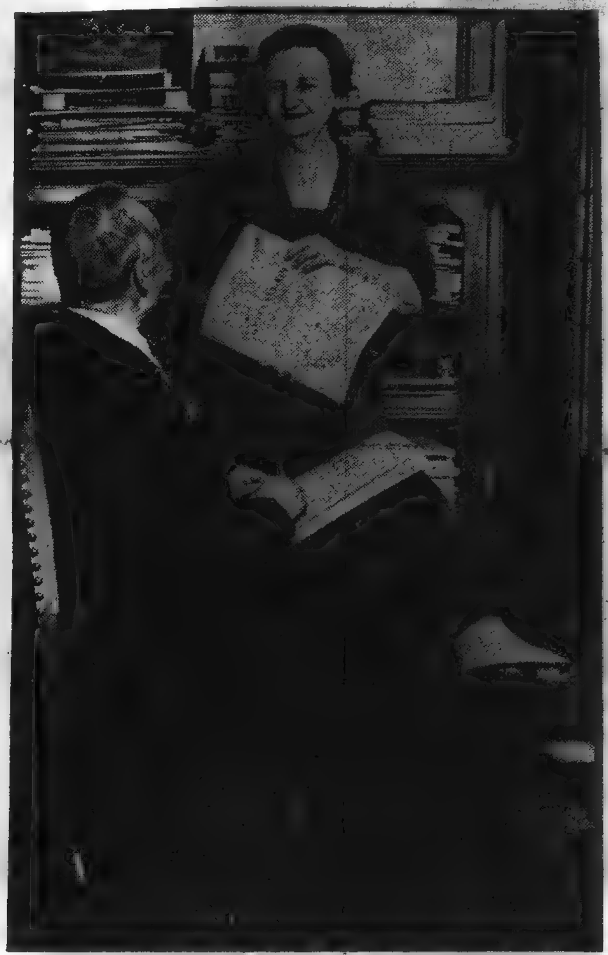
The new boss of the New York Philharmonic-Symphony last week made a good start at his new job. This was a great relief to all concerned with the oldest U.S. orchestra. Arturo Toscanini's resignation, in 1936, had left the Philharmonic as limp as a discarded ventriloquist's dummy. His successors, British-born John Barbirolli and a string of guest conductors, had failed really to strike up the band. But when 49-year-old, grey-thatched Artur Rodzinski left the podium last week, the audience had heard some pretty musicianly music and even the skeptics were hopeful.

The hopes were based on several things. Boss Rodzinski had demanded, and got, absolute powers over the Philharmonic's artistic policies and personnel, free from all board-of-directors interference. Boss Rodzinski was also a conductor of long experience, particularly famed among musicians as an orchestra builder and repairer. He had, in 1933, developed the bush-league Cleveland Orchestra into one of the Middle West's two finest (the other: the Chicago Symphony). He had been picked by Arturo Toscanini in 1937 to organize and train the NBC Symphony. Last spring Rodzinski got ready for his New York job by suddenly firing or pensioning 17 of the Philharmonic's most important musicians (including Concertmaster Mishel Piastro and practically every soloist in the brass and reed sections). It was obvious that the orchestra was in for a complete overhaul.

What the 2,500-odd listeners heard in Carnegie Hall last week was, in effect, a new ensemble. Actually only a little over 10% of the personnel had been changed. But that 10% were mostly first-desk men, whose musical and psychological effect on an orchestra is crucial. The Philharmonic had a new concertmaster, a new solo viola, a new first oboe and bassoon, two new first horns, a new trombone, a new tuba. The orchestra played with a precision and energy that led many to hope that it might soon resume its historic place as a real rival of the Boston and Philadelphia orchestras.

Associated Press

MR. & MRS. RODZINSKI
For him, a big repair job.



Otto Hagel

MR. & MRS. KOUSSEVITZKY
For her, a comely monument.

Artur Rodzinski has had a sketchily schooled career. The son of a Polish army surgeon, he was born in Spalato on the coast of Dalmatia. When he was still a child, his family moved to Lwów, Poland, where he took a few piano lessons and got a job as head of the claque at the Opera House. But his father had cut out a soberer career than music for his son—Artur studied law at the University of Lwów.

World War I interrupted this by mustering him as an Austrian soldier. Severely wounded by shrapnel, he resumed his law studies in Vienna, took his doctor's degree by which he is sometimes addressed today but which has no connection with music. Then revolution blasted eastern Europe. Rodzinski went to the Ukraine as an Austrian agent in charge of food imports. Returning stability found him back in Lwów, as a price fixer on eggs, meat and vegetables. In the evenings he played the piano in a honky-tonk.

This led to more piano pounding as a backstage accompanist to Lwów's opera singers. Rodzinski began taking avid notes on what opera conductors did in rehearsals. But when he was given chances to conduct *Ernani* and *Carmen* he produced terrific fiascos. For some reason Rodzinski has always shone to better advantage in unfamiliar music than in the classics. This trait appeared in Lwów when he was put in charge of the première of a Polish opera called *Eros and Psyche.* The result got him a job at the Warsaw Opera. There in 1925 Leopold Stokowski met him and offered him an assistant conductorship in Philadelphia.

Intelligence, audacity, a strong personality and a fine if not a surpassing conductorial talent have taken Artur Rodzinski the rest of the way. In Cleveland he made some of the biggest headlines in U.S. music. Using the splendid theatrical facilities of Severance Hall, he produced some of the finest opera the Middle West had ever heard. From Russia, in 1935, he imported Dmitri Shostakovich's celebrated *Lady Macbeth of Mzensk,* made a Cleveland and Manhattan sensation with it.

Today Rodzinski lives with his handsome, golden-haired Polish wife on a large estate near Stockbridge, Mass. He tackles vegetable gardening and beekeeping with a fanatic concentration which is already becoming familiar to the members of the Philharmonic. Says he: "I wouldn't give in to the extent of one inch in matters of musical perfection. The challenge of my life and the ambition of my life is to put the Philharmonic where it belongs—on top."

• • •

Some 200 other U.S. orchestras last week dug into their scores for the winter season. The widely acknowledged finest of them all, Sergei Koussevitzky's Boston Symphony, began the conductor's 20th year by playing a dignified *Ode* specially composed by his good friend Igor Stravinsky in memory of Madame Koussevitzky, who died nearly two years ago. Said visiting Music Critic Virgil Thomson, an all-out admirer of Stravinsky's recent neoclassicism: "The work as a whole is restrained, comely without ostentation and daintily noble, as befits the funeral monument of a lady who was not in her own right a public character."

Eugene Ormandy's Philadelphia Orchestra, runner-up to the Bostonians, began its concerts in the dowdy, acoustically perfect Academy of Music. In Manhattan's Radio City, the NBC Symphony (ranking as one of the four finest with the Boston, Philadelphia and Philharmonic) got ready to be shunted between Arturo Toscanini and Leopold Stokowski.

The most promising of the remaining U.S. orchestras as the season opened were: the Chicago (Belgian-born Désiré Defauw succeeded the late Frederick Stock); Cleveland (Austrian-born Erich Leinsdorf, formerly of the Metropolitan Opera House, succeeded the Philharmonic's Rodzinski); Minneapolis (Dimitri Mitropoulos); San Francisco (Pierre Monteux); Cincinnati (Eugene Goossens); St. Louis (Vladimir Golschmann); Detroit (U.S.-born Karl Krueger had managed to pull things together again after the orchestra became the temporary charge of Sam's Cut-Rate, Inc.—TIME, Oct. 19); Los Angeles (U.S.-born Alfred Wallenstein succeeded a string of guests); National Symphony of Washington, D.C. (Hans Kindler); Pittsburgh (Fritz Reiner); Rochester (José Iturbi); Indianapolis (Fabien Sevitzky). Of the 18 major-league orchestras only one looked like a war casualty: the Kansas City Philharmonic had lost its conductor, Karl Krueger, to Detroit and had as yet no plans.

PROVIDENCE, R. I.
BULLETIN
OCT 20 1943

MUSIC

Dr. Serge Koussevitzky Marks His 20th Anniversary with Program.

BY G. Y. LOVERIDGE

Serge Koussevitzky, who has many 20th anniversaries to observe this season, observed one last night in Providence. A fond and respectful audience welcomed him back to Metropolitan Theatre, and listened with profound attention to the orchestra that, in his 20 years as conductor, he has brought to superb achievement.

The evening commenced with a reminder of his first program in America, the Vivaldi concerto in D minor for orchestra, edited by Siloti. It is engaging work, apt for bringing
n the beauties of the string sec-
This it did, though with such
ward vigor, at times, that the
dwinds were playing to the eye
r than to the ear. An Ode by
vinsky in memory of Mme
lie Koussevitzky was the second
It is a skillful blending, clash-
nd balancing of tones and tim-
and it was performed with ex-
te clarity. The second part (the
parts are eulogy, eclogue and
ph) has an animation that cara
he listener deftly along; the two
parts seemed, at a first hearing
nvey nothing in particular.

familiar and effective "Pic
at an Exhibition," written fo
by Ravel and promoted to or
ra by Moussorgsky, followed
Koussevitzky exhibited thes
res of pictures in all the exci
olors and lights at his disposa
g for individual virtuosity an
nt teamwork, and never fai
o receive it. As a matter
as nearly as these things ca
duced to fact) there is not
meat for the soul in this gli
business as there is in "Swi
Sweet Chariot." It is one
rtues and dangers of a magni
orchestra that, as in the case
ctacular orator, one tends n
re much what is being said
as it is being said vividly.

e Brahms symphony No. 1 is a
r matter. Here, indeed, is som
that worthily sets in motion
endous engine that is a sy
y orchestra. The brief h
in the finale is enough in its
ake the evening worthwh
thing to carry in the head fo
or two afterwards, at le
bring to mind at odd mome

Dr. Koussevitzky disclosed this fin
work with care and sympathy, ligh
ing it with the understanding gaine
in a long and distinguished career.

CINCINNATI, OHIO
TIMES-STAR
OCT 30 1943

Young Pianist Scores In Boston Debut

BOSTON, Oct. 30—(AP)—Twenty-one-year-old Pianist William Kapell successfully bridged the gap between the streets of New York and the sanctum of Syphony Hall yesterday and won a tremendous ovation for his performance of the difficult Khatchatourian piano concerto.

Making his first appearance with the Boston Symphony Orchestra, the young New Yorker electrified the capacity audience, which rewarded him with prolonged applause and much noisy stamping of feet, calling him back to the platform three times.

Kapell first attracted attention when he won an inter-settlement contest in New York shortly afte he began to study the piano. The he obtained a scholarship at th Philadelphia Conservatory, continue his studies at the [redacted] Graduat School and won a youth contest o the Philadelphia Orchestra.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

With the first pair of concerts of the "shorter series" upon us, the Boston Symphony season is really in full stride.

In these concerts (last evening and this afternoon at 3 at Symphony Hall) Serge Koussevitzky belatedly observes the 100th anniversary of the birth of Edvard Grieg with the performance of the First Suite from his incidental music to "Peer Gynt" and the Piano Concerto in which Ania Dorfmann is soloist. The program begins with the First Symphony of Brahms.

In public acceptance, Grieg's music has traversed the whole range from the widest popularity in his lifetime to the point in recent times when it has been customary to sniff at him as lesser talent. Ordinarily we hear only a few of the songs, some of the sections of the "Peer Gynt" Suite and the Piano Concerto, his largest instrumental work. But it is not fair to sniff at a man who by choice confined his efforts mainly to the smaller forms, and who had Grieg's rare gift of melody.

The Concerto, for instance, fairly bursts with wrothy tunes. And Miss Dorfmann gave them warm attention. She approached the Concerto in a frame of mind which brought out the best of its lyric romanticism. She earned the hearty applause bestowed upon her at the end of the first movement. Albeit, she has a tendency to allow phrase endings to trail off, and there were moments when some passage work was not clearly wrought. The adagio she played beautifully, while in the final movement Miss Dorfmann maintained the several themes in sensitive balance.

One is tempted to think of the "Peer Gynt" Suite as obvious and second rate music. But Mr. Koussevitzky gave it substance and life.
—J. W. R.

MUSIC

Herald Oct 23

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the third program of its 63d season in Symphony Hall yesterday afternoon. Nicolai Berezowsky was the guest conductor in the first performance of his own Fourth Symphony. The program was as follows:

Mozart
"Eine Kleine Nachtmusik" (K.525)
Beethoven..Symphony No. 6 in F major, Op. 68 ("Pastoral")
Berezowsky......Symphony No. 4, Op. 29
Rimsky-Korsakov
Capriccio Espagnol, Op. 34

If it still holds true that once is nothing, twice is a coincidence but three times is moral certainty, then, on the basis of the third concert of the season, Dr. Koussevitzky's 20th anniversary year is indeed going to exceed anything in recent seasons both in programmatic interest and in orchestral virtuosity. Yesterday's concert was the best so far and certainly one of the best in memory.

One of the factors in making it so was the first performance of Berezowsky's Fourth Symphony, the composer conducting. Six years have elapsed since Mr. Berezowsky's Third Symphony was given its first performance at these concerts, and in those years the composer seems to have mellowed considerably. For the fourth is an outspokenly grateful and attractive work throughout, filled with an easy, flowing melody of immediate appeal. As always, Mr. Berezowsky's craftsmanship is expert, even astonishing, but there is rather less of the cleverness for cleverness' sake which has sometimes marred previous works.

Its first movement, while setting the lyric character of the symphony, rather fails to establish a firm enough impression and so leaves the subsequent movements without an anchor. The scherzo, with its amusing five-note motto, is suitably bustling and exciting; the andante, one of the most attractive slow movements in recent symphonies, is a really fine lyric conception, and the finale, a little bit too obviously maestoso, is nonetheless strong and vigorous. If these three movements had sprung compulsively from a more powerful first movement, Mr. Berezowsky's Fourth would have proved far more effective than it did.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

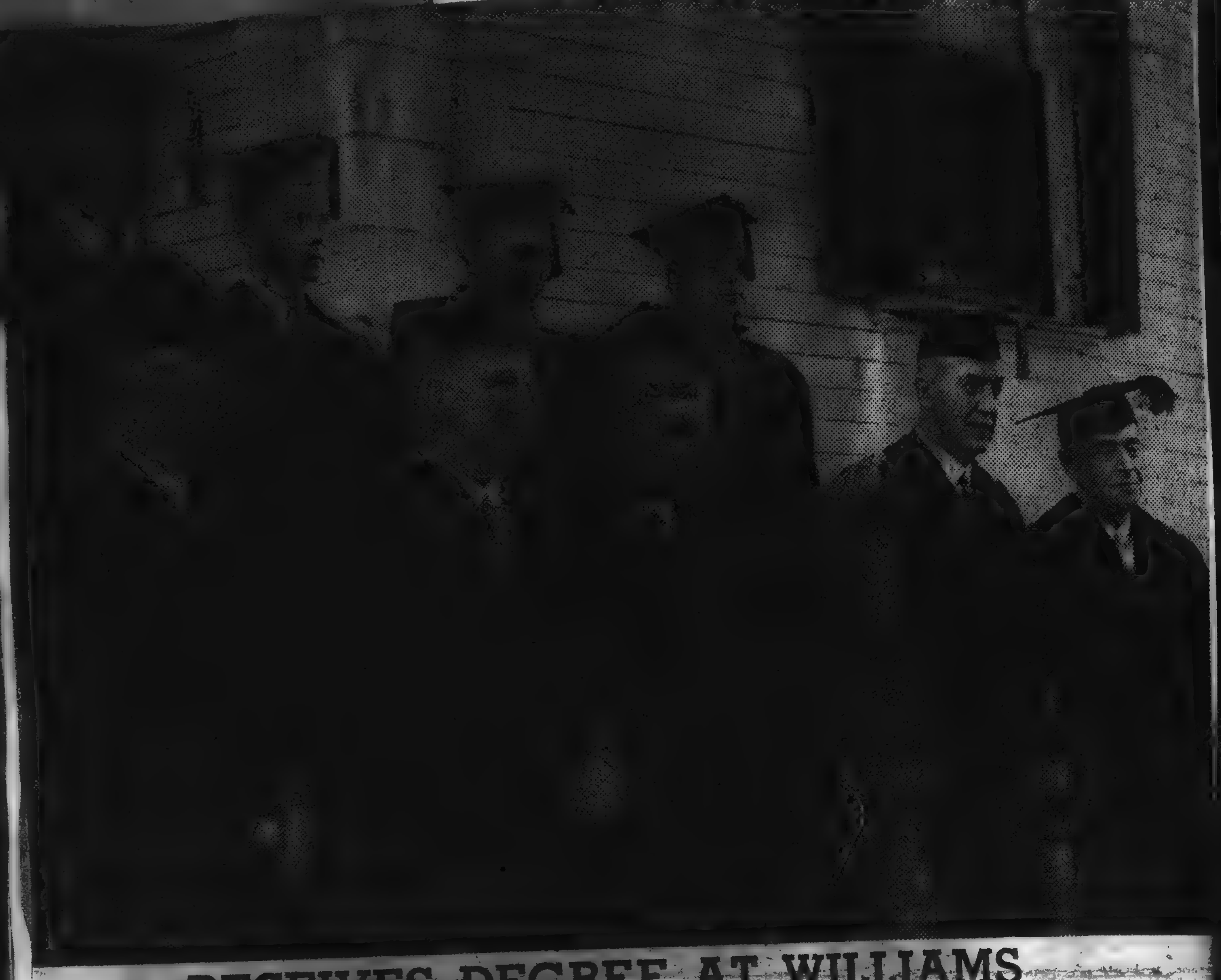
OCT 25 1943

Becomes Doctor of Music

. Serge Koussevitzky, director of the Boston Symphony Orchestra and of the Berkshire Festival, heard Dr. Baxter's citation as he receives honorary degree, doctor of music.

WORCESTER, MASS.
GAZETTE

OCT 25 1943



RECEIVES DEGREE AT WILLIAMS

Honorary degrees were conferred on this group at the 150th Anniversary Commencement exercises of Williams College, Williamstown yesterday. Front row, from left to right: ALFRED N. RICHARDS of the University of Pennsylvania; FRANK KNOX, Secretary of the Navy; JAMES P. BAXTER, president of Williams; CHARLES SEYMOUR, president of Yale University; SERGE KOUSSEVITZKY, conductor of Boston Symphony Orchestra. Back row, from left to right: ELMO ROPER, director of the Fortune Survey; C. HUNSAKER, Massachusett sInstitute of Technology; ROGER W. RIIS, vice-president Williams Alumni Society. (Associated Press Photo.)

Citations Read as Honorary Degrees Are Awarded At Williams College

W I L LIAMSTOWN—President ames P. Baxter 3d, read the folowing citations yesterday as he warded honorary degrees during he 150th commencement exerises:

Franklin Knox, secretary of he navy, doctor of laws.

A great publisher, who has brought to journalism, to politics and to the conduct of war the dash and courage of the Rough Riders of 1898, both in wisdom nd in character to guide the Navy which he now orders to eek out and destroy the enemy.

Serge Koussevitzky, conductor ince 1924 of the Boston Symhony Orchestra, doctor of muic.

Beloved master of a magnifient orchestra, under the magic pell of whose baton millions of mericans have been transported to realms of pure delight, he as fulfilled both in Boston and hrough the Berkshire Symhonic Festival the hope expressed by the first trustees of his college that Massachusetts would become "the Athens of merica."

Charles Seymour, president of ale University, doctor of laws, distinguished historian known he world over for his contribuions to the history of the first World War, who with sure hand nd ripe wisdom guides, in a second World War, the destinies of the great university from whose side this college sprang.

This candidate for an honorary degree is the fourth member of his family to become an adopted son of Williams' for his great-grandfather, Jeremiah Day, who was destined to an illustrious career as president of Yale and his great-great uncle, Thomas Day, both members of the Williams faculty in its first decade received honorary degrees from Williams in 1798 and 1800; and his maternal grandfather, Henry Lawrence Hitchcock, then president of Western Reserve University, became an honorary doctor of divinity of Williams in 1855.

Alfred Newton Richards, professor of pharmacology and vice-president in charge of medical affairs at the University of Pennsylvania, doctor of science.

World famous for his researches on the kidneys this wise leader in biological science ha been charged, as chairman of the committee on medical researc of the Office of Scientific Research and Development, with the production of many substances, notably penicillin, of vast significance to humanity in peace as well as war.

Roger William Riis of the class of 1917, vice-president of the Society of Alumni, master of arts

Blessed with the charm an fired by the liberal spirit whic made his father an outstandin figure in American life, he ha revealed the same discriminat ing sense of values and capacit for achievement for which toda we do honor to the founders this college.

Elmo Roper, director of Fortune Survey, consultant to th War Production Board, the Office of Strategic Services and th Office of War Information, master of arts.

Elmer Roper, pioneer in th field of public opinion researc who has developed and refine more precise methods of gaugin the public mind and thereb given us a new tool of grea promise for merchandising, fo education, and for the bette functioning of the democrati process.

William Edgar Parks of the class of 1930, president of the Northfield Schools, doctor of divinity.

Outstanding among recent Williams graduates who have embraced the sacred calling of the ministry, he is making an admirable record as wartime pilot of two great schools both of them destined under his wise leadership to make still greater contributions to the education of American youth.

Jerome Clarke Hunsaker, head of the departments of mechanical and aeronautical engineering at the Massachusetts Insti e of Technology, doctor of scie.

great aeronautical engineer, gner of the Shenandoah and he NC-4, the first flying boat fly the Atlantic, his long experience as a naval officer and creative scientist enables him to render notable service in this war as chairman of the National Advisory Committee for Aeronautics.

Secretary Knox Gives Peace Talk

WILLIAMSTOWN, Oct. 25 (UP)—Recognition by the American and British people of the interdependence of their nations is the greatest factor that will contribute to their common victory in World War II, Secretary of Navy Knox believes.

"These two great nations must work together and do the job as equals because both are made up of free men who intend to remain free," he declared yesterday at the 150th anniversary commencement exercises at Williams College.

"We are not fighting alone for peace. We want peace with righteousness and justice . . . The march toward victory must not be short of Berlin and Tokyo . . . Unconditional surrender must be a lesson to show that wars are unprofitable . . . There must be no truce such as we had after the last war."

Knox was awarded an honorary doctorate of laws while other honorary degrees went to Conductor Serge Koussevitzky of the Boston Symphony Orchestra, Pres. Charles Seymour of Yale University, Alfred Newton Richards, vice-president in charge of medical affairs at the University of Pennsylvania; Jerome C. Hunsaker, head of the mechanical and aeronautical engineering departments at the Massachusetts Institute of Technology; Rev. William Edgar Park, president of the Northfield Schools; Roger W. Riis, roving editor for Reader's Digest, and Elmo Roper, director of the Fortune survey of public opinion.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

This week's Symphony programme has a timeliness that orchestral concerts do not always exhibit. The oldest music was that of Debussy, heard after the intermission: the "Two Nocturnes and "The Sea." All the rest was new, either to Boston or to the Symphony Concerts proper.

This last qualification applies to the Piano Concerto of Aram Khatchatourian, played in both the past season and the previous one at the Pops, with Bernhard Weiser as the soloist. There was a new pianist yesterday, 21-year-old William Kapell, who won his audience instantly and completely. Some of this enthusiasm was undoubtedly aroused by the Concerto itself, which despite arid and meaningless episodes has elements of popularity. The exotic note, in this case Armenian and Caucasian, is one factor in its appeal—the second movement immediately conjures up Near Eastern vistas. There are also forthright themes and brilliant writing for both orchestra and solo instrument. The close is of the hair-raising variety.

Your customary composer tends to shun the 19th century like the plague and hark back to the forms and manners of the 18th and 17th. This is what Walter Piston has done in his Prelude and Allegro for organ and strings, which received its first concert performance on this occasion with E. Power Biggs at the organ. This is a fine piece, any way you look at it, and deserves to become a part of the repertory. The excellence of the playing might be taken for granted but a word should be said for the uncommon virtuosity of Mr. Biggs.

Mr. Piston came to the stage yesterday in acknowledgment of warm applause, and so did Samuel Barber (wearing the uniform of the air force), to be tumultuously greeted after the first Boston and first symphonic performance of his Commando March, written for military band. It is a rousing piece, with some un-Sousa-like harmonies, but it will hardly add greatly to its composer's reputation.

Lowell Telegram Oct 30

20th Century Music On Symphony Program

Using only music of the 20th century, Dr. Koussevitzky presented a programme of difference —in musical form, in nationality of composers, in individual styles— to those who attended last Friday afternoon's Boston Symphony Orchestra concert at Symphony Hall.

Walter Piston's Prelude and Allegro for Organ and Strings, soloist, E. Power Biggs, was first played last summer on the enterprising Mr. Biggs' Sunday morning broadcasts. A second hearing only confirms one's first opinion that the adjectives sparce and academic have no longer any descriptive value for this rich and emotional creation. Both an amazing concern for melody—amazing for Mr. Pison—and a toccata organ part, which Mr. Biggs performed with pungency, contributed to the conviction that Mr. Piston's mature works are gaining in expressiveness while continuing from an intellectual foundation.

The performance of Khatchatourian's Piano Concerto by William Kapell brought a new performer to Boston. This young American played with all the technical valor of many older and wiser artists, nor were interpretive powers lacking in the infrequent passages requiring them. More often, the piano part consisted of technical rather than musical achievements.

The concerto contained its best material in the second movement, with the prominent first theme of the first movement also provocative. Also worthy of attention were the succession of solo instruments in the first movement and among them, the conspicuous bass clarinet.

The Commando March by Samuel Barber was stirring in true Sousa tradition as well as musical entertainment. The audience was delighted with it.

Also included on the programme were Debussy's Two Nocturnes and "La Mer."

Next week's programme will be Tchaikovsky's Symphony No. 5 and his Piano Concerto No. 1.

Globe Oct 30

ATURDAY. THE

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Friday afternoon subscribers to the Boston Symphony Orchestra concerts were treated to three pieces of comparatively new music yesterday afternoon. None of the three is remarkable. They are Walter Piston's Prelude and Allegro for Organ and Strings, with E. Power Briggs as soloist; the "Commando March," by Samuel Barber, and the Piano Concerto by the Soviet Aram Khatchatourian. In the latter William Kapell, 21-year-old pianist of New York, made his Boston debut. Serge Koussevitzky conducted.

Mr. Piston's is the smoothest of the new music, although organ and strings make a rather indigestible combination. There is, too, the necessity of keeping the organ down so that the smaller volume of tone from the strings will not be obscured. The Prelude is slow and quiet, the Allegro brisk and full of movement. Harmonically (or contrapuntally, if you prefer) the style is but mildly dissonant.

The Commandos, one of the finest outfits of the armed forces, deserve a better march than Mr. Barber's noisy and relatively tuneless work. A good march means, among other things, a good tune. Think of "The Battle Hymn of the Republic," Elgar's "Pomp and Circumstance," "Onward, Christian Soldiers," "La Marseillaise," "From the Halls of Montezuma" and "Stars and Stripes Forever." Any one of these is a fine, swinging march when taken at the right tempo, and every one has a good tune.

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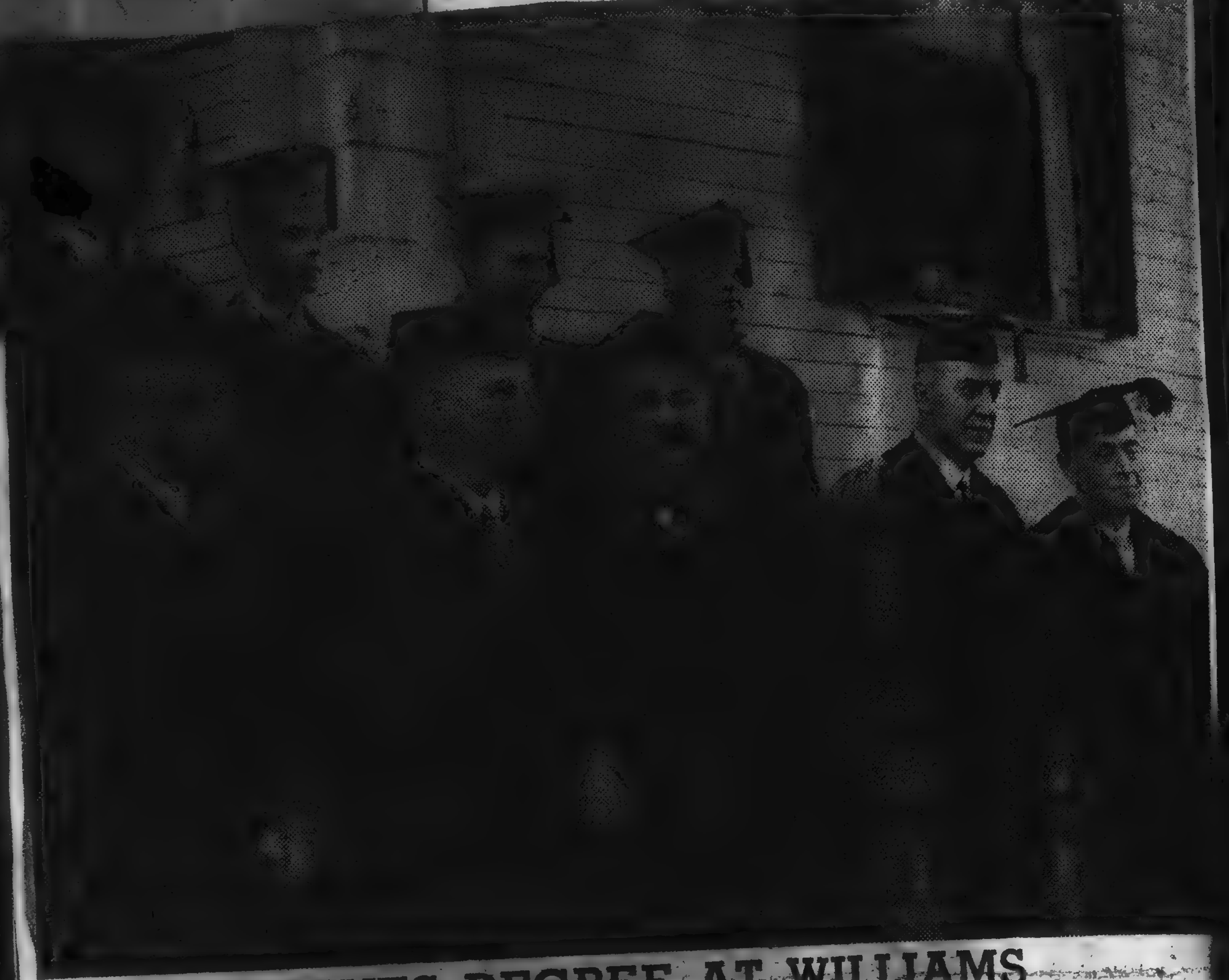

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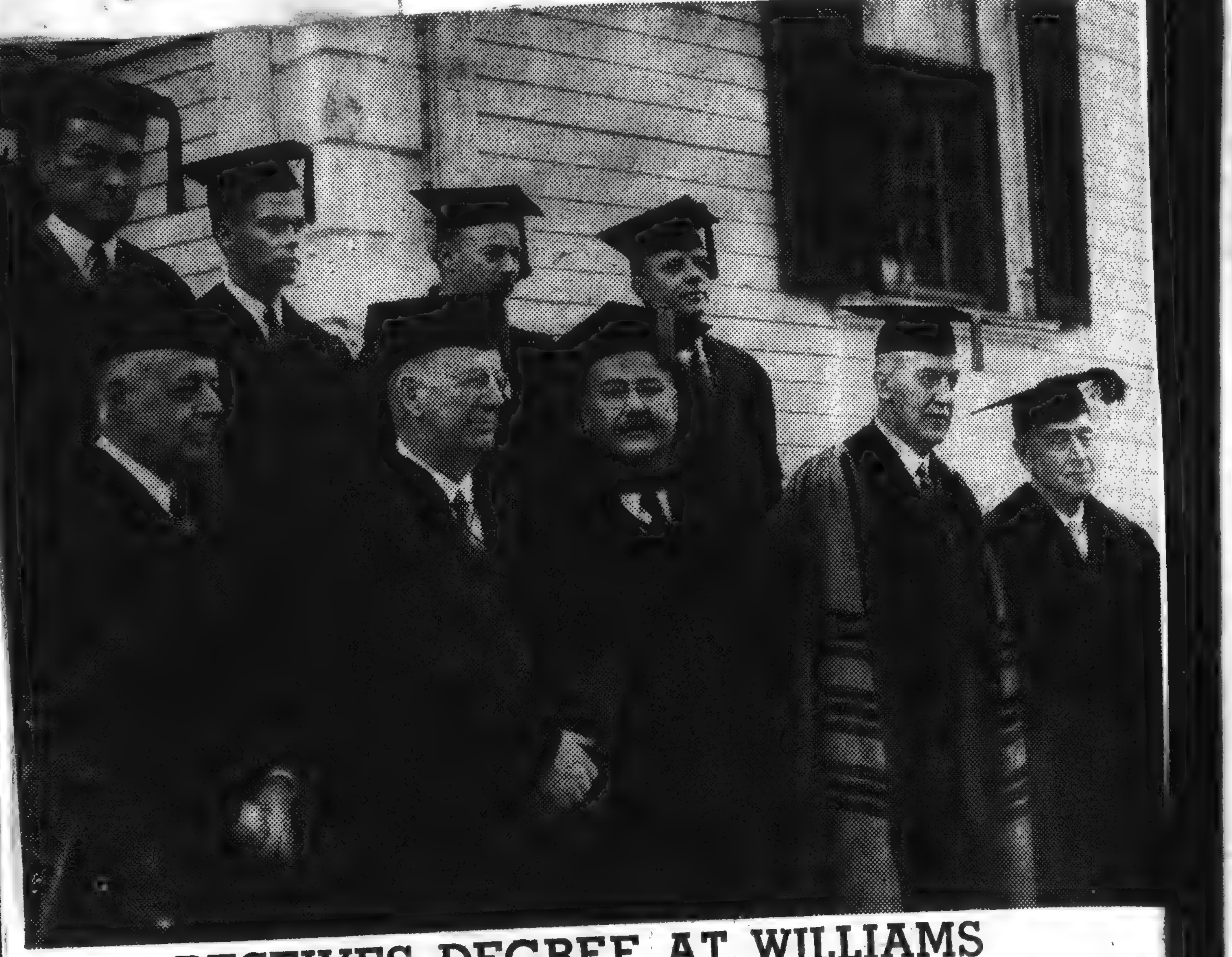

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Elmo Roper, director of Fortune Survey, consultant to the War Production Board, the Office of Strategic Services and the Office of War Information, master of arts.

Elmer Roper, pioneer in the field of public opinion research who has developed and refined more precise methods of gauging the public mind and thereby given us a new tool of great promise for merchandising, for education, and for the better functioning of the democratic process.

William Edgar Parks of the class of 1930, president of the Northfield Schools, doctor of divinity.

Outstanding among recent Williams graduates who have embraced the sacred calling of the ministry, he is making an admirable record as wartime pilot of two great schools both of them destined under his wise leadership to make still greater contributions to the education of American youth.

Jerome Clarke Hunsaker, head of the departments of mechanical and aeronautical engineering at the Massachusetts Institute of Technology, doctor of sci- ce.

A great aeronautical engineer, gner of the Shenandoah and the NC-4, the first flying boat fly the Atlantic, his long experience as a naval officer and a creative scientist enables him to render notable service in this war as chairman of the National Advistory Committee for Aeronautics.

Secretary Knox Gives Peace Talk

WILLIAMSTOWN, Oct. 25 (UP)—Recognition by the American and British people of the interdependence of their nations is the greatest factor that will contribute to their common victory in World War II, Secretary of Navy Knox believes.

"These two great nations must work together and do the job as equals because both are made up of free men who intend to remain free," he declared yesterday at the 150th anniversary commencement exercises at Williams College.

"We are not fighting alone for peace. We want peace with righteousness and justice . . . The march toward victory must not be short of Berlin and Tokyo . . . Unconditional surrender must be a lesson to show that wars are unprofitable . . . There must be no truce such as we had after the last war."

Knox was awarded an honorary doctorate of laws while other honorary degrees went to Conductor Serge Koussevitzky of the Boston Symphony Orchestra, Pres. Charles Seymour of Yale University, Alfred Newton Richards, vice-president in charge of medical affairs at the University of Pennsylvania; Jerome C. Hunsaker, head of the mechanical and aeronautical engineering departments at the Massachusetts Institute of Technology; Rev. William Edgar Park, president of the Northfield Schools; Roger

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Globe Oct 30

ATURDAY, THE

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Friday afternoon subscribers to the Boston Symphony Orchestra concerts were treated to three pieces of comparatively new music yesterday afternoon. None of the three is remarkable. They are Walter Piston's Prelude and Allegro for Organ and Strings, with E. Power Briggs as soloist; the "Commando March," by Samuel Barber, and the Piano Concerto by the Soviet Aram Khatchatourian. In the latter William Kapell, 21-year-old pianist of New York, made his Boston debut. Serge Koussevitzky conducted.

Mr. Piston's is the smoothest of the new music, although organ and strings make a rather indigestible combination. There is, too, the necessity of keeping the organ down so that the smaller volume of tone from the strings will not be obscured. The Prelude is slow and quiet, the Allegro brisk and full of movement. Harmonically (or contrapuntally, if you prefer) the style is but mildly dissonant.

The Commandos, one of the finest outfits of the armed forces, deserve a better march than Mr. Barber's noisy and relatively tuneless work. A good march means, among other things, a good tune. Think of "The Battle Hymn of the Republic," Elgar's "Pomp and Circumstance," "Onward, Christian Soldiers," "La Marseillaise," "From the Halls of Montezuma" and "Stars and Stripes Forever." Any one of these is a fine, swinging march when taken at the right tempo, and every one has a good tune.

As it happened, I had not heard Khatchatourian's Piano Concerto before, though it has been done twice at the Pops. Probably it is one of very few works to reach the Symphony repertory by way of Pops. The Concerto is vigorous, masculine music, but also pretty crude and far too long. Khatchatourian's orchestration is tricky but not especially skilled, though the slow movement exploits beautifully the nocturnal color of the bass clarinet. The finale winds up in a burst of keyboard fireworks.

Mr. Kapell is a pianist with a bright future. Furthermore he is a technical virtuoso. He ought to be invited back to play again with the Boston Symphony. I'll make a bet that the applause and stamping which followed his performance were more for Kapell than for the Concerto. Messrs. Piston and Barber, whose pieces were heard for the first time at these concerts (the Piston was also first concert performance) were cordially greeted when they appeared on the stage.

The remainder of the afternoon was given over to Debussy of the wonderfully evocative Nocturnes, "Clouds" and "Festivals," and that magnificent depiction, "The Sea."

Oct 30

SYMPHONY CONCERT

BY WARREN STOREY SMITH

This week's Symphony programm has a timeliness that orchestral concerts do not always exhibit. The oldest music was that of Debussy, heard after the intermission: the "Two Nocturnes and "The Sea." All the rest was new, either to Boston or to the Symphony Concerts proper.

This last qualification applies to the Piano Concerto of Aram Khatchatourian, played in both the past season and the previous one at the Pops, with Bernhard Weiser as the soloist. There was a new pianist yesterday, 21-year-old William Kapell, who won his audience instantly and completely. Some of this enthusiasm was undoubtedly aroused by the Concerto itself, which despite arid and meaningless episodes has elements of popularity. The exotic note, in this case Armenian and Caucasian, is one factor in its appeal—the second movement immediately conjures up Near Eastern vistas. There are also forthright themes and brilliant writing for both orchestra and solo instrument. The close is of the hair-raising variety.

Your customary composer tends to shun the 19th century like the plague and hark back to the forms and manners of the 18th and 17th. This is what Walter Piston has done in his Prelude and Allegro for organ and strings, which received its first concert performance on this occasion with E. Power Biggs at the organ. This is a fine piece, any way you look at it, and deserves to become a part of the repertory. The excellence of the playing might be taken for granted but a word should be said for the uncommon virtuosity of Mr. Biggs.

Mr. Piston came to the stage yesterday in acknowledgment of warm applause, and so did Samuel Barber (wearing the uniform of the air force), to be tumultuously greeted after the first Boston and first symphonic performance of his Commando March, written for military band. It is a rousing piece, with some un-Sousa-like harmonies, but it will hardly add greatly to its composer's reputation.

Lowell

20th Century Music On Symphony Program

Using only music of the 20th century, Dr. Koussevitzky presented a programme of difference—in musical form, in nationality of composers, in individual styles—to those who attended last Friday afternoon's Boston Symphony Orchestra concert at Symphony Hall.

Walter Piston's Prelude and Allegro for Organ and Strings, soloist, E. Power Biggs, was first played last summer on the enterprising Mr. Biggs' Sunday morning broadcasts. A second hearing only confirms one's first opinion that the adjectives sparce and academic have no longer any descriptive value for this rich and emotional creation. Both an amazing concern for melody—amazing for Mr. Pison—and a toccata organ part, which Mr. Biggs performed with pungency, contributed to the conviction that Mr. Piston's mature works are gaining in expressiveness while continuing from an intellectual foundation.

The performance of Khatchatourian's Piano Concerto by William Kapell brought a new performer to Boston. This young American played with all the technical valor of many older and wiser artists, nor were interpretive powers lacking in the infrequent passages requiring them. More often, the piano part consisted of technical rather than musical achievements.

The concerto contained its best material in the second movement, with the prominent first theme of the first movement also provocative. Also worthy of attention were the succession of solo instruments in the first movement and among them, the conspicuous bass clarinet.

The Commando March by Samuel Barber was stirring in true Sousa tradition as well as musical entertainment. The audience was delighted with it.

Also included on the programme were Debussy's Two Nocturnes and "La Mer."

Next week's programme will be Tchaikovsky's Symphony No. 5 and his Piano Concerto No. 1.

SPRINGFIELD, MASS.
MORNING UNION

OCT 30 1943

William Kapell Given Ovation

N. Y. Pianist, 21, Scores at Boston Symphony

BOSTON, Oct. 29 (AP) — Twenty-one-years-old pianist William Kapell successfully bridged the gap between the streets of New York and the sanctum of Symphony Hall today—and won a tremendous ovation for his performance of the difficult Khatchatourian piano concerto.

Making his first appearance with the Boston Symphony Orchestra, the young New Yorker electrified the capacity audience, racing thorugh two intricate cadenzas with masterly ease and handling the many bravura passages with smooothness and competence amazing in one so young.

The audience rewarded him with prolonged applause and much noisy stamping of feet, calling him back to the platform three times.

Kapell first attracted attention when he won an intersettlement contest in New York shortly after he began to study the piano. Then he obtained a scholarship at the Philadelphia Conservatory, continued his studies at the Juilliard Graduate School and won a youth contest of the Philadelphia Orchestra.

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TROY, N. Y.
TIMES RECORD

WILLIAMS GIVES DEGREES TO KNOX AND KOUSSEVITSKY

150th Commencement Held Climaxing Observance of Founding

Secretary of the Navy Frank Knox and Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra were among prominent persons who yesterday afternoon received honorary degrees at the 150th Commencement of Williams College. The ceremony at the college was the climax of a two-day program in observance of the sesquicentennial of its founding in 1793.

Other honorary degrees were awarded to Charles Seymour, president of Yale University; Dr. A. Newton Richards, American Academy of Science; Prof. J. C. Hunsaker, department of mechanical engineering, Massachusetts Institute of Technology; Elmo Roper, New York, director of the Fortune poll of public opinion; Roger W. Riis, New York, roving editor of Readers' Digest, and Rev. William E. Park, head of Northfield Schools.

Among the guests at the ceremony were Governor Leverett Saltonstall, of Massachusetts; Stanley King, president of Amherst College; Victor Lloyd Butterfield, president of Wesleyan University and Lewis Webster Jones, president of Bennington College.

Yesterday morning James P. Baxter, 3rd, president of the college, delivered the sesquicentennial baccalaureate address. As part of the celebration there was a naval review in which the V-5 and V-12 units stationed at the college took part. As a result of these units, the college has the greatest enrollment in its history, 1,226 students.

The college was founded on land owned by Col. Ephraim Williams, a native of Newton, Mass., who received the land as a grant for his service in the French and English war of 1740-1748.

Speaking at the anniversary exercises, Navy Secretary Knox declared the interdependence of the British empire and the United States was the "greatest factor that will contribute to our ultimate victory." He asserted that "we must learn to work and fight together as one people and that is just as important to apply to the American people as it is to the British."

Knox spoke of the fine cooperation of military commanders o Great Britain and the United State and declared there had been a profound change in the spirit of th British people, "especially in thei attitude toward Americans."

"The British learned a bitter lesson in the last few war years," Knox said. "The lesson is that the interdependence of the British Empire and the United States is the greatest factor that will contribute to our ultimate victory. We must learn to work and fight together as one people—work and fight shoulder to shoulder as equals, because we are both made up of free men, working and fighting as free men."

SCHENECTADY, N. Y.
GAZETTE

OCT 30 1943

Youthful Pianist Acclaimed at Boston Concert

William Kapell Wins Ovation for Playing Of Khatchatourian Piano Concerto

By TOM CHASE

BOSTON, Oct. 29 (AP)—Twenty-one year old pianist William Kapell successfully bridges the gap between the streets of New York and the sanctum of Symphony hall today—and won a tremendous ovation for his performance of the difficult Khatchatourain piano concerto.

Making his first appearance with the Boston Symphony orchestra, the young New Yorker electrified the capacity audience, racing through two intricate cadenzas with masterly ease and handling the many bravura passages with smoothness and competence amazing in one so young.

The audience rewarded him with prolonged applause and much noisy stamping of feet, calling him back to the platform three times.

Kappell first attracted attention when he won an inter-settlement contest in New York shortly after he began to study the piano. Then he obtained a scholarship at the Philadelphia conservatory, continued his studies at the Julliard Graduate school and won a youth contest of the Philadelphia orchestra.

The Khatchatourian piano concerto, heard for the first time at these concerts, was not up to the caliber of the youthful soloist's interpretation. A sort of minor Shostakovitch, the work contained lyric passages vaguely reminiscent of Gershwin's "Rhapsody in Blue". Interesting thematic treatment never actually developed into anything significant, and one was constantly bothered by the feeling that somebody else had said the same thing before, and said it better.

His concert also featured two other first performances here: Walter Piston's charming Prelude and Allegro for organ and strings, with E. Power Biggs as soloist; and Samuel Barber's Commando March, arranged for full orchestra. Barber, now in the Army Air Corps, and Piston both were present to acknowledge the appluase.

The Commando March originally was composed for a military band in February of this year and then was orchestrated at the suggestion of Serge Koussevitzky. We do not know what it sounded like as band music, but the symphonic version seemed extraordinarily blatant for the stealthy advance of a commando outfit.

The remainder of the program was devoted to Claude DeBussy's nocturnes "Clouds" and "Festivals", and his three orchestral sketches entitled "The Sea". Koussevitzky is justly noted for his interpretations of DeBussy and today both conductor and orchestra were in magnificent form.

BOSTON HERALD

1943 - October 30

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the fourth concert of its 63d season in Symphony Hall yesterday afternoon. The soloists were E. Power Biggs, organist, and William Kapell, pianist. The program was as follows:

Piston..Prelude and Allegro for Organ and Strings
Barber ....Commando March
Khatchatourian ....Piano Concerto
Debussy......Two Nocturnes ("Nuages," "Fetes"); "La Mer"

It is not often a 21-year-old pianist literally "stops" a concert of the Boston Symphony Orchestra, but one did yesterday, and he will most certainly do so again tonight. His name is William Kapell, he's a native born New Yorker, and he seems to possess as formidable a technical and musical equipment as any newcomer (or oldcomer, for that matter) who ever appeared with the orchestra.

A more comprehensive analysis of his musicianship must wait, however, for it is foolhardy to go overboard at this stage of the game and claim for him a profundity or a musical feeling that only the cruel glare of the recital hall can fully reveal. That he has an enormous technical command of the instrument; that he appears to have the great gift of temperament and that he made an exceedingly strong impression in the performance of Khatchatourian's bright and brittle piano concerto cannot be denied.

Occasionally it seemed Mr. Kapell was wasting the audience's time with the work he chose to play. It is very dashing and all that; and it does have a most attractive slow movement. It frequently seems to lose sight of its goal, though, and there are long passages of thrashing about for no audible reasons. As suddenly, it seems to collect itself, and there follows an episode of real power. All in all, while the work seems destined for a career of popularity (it is already more or less standard on the Pops programs, for Arthur Fiedler discovered its effectiveness in 1942 with Bernhard Weiser playing the piano part), it is not by any means a major contribution to the literature.

The concert opened with the first concert performance of Walter Piston's decidedly attractive Prelude and Allegro for Organ and String orchestra, E. Power Biggs playing the solo part. The Prelude was especially gratifying in its lyric conception while the Allegro, suitably bustling, made its point easily. For novelty the orchestra played Samuel Barber's "Commando March," originally scored for military band. Although its material was not particularly distinguished, its treatment was, so it deserved its place on the program. Both Mr. Barber and Mr. Piston were in the audience, and both were given warm receptions.

After the interval Dr. Koussevitzky and the orchestra gave one of their incredibly sensitive performances of Debussy's "Nuages," "Fetes" and "La Mer." Familiar items on the repertoire, they never cease to be a delight in the myriad wonders of their textures.

SYMPHON CONCERT

BY WARREN STOREY SMITH

Dr. Koussevitsky is marking the 50th anniversary of the death of Tchaikovsky at this week's Symphony concerts (today is the day) by presenting two of his compatriot's best loved compositions, the Fifth Symphony and the First Piano Concerto, the latter with Alexander Brailowsky as soloist. While the performances of both works yesterday aroused a capacity audience to a high pitch of excitement, that of the Concerto, because freer from extravagance and distortion, was by far the finer of the two.

Hitherto known here only as recitalist, Mr. Brailowsky gave us the most brilliant projection of the Concerto we have heard since that of Vladimir Horowitz. None could have been cleaner and clearer, and while Mr. Brailowsky seemed possessed of fingers of steel, his tone was never hard or harsh and for the gentler moods of the music it had the proper caressing quality.

The Fifth Symphony has long been one of Dr. Koussevitsky's warhorses. In certain respects yesterday's performance was little short of sensational. Nevertheless, it was possible to believe that the conductor tried too hard, though from this verdict most of the enraptured listeners would probably dissent.

Not an ounce of the music's potential effectiveness was overlooked. Its sensuous richness was realized to the full. There was drama aplenty. However, those who are always a bit suspicious of readings with a capital "R" could feel that every "t" was crossed twice, that there were two dots on every "i." To point to specific examples, the slow movement was dragged to the point to langourousness, the finale pushed close to that of frenzy. As was said by another reviewer on an-

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SYMPHONY CONCERT

BY WARREN STOREY SMITH

George Gershwin's "Porgy and Bess," in an orchestral synthesis by Robert Russell Bennett, saved yesterday afternoon's Symphony Concert, conducted for the most part by Richard Burgin, from a paralyzing dullness which had begun with a pedestrian performance of Beethoven's Second Symphony (surely the poorest of the lot) and had progressed through an exhibition of Schoenberg's tasteless transcription of Bach's organ Prelude and Fugue in E-flat and another and generally dreadful Second Symphony, that of 30-year-old Gardner Read, conducted by the composer in its initial public performance. To be sure, the "Porgy and Bess" fantasia, adroitly put together by the resourceful Bennett at the behest of Pittsburgh's Fritz Reiner, is hardly music for a symphony concert. These operatic potpourris, even in the case of so original and distinguished a work as "Porgy," are better suited to the Pops, and the fastidious Alfredo Casella, during his three-year tenure of office, forbade their presence even there. But in a desert any stream is welcome.

A mild looking young man, decidedly professorial of aspect, Mr. Read has concocted one of the most violent and, withal, most depressing symphonies that this observer has encountered in the course of a long career of concert-going. By token of the Italian marks of expression, the first movement is "ferocious" and the third "frenetic." The Adagio, e molto mesto, which separates them, is plunged in Stygian gloom. Here, to give the devil his due, come moments of serene and, under the circumstances, decidedly soothing beauty. There are also pleasant spots in the two Largamente sections which enclose the Finale's Allegro frenetico.

As quoted in the programme notes, Dr. Hans Rosenwald of Chicago has characterized Mr. Read's style in this symphony as based more upon "dynamics and sonorities than the pursuit of conventional melodic formulae." Right you are, Doctor. Incidentally, the piece received last March the Paderewski Prize of $1000!

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The four works on this week's Boston Symphony program are poles apart. Hearing them at one session is a rather bizarre, not too satisfactory, experience. They do not complement one another.

Richard Burgin conducts three of the four, offering Beethoven's Second Symphony, Bach's Prelude and Fugue in E-flat (the "St. Anne Fugue") for organ, as arranged by Arnold Schoenberg for full orchestra, also Robert Russell Bennett's "Symphonic Picture" from Gershwin's "Porgy and Bess." Gardner Read, young American composer, conducts the premiere of his new Second Symphony.

The relationship of Bach and Beethoven on a symphony program is quite normal. Mr. Burgin makes the Second Symphony sound wholly lovely. But he is hard put to make Schoenberg's overblown arrangement of Bach's great work sound at all. It rattles and thumps in a way to destroy the character of the piece and one longs for some of the precision the organ affords. The musical greatness of the Prelude and Fugue perhaps is responsible for Schoenberg's attempt to give them a larger vehicle of expression. But greatness and bigness are not the same thing.

Mr. Burgin did his very best by the Beethoven Symphony. The larghetto was built of soft, transparent layers of tone and Burgin played it a trifle faster than indicated, thereby making it full and round. After he composed the Symphony, Beethoven changed his mind about the tempo of this movement. In making a piano-trio version of it, he indicated quasi andante as the tempo, the rate at which Mr. Burgin took it. The three-cornered tunes of the scherzo were bright and spirited, and the final movement a pure delight.

As if there were not contrast enough between the epoch-making yet classic Beethoven of the Second Symphony and the "modernized" Bach, we also had the lush tunefulness of Gershwin's "Porgy and Bess" set against the harsh, esoteric Second Symphony of Mr. Read.

The work is cast in three relatively short movements—presto, adagio and allegro, the last bounded at each end by a largamente. It was possible to discover a tune only in the latter. But even then it sounded by the Debussy of "La Damoiselle elue." The first movement went by fits and starts, with short turbulent sections punctuated by crashing chords. There were melodic echoes of Stravinsky, without the Russian's driving energy and artistic force. Nevertheless, Mr. Read, who ably conducted his own work, has quite a flair for stirring up dramatic tension. There was somber atmosphere to the middle movement where muted brass and lower strings converse in sorrowful tones.

The program will be repeated this evening at 8:15.—J. W. R.

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NEW YORK, N.Y.
HERALD TRIBUNE

OCT 24 1943

MUSIC ANNOUNCING

By VIRGIL THOMSON

FAVORABLE comments received on a recent discussion here of the state of program-note writing have encouraged me to continue the subject. Particularly do the presentation speeches that accompany radio broadcasts of cultural music seem to me, for the most part, unsatisfactory. Printed notes for house programs present no novel literary problem. All they need is real scholarship and some care in the writing—in other words, a return to the way they have always been done whenever they have been done properly. But a proper formula for radio introductions of music has never been established; it still needs to be built from the ground up. And though such a building up involves, of necessity, a large part of proceeding by trial and error, it appears to the present writer that there is already a tendency in radio circles to accept as standard practice far more error than is necessary.

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Errors of Fact and of Manner

BY ERROR I do not mean merely mistatements of fact, though these are numerous. I mean also every detail of material, style and attitude that makes the framework in which music is presented appear unworthy beside the music itself and that tends, therefore, to trivialize the music. When an announcer tells us, as I heard one do recently, that François Couperin's "Tic-Toc Choc, ou Les Maillotins" is a picture of bloodthirsty women knitting as they watch heads roll from the guillotine, that is merely a factual mistake. (It is really two mistakes. One is that the word *maillotin* does not refer to knitting but to the hammering of metal; and the other is that the author of the piece died about fifty years before the good Dr. Guillot had even invented his famous machine for making decapitation quick, painless and efficient.) But when historical matter, even if true, is presented in an irrelevant context by men of uncouth speech and patronizing tone, it tends, I am sure, rather to offend the cultivated listener (for whom the broadcasts of classical music are, after all, intended) than to instruct him.

It is not desirable, I should think, that American radio speakers attempt B. B. C. pronunciation, though I see no objection to the Boston Symphony Orchestra's being introduced in good Bostonian or to the Philharmonic's being associated in the nation's mind with cultivated New York speech. But certainly such informative matter as is provided with cultural broadcasts should be addressed to persons of the same intellectual attainments as the programs themselves postulate. Cultivated speech need not sound affected. Indeed, the use of anything else in association with distinguished musical executions can easily appear to a cultivated listener as both affected and patronizing.

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Shall We Have Discussion, or Just Blurbs and Games?

HOW much talk really is needed with musical broadcasts is still uncertain. Obviously, the listener needs to be told what is being performed. Sometimes a further identification of work or author is valuable. Also, when the program originates at a public concert the intermission has to be filled up with something. I do not think lengthy explanations heard *before* a rendition are ever very enlightening, except when they recount a plot, as at the opera. Comment and analysis that take place *after* a piece has been played are, on the other hand, capable of being used by the listener as aids both to memory and to the formation of taste. I have always thought it would be valuable to hear the first part of a concert discussed by competent musicians while it was still fresh in everybody's mind. Instead of quiz programs that are nothing more than a game or of historical and patriotic diversions that are mere time fillers, I should like to hear a real argument about the work just played, with fair statement of opposing points of view. I think some such discussion as goes on in a real intermission among real musicians and music lovers would help any listener to form his own opinion and remove from the broadcasts of serious art music their present unfortunate air of being handouts from on high. In any case, by whatever formula this is to be operated, radio needs more of free discussion with its music and less of both tomfoolery and pompous exposition. The latter, especially when it precedes the hearing of the music, has a way of turning itself into blurb that is unbecoming to at serious musical presentation.

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Nobody Likes the Present Practice

THERE is no bad will involved, I think, in the neglect by radio companies to observe the intellectual amenities. There just hasn't been time so far to bother about the framing of art in business establishments where the presence of art at all is still something of a surprise to everybody. But the time has come for framing to be considered. Virtually every first-class musical organization in the United States is now available on the air, and there are special ensembles in addition playing rare music ancient and modern all the time. Radio has long since surpassed the concert-giving agencies in the quantity of high-class music furnished weekly to the public. Real concerts, though a fine thing, are no longer what we musically live by. Processed music is nine-tenths, at least, of every music lover's diet; and the radio furnishes a big part of this. It is a matter of universal regret that the verbal presentation of it is almost invariably unworthy and as often as not ignoble. I have never encountered a habitual listener to sericus radio music who did not deplore the way it is currently commented and announced.

If my observation has been correct, if nobody at all likes the way music is being presented on the air, then some change in this may no doubt be anticipated. The purpose of this article is not, however, to encourage my readers in overhopefulness about quick results but rather to remind the radio people of what we would like, of what most of the radio world itself, in fact, knows to be the next step in radio's amazing musical advance. Experiment all you like, gentlemen, with the dramatic form of your presentations. That is the way to find out a good one. But please couldn't you maybe right now establish some minimum intellectual requirements among the boys that emcee Beethoven and Stravinsky.

Burgin Leads Orchestra At Bushnell Hall

Associate Conductor of Boston Symphony Replaces Koussevitzky, Who Is Indisposed

The Boston Symphony Orchestra, directed by Richard Burgin, associate conductor, was presented in concert at the Bushnell Memorial, Tuesday night. The program:

Symphony No. 5 Tschaikowsky
Ode Stravinsky
Pictures At An Exposition Moussorgsky

Well, Comrades, it looks like a long, Russian winter in the concert halls, now that the Moscow pact has been signed. When the Finns were having their fling, you may remember the long siege of Sibelius we went through, causing Muriel Draper to cry out that if she had to listen to "another noble theme dragged through a forest of pine trees," she would scream.

With all deference to Richard Burgin, there was of course a moment of disappointment through the audience last night when it was announced from the stage that Dr. Serge Koussevitzky was indisposed and thus would not be able to lead the Boston Symphony in the first of another season of Bushnell concerts. In fact, the disappointment was distinctly audible in a murmur which ran through the house. A half hour later, however, Mr. Burgin was receiving something close to an ovation. He had just finished the Tschaikowsky Fifth Symphony, concluding it with such an outburst of spirit and zeal that shouts of appreciation almost drowned out the concluding bars. It was a ringing conclusion and it was ringingly met in applause.

Unenviable Task.

Dr. Koussevitzky's shoes are difficult to fill, and nowhere, more so than when the Fifth Tschaikovsky and the Moussorgsky "Pictures At An Exposition" are on the Boston Symphony's program. No one makes Russian music more Russian, more huge or more intense, than he does, or more showy. Tschaikowsky has frightened the living daylights out of some of our leading conductors. When, some six or more years ago, Arturo Toscanini finally decided to do Tschaikowsky, he rushed the Sixth Symphony all over the ring, lest he be accused of sentimentalizing it. Eugene Ormandy makes the Fifth as young and gay as if it had been edited by Cornelia Otis Skinner and Emily Kimbrough, the non-lonely-hearted girls. But Dr. Koussevitzky, unafraid, builds Tschaikowsky's anguishes to monumental proportions until they are too impersonal to be sentimental, and makes the Fifth Symphony into the most superb pile-up of emotion in musical history.

Exciting Finish.

Mr. Burgin was inclined to treat the lower depths of Tschaikowsky's Russian-soul-searching, in the first and second movements, a little too temperately, but where the fire and excitement breaks out in the next-to-closing sections of the fourth movement, he boosted the tempo to the last notch, and created one of the vigorous endings the symphony has had since the year of the Big Blizzard. If it lacked the weight and fever which Dr. Koussevitzky works up in these final sections, it did not lack for the excitement of swiftness.

Mr. Burgin was not to equal this achievement during the rest of the evening. His readings and direction were ever sound, thoroughly musical and musicianly, and straightforward. During the Moussorgsky there were many beautifully read and beautifully executed passages. The tremendous dramatic power of the "Gates Of Kiev," however, was reached but not sustained. While Mr. Burgin does excellently with the more temperate sections of a score, power and intensity are insufficient when needed.

My own impression is that Mr. Burgin himself recognizes the powerful and burning moments in the pages lying open before him, but somehow cannot prevail upon the orchestra to deliver them. You see him working himself up into a heat, but the orchestra fails to come through. Why, of course, can only be guessed at. Nor do the members play with sufficient precision. They work, but they do not work carefully, or certainly they did not last night. In point of performance there was a lot that was patchy and tentative about this concert.

Stravinsky Disappointing.

The Stravinsky Ode, played here for the first time on this occasion, was a disappointment to this Stravinsky idolater. A tribute to Nathalie Koussevitzky, who had been the Boston conductor's wife, it is in three sections, "Eulogy," "Eclogue" and "Epitaph" and takes about 10 minutes to play. It is cut right out of the primordial temper, sounds and rhythms of "Sacre Du Printemps," but on first hearing, at least, seemed sketchy in means, and vague, not to say inept, in intent. It certainly is far from crys-

CHICAGO, ILL.
TRIBUNE

NOV 1 5 1943

SIGN UP BOSTON SYMPHONY FOR BLUE NETWORK

The Boston Symphony, heard on Saturday nights over the Blue network, is the third of the network weekly symphonies to sign a long term contract with a sponsor. Previously the New York Philharmonic on CBS Sunday afternoons and the NBC Symphony, also Sundays, had made sponsor arrangements.

Sponsorship of the Boston musical organization will be on a year 'round schedule and will cover broadcasts of the symphony's three series of concerts—the winter season concerts, the Boston "Pops," and the Esplanade programs.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Russian composer Tchaikovsky died just 50 years ago today. Serge Koussevitzky, ever one to remember anniversaries, is therefore devoting this week's Boston Symphony concerts to a pair of the best-known Tchaikovsky works: the Fifth Symphony and the B-flat minor Piano Concerto. For the lat-

For those who like music that takes its hair down, Tchaikovsky means a pleasant but respectable orgy. For those with opposite tastes, Tchaikovsky means lurid banalities not willingly to be suffered. In between are people who can take Tchaikovsky or leave him alone.

These, probably, are the ones who recognize in the E minor Symphony the work in which Tchaikovsky attained the most solid texture of all his half dozen symphonies. They also recognize, probably, that the B-flat minor Concerto is music whose display qualities are legitimatized by their truly virtuoso nature.

But when all the arguments have been raised one must reach the conclusion that Tchaikovsky was very persuasive and certainly gifted. One may grow tired of his lamentations, and of his sequential repetition of tunes, but the tunes themselves are usually distinctive and in some cases of imperishable beauty. And even his lamentations have a ring of authenticity that makes its own effect.

In addition to his knack for emotional melody and harmony Tchaikovsky handled form and orchestra more than competently. In such a unique confession as the "Pathetic" Symphony he achieved music not only his most original, but unique among all symphonies.

Tchaikovsky was musically more objective (in the sense that he was not wailing about himself) in such works as the "Romeo and Juliet" Overture-Fantasy, the C major Serenade and the Third Symphony.

There was much to admire in yesterday's performances, and Mr. Koussevitzky is, of course, unequalled in the conducting of Tchaikovsky. Yet, somehow, one missed the super-drive, that ultimate emotional power that has characterized other Tchaikovsky performances in the past. Much of the orchestral detail was beautifully clear, and at the same time prominent instruments were not together at the beginning of the first and second movements.

Mr. Brailowsky, who had given several recitals in Boston, had never played here before with the Boston Symphony. Nor had he played here at all since 1927. His performance of the Concerto was technically virtuosic. He was cordially applauded.—C. W. D.

[illegible] Mass

NOV 1 - 1943

Conductor and Composer

—Associated Press Wirephoto

Private 1st Class Samuel Barber, noted American composer, accepts a biscuit from Conductor Serge Koussevitzky during intermission at rehearsal of Private Barber's new "C

mando March," to be played by the Boston Symphony Orchestra. Barber is a native of Philadelphia and came to Boston for the performance of his new work.

PROVIDENCE, R. I.
JOURNAL

NOV

BOSTON SYMPHONY PLAYS IN NEWPORT

Famed Orchestra Gives Concert for Sailors at Training Station

Serge Koussevitzky brought his Boston Symphony Orchestra to Newport yesterday, the first time the famed orchestra had played in Rhode Island outside of Providence, and gave a concert for thousands of bluejackets and officers at the Naval Training Station. The appearance was arranged through the co-operation of the trustees and management of the Symphony and the USO Camp Shows, Inc.

After the regular concert program, Dr. Koussevitzky returned to the podium, raised his baton and the rafters of the huge auditorium resounded to Sousa's "Stars and Stripes Forever."

The playing of the familiar march, to which the bluejackets had marched on many a day, brought the entire audience to its feet in an ovation for the orchestra and its conductor.

NEWPORT, R. I.
NEWS

NOV 1 - 1943

BOSTON SYMPHONY GIVES CONCERT HERE

Serge Koussevitzky Conducts Orchestra in Progrm at Training Station

The Boston Symphony Orchestra, directed by Serge Koussevitzky, presented a program of classical music at the Naval Training Station Sunday under the auspices of the USO Camp Shows, Inc. The director, in recognition of the appreciation expressed by the audience, led the orchestra in "Stars and Stripes Forever," a John Philip Sousa march at the close of the scheduled program.

The program included "Commando March," Barber; "Symphony No. 8 in E Minor (Unfinished)", Schubert; Suite No 1 from the incidental music to Ibsen's "Peer Gyth," Grieg.

NEWPORT, R. I.
NEWS

Herald

NOV 1 - 1943

BOSTON SYMPHONY ORCHESTRA HERE

Dr. Koussevitzky Conducts Concert at Training Station

The Boston Symphony Orchestra with Dr. Eerge Koussevitzky conducting, made it's first appearance here yesterday as it presented a program at the Naval Training Station for the officers and men. The concert was arranged through the cooperation of the trustees and management of the orchestra and the USO Camp Shows Inc.

The program was particularly adopted to the audience, many of whom had probably never witnessed a major symphony orchestra before but there was no doubt that the concert was well appreciated by all who attended.

At the conclusion of the regular program Dr. Koussevitzky gave as an encore—an almost unheralded thing for the Boston Symphony to do—Sousa's famous "Stars and Stripes Forever". It was magnificently played, needless to say, and being familiar to the thousands of sailors present, it made a tremendous hit.

The program.

Commando March Barber
Symphony No. 8 in E Minor ("Unfinished") Schubert
  1. Allegro moderato
  2. Andante con moto
Suite No. 1 from the Incidental Music to Ibsen's "Peer Gynt" Grieg
  1. Moorning Mood
  2. Aase's Death
  3. Anitra's Dance
  . In the Hall of the Troll King
"Pictures at an Exhibition" Pianoforte Pieces arranged for Orchestra by Maurice Ravel Moussorgsky
  Gnomus, Tuileries, Ballet of Charles in their Shells, Samuel Goldenburg and Schmuyle, Limoges; The Marketplace, Catacombs, ("Con mortus in lingua mortua"), The Hut on Fowls' Legs, The Great Gate at Kiev.

PORTLAND, ME.
EXPRESS

NOV 3 - 1943

Boston Symphony Orchestra Draws Large Audience

Portland proved its reputation as a music loving City, Tuesday night when it packed City Hall Auditorium to hear the Boston Symphony Orchestra under direction of Serge Koussevitzky. Prolonged applause greated the famed conductor and his splended ensemble of musicians, and each number played brought thundering repetition of the audience's appreciation.

The program presented afforded a wide range of selections that brought forth every quality and feature of the orchestra. The string section was outstanding in the Vivaldi Concerto in D minor. Tonal delicacy was displayed in the DeBussey's Prelude a L'Apres Midi d' un Faune. The Capriccio Espagnol of Rimsky Korsakoff was marked by its vivid color and magnificent rhythms. Koussevitzky's choice of a symphony was the Tschaikowsky Fifth, in E minor, which the orchestra presented with an interpretive brilliance that was breathtaking.

The Boston Symphony's appearance was the second offering in the current Community Concert series, and its first time in Portland in 15 years.

Herald

Tchaikovsky Casts Spell Over Symphony Audience

Popularity Evidenced at Yesterday's Concert by Enthusiasm of All Ages

By ALISON ARNOLD

Without a doubt, Bostonians are Tchaikovsky fans, judging by the large and enthusiastic audience at Symhony Hall yesterday afternoon. For the concert was all Tchaikovsky and the program included his fifth Symphony in E Minor and his Concerto for Pianoforte in B-flat Minor, with Alexander Brailowsky as soloist. And the fact that this great composer was a Russian makes for even greater popularity in these days when Russia figures so favorably in world news.

Tchaikovsky seems to be a favorite with all ages. While there were many in the large hall who have attended every Friday afternoon concert for years, service men by the score and schoolgirls, hatless and carrying their books, were much in evidence. Patsy Perrin came from the Winsor School and a group from the Beaver Country Day School included Nancy Breed, Jeannette Brewer, Joan Hayward, Cynthia Rugg, Joan Tenney, Joan Hanson and Mary Katharine Arnold. Mary Gallan came from Milton Academy.

With Mrs. Parker Converse was her 11-year-old son, Courtland, and Mrs. Charles Higginson was accompanied by her elder daughter, Sally. Among the debutantes present were Miss Augusta Wolcott and Miss Joan McCagg. Miss Lucy Cochrane and Mrs. Wallace McI. Scudder (Elizabeth Cram) arrived together, both in smart black, their blond locks sleekly snooded.

Clifton Webb, who is appearing in "Blithe Spirit" at the Wilbur Theater, caused many excited comments by his presence. Chatting together in the lobby before the concert were Miss Amy Sacker, Mrs. Hector Holmes and Mrs. Frederic W. Matheis. Attending together were Miss Dorothy Rackemann, president of the Junior League, Mrs. Henry McBurney Parker and Miss Marian Minot.

Shades of purple were much in evidence yesterday. Mrs. J. Gardner Bradley, who arrived with Mrs. Frank Sawtell, wore it, as did Mrs. Henry A. Murray and Mrs. Harris J. Nelson. Mrs. Robert Treat Paine was chic in black with touches of white. Among others present were Mrs. Francis P. Sears and her daughter, Mrs. Benjamin O. Gardiner, Mrs. Edward A. Taft, Mrs. Arthur Bell, Mrs. Albert Cameron Burrage, Jr., Mrs. Allan Forbes, Mrs. Augustus Rantoul, Mrs. Charles P. Ware, Mrs. William B. Long, Mrs. Morris LaCroix, Mrs. Phineas W. Sprague, Mrs. Sydney Harwood, Mrs. Paul Reed, Mrs. Walter Atherton, Mrs. John MacDuffie, 2nd, Mrs. Arthur Fiedler, Mrs. Augustus W. Soule, Mrs. Robert Cushman, Mrs. James Phelan and Mrs. Basil Gavin.

MUSIC

By RUDOLPH ELIE, Jr.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the fifth concert of its 63d season in Symphony Hall yesterday afternoon. Alexander Brailowsky, pianist, was the soloist. The all-Tchaikovsky program consisted of the Fifth Symphony, in E minor, Op. 64; and the B-flat minor Piano Concerto, Op. 23.

In the 50 years since his death in 1893, the position in music of Tchaikovsky has been pretty generally conceded as a paradox. On one hand there is the undeniable sound evaluation which denies him a position in the company of the great. On the other hand there is the equally sound school of thought which recognizes the bombast, the indecision, the hysteria, the gaudy sentimentality, but at the same time stoutly maintains that the music itself weaves a hypnotic spell impossible, under the best conditions, to combat.

The "best" conditions were present yesterday as Dr. Koussevitzky and the orchestra observed, to the day, the 50th anniversary of the celebrated Russian composer's death. Thus the performance of the Fifth, certainly, with the Sixth, the finest thing Tchaikovsky wrote, was not short of electrifying. In point of fact, until the appearance of the frenetic finale, it is to be doubted if the symphony ever received a more sympathetic, a more glowing and a more effective performance. If the finale fell apart a little, it was a small matter; what went before was of such perfection it mattered not at all. On the contrary, the conductor and the orchestra achieved their warmest Friday afternoon reception of the season.

Alexander Brailowsky, easily one of the day's really foremost pianists, brought the concert to a close with a formidably virtuoso performance of the battle-scarred B-flat minor Piano Concerto. He used a piano of especially hard and brittle tone quality which diminished, to some extent, the quality of the sonority and balance, but his superb musicianship, his ear nuance and his extreme sensitivity to phrasing, overcame the harsh voice of the piano. He was given an ovation by the audience, too. But the chief and basic ovation of the day was undoubtedly for one not present: P. I. Tchaikovsky, who would appear to remain, after 50 long years, the symphonic best-seller of the century.

Next week's program offers the first performance of William Schuman's Symphony for Strings and th First and Fifth Symphonies Shostakovitch

PORTLAND, ME.
SUNDAY TELEGRAM

Koussevitzky With Symphony 20 Years

Nineteen years ago this Autumn Serge Koussevitzky came to America for the first time to become the conductor of the Boston Symphony Orchestra. At that time he knew little of our ways and our music and could scarcely speak our language. Now as he begins his 20th year in America, Koussevitzky is an American citizen who has identified himself with this Country and made Boston's orchestra his own, raising it to a new height of virtuosity and significance in the Country's musical life.

Koussevitzky has traversed a vast repertory in 20 years, and part of that repertory has been the inclusion of more than 50 American composers, the foremost of whom he has introduced to the concert public and developed by repeated performances. These include Aaron Copland, Walter Piston, Roy Harris, William Schuman and others.

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Fifth Concert Dedicated To Tchaikovsky

By BETSY WARREN

The fifth programme of the Boston Symphony Orchestra on Friday afternoon in Symphony Hall was dedicated to Peter Ilyitch Tchaikovsky, who died Nov. 6, 1893.

The two compositions which were performed were Tchaikovsky's symphony No. 5 and his concerto for piano No. 1. To evaluate this music now, fifty years after his death, does not seem difficult: For the majority of concert goers, his music is very popular. That is because it offers continual sweet melody, infrequent counterpoint (of the greatest artlessness) a basic treatment of the orchestra that does not bore with refinements, a rhythm which is consistent enough within sections to allow head wagging, and an attention to the display value of music. So we see that the audience of today has, as it always has had, an appreciation and quick response to the fundamental elements of music.

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The programme for next week will be: William Schumann, Symphone for Strings (first performance); Shostakovitch, symphonies No. 1 and No. 5.

BETSY WARREN.

TIME MAGAZINE
CHICAGO, ILL.
NOV 8 1943

MUSIC

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Associated Press

CZECHO-SLOVAKIA'S MARTINU, BOSTON'S KOUSSEVITZKY
They have a date in December.

BIDDEFORD, ME.
JOURNAL
NOV 12 1943

Composer Says War Cause Of Today's Restless Rhythms

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Interviewed at Symphony Hall prior to the world premiere of his symphony—the fifth in six years—the tall, young American emphasized that today's musicians are bound to be influenced by the world in which they live.

The young New Yorker was educated in his native city and was graduated from Columbia University. Later he studied composition with Roy Harris, one of this country's leading symphonists, and at present is on the arts faculty of Sarah Lawrence college, Bronxville, N. Y.

SCHENECTADY, N. Y.
UNION-STAR
NOV 12

Third Network Symphony Gets Sponsor

Price To Be Paid Boston Orchestra Not Announced

NEW YORK, Nov. 12—(AP)—The third of the network weekly symphony concerts, that supplied on the Blue Saturday nights by the Boston Symphony under the direction of Dr. Serge Koussevitzky, has signed a long-term contract with a sponsor. Previously the New York Philharmonic on CBS Sunday afternoons and the NBC Symphony on NBC, also Sundays, had made sponsor arrangements.

Pending the start of the series at a date to be announced, the Boston Orchestra will continue its present 8:15 p. m. schedule on the Blue. The price paid by the sponsor was not announced, but the figure for the NBC Symphony was indicated as "approximately a million" for an hour concert weekly and that for the New York Philharmonic at "around a million and a half" for 90-minute broadcasts each Sunday. These contracts covered a year, with the Boston Orchestra arrangement understood to be for a similar period.

FORT WORTH, TEX.
MORNING STAR-TELEGRAM
NOV 12 1943

Boston Symphony Signs Contract With Sponsor

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This Clipping From
MILWAUKEE, WIS.
JOURNAL
NOV 10 1943

Riding the Airwaves
with Richard K. Bellamy

Allis-Chalmers to Sponsor Boston Symphony?

WHAT would be the biggest radio deal ever involving a Milwaukee firm is reported to be in the "hot" stage down east. Under it the **Allis-Chalmers Manufacturing Co.**, Wisconsin's largest, would sponsor the famed **Boston symphony orchestra**, directed by **Serge Koussevitzky**, on the full Blue network in a long series of one hour concerts. The orchestra is now heard as a sustaining feature at 7:15 p. m. on a number of Blue stations (WCFL in this area).

No contracts have been signed as yet, and no large sums are being bandied about in conversation, but to get an idea of the size of the deal, you'll recall that the **United States Rubber Co.** is shelling out a reported $1,500,000 annually to sponsor the **New York Philharmonic** on the air an hour and a half each Sunday; and **General Motors** is broadcasting the one hour NBC symphony concerts at an estimated cost of around $800,000 a year.

Sponsoring the Bostons then, would put Allis-Chalmers definitely in the big league. Other Milwaukee firms have spent considerable sums in radio advertising—**Pabst** is not getting the current **Groucho Marx** series for nothing, you may be sure—but "buying symphonies" hitherto has been strictly a matter for the country's very largest operators. They have gone in for it since the war expanded their volume of business to staggering proportions. Symphonic programs are considered a costly but dignified way to keep the firm name before the public and to build good will for the postwar days.

Many musically minded persons consider the Boston symphony to be the finest in the country, even ahead of the New York and Philadelphia groups. Koussevitzky they rate the equal of any conductor alive. To have the orchestra playing for a Milwaukee firm would be sure to add prestige to the name of our town.

Allis-Chalmers began to branch into radio advertising last year. It currently is sponsoring a half hour program of semiclassical music, **"Made in Milwaukee,"** Sunday nights over WTMJ and W55M from Radio City.

* * *

We hate to pop off about Bob Hope, who has done a wonderful job of entertaining in the war. But was that Tuesday night routine of his on divorce good radio, or was it in bad taste and extremely unfunny? After all, we are having a good deal of worry over loose morality due to the unsettled state of the world; and a program that goes into millions of homes ought to be careful in choosing subjects to joke about. Even if you don't agree with us on the moral angle, don't you think that Hope's gag writers are scraping the bottom of the barrel?

* * *

Rumors and Facts

Bill Thompson, missing this year in his "Old-Timer" and "Wallace Wimple" roles on the Fibber McGee and Molly show because he preferred to remain in Chicago with his ailing parents, may soon embark on his own network program. He is under option to a soap company. . . . Don't be surprised if **Joan Davis** leaves the Village Store around the first of the year. Her agents are reported to be asking $12,000 weekly for her services. . . . **Xavier Cugat's** Saturday morning show soon will move to another network on a Wednesday night period. . . . A show starring **Monty Woolley** is being prepped to replace **Sammy Kaye's** production. . . . **Mortimer Snerd** celebrated his eighth birthday Nov. 1. Edgar Bergen's "other dummy" came to life on the tablecloth of a Chicago night club when Bergen realized he needed an encore to McCarthy.

ST. PAUL, MINN.
PIONEER-PRESS
NOV 12 19

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* * *

HARTFORD, CONN.
TIMES
NOV 8 1943

Boston Leader

The latest portrait of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra. Dr. Koussevitzky is the dean of the conductors in the Bushnell Memorial's Symphony Series which he will open this year by bringing the Boston Symphony to the Bushnell for a concert on Tuesday evening, Nov. 16. The Boston will play another concert here in January. The remaining other events of the series will be performed by the National Orchestra, Cleveland, Philadelphia and New York Philharmonic-Symphony Orchestras.

PORTLAND, ME.
SUNDAY TELEGRAM

NOV 7 - 1943

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* * *

We hate to pop off about Bob Hope, who has done a wonderful job of entertaining in the war. But was that Tuesday night routine of his on divorce good radio, or was it in bad taste and extremely unfunny? After all, we are having a good deal of worry over loose morality due to the unsettled state of the world; and a program that goes into millions of homes ought to be careful in choosing subjects to joke about. Even if you don't agree with us on the moral angle, don't you think that Hope's gag writers are scraping the bottom of the barrel?

* * *

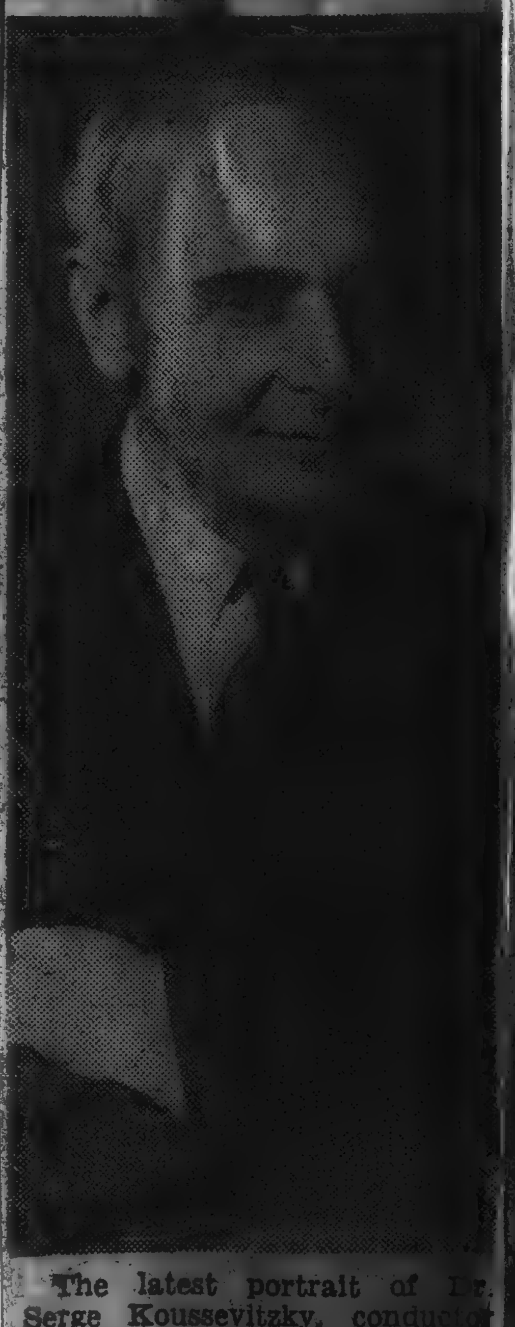
Rumors and Facts

Bill Thompson, missing this year in his "Old-Timer" and "Wallace Wimple" roles on the Fibber McGee and Molly show because he preferred to remain in Chicago with his ailing parents, may soon embark on his own network program. He is under option to a soap company. . . . Don't be surprised if **Joan Davis** leaves the Village Store around the first of the year. Her agents are reported to be asking $12,000 weekly for her services. . . **Xavier Cugat's** Saturday morning show soon will move to another network on a Wednesday night period. . . . A show starring **Monty Woolley** is being prepped to replace **Sammy Kaye's** production. . . . **Mortimer Snerd** celebrated his eighth birthday Nov. 1. Edgar Bergen's "other dummy" came to life on the tablecloth of a Chicago night club when Bergen realised he needed an encore to McCarthy.

HARTFORD, CONN.
TIMES

NOV 8 - 1943

Boston Leader



The latest portrait of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra. Dr. Koussevitzky is the dean of the conductors in the Bushnell Memorial's Symphony Series which he will open the year by bringing the Boston Symphony to the Bushnell for a concert on Tuesday evening, Nov. 16. The Boston will play another concert here in January. The remaining [illegible] events of the series [illegible] formed by the Nation[illegible]

SCHENECTADY, N. Y.
UNION-STAR

NOV 12 1943

Third Network Symphony Gets Sponsor

Price To Be Paid Boston Orchestra Not Announced

NEW YORK, Nov. 12—(AP)—The third of the network weekly symphony concerts that supplied on the Blue Saturday nights by the Boston Symphony under the direction of Dr. Serge Koussevitzky, has signed a long-term contract with a sponsor. Previously the New York Philharmonic on CBS Sunday afternoons and the NBC Symphony on NBC also Sundays, had made sponsor arrangements.

Pending the start of the series at a date to be announced, the Boston Orchestra will continue its present 8:15 p. m. schedule on the Blue. The price paid by the sponsor was not announced, but the figure for the NBC Symphony was indicated as "approximately a million" for an hour concert weekly and that for the New York Philharmonic at "around a million and a half" for 90-minute broadcasts each Sunday. These contracts covered a year, with the Boston Orchestra arrangement understood to be for a similar period.

FORT WORTH, TEX.
MORNING STAR-TELEGRAM

NOV 12 1943

Boston Symphony Signs Contract With Sponsor

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ST. PAUL, MINN.
PIONEER-PRESS

NOV 12 1943

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ARRE, VT.
TIMES
Wilmington Banner
12 1943

SYMPHONY'S DEBUT TONIGHT

William Schuman's Fifth in Six Years to Have Premiere in Boston

BOSTON, Nov. 12 (AP).—American composers are writing vigorous, restless, rhythmic music reflecting the nervous energy of a nation at war, according to 33-year-old New York born William Schuman whose Fifth Symphony is being performed for the first time anywhere today by Serge Koussevitzky and the Boston Symphony orchestra.

Interviewed at Symphony hall prior to the world premiere of his symphony—the fifth in six years—the tall young American emphasized that today's musicians are bound to be influenced by the world in which they live.

"I feel very much a part of the world, not apart from it," he said, one quick, shy smile lighting his face.

"Leading American symphonists are writing in streamlined form, with long-limed melodic line and an intense rhythmic quality that is a natural outgrowth of the nervous energy of today," he declared.

Page Mr. Durocher!

"They are not arty or art riddled. They are normal, healthy individuals—more at home on a baseball field than secluded in an ivory tower.

"As to Americans in music, I think that any self-conscious Americanism is most unfortunate, music being as it is an international language. However, we do have local emphasis or local idiosyncrasy which makes our music recognizable as such, just as in the case of Spanish or Russian music.

"More specifically, American music has a very great rhymthic interest which, however complicated, always seems to be an indigenous artistic expression rather than a sort of intellectual fire works.

"This is closely related to our popular music, even though the composer is not attempting to write in a symphonic jazz idiom."

Schuman shrugged his shoulders—as much as to say he was glad to get that off his chest—and then said:

Mass Production?

The young New Yorker was educated in his native city and was graduated from Columbia university. Later he studied composition with Roy Harris, one of this country's leading symphonists, and at present is on the arts faculty of Sarah Lawrence college, Bronxville, N. Y.

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"Furthermore," he added, "maybe I'll run out of ideas in the next 50 years and those symphonies will give me something to fall back on."

GARDNER, MASS.
NEWS

NOV 13 1943

Conductor

Dr. Serge Koussevitzky of Lenox has begun his 20th year as conductor of the Boston Symphony orchestra.

NEW YORK, N.Y.
SUN

NOV 13 1943

Koussevitzky and Stravinsky

Boston Conductor, Now in 20th Season, to Introduce New 'Ode' on Thursday.

By OSCAR THOMPSON.

This is Serge Koussevitzky's twentieth year as conductor of the Boston Symphony. At the beginning of the orchestra's home season, there were speeches and a fanfare—the one by Walter Piston that was first played at Harvard when Winston Churchill received an honorary degree there last summer. Only tributes of applause are to be expected at the Bostonians' opening concert in Carnegie Hall on Thursday.

If scarcely the dean of conductors now before the American public, Dr. Koussevitzky qualifies as the one who has been longest on the job. No other leader of a major orchestra in this country can point to two decades of unbroken activity in a post he now holds. We must turn to the past for instances of longer tenure. Relatively recently, Leopold Stokowski left the Philadelphia Orchestra after twenty-four years as its conductor. Frederick Stock died in harness at the beginning of his thirty-eighth season as the director of the Chicago Symphony.

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There is no present need to particularize the fruits of Dr. Koussevitzky's long and memorable service, for it is to be assumed that he will come back to us with the Boston Symphony through seasons to come, and that the playing of the ensemble will continue to be its own eulogy and testimonial. Under the one conductor that playing has been remarkably consistent. The only occasional "guests" have influenced it in no degree or manner. The orchestra is what Dr. Koussevitzky has prepared it to be, concert after concert and season after season. In timbre, flexibility, precision and essential response to the wishes of the conductor the Boston Symphony of today is perhaps the least variable that this country has known.

Dr. Koussevitzky's zeal in the performance of new music has not slackened and his novelties promise to be among the most interesting of the year. The first of these will be heard Thursday night, when he will introduce Igor Stravinsky's newly composed "Ode," an orchestral work dedicated to the memory of Mme. Natalie Koussevitzky, the conductor's helpmate, who died in January of last year.

"Ode" is in three parts and scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings. Part I has been described by the composer as "'Eulogy,' praise, a song in sustained melody with accompaniment, the whole in fugal treatment"; Part II, "'Eclogue,' a piece in lively mood, a kind of concert champetre, suggesting outdoor music, an idea cherished by Natalie Koussevitzky and brilliantly materialized at Tanglewood by her husband"; Part III, "'Epitaph,' an inscription, serein air," closing the triptych.

The Boston reviews were agreed on at least one point: this ode is not an emotional lament. The Stravinsky of the latest years, as represented by the Symphony that was given a broadcast performance by Leopold Stokowski last season, maintains a classic, or neo-classic, control over his feelings, or they otherwise are no very stubborn obstacle to his particular kind of intellectual serenity in composition. "Ode," of course, is still to be heard here; and in view of its introduction five days hence the temptation to base surmises on its Boston reception must be sternly brushed aside.

Argentinita

Spanish dancer who will appear with her company in Carnegie Hall tonight and tomorrow night and Sunday, November 21.

CINCINNATI, O.
POST

NOV 13 1943

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The Boston Symphony Orchestra was added Friday to the growing list of symphonic organizations being aided financially by a commercial radio sponsor. Beginning within the next few weeks the concerts under the direction of Dr. Serge Koussevitsky will be heard on a year-round basis with a Milwaukee manufacturer of electrical equipment footing the bill.

Broadcast over the Blue Network, the programs will probably be heard here from 7:15 to 8:15 Saturday evenings over WSAI.

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CLEVELAND, OHIO
NEWS

NOV 16 1943

News that the Allis Chalmers Co. is now sponsoring the Boston Symphony programs on the Blue network, entering into a year's contract at a stiff fee, generally thought to be around a million dollars, has given impetus to the drive for a sponsor for the Leinsdorfs.

BOSTON HERALD, SATURDAY, NOVEMBER 13,

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the sixth concert of its 63d season in Symphony Hall yesterday afternoon. The program was as follows:

William Schuman.... Symphony for Strings
Shostakovitch.... Symphony No. 1, Op. 10; Symphony No. 5, Op. 47

It is evident that William Schuman is well on his way to becoming the foremost American-born composer of the day. In point of fact, after hearing the first performance of his Symphony for Strings played by the always astonishing string band of the Boston Symphony Orchestra, I can say that Mr. Schuman already is the foremost American-born composer of the day—and entertain no expectation of being called out for a dawn appointment at 12 paces.

That Mr. Schuman is a master of the orchestra has long been remarked. It was noted before the appearance of his exceedingly good Third Symphony, which also had its first performance at these concerts. With the Third, however, there came a flood of musical inspiration where before there had been labor, and the symphony has gone on to achieve a well-deserved popularity despite the fact that it is not a popular conception—as constrasted, say, with Shostakovitch's Fifth, which is chiefly circus music. (The Schuman Cantata, heard last year, on the other hand, seemed pretty dreary to me, as indeed do all inspirational cantatas drawn from Walt Whitman, Carl Sandburg and other triple-riveted American poets.)

Although Mr. Schuman has employed, to some extent, the wide-open intervals, the off-beat rhythms, the folksy melodic fragments and the other clap-trap devices associated perforce with purely "American" music, he has used them as a natural means, not an artificial end. That he has endowed them with a powerful, a vigorous and a sustained inspiration is the measure of his creative capacity. Few can listen to the second movement of the Symphony for Strings with its increasing melodic tension as the first violins are joined by the second and then by the violas in a soaring trio without being moved, while the sustained opening chords are among the most sonorous in the literature for the string orchestra. Unlike most of his contemporaries, Mr. Schuman does not come to grief in his slow movements, and therein lies his great potential.

The opening movement is all verve and exhilaration, obviously a tour de force for the strings without the employment of the trickery a tour de force implies. It hastens on to its climax, makes its point nicely, and comes to an end. The same holds true of the finale, although here the melodic materials are less distinguished. There is a feeling of compulsion about the whole symphony, as though the composer had conceived the whole as a complete structure, and not as little bricks to be piled one on top of another. In any case, it would seem that Dr. Koussevitzky has just the right piece to take on tour, although it didn't go any too well with the audience yesterday.

All this appears to leave practically no room for Shostakovitch's First Symphony (which is a pity since it is delightful) and the same gentleman's Fifth (which is a godsend since it is a crashing bore). Neither, however, has escaped its share of attention, so suffice it to say they were expertly set forth by orchestra and conductor, although the latter seemed to be more interested in the Fifth than the former. The orchestra undertakes its first tour of the season during the coming week, so the next concerts will be given on Nov. 26-27, Richard Burgin conducting.

Post

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Last week at Symphony Hall it was all Tchaikovsky. This week it is mostly Shostakovitch, both the First and Fifth symphonies. Before them on this sixth programme is set a new symphony for strings by William Schuman, commissioned by the Koussevitzky Music Foundation. Yesterday it came and went, in one ear and out the other. And yet it is a well-made, by no means ineffective composition from an already practiced hand. Present in the audience, the composer was summoned to the stage by Dr. Koussevitzky, after the latter's vivid projection of his score.

Mr. Shuman's dilemma is not an uncommon one, though it is generally the classics that discomfit our young men. Shostakovitch, in other words, has his own style, his own idiom; had it in fact in the remarkable symphony that he wrote at the age of 19, while Mr. Schuman's piece sets you to spotting contemporary influences, that of Hindemith in particular. The first two movements are much the best, the one energetic, the other a Largheissimo that after the present fashion is more sinewy than sentimental. The final Presto has a manufactured sound, and its indebtedness ranges from the pizzicato scherzo of Tchaikovsky's Fourth to the miscellaneous moderns of the previous sections.

Dr. Koussevitzky had never before conducted the Shostakovitch First, which we had heard previously from Mr. Burgin, Mr. Mako and from the Cleveland orchestra under Rodzinsky. For the music of his brilliant compatriot, the Boston conductor has both a fondness and a flair, and the performance of the first was a fine one. In this work, boyish high spirits, a youthful freshness and an almost childlike fancy are set forth with a firm command of musical and orchestral resource. By contrast, the Fifth Symphony seems a work of full maturity; there is more consistency and cohesion. Yet its musical ideas are less salient, less strikingly original.

Globe Nov 13

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

This week's Boston Symphony program, composed of three symphonies, all modern, is both unusual and musically exciting.

Serge Koussevitzky conducts the first performances of William Schuman's exuberant and highly interesting Symphony for Strings, the composer's fifth work in this form, and his own first reading in Boston of the Shostakovitch First Symphony, which with the same composer's Fifth, completes the program.

These are works exciting both for their musical ideas and for the contrasts they offer. The listener can observe to begin with the methods and approaches of the two artists represented. William Schuman has grown away from his early absorption of European musical culture, and moved toward a personal idiom of expression. You are tempted to call it "American," because like the work of some other Americans, it is solid, vital and forward-looking. He no longer depends alone on a distillation of classic form and medium. He is striking out on his own.

Meanwhile, Shostakovitch has carried to a far degree his particular method, which seems to be the complete absorption of the European culture. And that, perhaps, is why his work is so often met with talk of "melodic derivation." In other words, you begin to point out melodic references in his symphonies that hark back to his musical ancestors. Shostakovitch has gone far afield in the employment of new forms. And his sense of dramatic cohesion and unity has grown, even though his later works seem to be more diffused than the earlier ones. But melodically his ideas are not as fresh today (the Fifth, for instance) as they were when he composed the Puckish, talkative First Symphony at the age of 20.

At the same time Schuman and Shostakovitch are alike in their musical awareness and driving energy. They have imagination and they use it.

Schuman's Fifth Symphony will bear repeated hearings, for it is a work of much attractiveness. The first of three movements is weighty with rugged counterpoint. It is perhaps too heavy for, despite its seeming authority, it lacks definition. Mr. Schuman has employed the utmost technical resourcefulness. Although he uses only strings, the Symphony throughout is alive with the widest range of color effects and contrasting sororities. Harmonically, you might describe the whole work as incisive, rather than astringent, a term used frequently in speaking of the moderns!

Schuman has produced a second movement of elusive, distant beauty that is quite affecting. And his final movement is bright with a vigorous humor. Herein, he employs a most effective use of short rests, which point up his inventive figurations.

Although the final soft chords of Schuman's slow movement were a trifle fuzzy, performances of the three symphonies swept the listener along in a wonderful current of sound and musical drama. Mr. Koussevitzky has a feeling for modern works and young minds that makes him a most sympathetic interpreter of new works.—J. W. R.

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ARRE, VT.
~~TIMES~~
Burlington Banner
NOV 1 2 1943

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—V—

GARDNER, MASS.
NEWS
NOV 1 3 1943

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Last week at Symphony Hall it was all Tchaikovsky. This week it is mostly Shostakovitch, both the First and Fifth symphonies. Before them on this sixth programme is set a new symphony for strings by William Schuman, commissioned by the Koussevitzky Music Foundation. Yesterday it came and went, in one ear and out the other. And yet it is a well-made, by no means ineffective composition from an already practiced hand. Present in the audience, the composer was summoned to the stage by Dr. Koussevitzky, after the latter's vivid projection of his score.

Mr. Shuman's dilemma is not an uncommon one, though it is generally the classics that discomfit our young men. Shostakovitch, in other words, has his own style, his own idiom; had it in fact in the remarkable symphony that he wrote at the age of 19, while Mr. Schuman's piece sets you to spotting contemporary influences, that of Hindemith in particular. The first two movements are much the best, the one energetic, the other a Largheissimo that after the present fashion is more sinewy than sentimental. The final Presto has a manufactured sound, and its indebtedness ranges from the pizzicato scherzo of Tchaikovsky's Fourth to the miscellaneous moderns of the previous sections.

Dr. Koussevitzky had never before conducted the Shostakovitch First, which we had heard previously from Mr. Burgin, Mr. Mako and from the Cleveland orchestra under Rodzinsky. For the music of his brilliant compatriot, the Boston conductor has both a fondness and a flair, and the performance of the first was a fine one. In this work, boyish high spirits, a youthful freshness and an almost childlike fancy are set forth with a firm command of musical and orchestral resource. By contrast, the Fifth Symphony seems a work of full maturity; there is more consistency and cohesion. Yet its musical ideas are less salient, less strikingly original.

Globe

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

This week's Boston Symphony program, composed of three symphonies, all modern, is both unusual and musically exciting.

Serge Koussevitzky conducts the first performances of William Schuman's exuberant and highly interesting Symphony for Strings, the composer's fifth work in this form, and his own first reading in Boston of the Shostakovitch First Symphony, which with the same composer's Fifth, completes the program.

These are works exciting both for their musical ideas and for the contrasts they offer. The listener can observe to begin with the methods and approaches of the two artists represented. William Schuman has grown away from his early absorption of European musical culture, and moved toward a personal idiom of expression. You are tempted to call it "American," because like the work of some other Americans, it is solid, vital and forward-looking. He no longer depends alone on a distillation of classic form and medium. He is striking out on his own.

Meanwhile, Shostakovitch has carried to a far degree his particular method, which seems to be the complete absorption of the European culture. And that, perhaps, is why his work is so often met with talk of "melodic derivation." In other words, you begin to point out melodic references in his symphonies that hark back to his musical ancestors. Shostakovitch has gone far afield in the employment of new forms. And his sense of dramatic cohesion and unity has grown, even though his later works seem to be more diffused than the earlier ones. But melodically his ideas are not as fresh today (the Fifth, for instance) as they were when he composed the Puckish, talkative First Symphony at the age of 20.

At the same time Schuman and Shostakovitch are alike in their musical awareness and driving energy. They have imagination and they use it.

Schuman's Fifth Symphony will bear repeated hearings, for it is a work of much attractiveness. The first of three movements is weighty with rugged counterpoint. It is perhaps too heavy for, despite its seeming authority, it lacks definition. Mr. Schuman has employed the utmost technical resourcefulness. Although he uses only strings, the Symphony throughout is alive with the widest range of color effects and contrasting sororities. Harmonically, you might describe the whole work as incisive, rather than astringent, a term used frequently in speaking of the moderns!

Schuman has produced a second movement of elusive, distant beauty that is quite affecting. And his final movement is bright with a vigorous humor. Herein, he employs a most effective use of short rests, which point up his inventive figurations.

Although the final soft chords of Schuman's slow movement were a trifle fuzzy, performances of the three symphonies swept the listener along in a wonderful current of sound and musical drama. Mr. Koussevitzky has a feeling for modern works and young minds that makes him a most sympathetic interpreter of new works.—J. W. R.

CLEVELAND, OHIO
NEWS
NOV 1 6 1943

News that the Allis Chalmers Co. is now sponsoring the Boston Symphony programs on the Blue network, entering into a year's contract at a stiff fee, generally thought to be around a million dollars, has given impetus to the drive for a sponsor for the Leinsdorfs.

HARTFORD, CONN.
COURANT

4 1943

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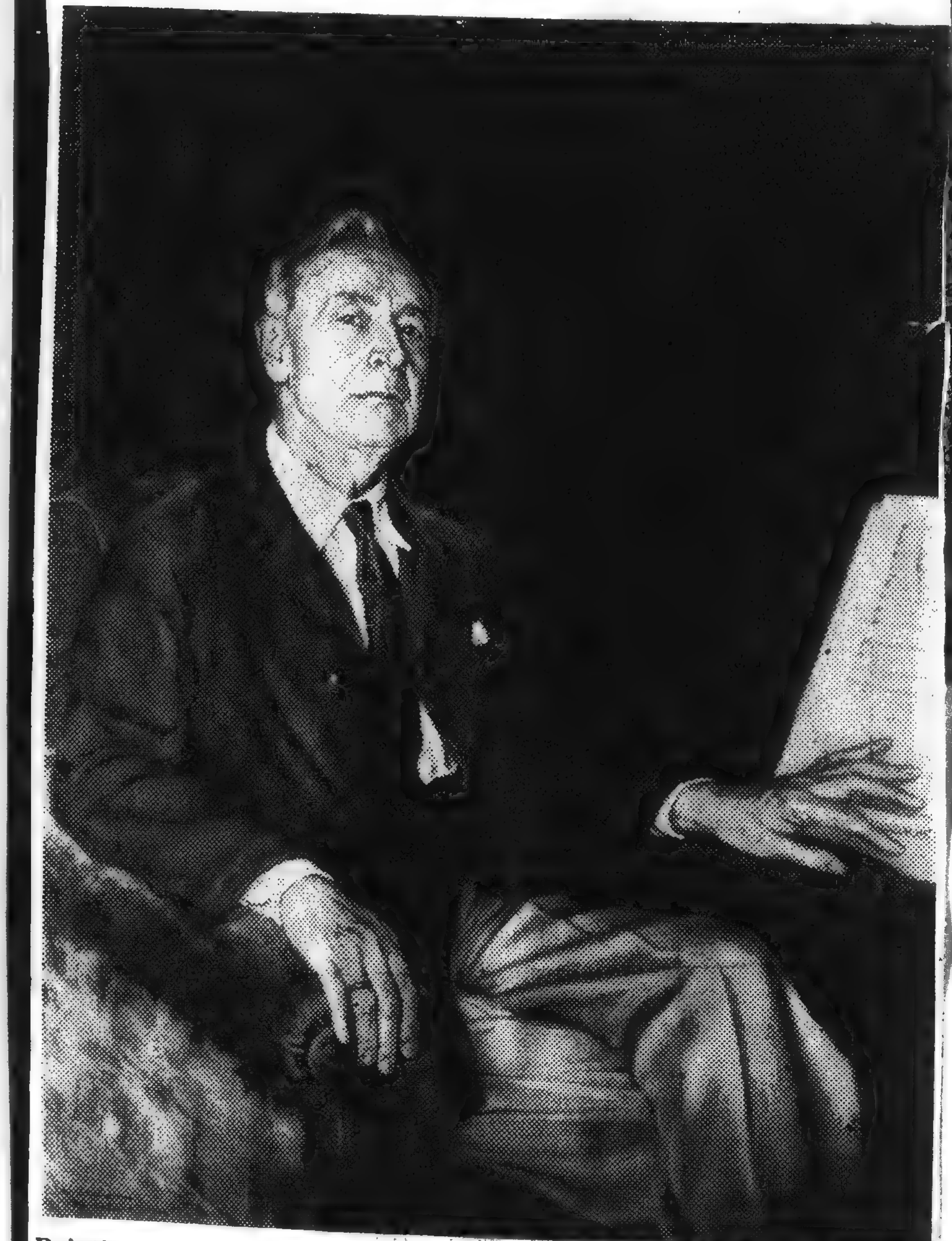
NEW YORK, N.Y.
TIMES

NOV 14 1943

Portrait of a Conductor



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This Clipping From
BROOKLYN, N.Y.
EAGLE

NOV 14 1943

OVERTONES

Return of Koussevitzky Marks 20th Year With Boston Symphony

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Certainly this is achievement itself. But what he has done for the orchestra is more, for he has made it the first orchestra of the land. How it plays needs no elaborating comment, because here in Brooklyn we fill the Academy of Music to capacity when it comes. Those who have been listening for a quarter of a century or more, as so many of this distinguished audience have, can tell their own story of the early beginnings of his career, his progress with the orchestra, and the culmination of the happy combination of conductor and players in the performances of the last decade.

Characteristically he has planned to introduce more new works during his twentieth season. No conductor has served the cause of the modern composer more faithfully, more enthusiastically or the more successfully. Always he has presented his music with such conviction that it would be hard to conceive of finer introductions for these new scores. In fact, there are times when one wonders whether in doing so much for the composer he may not have made it more difficult to appreciate the music when done by lesser orchestras not gifted with the virtuosity of the Boston Symphony or with the understanding of its master.

His complete identification with the Boston Symphony has led more than a few to believe that having conducted no other orchestra his success as a conductor might be an isolated instance. When he appeared as guest conductor of the Philharmonic-Symphony during its Centennial programs, he proved how far astray his detractors had wandered. If he has been considered a great conductor before this time, he certainly clinched his position the two weeks that he was in New York. The report that he had been offered the position of the musical directorship of the Philharmonic-Symphony led to betting in favor of his acceptance, but he decided to remain with the organization that he had made as famous as it had made him.

This decision seemed quite characteristic. Is it any wonder, then, that he is held with the greatest affection by the audiences that attend concerts of the Boston Symphony and that the orchestra plays for him as it would rarely play for any other man. Far from breeding contempt, familiarity with one another has created the ultimate in unanimity.

NEWPORT NEWS, VA.
PRESS

NOV 14 1943

ORCHESTRA GETS SPONSOR

Boston Group On Air Year Around

NEW YORK, Nov. 13—(Special)—The weekly broadcast concerts of the Boston Symphony orchestra which ~~for the past year have been~~ an outstanding musical presentation of the Blue Network and station WGH, will come under commercial sponsorship, Mark Woods, Blue Network president, has announced.

The starting date of the concerts under sponsorship will be announced shortly. Meanwhile they will continue as an outstanding sustaining feature of the network, Woods said.

Under the new arrangement, which is covered by long term contracts between the orchestra, with Dr. Serge Koussevitzky, the sponsor and the network, the nation's listeners will be assured a continuing series of programs.

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BROOKLYN, N.Y.
EAGLE

NOV 14

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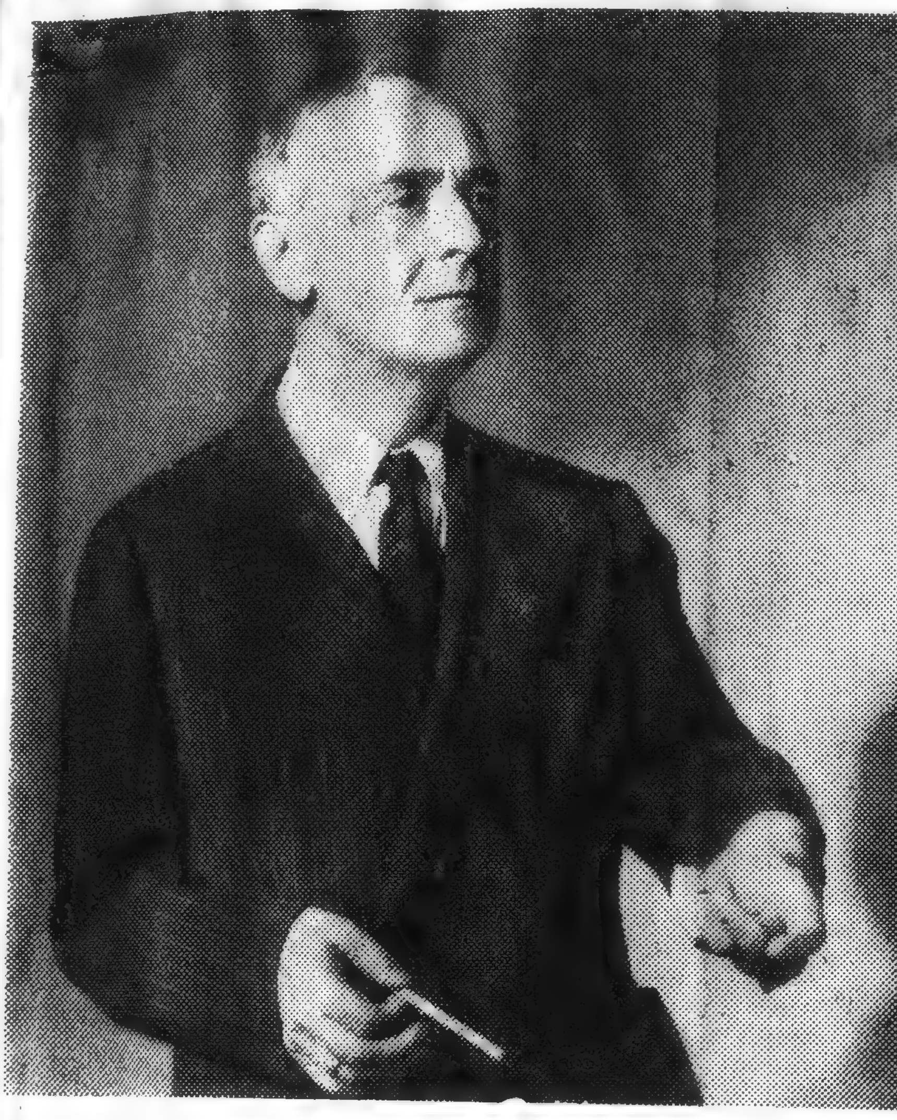

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NEW YORK, N.Y.
TIMES

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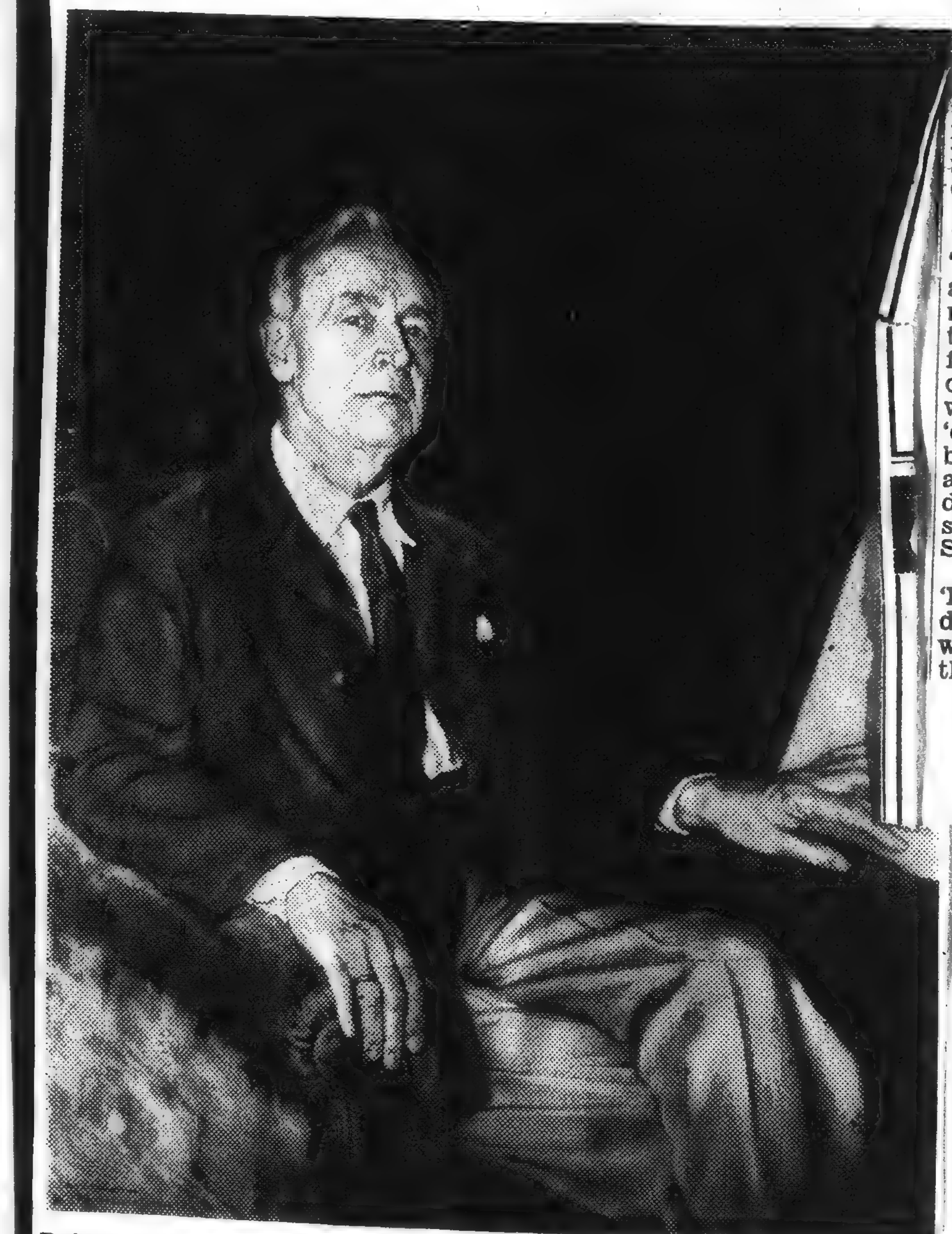

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BROOKLYN, N.Y.
EAGLE

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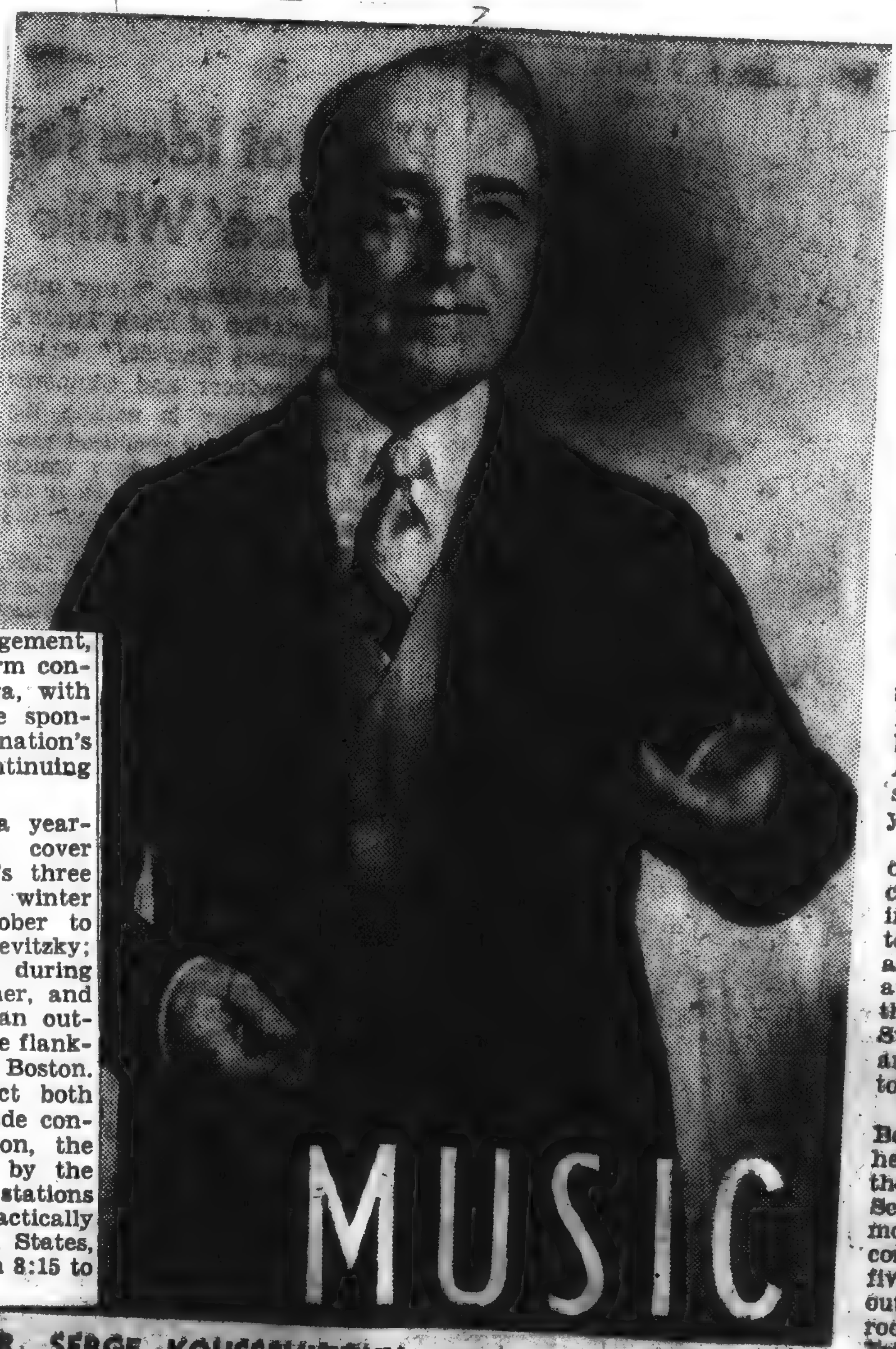

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SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

NOV 14 1943

SERGE KOUSSIVITZKY BEGINS 20TH SEASON

Famous Conductor Is Now a Regular Fixture On Symphonic Network Programs

Nineteen years ago this fall Serge Koussevitzky came to America for the first time to become conductor of the Boston Symphony orchestra. At that time, he knew little of our ways and our music and could scarcely speak our language. Now as he begins his 20th year in America, Koussevitzky is an American citizen who has identified himself with this country and made Boston's orchestra his own, raising it to a new hight of virtuosity and significance in the country's musical life.

Koussevitzky has traversed a vast repertory in 20 years, and part of that repertory has been the inclusion of more than 50 American composers, the foremost of whom he has introduced to the concert public and developed by repeated performances. These include Aaron Capland, Walter Piston, Roy Harris and William Schuman and others.

Music of these composers will figure upon the program of the anniversary season, together with classical and contemporary works which have taken an important part in the seasons past.

The weekly broadcast concerts of the Boston Symphony orchestra, which for the past year have been the outstanding musical presentation of the Blue network, now will come under the sponsorship of the Allis-Chalmers Manufacturing company, it was announced Thursday.

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Schuman's Symphony Heard Last Friday

Nov. 14. 43

By BETSY WARREN

Again twentieth century music, Shostakovitch's fifth and first symphonies topped off by a first performance of William Schuman's Symphony for Strings, comprised the whole of the programme given by the Boston Symphony Orchestra at Symphony Hall on Friday afternoon.

To pass judgment on Schuman's String Symphony after one hearing may not be wise, but right now it sounds nebulous, lacks direction, and impresses one as background music to an invisible soloist. It is filled with diffuse organ-like sonorities and contains a minimum of clear lines. There are some interesting reminiscences of Tchaikowsky in the pizzicato passages belonging to the third movement.

The first symphony of Shostakovitch presents a more whimsical side of his music than acquaintances with his later symphonies would have expected. Its light scoring with preponderant woodwinds are one of its many delights, especially as heard in the introduction to the first movement. Its catchy themes, as well as its dramatically short and violent crescendos in the fourth movement make the work sparkle with youth. Yet perhaps even more youthful are the Wagnerian harmonies and theme at the beginning of the third movement.

Shostakovitch's fifth symphony ever gains respect at repeated performances. Dr. Koussevitzky's devotion and belief in his music has marked the famous conductor once more as a prophet who has advanced his cause with the confidence of a virtuoso upon a priceless instrument, the Boston Symphony Orchestra.

The next regular pair of concerts, November 26 and 27, will be conducted by Richard Burgin. It will contain: Bach-Schoenberg, Prelude nad Fugue in E-flat; Beethoven, Symphony No. 2; Gardner Read, Symphony No. 2 (first performance, conducted by the composer); Gershwin-Bennett, "Porgy and Bess."

MILWAUKEE, WIS.
JOURNAL

NOV 15 1943

More on Symphony

New York trade reports say tha the big Milwaukee manufacturing firm sponsoring the Boston symphony on the Blue network will pay about $600,000 for the privilege. The company is mum on the point, but the figure seems reasonable.

The sponsored series is to start sometime in December and presumably will run for at least a year, including the famed Boston "Pops" concerts in the spring and the outdoor "Esplanade" concerts in the summer. The latest word is that the time may be from 7:30 to 8:30 p. m. instead of the present 7:15 to 8:15.

A considerable number of sober minded adults should be available as a listening audience, since the 7:30 slot on NBC is occupied by Ralph Edwards' "Truth or Consequences" (strongly juvenile in appeal) and on CBS by "Inner Sanctum" mysteries (appealing to children from 6 to 106). At 8 o'clock these two chains have the "Barn Dance" and "Hit Parade," "popular" type programs offering little—or let's say nothing—to those who like really fine music.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

NOV 14 1943

Group who received degrees were: front row, Alfred N. Richards, Doctor of Science; Secretary of the Navy, Frank Knox, Doctor of Laws; James P. Baxter 3rd, President of Williams college; Charles Seymour, President of Yale, Doctor of Laws; Serge Koussevitzky, Doctor of Music. Back row: Elmo Roper, Master of Arts; William Edgar Parks, Doctor of Divinity; Jerome Clarke Hunsaker, Doctor of Science; Roger William Riis, Master of Arts.

WORCESTER, MASS.
GAZETTE

NOV 16 1943

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Perhaps the average listener believes that a well trained orchestra could have played this music proficiently whoever conducted it, and that the sudden illness of Bruno Walter would have been only a minor crisis, except for the condition of unfortunate gentleman himself. There is an element of truth in this. Undoubtedly the orchestra, given a downbeat at certain intervals, could have played the music.

But that would not have been a symphony orchestra performance, for such a performance is the playing of the orchestra to the woven design of emotion and color and plasticity as it is created in the artistry of the conductor. The players play their instruments. The orchestra is the instrument of the conductor, and as he brings his choirs and sections in with sensitive control of volume and tempo, adjusting them to each other as his concept of the composer's meaning is illuminated by his own response to it, he weaves a pattern that must be at once faithful to both and faithful to a complete and unified work.

Only vision, held constantly in the conductor's mind through mastery of the complete work, can accomplish this. Only the most gifted and sensitive musicians attain it to a degree of symphonic mastery.

One of the gratifying parts of the story, from the point of view of this neighborhood, is that the young conductor is a native of Lawrence, and that he is a pupil and protege of Sergei Koussevitzky, of the Boston Symphony Orchestra.

HARTFORD, CONN.
TIMES

NO

Repertory Enriched by Kouss

The enrichment of the Boston Symphony Orchestra repertory during the 20 years that Koussevitsky has been its conductor is the subject of an article by Alfred H. Meyer in the orchestra's program. Excerpts from the article follow:

"It was a concert prophetic of things to come which we heard on October 10 or 11, 1924. It brought to the programs for th first time in a symphonic wor one of the great contemporarie of Bach: Vivadil. . . . Also a novelty fresh from the pen of a contemporary composer, in the startling "Pacific 231" of Honegger.

"Out of 110 compositions performed that year, 37, or almost exactly one-third, were new to these concerts! Only eight new composers were introduced, one the American Copland, another the long neglected 17th century Corelli. These 37 works included, in addition to four new American works (by Copeland, Eichheim, Hadley, Hill), only 22 that could be by any chance called "modernistic." The rest were new discoveries among the ancients or among the beloved Classicists and Romanticists: C. P. E. Bach, two; Borodin, one; Corelli, one; Glazounov, one; Moussorgsky, two; Vivaldi, one; Weber, one.

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"The composers of high rank whose works have come for the first time to Symphony Hall during these 19 years number 38, among them the ancients, Corelli, Gabrieli, Locatelli, Monteverdi, Purcell, D. Scarlatti, and the Americans Barber, Berezowski, Copland, Gershwin, Gruenberg, Hanson, Harris, Piston, Schuman, Sessions.

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BROOKLYN, N.Y.
EAGLE

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SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

NOV 14 1943

SERGE KOUSSIVITZKY BEGINS 20TH SEASON

Famous Conductor Is Now a Regular Fixture On Symphonic Network Programs

Nineteen years ago this fall Serge Koussevitzky came to America for the first time to become conductor of the Boston Symphony orchestra. At that time, he knew little of our ways and our music and could scarcely speak our language. Now as he begins his 20th year in America, Koussevitzky is an American citizen who has identified himself with this country and made Boston's orchestra his own, raising it to a new hight of virtuosity and significance in the country's musical life.

Koussevitzky has traversed a vast repertory in 20 years, and part of that repertory has been the inclusion of more than 50 American composers, the foremost of whom he has introduced to the concert public and developed by repeated performances. These include Aaron Capland, Walter Piston, Roy Harris and William Schuman and others.

Music of these composers will figure upon the program of the anniversary season, together with classical and contemporary works which have taken an important part in the seasons past.

The weekly broadcast concerts of the Boston Symphony orchestra, which for the past year have been the outstanding musical presentation of the Blue network, now will come under the sponsorship of the Allis-Chalmers Manufacturing company, it was announced Thursday.

The starting dates of the concerts under the sponsorship of the company will be announced shortly. Meanwhile they will continue as an outstanding feature of the network.

Sponsorship will be on a year-round schedule and will cover broadcast of the Symphony's three series of concerts—the winter season concerts, from October to the end of May, under the baton of Dr Koussevitzky; the celebrated Boston "Pops" concerts which are given during the spring and early summer, and the Esplanade concerts which are performed in an outdoor setting. Arthur Fiedler will conduct both the "Pops" and the Esplanade concerts. Originating in Boston, the broadcasts will be carried by the full Blue network of 170 stations and will be heard in practically every section of the country every Saturday evening from 8.15 to 9.15.

Schuman's Symphony Heard Last Friday

By BETSY WARREN

Again twentieth century music, Shostakovitch's fifth and first symphonies topped off by a first performance of William Schuman's Symphony for Strings, comprised the whole of the programme given by the Boston Symphony Orchestra at Symphony Hall on Friday afternoon.

To pass judgment on Schuman's String Symphony after one hearing may not be wise, but right now it sounds nebulous, lacks direction, and impresses one as background music to an invisible soloist. It is filled with diffuse organ-like sonorities and contains a minimum of clear lines. There are some interesting reminiscences of Tchaikowsky in the pizzicato passages belonging to the third movement.

The first symphony of Shostakovitch presents a more whimsical side of his music than acquaintances with his later symphonies would have expected. Its light scoring with preponderant woodwinds are one of its many delights, especially as heard in the introduction to the first movement. Its catchy themes, as well as its dramatically short and violent crescendos in the fourth movement make the work sparkle with youth. Yet perhaps even more youthful are the Wagnerian harmonies and theme at the beginning of the third movement.

Shostakovitch's fifth symphony ever gains respect at repeated performances. Dr. Koussevitzky's devotion and belief in his music has marked the famous conductor once more as a prophet who has advanced his cause with the confidence of a virtuoso upon a priceless instrument, the Boston Symphony Orchestra.

The next regular pair of concerts, November 26 and 27, will be conducted by Richard Burgin. It will contain: Bach-Schoenberg, Prelude nad Fugue in E-flat; Beethoven, Symphony No. 2; Gardner Read, Symphony No. 2 (first performance, conducted by the composer); Gershwin-Bennett, "Porgy and Bess."

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

NOV 14 1943

Group who received degrees were: front row, Alfred N. Richards, Doctor of Science; Secretary of the Navy, Frank Knox, Doctor of Laws; James P. Baxter 3rd, President of Williams college; Charles Seymour, President of Yale, Doctor of Laws; Serge Koussevitzky, Doctor of Music. Back row: Elmo Roper, Master of Arts; William Edgar Parks, Doctor of Divinity; Jerome Clarke Hunsaker, Doctor of Science; Roger William Riis, Master of Arts.

MILWAUKEE, WIS.
JOURNAL

NOV 15 1943

More on Symphony

New York trade reports say tha the big Milwaukee manufacturing firm sponsoring the Boston symphony on the Blue network will pay about $600,000 for the privilege. The company is mum on the point, but the figure seems reasonable.

The sponsored series is to start sometime in December and presumably will run for at least a year, including the famed Boston "Pops" concerts in the spring and the outdoor "Esplanade" concerts in the summer. The latest word is that the time may be from 7:30 to 8:30 p. m. instead of the present 7:15 to 8:15.

A considerable number of sober minded adults should be available as a listening audience, since the 7:30 slot on NBC is occupied by Ralph Edwards' "Truth or Consequences" (strongly juvenile in appeal) and on CBS by "Inner Sanctum" mysteries (appealing to children from 6 to 106). At 8 o'clock these two chains have the "Barn Dance" and "Hit Parade," "popular" type programs offering little—or let's say nothing—to those who like really fine music.

WORCESTER, MASS.
GAZETTE

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HARTFORD, CONN.
TIMES

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HARTFORD, CONN.
TIMES

NOV 17 1943

Burgin Conducts Boston Symphony

Koussevitzky Ill For Bushnell Concert

By CARL E. LINDSTROM

Although the absence of Dr. Serge Koussevitzky from last night's Bushnell concert due to illness could not but be regretted, Richard Burgin, associate conductor, who took over the baton, is no stranger to Hartford audiences. Twice before he has conducted in similar circumstances and he was once guest leader at a concert by the Hartford Symphony Orchestra.

His baton technique consists of a driving, business-like beat, and that's about all there is to it. There is nothing here for the eye at all and considerably more of the listener's attention accrues to the music. This is all to the good.

Burgin's Leadership

The orchestra delivers for Burgin. Through countless rehearsals they have made smooth the rough spots together and they speak the same language. There is no question of authority. His will, to the last detail of tempo, nuance, expression, was made to seem implicit in the music. He kept the orchestral stream clear and unsullied with good manipulation of color effects and considerable surface brilliance.

As an interpreter Mr. Burgin goes about his work with a fine objectivity, making him, in the estimation of this reviewer, a superior Tschaikowsky exponent. The famous Fifth was purged of its oppressive pessimism, its emotional glut, its intemperance. Or are these things the product of the virtuoso conductor rather than of Tschaikowsky? Burgin was all for direct, contained statements and the symphony was a greater piece of art for the simple telling. Beautifully executed for buoyancy and delicacy was the Valse movement; the andante was never lovelier.

New Stravinsky Music

Stravinsky's Ode was assuredly no hit. The applause which followed it was barely perfunctory. Perhaps not a great piece of music it was certainly neither abstruse nor unfriendly. Its melodies were well defined its counterpoint lucid and only midyl dissonantal. One was reminded of a detail of Hellenic ruin seen through the mist. I imagine Ravel's Pavane must have sounded something like this on first hearing.

One of the most unforgettable pages of the concert was the chant of the brass choir in the Catacombs section of Moussorgsky's "Pictures." The masterly shaping of these golden sonorities was a triumph both for players and leader. In fact, the players had an unusually fine evening of it even for these virtuosi. The first desks of French horn, oboe and trumpet had reason to feel satisfied with themselves.

The "Pictures at an Exhibition" made their mark as they always do. Graphic, boldly painted, with an attractive mixture of human interest and legendary material the suite, both for listeners and players proved rewarding.

DAYTON, O.
NEWS

NOV 17 1943

Storybook Symphony

The unknown understudy goes on in place of the suddenly absent star and registers a smashing triumph. The plot is old. Playwrights shy at using it now, not alone because of its age. The situation is set down as storybook stuff without much basis in reality. The thing has occasionally happened, none the less—on the stage, in sports and otherwise. But rarely has any instance included all the dramatic features surrounding the performance the other day of Leonard Bernstein, 25-year-old American, as conductor of the New York Philharmonic-Symphony orchestra.

Sunday morning Conductor Bruno Walter fell ill. Sunday afternoon in Carnegie hall the great orchestra must play its concert, scheduled also for radio broadcast over a national network. With these few hours' notice and no opportunity for rehearsal, young Mr. Bernstein must lead it through an exacting program. He had never conducted a public concert with a major symphony. He conducted this one, not only without sign of strain or nervousness, but to the enthusiastic applause of the several thousand persons attending, the congratulations of the orchestra members and the high praise of so authoritative a critic as the New York Times' Olin Downes. Coincidentally the call came on a broadcast day; and while Bernstein's parents and brother, who live in Massachusetts, were visiting him, thus to share first-hand the happy occasion.

The young man was hardly an unknown, of course, except perhaps to the public. He would not have been appointed assistant conductor at the start of the current season except he had previously proved himself. A Harvard graduate four years ago, he majored in music, worked thereafter under Fritz Reiner and Sergei Koussevitzky in conducting. His First Symphony will have its premiere under ~~Koussevitzky in~~ Boston this season; his operatic and other compositions have already been heard there.

Nevertheless, it was finally the fates which gave him this chance to lead the New York orchestra and established him, in Olin Downes' words, as "one of the very few conductors of the rising generation indubitably to be reckoned with." A youthful New England native acquitting himself thus brilliantly in so high an artistic test speaks again America's cultural rise and augurs its growing contribution to great music.

NEW HAVEN, CONN.
REGISTER

NOV 18 1943

MUSIC

KOUSSEVITSKY AND ORCHESTRA BRILLIANT HERE

The second concert in the Woolsey Hall 1943-44 series was played last evening before a sold out house. For hours before the doors were opened there was not a seat to be had for love nor money. And it was worth all the planning it takes a war busy community these days to arrange to be within hearing distance of this superb orchestra. Serge Koussevitzky, the orchestra conductor, who for many years has introduced his public to new works of significance or promise, led his incomparable band through a difficult program made up entirely of modern music.

The Prokofieff Classical Symphony which opened the concert is light and engaging in type and structure and is different from much of this composer's work in that it has a continuity of line to which we are well accustomed.

And it would seem that this cause for awareness could be taken for granted in the case of both the numbers that followed—for the audience figuratively rose en masse to the mighty performance of them projected by Mr. Koussevitsky and his men.

The soloist for the piano concerto by Khatchatourian was William Kapell, a brilliant pupil of Olga Samaroff-Stokowski whose interest in the development of young artists is well known. The composer has done something with folk music of the Near East that results in being sometimes violent, sometimes beautiful with many a meeting place for the two along the strange but majestic way his genius takes him. Mr. Kapell, 21 years old, and with appearances with four of the major symphonic groups already to his credit, played the "hammer-and-anvil" passages so characteristic of some modern writers, with tremendous power (not every one liked that hammer stroke!); he played rapid passages at speed that defied credence, and he played the rare legato pianissimo passages with rounded beauty and fine restraint. Decidedly it was the soloist's night as well as Mr. Koussevitsky's and the orchestra's.

Mr. Khatchatourian by the way is an Armenian by birth, with his musical education received mostly at Moscow.

Shaslokovitch's 5th Symphony took the second half of the program. It is a work so terrific in its impact both on the consciousness and the eardrums that its proportions can best be described as colossal—almost beyond the confines of even a large concert hall.

The composer's use of winds and brasses in combination is startlingly effective. The largo was of such beauty that a tension of breathlessness was felt in the listening auditorium, while the opening of the Finale with its racing tumbling floods of tonal grandeur completed an impression of a full evening.

It was Russia's night and a memorable one for New Haven.

NEW YORK, N.Y.
SUN

NOV 19 1943

BOSTON SYMPHONY BEGINS ITS SERIES

By OSCAR THOMPSON.

There was no pother about anniversaries in Carnegie Hall last night, when the Boston Symphony began its fifty-eighth season in New York. The audience greeted Serge Koussevitzky warmly, as it does at his every return, but there was nothing to indicate that the conductor had entered his twentieth year with the orchestra. Yet many of those present remembered, no doubt, Dr. Koussevitzky's first concert here on ~~November 27~~, 1924.

Last night's inaugural program contained a novelty, only recently accorded its first performance anywhere in Boston. This was the "Ode" which Igor Stravinsky composed for the Koussevitzky Music Foundation and dedicated to the memory of the conductor's wife. Its three parts—"Eulogy," "Eclogue" and "Epitaph"—were conceived as a memorial triptych.

This music by the Stravinsky of 1943 is much more cerebral than emotional. It is clearly written and moves directly and easily from bar to bar and page to page. The instrumentation is neat and sometimes even sweet. The lively middle part, which the composer has said represents a kind of "concert champetre," may have reminded some listeners of "Apollon musagetes." But there is reticence in its gaiety, as there is reticence in the praise and the mourning of the other sections. Indeed, reticence has been carried so far that this polished "Ode" appears to have little to say.

Of course, for those who want emotion frankly avowed there is always Tchaikovsky. His Fifth Symphony began this concert. Dr. Koussevitzky's reading of it was a highly particularized one, with such changes of pace as he has seldom invoked in this symphony before. This reviewer found the slow passages too slow, the fast ones too fast, and the whole effect theatrical and self-conscious. But the orchestra played as only the Boston Symphony does play, with a precision, a unity and a timbre all its own.

The evening closed with Ravel's orchestration of Mussorgsky's "Pictures at an Exhibition"—shorn for some reason of the beguiling "Il Vecchio Castello." The performance was an exemplary one. With only five changes in the personnel, the Boston Symphony has come back to us the same magical band.

American Lumberman
CHICAGO, ILL.

NOV 27 1943

THE ALLIS-CHALMERS MANUFACTURING CO., Milwaukee, Wis., producers of industrial equipment, will sponsor weekly broadcast concerts of the Boston Symphony on the Blue Network, it has been announced by Walter Geist, Allis-Chalmers president. The broadcasts, to begin on a date to be announced shortly, will be heard on Saturday evenings from 8:15 to 9:15 p. m., EWT.

NEW YORK, N. Y.
PM

NOV 19 1943

Dissonant But Simple Music

The Boston Symphony, with its distinguished conductor, Serge Koussevitzky, started its annual series at Carnegie Hall Thursday night bringing along the *Ode* which Igor Stravinsky composed last Summer for the Koussevitzky Music Foundation in memory of Mrs. Koussevitzky. It is dissonant music throughout but a simple, modest and moving tribute to the lady's spirit, written in three short parts entitled *Eulogy*, *Eclogue* and *Epitaph*.

The dissonance comes from the use of more than one key at a time, but the ingredients themselves are straight, flowing melody with—in the first two parts—an accompaniment that is almost Verdian in the beat of the rhythm. The middle movement, livelier than the other two, is supposed to suggest the open-air concerts at Tanglewood; but even this section is restrained in tone and extremely economical in orchestration. All three fade out at the end into quietness. Appropriately, the audience did not feel like noisily applauding this devotional tribute from a deeply sincere and highly sophisticated composer.

The all-Russian program opened with a performance of Tchaikowsky's Fifth Symphony that made a striking contrast to the more restrained and literal Tchaikowsky we have been treated to by Artur Rodzinski and Arturo Toscanini. Dr. Koussevitzky played up the passion for all there was in it, slowing down here, livening the tempo there, and building up smashing climaxes in short, quick takes. The splendidly clear outlines of the symphony suffer somewhat from such treatment, but most audiences, like Thursday's, take to it.

The Moussorgsky-Ravel *Pictures at an Exhibition* brought the concert [illegible]

NEW YORK, N.Y.
POST

NOV 19 1943

Koussevitzky Leads First Boston Symphony Concert

By John Briggs

Before an eager audience Serge Koussevitzky and the Boston Symphony played their first concert of the season in Carnegie Hall last evening and demonstrated that the Boston brand of orchestral virtuosity is as dazzling as ever.

Mr. Koussevitzky apparently has experimented with his seating arrangement—at any rate, I don't recall the Bostonians' using in recent seasons the steeply-tiered platforms that brought the woodwinds to the level of Mr. Koussevitzky's head. Whether or not that was the cause, last evening the famed Boston sonorities were even more sensational than I remembered them. The Boston Symphony is not unique in owning a rich, sonorous quality of tone, but it is one of the few orchestras whose tone never loses clarity and transparency. Possibly this phenomenon is occasioned by nothing more earthshaking than ninety-odd musicians playing strictly in tune. At all events, Mr. Koussevitzky seems to have exclusive rights to the process.

The all-Russian program last evening was especially rewarding, for it is just the sort of thing that conductor and orchestra seem to do best. After hearing Mr. Koussevitzky do the Tchaikovsky Fifth Symphony, one is more certain than ever that only [illegible] the first rank ought to be [illegible] with the scores of Tchaikovsky, for they are delicately-balanced mechanists and easily thrown out of kilter by the slightest overplaying or underplaying. This reviewer last evening, as on similar occasions in the past, listened to the Fifth Symphony as if to a revelation.

New Stravinsky Work

A new Stravinsky work, the "Ode for Orchestra," which was, I believe, a tribute to the memory of Mme. Koussevitzky, had its first local hearing at the concert. The new piece, which combines appropriate solemnity and Stravinsky in his more astringent manner, made a deep impression and the audience was visibly affected.

The Moussorgsky-Ravel "Pictures at an Exhibition," which might have been written expressly as a showpiece for the Bostonians, brought the concert to a brilliant conclusion.

NEW YORK, N.Y.
HERALD TRIBUNE.

NOV 19 1943

New Stravinsky Work Is Played By Bostonians

Koussevitzky Gives 'Ode' Premiere; Its New York Program Is All Russian

By Jerome D. Bohm

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert in Carnegie Hall last night. The program:

Symphony No. 5, E minor.....Tchaikovsky
Ode in Three Parts..........Stravinsky
Pictures at an Exhibition
Moussorgsky-Ravel

Interest in Mr. Koussevitzky's all-Russian program with the Boston Symphony Orchestra in Carnegie Hall last night centered in Stravinsky's "Ode," which was given its first New York performance. The composition is in three short movements, entitled, respectively, "Eulogy," "Eclogue" and "Epitaph." For this writer it is the Russian composer's most felicitous recent product. The fear that Stravinsky no longer could turn out a piece of music not permeated solely by the processes of the intellect alone is dispelled here.

This "Ode" is an intimately poetic creation. The "Eulogy" is no rhetorical panegyric but a wistfully regretful memory of one who has been tenderly regarded but whose passing does not cause the tear ducts to overflow. The "Eclogue," as its title implies, is bucolic in mood. The "Epitaph," with its transparent, remote harmonies is touched by an other-world spirit. That this delicately conceived work should still linger in the listener's mind so unforgettably speaks well for its intrinsic value. For it was sandwiched in between the lavishly scored and teemingly romantic Fifth Symphony of Tchaikovsky and Ravel's cannily brilliant version of Moussorgsky's "Pictures at an Exhibition," with its grandiose closing pages.

Mr. Koussevitzky's treatment of the new Stravinsky score, with its unpretentious apposite orchestration, was a flawless realization thereof from every aspect. Aside from exaggerated rubati in the first movement of the Tchaikovsky Symphony, which occasionally terminated in something not far from sentimentality, the conductor's conception of this thrice-familiar work was unusually eloquent, even the slow movement being paced flowingly, so that its melancholy melodies did not sob too abjectly. Both here and in Moussorgsky's "Pictures at an Exhibition" in their multicolored instrumental garb, the orchestra played with its customary

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NEW YORKER
NEW YORK CITY

NOV 27 1943

THE annual visit of the Boston Symphony and Serge Koussevitzky to Carnegie Hall began Thursday night. Mr. Koussevitzky was welcomed like an old friend, which he is, this being his twentieth year with the orchestra, and the familiar glories of the Boston tone and finesse were as notable as ever. A new work for New York was Igor Stravinsky's "Ode," dedicated to the memory of Mme. Natalie Koussevitzky. It was a restrained and affectionate score, which, apart from its personal content, was an artist's demonstration of subtle musical balance.

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HARTFORD, CONN.
TIMES

943

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Burgin's Leadership

The orchestra delivers for Burgin. Through countless rehearsals they have made smooth the rough spots together and they speak the same language. There is no question of authority. His will to the last detail of tempo, nuance, expression, was made to seem implicit in the music. He kept the orchestral stream clear and unsullied with good manipulation of color effects and considerable surface brilliance.

As an interpreter Mr. Burgin goes about his work with a fine objectivity, making him, in the estimation of this reviewer, a superior Tschaikowsky exponent. The famous Fifth was purged of its oppressive pessimism, its emotional glut, its intemperance. Or are these things the product of the virtuoso conductor rather than of Tschaikowsky? Burgin was all for direct, contained statements and the symphony was a greater piece of art for the simple telling. Beautifully executed for buoyancy and delicacy was the Valse movement; the andante was never lovelier.

New Stravinsky Music

Stravinsky's Ode was assuredly no hit. The applause which followed it was barely perfunctory. Perhaps not a great piece of music it was certainly neither abstruse nor unfriendly. Its melodies were well defined its counterpoint lucid and only midyl dissonantal. One was reminded of a detail of Hellenic ruin seen through the mist. I imagine Ravel's Pavane must have sounded something like this on first hearing.

One of the most unforgettable pages of the concert was the chant of the brass choir in the Catacombs section of Moussorgsky's "Pictures." The masterly shaping of these golden sonorities was a triumph both for players and leader. In fact, the players had an unusually fine evening of it even for these virtuosi. The first desks of French horn, oboe and trumpet had reason to feel satisfied with themselves.

The "Pictures at an Exhibition" made their mark as they always do. Graphic, boldly painted, with an attractive mixture of human interest and legendary material the suite, both for listeners and players proved rewarding.

DAYTON, O.
NEWS

NOV 17 1943

Storybook Symphony

The unknown understudy goes on in place of the suddenly absent star and registers a smashing triumph. The plot is old. Playwrights shy at using it now, not alone because of its age. The situation is set down as storybook stuff without much basis in reality. The thing has occasionally happened, none the less—on the stage, in sports and otherwise. But rarely has any instance included all the dramatic features surrounding the performance the other day of Leonard Bernstein, 25-year-old American, as conductor of the New York Philharmonic Symphony orchestra.

Sunday morning Conductor Bruno Walter fell ill Sunday afternoon in Carnegie hall the great orchestra must play its concert, scheduled also for radio broadcast over a national network. With these few hours' notice and no opportunity for rehearsal, young Mr. Bernstein must lead it through an exacting program. He had never conducted a public concert with a major symphony. He conducted this one, not only without sign of strain or nervousness, but to the enthusiastic applause of the several thousand persons attending, the congratulations of the orchestra members and the high praise of so authoritative a critic as the New York Times' Olin Downes. Coincidentally the call came on a broadcast day; and while Bernstein's parents and brother, who live in Massachusetts, were visiting him, thus to share first-hand the happy occasion.

The young man was hardly an unknown, of course, except perhaps to the public. He would not have been appointed assistant conductor at the start of the current season except he had previously proved himself. A Harvard graduate four years ago, he majored in music, worked thereafter under Fritz Reiner and Sergei Koussevitzky in conducting. His First Symphony will have its premiere under ~~Koussevitzky in~~ Boston this season; his operatic and other compositions have already been heard there.

Nevertheless, it was finally the fates which gave him this chance to lead the New York orchestra and established him, in Olin Downes' words, as "one of the very few conductors of the rising generation indubitably to be reckoned with." A youthful New England native acquitting himself thus brilliantly in so high an artistic test speaks again America's cultural rise and augurs its growing contribution to great music.

NEW HAVEN, CONN.
REGISTER

NOV 18 1943

MUSIC

KOUSSEVITSKY AND ORCHESTRA BRILLIANT HERE

The second concert in the Woolsey Hall 1943-44 series was played last evening before a sold out house. For hours before the doors were opened there was not a seat to be had for love nor money. And it was worth all the planning it takes a war busy community these days to arrange to be within hearing distance of this superb orchestra. Serge Koussevitsky, the orchestra conductor, who for many years has introduced his public to new works of significance or promise, led his incomparable band through a difficult program made up entirely of modern music.

The Prokofieff Classical Symphony which opened the concert is light and engaging in type and structure and is different from much of this composer's work in that it has a continuity of line to which we are well accustomed.

And it would seem that this cause for awareness could be taken for granted in the case of both the numbers that followed—for the audience figuratively rose en masse to the mighty performance of them projected by Mr. Koussevitsky and his men.

The soloist for the piano concerto by Khatchatourian was William Kapell, a brilliant pupil of Olga Samaroff-Stokowski whose interest in the development of young artists is well known. The composer has done something with folk music of the Near East that results in being sometimes violent, sometimes beautiful with many a meeting place for the two along the strange but majestic way his genius takes him. Mr. Kapell, 21 years old, and with appearances with four of the major symphonic groups already to his credit, played the "hammer-and-anvil" passages so characteristic of some modern writers, with tremendous power (not every one liked that hammer stroke!); he played rapid passages at speed that defied credence, and he played the rare legato pianissimo passages with rounded beauty and fine restraint. Decidedly it was the soloist's night as well as Mr. Koussevitsky's and the orchestra's.

Mr. Khatchatourian by the way is an Armenian by birth, with his musical education received mostly at Moscow.

~~Shaslakovitch's~~ 5th Symphony took the second half of the program. It is a work so terrific in its impact both on the consciousness and the eardrums that its proportions can best be described as colossal—almost beyond the confines of even a large concert hall.

The composer's use of winds and brasses in combination is startlingly effective. The largo was of such beauty that a tension of breathlessness was felt in the listening auditorium, while the opening of the Finale with its racing tumbling floods of tonal grandeur completed an impression of a full evening.

It was Russia's night and a memorable one for New Haven.

NEW YORK, N.Y.
SUN

NOV 19 1943

BOSTON SYMPHONY BEGINS ITS SERIES

By OSCAR THOMPSON.

There was no pother about anniversaries in Carnegie Hall last night, when the Boston Symphony began its fifty-eighth season in New York. The audience greeted Serge Koussevitzky warmly, as it does at his every return, but there was nothing to indicate that the conductor had entered his twentieth year with the orchestra. Yet many of those present remembered, no doubt, Dr. Koussevitzky's first concert here on ~~November 27~~, 1924.

Last night's inaugural program contained a novelty, only recently accorded its first performance anywhere in Boston. This was the "Ode" which Igor Stravinsky composed for the Koussevitzky Music Foundation and dedicated to the memory of the conductor's wife. Its three parts—"Eulogy," "Eclogue" and "Epitaph"—were conceived as a memorial triptych.

This music by the Stravinsky of 1943 is much more cerebral than emotional. It is clearly written and moves directly and easily from bar to bar and page to page. The instrumentation is neat and sometimes even sweet. The lively middle part, which the composer has said represents a kind of "concert champetre," may have reminded some listeners of "Apollon musagetes." But there is reticence in its gaiety, as there is reticence in the praise and the mourning of the other sections. Indeed, reticence has been carried so far that this polished "Ode" appears to have little to say.

Of course, for those who want emotion frankly avowed there is always Tchaikovsky. His Fifth Symphony began this concert. Dr. Koussevitzky's reading of it was a highly particularized one, with such changes of pace as he has seldom invoked in this symphony before. This reviewer found the slow passages too slow, the fast ones too fast, and the whole effect theatrical and self-conscious. But the orchestra played as only the Boston Symphony does play, with a precision, a unity and a timbre all its own.

The evening closed with Ravel's orchestration of Mussorgsky's "Pictures at an Exhibition"—shorn for some reason of the beguiling "Il Vecchio Castello." The performance was an exemplary one. With only five changes in the personnel, the Boston Symphony has come back to us the same magical band.

American Lumberman
CHICAGO, ILL.

NOV 27 1943

THE ALLIS-CHALMERS MANUFACTURING CO., Milwaukee, Wis., producers of industrial equipment, will sponsor weekly broadcast concerts of the Boston Symphony on the Blue Network, it has been announced by Walter Geist, Allis-Chalmers president. The broadcasts, to begin on a date to be announced shortly, will be heard on Saturday evenings from 8:15 to 9:15 p. m., EWT.

NEW YORK, N.Y.
HERALD TRIBUNE

New Stravinsky Work Is Played By Bostonians

Koussevitzky Gives 'Ode' Premiere; Its New York Program Is All Russian

By Jerome D. Bohm

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert in Carnegie Hall last night. The program:

Symphony No. 5, E minor.....Tchaikovsky
Ode in Three Parts.............Stravinsky
Pictures at an Exhibition
Moussorgsky-Ravel

Interest in Mr. Koussevitzky's all-Russian program with the Boston Symphony Orchestra in Carnegie Hall last night centered in Stravinsky's "Ode," which was given its first New York performance. The composition is in three short movements, entitled, respectively, "Eulogy," "Eclogue" and "Epitaph." For this writer it is the Russian composer's most felicitous recent product. The fear that Stravinsky no longer could turn out a piece of music not permeated solely by the processes of the intellect alone is dispelled here.

This "Ode" is an intimately poetic creation. The "Eulogy" is no rhetorical panegyric but a wistfully regretful memory of one who has been tenderly regarded but whose passing does not cause the tear ducts to overflow. The "Eclogue," as its title implies, is bucolic in mood. The "Epitaph," with its transparent, remote harmonies is touched by an otherworld spirit. That this delicately conceived work should still linger in the listener's mind so unforgettably speaks well for its intrinsic value. For it was sandwiched in between the lavishly scored and teemingly romantic Fifth Symphony of Tchaikovsky and Ravel's cannily brilliant version of Moussorgsky's "Pictures at an Exhibition," with its grandiose closing pages.

Mr. Koussevitzky's treatment of the new Stravinsky score, with its unpretentious apposite orchestration, was a flawless realization thereof from every aspect. Aside from exaggerated rubati in the first movement of the Tchaikovsky Symphony, which occasionally terminated in something not far from sentimentality, the conductor's conception of this thrice-familiar work was unusually eloquent, even the slow movement being paced flowingly, so that its melancholy melodies did not sob too abjectly. Both here and in Moussorgsky's "Pictures at an Exhibition" in their multicolored instrumental garb, the orchestra played with its customary tonal allure.

NEW YORKER
NEW YORK CITY

THE annual visit of the Boston Symphony and Serge Koussevitzky to Carnegie Hall began Thursday night. Mr. Koussevitzky was welcomed like an old friend, which he is, this being his twentieth year with the orchestra, and the familiar glories of the Boston tone and finesse were as notable as ever. A new work for New York was Igor Stravinsky's "Ode," dedicated to the memory of Mme. Natalie Koussevitzky. It was a restrained and affectionate score, which, apart from its personal content, was an artist's demonstration of subtle musical balance.

NEW YORK, N. Y.
PM

NOV 19 1943

Dissonant But Simple Music

The Boston Symphony, with its distinguished conductor, Serge Koussevitzky, started its annual series ~~at~~ Carnegie Hall Thursday night bringing along the *Ode* which Igor Stravinsky composed last Summer for the Koussevitzky Music Foundation in memory of Mrs. Koussevitzky. It is dissonant music throughout but a simple, modest and moving tribute to the lady's spirit, written in three short parts entitled *Eulogy, Eclogue* and *Epitaph*.

The dissonance comes from the use of more than one key at a time, but the ingredients themselves are straight, flowing melody with—in the first two parts—an accompaniment that is almost Verdian in the beat of the rhythm. The middle movement, livelier than the other two, is supposed to suggest the open-air concerts at Tanglewood; but even this section is restrained in tone and extremely economical in orchestration. All three fade out at the end into quietness. Appropriately, the audience did not feel like noisily applauding this devotional tribute from a deeply sincere and highly sophisticated composer.

The all-Russian program opened with a performance of Tchaikowsky's Fifth Symphony that made a striking contrast to the more restrained and literal Tchaikowsky we have been treated to by Artur Rodzinski and Arturo Toscanini. Dr. Koussevitzky played up the passion for all there was in it, slowing down here, livening the tempo there, and building up smashing climaxes in short, quick takes. The splendidly clear outlines of the symphony suffer somewhat from such treatment, but most audiences, like Thursday's, take to it.

The Moussorgsky-Ravel *Pictures at an Exhibition* brought the concert to a colorful close.

—HENRY SIMON

NEW YORK, N.Y.
POST

9 43

Koussevitzky Leads First Boston Symphony Concert

By John Briggs

Before an eager audience Serge Koussevitzky and the Boston Symphony played their first concert of the season in Carnegie Hall last evening and demonstrated that the Boston brand of orchestral virtuosity is as dazzling as ever.

Mr. Koussevitzky apparently has experimented with his seating arrangement—at any rate, I don't recall the Bostonians' using in recent seasons the steeply-tiered platforms that brought the woodwinds to the level of Mr. Koussevitzky's head. Whether or not that was the cause, last evening the famed Boston sonorities were even more sensational than I remembered them. The Boston Symphony is not unique in owning a rich, sonorous quality of tone, but it is one of the few orchestras whose tone never loses clarity and transparency. Possibly this phenomenon is occasioned by nothing more earth-shaking than ninety-odd musicians playing strictly in tune. At all events, Mr. Koussevitzky seems to have exclusive rights to the process.

The all-Russian program last evening was especially rewarding, for it is just the sort of thing that conductor and orchestra seem to do best. After hearing Mr. Koussevitzky do the Tchaikovsky Fifth Symphony, one is more certain than ever that only artists of the first rank ought to be entrusted with the scores of Tchaikovsky, for they are delicately-balanced mechanists and easily thrown out of kilter by the slightest overplaying or underplaying. This reviewer last evening, as on similar occasions in the past, listened to the Fifth Symphony as if to a revelation.

New Stravinsky Work

A new Stravinsky work, the "Ode for Orchestra," which was, I believe, a tribute to the memory of Mme. Koussevitzky, had its first local hearing at the concert. The new piece, which combines appropriate solemnity and Stravinsky in his more astringent manner, made a deep impression and the audience was visibly affected.

The Moussorgsky-Ravel "Pictures at an Exhibition," which might have been written expressly as a showpiece for the Bostonians, brought the concert to a brilliant conclusion.

WORLD TELEGRAM
NY

NOV 19 1943

Boston Symphony All Koussevitzky

By ROBERT BAGAR.

The Boston Symphony Orchestra is really a great organization, probably the greatest in the world today. It sounds great even when its conductor, Serge Koussevitzky, chooses to give a very personalized reading of a symphony, as he did the Tschaikowsky Fifth in Carnegie Hall last evening. But the band made wonderful sounds. It even made interesting noises—when the score called for fortissimos.

Mr. Koussevitzky has complete control of his men, a control that is so perfect it is almost a psychic arrangement. What he wants them to do they generally do, to the hilt. All of which comes about through (a) mutual respect, and (b) a long comradeship in the service of music.

One can bank on it, therefore, that how the orchestra plays is pretty much how Mr. Koussevitzky wants it to play. So the reading of the Tschaikowsky was a Koussevitzky reading or, perhaps, the next thing to it.

Personalized Interpretation.

The conductor, as evidenced by the performance, looks upon this symphony very fondly. He loves it, and loving it he lingers over its luscious phrases, dragging them out, letting them linger around as long as possible. All that went on in the first three movements gave, I should think, ample testimony of that.

Luckily for those who don't want their Tschaikowsky all done up in areolar tissue, the last movement came through quite naturally devoid of artificial trimmings and, to be blunt about it, musically. That movement had a lot to say, as compared to its predecessors, and it was said in a most comprehensive manner.

The second number, a local premiere, was Stravinsky's Ode in Three Parts, for Orchesera. It was completed recently on commission by the Koussevitzky Music Foundation and it is dedicated to the memory of the conductor's wife Natalie.

Stravinsky of Old.

In a way this music is prewar (meaning World War I) Stravinsky, which some of us—deluded, maybe—think is very good Stravinsky. The memorial spirit is in it. There is much sensitiveness and, at the same time, point to the writing. And again one noted a magnificent orchestral technique that has scarcely its counterpart among contemporary composers. The work was excellently performed.

To close the program Mr. Koussevitzky had selected the Moussorgsky Pictures at an Exhibition, as orchestrated by Ravel. This number, it almost goes without saying, is one of Mr. Koussevitzky's special oysters. The combination of Moussorgsky and Ravel, you see.

Anyway, the hall was jammed with enthusiasts for this first local appearance of the Bostonians. And what an orchestra!

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titles were "Eulogy," "Eclogue" and "Epitaph," a memorial tryptich of no special musical value or appeal. The orchestral arrangement of Moussorgsky's piano pieces "Pictures at an Exhibition" concluded the program. An audience that tested the capacity of the hall attended the event.

• • •

Paula Crystal, soprano, assisted by pianist H. Maurice-Jacquet, gave a recital last night at Carnegie Chamber Music Hall. She presented works by Torelli, Scarlatti, Handel, Chausson, Chabrier, Faure, Georges, Delibes, Bruch, Verdi, Grieg, Quilter, Charles and Bishop.

NEW YORK, N. Y.
JOURNAL AMERICAN

NOV 19 1943

Hub Orchestra In All-Russian Presentation

By GRENA BENNETT

A deep sentiment was attached to the season's first concert of the Boston Symphony which took place last evening in Carnegie Hall. In observing the 50th anniversary of the death of Peter Ilyitch Tschaikovsky, Conductor Serge Koussevitsky began the all-Russian program with that composer's Fifth Symphony. All students of music are aware of the devastating disappointments and dismal frustrations that punctuated the life of Tschaikovsky, experiences that definitely colored his compositions, but in the reading last night much of the sombre matter of the first two movements was played so slowly as to merit the charge of sentimentality instead of sentiment and to transform pathos into bathos. Consequently, the interpretation by one of the finest orchestras in the world suffered by these distortions in tempo and rhythm and so came near to defeating much of the intent of the renowned composer. On the other hand the brilliant finale, as if to counteract the early shortcomings in performance, was speeded up and the obvious beauties of that part of the score received a too hasty "change from clouds to sunshine, from defeat to triumph" in the words of a famous commentator.

The second number was Stravinsky's "Ode" in three sections, composed at the instance of the Koussevitzky Music Foundation, as an appreciation of the late Natalie Koussevitzky, wife of the orchestra's conductor. The sub-

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This Clipping From
BROOKLYN, N. Y.
EAGLE

NOV 19 1943

MUSIC OF THE DAY

By Miles Kastendieck

Koussevitzky Observes Tchaikovsky Anniversary in Opening Concert

Two Koussevitzky war horses were the chief substance of the eminent conductor's program opening his 20th season with the Boston Symphony Orchestra in Carnegie Hall last night. The excuse for the Tchaikovsky Fifth Symphony was the anniversary of the Russian composer's death 50 years ago on Nov. 6. Moussorgsky's "Pictures at an Exhibition" in the Ravel orchestration helped round out the All-Russian program, but its presence on the program served to emphasize how limited is the range of Koussevitzky's programs in the light of only 10 Carnegie Hall concerts a year. This work needs to be shelved for some years to come.

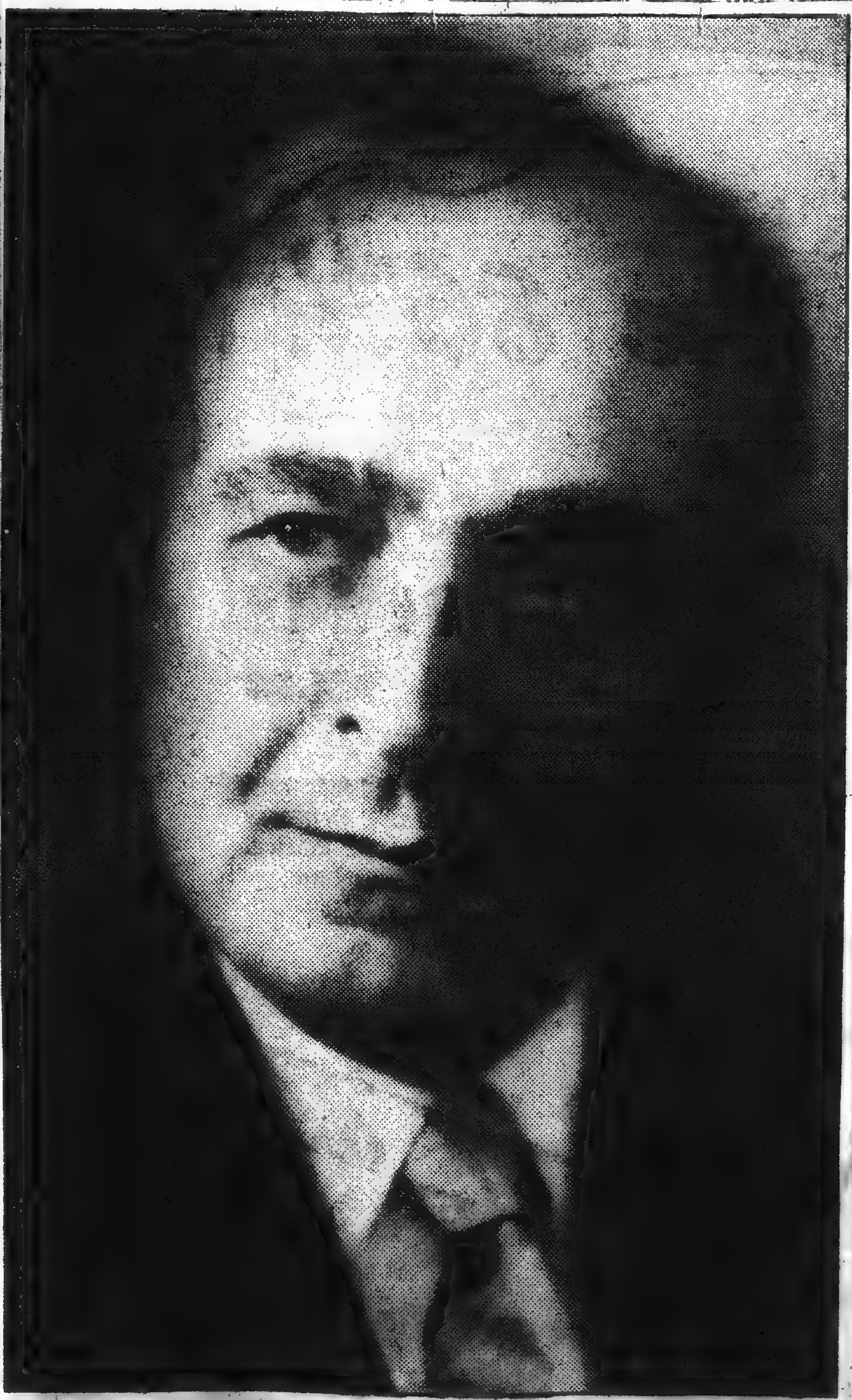
Standing as something of an idyll between these massive-sounding works was Stravinsky's Ode in Three Parts, granted its first New York hearing on this occasion. The brief work is actually a chant "in appreciation of Natalie Koussevitzky's spiritual contribution "to the art of her husband. As a memorial triptych, it consists of a Eulogy of praise, an Eclogue suggesting out-of-door music and an Epitaph or musical inscription. It is tastefully, sincerely, and expertly written and has all the earmarks of a Stravinsky score. This listener experienced no great depth of feeling in it, but more of a graceful gesture.

To say that the orchestra played marvelously is to sum up the concert succinctly. The luxury of just listening to the texture of orchestral sound that poured forth during this concert was like sipping nectar fit only for the gods. Koussevitzky broadened his tempos in the Tchaikowsky to the limit, but he conducted a stunning performance. The final pages, however, came as an anti-climax at a moment when all is supposed to be radiantly triumphant. The work itself testified to its own posterity in the quality and color of its content.

The orchestra will open its Brooklyn season at the Academy of Music tonight before another capacity house. The program consists of Barber's Commando March, the Khatchatourian Piano Concerto, with William Kapell, soloist, and the Brahms First Symphony.

TOLEDO, OHIO
TIMES

NOV 28 1943



Symphony Conductor Serge Koussevitzky, conductor of the Boston Symphony orchestra, will appear with that organization in the annual concert complimentary to members of the Toledo Museum of Art on Dec. 9 in the peristyle.

NEW YORK, N.Y.
SUN

NOV 22 1943

SOLOISTS PERFORM PIANO CONCERTOS

By ARTHUR V. BERGER.

Two young men whose development should certainly be followed with great interest appeared as soloists with major symphonic organizations over the week end in Carnegie Hall. One was William Kapell, 21-year-old pianist, who was the Boston Symphony's guest Saturday afternoon in the rather thankless role of soloist in Aram Khatchaturian's superficial concerto which the young New York musician had already presented here at the Lewisohn Stadium earlier this year. The other was Eugene Istomin, 17-year-old winner of the Leventritt award, who undertook the ambitious project of making his debut with the Philharmonic-Symphony yesterday afternoon in the Brahms piano concerto in B-flat major, a work which is rarely undertaken by any one but a very experienced performer.

From all that one could judge from the very small degree of genuine musical content in the Soviet concerto, Mr. Kapell is a musician of honesty, directness, and ability to concentrate on the dynamic flow of a musical construction. A less sensitive performer would have made more of the score's many opportunities for showmanship. The playing was technically accurate, alert and fluent. While the soloist achieved adequate loudness for Serge Koussevitzky's brilliant accompaniment, the apparently great physical effort was often incommensurate with the resonance of his tone.

What seemed in advance to be a rather grandiose choice of music for his initial orchestral appearance here, turned out to be a rather justifiable one for Mr. Istomin, since his full-bodied tone and his solid grasp of the keys are precisely the qualities for the execution of Brahms. It goes without saying that in fifteen years he will approach more closely the necessary insight, and it also seems clear that if he had waited a year or two he might have had the work sufficiently under control to inject an appropriate admixture of impulsiveness. But the seriousness of his attitude, his solicitous handling of the keys, the excellent relaxation and easy muscular control and the varied beauty of tone were most impressive. There seemed to be fine sympathy between him and the orchestra under Artur Rodzinski's direction.

The Boston Symphony opened the Saturday program with "The International" and the American anthem, and, with the American and Soviet flags adorning the platform, restricted itself to Soviet works, which included, in addition to the Khatchaturian, Prokofiev's "Classical" Symphony and Shostakovich's Fifth Symphony. At yesterday's program of the Philharmonic, Dr. Rodzinski repeated Carpenter's "The Anxious Bugler" and Gershwin's "American in Paris," presented earlier in the week, and opened the program with Mozart's "Figaro" Overture.

This Clipping From
NEW YORK, N.Y.
TIMES

NOV 19 1943

BOSTON SYMPHONY IN RUSSIAN CONCERT

Igor Stravinsky's 'Ode' in 3 Parts Led by Koussevitzky in Carnegie Hall Program

By OLIN DOWNES

or the first New York concert his twentieth season as conduc- of the Boston Symphony Or- stra, last night in Carnegie ll, Dr. Koussevitzky had ar- ged a program exclusively of ssian music. There was a per- al element in this arrangement, also, without doubt, thought of relations of America and Rus- today, and the heroic contribu- n of the Russian people to the and the future of the world.

The personal equation was also sent in the first New York per- mance of Igor Stravinsky's de" in three parts for orchestra, nmissioned for him by the Kous- itzky Musical Foundation and licated to the late Natalie Kous- itsky. This work had been given première by Dr. Koussevitzky Boston the 8th of last October. The program included Tchai- sky's Fifth Symphony — like ethoven's of the same number, true "V" symphony, with its motif which snatches victory n defeat and paean of triumph ch closes the work and which a chant of liberated mankind; Stravinsky memorial "Ode," the Mussorgsky-Ravel "Pic- s at an Exhibition."

his program served to display orchestra at the very height ts perfection. The audience had son to marvel again at the sup- ess, sensitivity and precision n exquisitely tempered instru- t, for the Boston Symphony is —a single instrument of nu- ous component elements fused matchless ensemble, and po- to interpret a leader's proud- dream.

t was also evident that, despite fact that everything except the Stravinsky score had been ed times without number by Koussevitzky and his men in and in other cities, everything been restudied and polished it shone, from the top note to bottom, and every note and y instrument between. Such, east, was the effect. It is hard magine Tchaikovsky presented more care and finish. And this there were rewards of uoso achievement.

ther results were not consist- y for the good of the sym- ny. The reading, markedly dif nt from others of the same k which Dr. Koussevitzky has n in this city, appeared to be -studied and too solicitous of il. The dramatic and the sensu were unfortunately interspersed the episodic and sophisti d. The symphony invites to dom of tempo, which is more n once specifically called for in score. But one asks why the essive langour of the lachry- se waltz theme of the first vement and the hectic pace ich weakened the effect of the ale, which should progress to its oration with the drama and the ndeur of the Winged Victory? bably no other orchestra could e played the finale as swiftly as clearly as the one that per med last night, but the Tchaik- y Fifth symphony is greater that, and Dr. Koussevitzky, in recollection, has given greater formances of the work in this y.

he "Ode" of Stravinsky, which ked memories of Dr. Kousse- ky's devoted wife, and, in the poser's explanatory words, her uence upon her husband's art, conspicuous for its simplicity lack of the merely ostenta- s or theatrical. The music may accorded these negative vir- . But candor compels the ad- sion that it is conspicuously in thematic invention or emo- al import. It was courteously ived.

he most brilliant playing was t of pieces from the set that ssorgsky wrote for piano in mory of his friend Hartmann, architect, and that Ravel, at Koussevitzky's commission, instrumentated. It is a Mussorgsky never heard We venture the statement he had he would have thanks for an orchestral tion, not only of his idea his imaginative concepts, was never able by himself to pass. The score fulfill ally the ideas of the compo Koussevitzky and the Bosto phony Orchestra in turn with magnificent color and ical eloquence every implica the masterly partition.

WORLD TELEGRAM
NY

NOV 19 1943

Boston Symphony All Koussevitzky

By ROBERT BAGAR.

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NEW YORK, N. Y.
JOURNAL AMERICAN

NOV 19 1943

Hub Orchestra In All-Russian Presentation

By GRENA BENNETT

A deep sentiment was attached to the season's first concert of the Boston Symphony which took place last evening in Carnegie Hall. In observing the 50th anniversary of the death of Peter Ilyitch Tschaikovsky, Conductor Serge Koussevitzky began the all-Russian program with that composer's Fifth Symphony. All students of music are aware of the devastating disappointments and dismal frustrations that punctuated the life of Tschaikovsky, experiences that definitely colored his compositions, but in the reading last night much of the sombre matter of the first two movements was played so slowly as to merit the charge of sentimentality instead of sentiment and to transform pathos into bathos. Consequently, the interpretation by one of the finest orchestras in the world suffered by these distortions in tempo and rhythm and so came next to defeating much of the intent of the renowned composer. On the other hand the brilliant finale, as if to counteract the early shortcomings in performance, was speeded up and the obvious beauties of that part of the score received a too hasty "change from clouds to sunshine, from defeat to triumph" in the words of a famous commentator.

The second number was Stravinsky's "Ode" in three sections, composed at the instance of the Koussevitzky Music Foundation, as an appreciation of the late Natalie Koussevitzky, wife of the orchestra's conductor. The subtitles were "Eulogy," "Eclogue" and "Epitaph," a memorial tryptich of no special musical value or appeal. The orchestral arrangement of Moussorgsky's piano pieces "Pictures at an Exhibition" concluded the program. An audience that tested the capacity of the hall attended the event.

* * *

Paula Crystal, soprano, assisted by pianist H. Maurice-Jacquet, gave a recital last night at Carnegie Chamber Music Hall. She presented works by Torelli, Scarlatti, Handel, Chausson, Chabrier, Faure, Georges, Delibes, Bruch, Verdi, Grieg, Quilter, Charles and Bishop.

This Clipping From
BROOKLYN, N. Y.
EAGLE

NOV 19 1943

MUSIC OF THE DAY

By Miles Kastendieck

Koussevitzky Observes Tchaikovsky Anniversary in Opening Concert

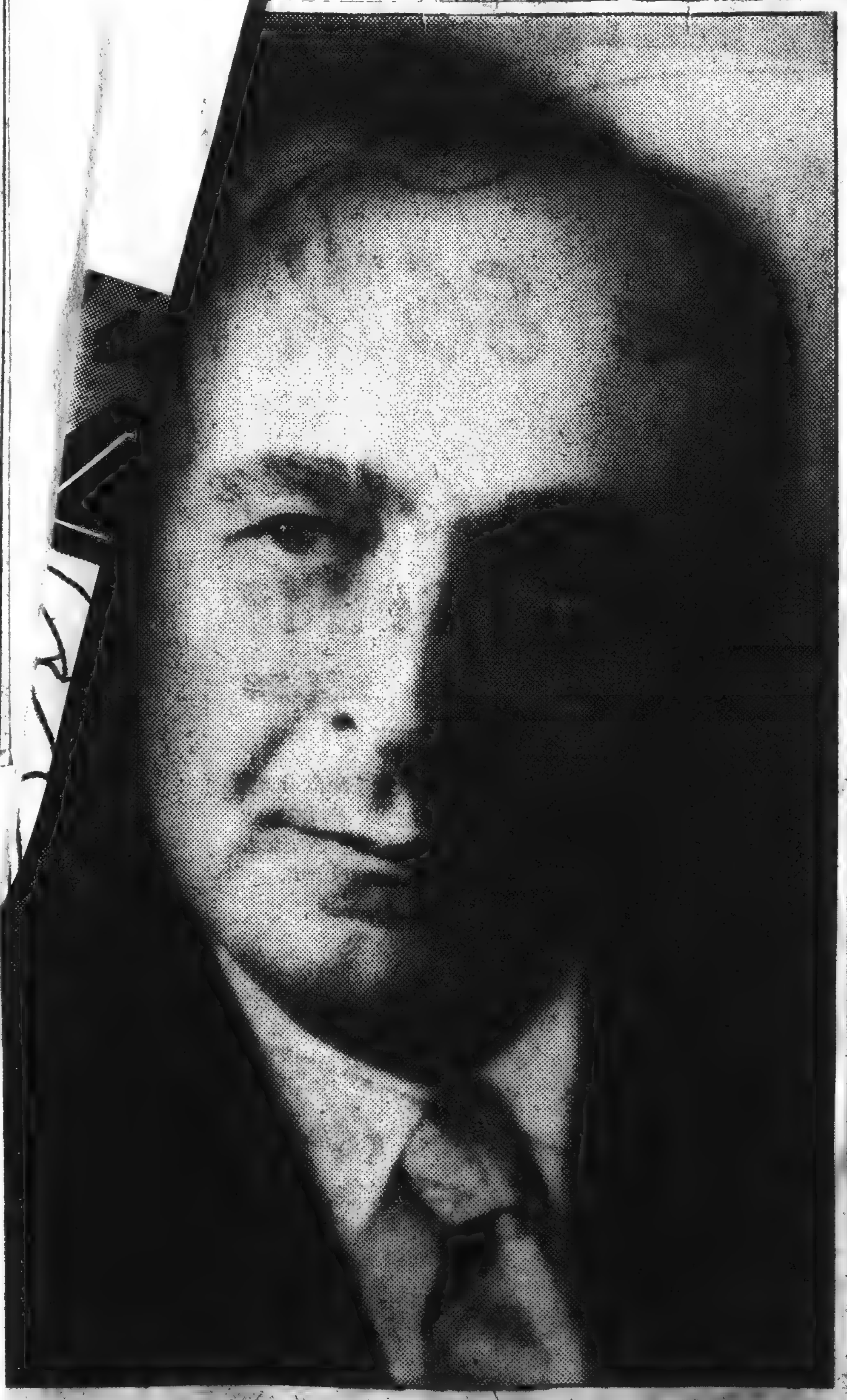
Two Koussevitzky war horses were the chief su
of the eminent conductor's program opening his 20th
with the Boston Symphony Orchestra in Carnegie H
night. The excuse for the Tchaikovsky Fifth Sympho
the anniversary of the Russian composer's death 50 years ago on Nov. 6. Moussorgsky's "Pictures at an Exhibition" in the Ravel orchestration helped round out the All-Russian program, but its presence on the program served to emphasize how limited is the range of Koussevitzky's programs in the light of only 10 Carnegie Hall concerts a year. This work needs to be shelved for some years to come.

Standing as something of an idyll between these massive-sounding works was Stravinsky's Ode in Three Parts, granted its first New York hearing on this occasion. The brief work is actually a chant "in appreciation of Natalie Koussevitzky's spiritual contribution "to the art of her husband. As a memorial triptych, it consists of a Eulogy of praise, an Eclogue suggesting out-of-door music and an Epitaph or musical inscription. It is tastefully, sincerely, and expertly written and has all the earmarks of a Stravinsky score. This listener experienced no great depth of feeling in it, but more of a graceful gesture.

To say that the orchestra played marvelously is to sum up the concert succinctly. The luxury of just listening to the texture of orchestral sound that poured forth during this concert was like sipping nectar fit only for the gods. Koussevitzky broadened his tempos in the Tchaikowsky to the limit, but he conducted a stunning performance. The final pages, however, came as an anti-climax at a moment when all is supposed to be radiantly triumphant. The work itself testified to its own posterity in the quality and color content.

The orchestra will ope
Brooklyn season at the Ac
of Music tonight before a
capacity house. The program
sists of Barber's Commando
the Khatchatourian Piano
certo, with William Kapell,
and the Brahms First Symph

OHIO



Symphony Conductor

Serge Koussevitzky, conductor of the Boston Symphony orchestra, will appear with that organization in the annual concert complimentary to members of the Toledo Museum of Art on Dec. 9 in the peristyle.

NEW YORK, N
SUN

NOV 22

SOLOISTS PERFO
PIANO CONCE

By ARTHUR V. BERG

Two young men whose d
ment should certainly be fo
with great interest appea
soloists with major sym
organizations over the we
in Carnegie Hall. One was
Kapell, 21-year-old piani
was the Boston Symphony
Saturday afternoon in th
thankless role of soloist
Khatchaturian's superfic
certo which the young N
musician had already p
here at the Lewisohn
earlier this year. The ot
Eugene Istomin, 17-year-
ner of the Leventritt aw
undertook the ambitiou
of making his debut
Philharmonic-Symphon
day afternoon in the
piano concerto in B-flat
work which is rarely u
by any one but a ver
enced performer.

From all that one co
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genuine musical conte
Soviet concerto, Mr. K
musician of honesty,
and ability to concent
dynamic flow of a m
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achieved adequate lo
Serge Koussevitzky's b
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great physical effort
incommensurate with
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What seemed in adva
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music for his initial
appearance here, turn
be a rather justifiabl
Mr. Istomin, since his
tone and his solid gra
keys are precisely th
for the execution of
goes without saying
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closely the necessary
it also seems clear th
waited a year or tw
have had the work
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ness. But the seriousne
attitude, his solicitous
of the keys, the excellent relaxa
tion and easy muscular contro
and the varied beauty of ton
were most impressive. Ther
seemed to be fine sympathy be
tween him and the orchestra un
der Artur Rodzinski's direction

The Boston Symphony opened
the Saturday program with "The

International and the American anthem, and, with the American and Soviet flags adorning the platform, restricted itself to Soviet works, which included, in addition to the Khatchaturian, Prokofiev's "Classical" Symphony and Shostakovich's Fifth Symphony. At yesterday's program of the Philharmonic, Dr. Rodzinski repeated Carpenter's "The Anxious Bugler" and Gershwin's "American in Paris," presented earlier in the week, and opened the program with Mozart's "Figaro" Overture.

This Clipping From
NEW YORK, N.Y.
TIMES

NOV 19 1943

BOSTON SYMPHONY IN RUSSIAN CONCERT

Igor Stravinsky's 'Ode' in 3 Parts Led by Koussevitzky in Carnegie Hall Program

By OLIN DOWNES

For the first New York concert of his twentieth season as conductor of the Boston Symphony Orchestra, last night in Carnegie Hall, Dr. Koussevitzky had arranged a program exclusively of Russian music. There was a personal element in this arrangement, as also, without doubt, thought of the relations of America and Russia today, and the heroic contribution of the Russian people to the life and the future of the world.

The personal equation was also present in the first New York performance of Igor Stravinsky's "Ode" in three parts for orchestra, commissioned for him by the Koussevitzky Musical Foundation and dedicated to the late Natalie Koussevitsky. This work had been given its première by Dr. Koussevitzky in Boston the 8th of last October.

The program included Tchaikovsky's Fifth Symphony—like Beethoven's of the same number, a true "V" symphony, with its fate motif which snatches victory from defeat and paean of triumph which closes the work and which is as a chant of liberated mankind; the Stravinsky memorial "Ode," and the Mussorgsky-Ravel "Pictures at an Exhibition."

This program served to display the orchestra at the very height of its perfection. The audience had reason to marvel again at the suppleness, sensitivity and precision of an exquisitely tempered instrument, for the Boston Symphony is that—a single instrument of numerous component elements fused in a matchless ensemble, and potent to interpret a leader's proudest dream.

It was also evident that, despite the fact that everything except the new Stravinsky score had been played times without number by Dr. Koussevitzky and his men in this and in other cities, everything had been restudied and polished till it shone, from the top note to the bottom, and every note and every instrument between. Such, at least, was the effect. It is hard to imagine Tchaikovsky presented with more care and finish. And for this there were rewards of virtuoso achievement.

Other results were not consistently for the good of the symphony. The reading, markedly different from others of the same work which Dr. Koussevitzky has given in this city, appeared to be over-studied and too solicitous of detail. The dramatic and the sensuous were unfortunately interspersed with the episodic and sophisticated. The symphony invites to freedom of tempo, which is more than once specifically called for in the score. But one asks why the excessive langour of the lachrymose waltz theme of the first movement and the hectic pace which weakened the effect of the finale, which should progress to its peroration with the drama and the grandeur of the Winged Victory? Probably no other orchestra could have played the finale as swiftly and as clearly as the one that performed last night, but the Tchaikovsky Fifth symphony is greater than that, and Dr. Koussevitzky, in our recollection, has given greater performances of the work in this city.

The "Ode" of Stravinsky, which invoked memories of Dr. Koussevitzky's devoted wife, and, in the composer's explanatory words, her influence upon her husband's art, is conspicuous for its simplicity and lack of the merely ostentatious or theatrical. The music may be accorded these negative virtues. But candor compels the admission that it is conspicuously poor in thematic invention or emotional import. It was courteously received.

The most brilliant playing was that of pieces from the set that Mussorgsky wrote for piano in memory of his friend Hartmann, the architect, and that Ravel, at Dr. Koussevitzky's commission, instrumentated. It is a p
Mussorgsky never heard th
We venture the statement
he had he would have
thanks for an orchestral
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his imaginative concepts,
was never able by himself
to pass. The score fulfills
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the masterly partition.

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NEW YORK, N.Y.
TIMES

1943

RUSSIAN CONCERT BY BOSTON GROUP

Koussevitzky Leads Symphony in Living Composers' Music —Kappel, Pianist, Heard

By OLIN DOWNES

When Dr. Koussevitzky appeared on the stage of Carnegie Hall yesterday afternoon to conduct the Boston Symphony Orchestra he announced briefly that the concert would be prefaced by two national hymns, not one. The first would be the Russian national anthem. The second would be America's.

The announcement brought hearty applause. The orchestra played "The Internationale." Then the audience sang, with the orchestra, "The Star-Spangled Banner."

The nature of this symbolic ceremony was sustained in the performances which followed, when an internationally famous American orchestra and a conductor whose career and citizenship make him the possession of both countries discoursed music exclusively by living Russian composers. The concert also witnessed the appearance of a young American pianist, William Kappel, who had the good fortune to present with exceptional success an unfamiliar and highly interesting Soviet concerto. These factors, and a series of superlative performances, made a memorable occasion.

Concerto of Katchatourian

The piano concerto of Arâm Katchatourian, an arresting exotic and masterfully articulated score, was first played in this city by Maro Arjemian on March 14 of last year under Albert Stoessel at the Juilliard School of Music. It was first heard in Boston when Bernard Weiser presented it at a "Pop" concert on July 13 under Arthur Fiedler's baton. There was a later performance at a Russian Relief concert in this city last Fall, but this was the first time that this concerto had a hearing at a major symphony concert in New York.

In view of the fact that it was composed as early as 1935, one wonders why it has been this long coming into its own. For it is going to be a very popular concerto, and a much needed addition to the numbers of the few remaining works in that form that maintain their place in the repertory.

So much, at least, is immediately evident, and so much was endorsed by the delighted audience of yesterday afternoon. The music is really oriental, but not in a merely local way, or in superficial exterior traits of the music. This is racial. These exotic themes, now barbaric and powerful, like the theme, a true descendant of Borodin, which opens the work; or the curious harmonic dress and ululation of the second theme of the same section that might sound from the bazaar; or the theme as slant-eyed as an odalisque, the languorous song which is the major idea of the middle movement, or the dervish dance motives of the whirling finale—these things come from something deeper than conscious thought; they are ancestral voices.

Part of Symphonic Fabric

Then there is the piano style. Part of the time this writing is properly a part of the symphonic fabric, or of passages most effectively conceived for virtuoso display. But there is another element in what would constitute in other hands mere solo cadenzas. In this concerto cadenzas mean really free and masterly developments, in an idiom particularly pianist, and Eastern, and rhapsodic in spirit, of the themes. The second theme of the first movement, for example, is thus given a special and immediate development by this means. This is one of several instances of the kind.

But the symphonic line is never lost. All the movements are on a broad plan, with needed contrasts of material and mood and original combinations of piano and orchestra, but all knit together, and at last the barbaric theme of the beginning returning for a thundering peroration and a devouring climax for piano and orchestra.

The concerto has a special technique, fresh and idiomatic for the solo instrument, requiring not only sure rhythm, force, speed, but also imagination and poetical coloring. Mr. Kappel me[illegible]hese demands with a fine physical equipment, a musician's sensibility and responsiveness to Dr. Koussevitzky's baton. He can acquire more depth of tone, more authority and breadth. In a word, he can mature as an artist only matures, with much practical experience and routine. But in conception and execution he gave an excellent accoun of himself, and Dr. Koussevitzk brought him back to the stag many times in response to the ap plause.

Listeners Assured Year 'Round Concerts of Finest Symphony

With the announcement that the Boston Symphony Orchestra's broadcast would soon be heard under commercial spon sorship, Dr. Serge Koussevitsky's orchestra is added to the list of the nation's great musical organizations whose radio programs are heard under the sponsorship of great American industries. The New York Philharmonic-Symphony Orchestra, the NBC Smyphony, and the Metropolitan Opera Company are all so sponsored.

Koussevitsky

Score Often Heard Here

The concert found Dr. Koussevitzky and the orchestra in the highest interpretative vein. He has often performed the "Classic Symphony" here, but probably never as convincingly as yesterday. The score was put in such a light that what had appeared to this commentator as a rather obvious set of tricks in the pseudo-classic manner became now true music-notes transmuted into something entirely sun-lit, songful Italianate; a score seen to be a true jeux d'esprit on the part of a modern master; one which in its substance and its mercurial by-play would fittingly companion the commedia dell' arte. This, indeed, was virtuoso conducting, interpretation, performance in the utmost meaning of the word.

Dr. Koussevitzky did everything that he might for Shostakovich's symphony, of which it can be said that repeated hearings confirm its palpable weakness and its inescapable strengths. We believe it to be by far the best of Shostakovich's symphonies up to the present. It is uneven, in substance eclectic and mainly derivative from many composers who thoughtlessly anticipated Mr. Shostakovich in their scores, such as Strauss of "Rosenkavalier" in the second theme of the first movement; Mahler, particularly in the second movement, which is the slickest and essentially the most superficial part of the score.

The great movement is the slow movement, which touches rare heights of lyricism. The finale has a violence and a dramatic culmination which may not be of the most beautiful or elevated kind. But things which are not beautiful, indeed are most horrible and in earnest, in which Mr. Shostakovich and his countrymen have recently taken part. Anyone who has seen even a documentary film of certain Russian war episodes will feel responsive to the fiery, brutal and finally triumphant conclusion of this Fifth symphony. Dr. Koussevitzky's reading was powerfully dramatic and even mystical in the slow movement.

A remarkable concert! What nation, besides Russia, can offer the world such important and indispensable compositions, by composers living, creating, taking their own part in battles that are not esthetic diversion, but terrible reality, fruitful for humanity and for art in the world of today?

The starting date of the Boston Symphony's sponsored concerts will be announced shortly. Meanwhile they will continue as an outstanding sustained feature of the network, Mark Woods, Blue Network president, said.

Under the new arrangement, which is covered by long-term contracts between the symphony, with Dr. Serge Koussevitsky, the sponsor and the network, the nation's listeners will be assured a continuing series of programs bringing them the world's greatest symphonic music, both classical and modern, performed by the Boston Symphony, which is not only the oldest permanent symphony orchestra in the United States but is adjudged by musical authorties the finest of them all.

Sponsorship will be on a year-round schedule and will cover broadcast of the symphony's three series of concerts — the winter season concerts, from October to the end of May, under the baton of Dr. Koussevitsky; the celebrated Boston "pops" concerts which are given during the spring and early summer, and the esplanade concerts which are performed in an outdoor setting on the esplanade flanking the Charles river in Boston. Arthur Fiedler will conduct both the "pops" and the esplanade concerts. Originating in Boston, the broadcasts will be carried by the full blue network of 170 stations and will be heard in practically every section of the United States, every Saturday from 8:15 to 9:15 p. m.

The Boston symphony was founded in 1881 by Maj. Henry Lee Higginson and eyer since that time, under a succession of great conductors, has maintained its position of leadership. The symphony first took to the airwaves in 1926 and later, following a lapse of some years,

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NEW YORK, N.Y.
POST

NOV 22 1943

Kapell With Boston Symphony; Estomin Plays Brahms Concerto

By Harriett Johnson

William Kapell, American pianist, created an extraor nary impression in his first Carnegie Hall appearance Satu day afternoon with the Boston Symphony Orchestra, Ser Koussevitzky, conducting. The young artist has a big vi tuosity and a beautiful piano tone, but for his years th most remarkable thing about his playing is that his technical means is never an end in itself. His fiery nature gives the impression of intense concentration on expresing music as a language, to him evidently a much more important job than individual exploitation. He has grown immensely since his last appearance in Town Hall and in the Khatchatourian concerto gave evidence of being a mature, definitive personality, one of the most interesting among pianists performing today.

The concerto is a brilliant and colorful piece, well written pianistically, and a welcome addition to the repertory.

Mr. Koussevitzky provided Mr. Kapell with first rate support and the ensemble was excellent. The orchestra in general played superbly. The Prokofieff "Classical Symphony" has never sounded more delightful. As you gather, it was an exciting concert which closed with the stirring Shostakovitch Fifth Symphony and opened with the Russian, as well as our own National Anthem.

Estomin With Philharmonic

Eugene Estomin, who will apparently reach the ripe age of 18 this week, played the Brahms B Flat Major Piano Concerto yesterday afternoon with the Philharmonic-Symphony Orchestra. Mr. Estomin was this year's winner of the Leaventritt award with the current appearance as his prize. Artur Rodzinski conducted the concert which included the "Anxious Bugler," by John Alden Carpenter, and Mozart's Overture from "Marriage of Figaro."

The pianist disclosed a pr digious piano technique, in fact remarkable command of his i strument, plus a warm, rich me ody tone, and obviously most u usual musical talent. His basi equipment and fine trainin would indicate unlimited poter tialities of development. The i spired Brahms concerto, however is one of the most difficult work in the piano repertory to give it full due of poetry, color and musical sensitivity. From the i terpretive standpoint, Mr. Estomin left much to be desired. I is a rare experience to hear anybody not yet 18 play this wor with the technical and musica command of this young man. A great art, however, the conception showed limited inner comprehension. But the gifted p anist certainly gives every indication of immense promise.

Friends of Music

The Friends of Music presented the Busch Trio, Adolph Busch violinist; Hermann Busch, 'cellist, and Rudolf Serkin, pianist plus Victor Polatschek, clarinetist, in a program of three trios in the third of its all-Beethoven concerts in Town Hall yesterday at 5:30 p. m. The blend of the three instruments in the two piano trios was unusually good. Mr. Serkin's enormous vitality, occasionally led him to indulge in a few virtuoso flourishes, but his musical understanding and power of expression made up for any minor indiscretions. Mr. Polatschek played well, if a bit timidly.

NEW YORK, N.Y.
HERALD TRIBUNE

NOV 21 1943

Kapell Play Concerto Wit The Bostonian

Pianist Performs Unde Koussevitsky in Anothe All-Russian Progra

By Paul Bowles

THE BOSTON SYMPHONY ORCHESTR conducted by Serge Koussevitzky, wi William Kapell, pianist, as soloist, in all-Russian program yesterday afterno at Carnegie Hall.

The program:
"Classical" Symphony, Op. 25....Prokofi
Piano Concerto...........Khatchatouri
Symphony No. 5, Op. 47....Shostakovit

The vogue for all-Russian con certs is still in full swing; it h been going on for quite a whi and will doubtless continue. The would seem to be no reason to o ject to it, particularly since duri this war we are fortunate enou to be allowed to hear our Germ friends as well. Yesterday aft noon Dr. Koussevitzky presen us with his second all-Russi program of the week, and the o chestra as usual sounded like t perfect instrument that it is.

First the orchestra tossed o the Prokofieff "Classical" Symphony. No sparks flew, but present were the inimitable nonchalance, verve and finesse with which the Boston gentlemen always approach the work, and which make it a recurrent delight.

Then came the Khatchatourian Concerto, which carries on, in a way, the tradition of Rimsky-Korsakoff. Mr. Kapell advanced boldly into its Near-Eastern labyrinths. The composer made the solo pathway relatively clear at the start, and the piano writing was grateful and functional, without much waste motion. In the first movement this effectiveness was often present in the surrounding orchestration. One section of the development showed a gleaming cloth-of-gold texture which was not equaled in originality, alas, elsewhere in the work.

On arriving at the second movement, one shortly realized that Mr. Khatchatourian had already said in the first movement what there was to be said. Themes here were childishly repetitive, the Oriental element was stressed in harmonies of rosewater and musk. (Near-Eastern melodic turns are always offensive when combined with the harmonic traditions of the West. Only in Spain with the taking over of guitar harmonies has it been possible to preserve some sort of integrity in this matter.) The third movement was energetic and playful, and in spots was reminiscent of the last movement of the Gershwin Concerto in F, if not so successful rhythmically as that work.

There was just about enough itality and inventiveness in the ncerto for a piece the length of e first movement. The rest was unwelcome bonus. Mr. Kapell, wever, with incisive energy and great sense of direction, rode ning through the frivolous- nding cadenzas, skirting the rasses of blatant instrumenta- on, to the triumphant end.

Coming on the heels of the Khatchatourian piece, the Shostakovitch Fifth Symphony made a startling impression of seriousness. The dramatic impact present in the opening of the first movement and in the whole third movement make it particularly regrettable that the rest of the frame should rely on such flimsy harmonic stays and struts, and that the emotional evocation should be constantly dissipated rather than becoming cumulative.

Only the Boston Symphony could have created the wonderful sense of hollow magnitude which emerged yesterday from the largo, with its cobwebs of string sounds and its diaphanous close. Dr. Koussevitzky made the tempo remarkably slow, and precisely because of that managed to sustain the mood of this peculiarly elongated movement to its last breath. This is excellent Shostakovich, and it is typical of him to follow it with an unwanted, callow finale. Like our own Saroyan in literature, Shostakovich has the careless and destructive habit of treating old sentimentalities and platitudes and tender personal discoveries with equal solicitude.

NEW YORK, N.Y.
HERALD TRIBUNE

NOV 20 1943

New Stravinsky Work Is Playe By Boston SymphonyOrchestr

By Jerome D. Bohm

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert in Carnegie Hall last night. The program:
Symphony No. 5, E minor.....Tchaikovsky
Ode in Three Parts..........Stravinsky
Pictures at an Exhibition
Moussorgsky-Ravel

Interest in Mr. Koussevitzky's all-Russian program with the Boston Symphony Orchestra in Carnegie Hall Thursday night centered in Stravinsky's "Ode," which was given its first New York performance. The composition is in three short movements, entitled respectively, "Eulogy," "Eclogue" and "Epitaph." For this writer it is the Russian composer's most felicitous recent product. The fear that Stravinsky no longer could turn out a piece of music not permeated solely by the processes of the intellect alone is dispelled here.

This "Ode" is an intimately poetic creation. The "Eulogy" is no rhetorical panegyric but a wistfully regretful memory of one who has been tenderly regarded but whose passing does not cause the tear ducts to overflow. The "Eclogue," as its title implies, is bucolic in mood. The "Epitaph," with its transparent, remote har monies is touched by an other world spirit. That this delicatel conceived work should still linge in the listener's mind so unfor gettably speaks well for its in trinsic value. For it was sand wiched in between the lavishl scored and teemingly romant Fifth Symphony of Tchaikovsk and Ravel's cannily brilliant ve sion of Moussorgsky's "Pictures an Exhibition," with its grandio closing pages.

Mr. Koussevitzky's treatment the new Stravinsky score, with i unpretentious apposite orchestra tion, was a flawless realizatio thereof from every aspect. Asi from exaggerated rubati in t first movement of the Tchaikovs Symphony, which occasional terminated in something not f from sentimentality, the co ductor's conception of this thric familiar work was unusually el quent, even the slow moveme being paced flowingly, so that melancholy melodies did not s too abjectly. Both here and Moussorgsky's "Pictures at an hibition" in their multicolored strumental garb, the orche played with its customary t allure.

KANSAS CITY, MO.
WEEKLY INDEPENDENT

NOV 27 1943

Gardner Read, composer-pianist, a member of the music faculty of The Conservatory of Music.

Gardner Read, young American composer who became a member of the faculty of the Kansas City Conservatory of Music last September, has been invited to conduct the premiere of his Second Symphony in Boston, this Saturday with the Boston Symphony Orchestra. Rated America's finest, an invitation to conduct it is a rare honor indeed, as Dr. Serge Koussevitsky has not pursued a "guest conductor" policy. But very few have been accorded this honor, men of international fame such as Igor Stravinsky, Darius Milhaud and Paul Hindemith. Mr. Read's First Overture had its world premiere in Indianapolis, November 6, when Fabien Savitzky conducted the Indianapolis Orchestra, with Mr. and Mrs. Read present. The Symphony No. 2, begun in 1937 and finished in 1942, was awarded the Paderewski prize this year, a $1,000 award from a fund set up by the late Polish pianist, for the encouragement of American composition. However, Dr. Koussevitzky had accepted the symphony for performance before the Paderewski fund award was made.

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NEW YORK, N.Y.
TIMES

NOV 21 1943

RUSSIAN CONCERT BY BOSTON GROUP

Koussevitzky Leads Symphony in Living Composers' Music —Kappel, Pianist, Heard

By OLIN DOWNES

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So much, at least, is immediately evident, and so much was endorsed by the delighted audience of yesterday afternoon. The music is really oriental, but not in a merely local way, or in superficial exterior traits of the music. This is racial. These exotic themes, now barbaric and powerful, like the theme, a true descendant of Borodin, which opens the work; or the curious harmonic dress and ululation of the second theme of the same section that might sound from the bazaar; or the theme as slant-eyed as an odalisque, the languorous song which is the major idea of the middle movement, or the dervish dance motives of the whirling finale—these things come from something deeper than conscious thought; they are ancestral voices.

Part of Symphonic Fabric

Then there is the piano style. Part of the time this writing is properly a part of the symphonic fabric, or of passages most effectively conceived for virtuoso display. But there is another element in what would constitute in other hands mere solo cadenzas. In this concerto cadenzas mean really free and masterly developments, in an idiom particularly pianist, and Eastern, and rhapsodic in spirit, of the themes. The second theme of the first movement, for example, is thus given a special and immediate development by this means. This is one of several instances of the kind.

But the symphonic line is never lost. All the movements are on a broad plan, with needed contrasts of material and mood and original combinations of piano and orchestra, but all knit together, and at last the barbaric theme of the beginning returning for a thundering peroration and a devouring climax for piano and orchestra.

The concerto has a special technique, fresh and idiomatic for the solo instrument, requiring not only sure rhythm, force, speed, but also imagination and poetical coloring. Mr. Kappel meets these demands with a fine physical equipment, a musician's sensibility and responsiveness to Dr. Koussevitzky's baton. He can acquire more depth of tone, more authority and breadth. In a word, he can mature as an artist only matures, with much practical experience and routine. But in conception and execution he gave an excellent account of himself, and Dr. Koussevitzky brought him back to the stag many times in response to the ap plause.

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The concert found Dr. Koussevitzky and the orchestra in the highest interpretative vein. He has often performed the "Classic Symphony" here, but probabl never as convincingly as yester day. The score was put in such light that what had appeared t this commentator as a rather ob vious set of tricks in the pseudo classic manner became now tru music-notes transmuted into something entirely sun-lit, songful Italianate; a score seen to be true jeux d'esprit on the part of modern master; one which in its substance and its mercurial by-play would fittingly companion the commedia dell' arte. This, indeed, was virtuoso conducting, interpretation, performance in the utmost meaning of the word.

Dr. Koussevitzky did everything that he might for Shostakovich's symphony, of which it can be said that repeated hearings confirm its palpable weakness and its inescapable strengths. We believe it to be by far the best of Shostakovich's symphonies up to the present. It is uneven, in substance eclectic and mainly derivative from many composers who thoughtlessly anticipated Mr. Shostakovich in their scores, such as Strauss of "Rosenkavalier" in the second theme of the first movement Mahler, particularly in the second movement, which is the slickest and essentially the most superficial part of the score.

The great movement is the slow movement, which touches rare heights of lyricism. The finale has a violence and a dramatic culmination which may not be of the most beautiful or elevated kind. But things which are not beautiful, indeed are most horrible and in earnest, in which Mr. Shostakovich and his countrymen have recently taken part. Anyone who has seen even a documentary film of certain Russian war episodes will feel responsive to the fiery, brutal and finally triumphant conclusion of this Fifth symphony. Dr. Koussevitzky's reading was powerfully dramatic and even mystical in the slow movement.

A remarkable concert! What nation, besides Russia, can offer the world such important and indispensable compositions, by composers living, creating, taking their own part in battles that are not esthetic diversion, but terrible reality, fruitful for humanity and for art in the world of today?

Listeners Assured Year Round Concerts of Finest Symphony

With the announcement that the Boston Symphony Orchestra's broadcast would soon be heard under commercial sponsorship, Dr. Serge Koussevitsky's orchestra is added to the list of the nation's great musical organizations whose radio programs are heard under the sponsorship of great American industries. The New York Philharmonic-Symphony Orchestra, the NBC Smyphony, and the Metropolitan Opera Company are all so sponsored.

Koussevitsky

The starting date of the Boston Symphony's sponsored concerts will be announced shortly. Meanwhile they will continue as an outstanding sustained feature of the network, Mark Woods, Blue Network president, said.

Under the new arrangement, which is covered by long-term contracts between the symphony, with Dr. Serge Koussevitsky, the sponsor and the network, the nation's listeners will be assured a continuing series of programs bringing them the world's greatest symphonic music, both classical and modern, performed by the Boston Symphony, which is not only the oldest permanent symphony orchestra in the United States but is adjudged by musical authorties the finest of them all.

Sponsorship will be on a year-round schedule and will cover broadcast of the symphony's three series of concerts — the winter season concerts, from October to the end of May, under the baton of Dr. Koussevitsky; the celebrated Boston "pops" concerts which are given during the spring and early summer, and the esplanade concerts which are performed in an outdoor setting on the esplanade flanking the Charles river in Boston. Arthur Fiedler will conduct both the "pops" and the esplanade concerts. Originating in Boston, the broadcasts will be carried by the full blue network of 170 stations and will be heard in practically every section of the United States, every Saturday from 8:15 to 9:15 p. m.

The Boston symphony was founded in 1881 by Maj. Henry Lee Higginson and eyer since that time, under a succession of great conductors, has maintained its position of leadership. The symphony first took to the airwaves in 1926 and later, following a lapse of some years.

NEW YORK, N.Y.
POST

NOV 22 1943

Kapell With Boston Symphony; Estomin Plays Brahms Concerto

By Harriett Johnson

William Kapell, American pianist, created an extraor nary impression in his first Carnegie Hall appearance Satu day afternoon with the Boston Symphony Orchestra, Serg Koussevitzky, conducting. The young artist has a big vi tuosity and a beautiful piano tone, but for his years th most remarkable thing about his playing is that his technical means is never an end in itself. His fiery nature gives the impression of intense concentration on expresing music as a language, to him evidently a much more important job than individual exploitation. He has grown immensely since his last appearance in Town Hall and in the Khatchatourian concerto gave evidence of being a mature, definitive personality, one of the most interesting among pianists performing today.

The concerto is a brilliant and colorful piece, well written pianistically, and a welcome addition to the repertory.

Mr. Koussevitzky provided Mr. Kapell with first rate support and the ensemble was excellent. The orchestra in general played superbly. The Prokofieff "Classical Symphony" has never sounded more delightful. As you gather, it was an exciting concert which closed with the stirring Shostakovitch Fifth Symphony and opened with the Russian, as well as our own National Anthem.

Estomin With Philharmonic

Eugene Estomin, who will apparently reach the ripe age of 18 this week, played the Brahms B Flat Major Piano Concerto yesterday afternoon with the Philharmonic-Symphony Orchestra. Mr. Estomin was this year's winner of the Leaventritt award with the current appearance as his prize. Artur Rodzinski conducted the concert which included the "Anxious Bugler," by John Alden Carpenter, and [illegible] Overture from "[illegible] garo."

The pianist disclosed a pr digious piano technique, in fact remarkable command of his i strument, plus a warm, rich me ody tone, and obviously most u usual musical talent. His bas equipment and fine trainin would indicate unlimited poter tialities of development. The i spired Brahms concerto, howeve is one of the most difficult work in the piano repertory to give it full due of poetry, color and mu sical sensitivity. From the i terpretive standpoint, Mr. Esto min left much to be desired. I is a rare experience to hear any body not yet 18 play this wor with the technical and musica command of this young man. A great art, however, the concep tion showed limited inner com prehension. But the gifted p anist certainly gives every indi cation of immense promise.

Friends of Music

The Friends of Music present ed the Busch Trio, Adolph Busch violinist; Hermann Busch, 'cell ist, and Rudolf Serkin, pianist plus Victor Polatschek, clarinet ist, in a program of three trios in the third of its all-Beethover concerts in Town Hall yesterday at 5:30 p. m. The blend of the three instruments in the two pi ano trios was unusually good Mr. Serkin's enormous vitality occasionally led him to indulge in a few virtuoso flourishes, bu his musical understanding and power of expression made up for any minor indiscretions. Mr. Polatschek played well, if a bit timidly.

NEW YORK, N.Y.
HERALD TRIBUNE

NOV 21 1943

Kapell Plays Concerto Wit The Bostonian

Pianist Performs Unde Koussevitsky in Anothe All-Russian Progra

By Paul Bowles

THE BOSTON SYMPHONY ORCHESTR conducted by Serge Koussevitzky, wi William Kapell, pianist, as soloist, in all-Russian program yesterday afterno at Carnegie Hall.

The program:

"Classical" Symphony, Op. 25.. Prokof
Piano Concerto.........Khatchatouri
Symphony No. 5, Op. 47....Shostakovit

The vogue for all-Russian co certs is still in full swing; it h been going on for quite a wh and will doubtless continue. The would seem to be no reason to o ject to it, particularly since duri this war we are fortunate enou to be allowed to hear our Germ friends as well. Yesterday aft noon Dr. Koussevitzky presen us with his second all-Russ program of the week, and the chestra as usual sounded like perfect instrument that it is.

First the orchestra tossed the Prokofieff "Classical" Symphony. No sparks flew, but present were the inimitable nonchalance, verve and finesse with which the Boston gentlemen always approach the work, and which make it a recurrent delight.

Then came the Khatchatourian Concerto, which carries on, in a way, the tradition of Rimsky-Korsakoff. Mr. Kapell advanced boldly into its Near-Eastern labyrinths. The composer made the solo pathway relatively clear at the start, and the piano writing was grateful and functional, without much waste motion. In the first movement this effectiveness was often present in the surrounding orchestration. One section of the development showed a gleaming cloth-of-gold texture which was not equaled in originality, alas, elsewhere in the work.

On arriving at the second movement, one shortly realized that Mr. Khatchatourian had already said in the first movement what there was to be said. Themes here were childishly repetitive, the Oriental element was stressed in harmonies of rosewater and musk. (Near-Eastern melodic turns are always offensive when combined with the harmonic traditions of the West. Only in Spain with the taking over of guitar harmonies has it been possible to preserve some sort of integrity in this matter.) The third movement was energetic and playful, and in spots was reminiscent of the last movement of the Gershwin Concerto in F, if not so successful rhythmically as that work.

There was just about enough itality and inventiveness in the ncerto for a piece the length of e first movement. The rest was unwelcome bonus. Mr. Kapell, wever, with incisive energy and great sense of direction, rode ping through the frivolous nding cadenzas, skirting the rasses of blatant instrumenta on, to the triumphant end.

Coming on the heels of the Khatchatourian piece, the Shostakovitch Fifth Symphony made a startling impression of seriousness. The dramatic impact present in the opening of the first movement and in the whole third movement make it particularly regrettable that the rest of the frame should rely on such flimsy harmonic stays and struts, and that the emotional evocation should be constantly dissipated rather than becoming cumulative.

Only the Boston Symphony could have created the wonderful sense of hollow magnitude which emerged yesterday from the largo, with its cobwebs of string sounds and its diaphanous close. Dr. Koussevitzky made the tempo remarkably slow, and precisely because of that managed to sustain the mood of this peculiarly elongated movement to its last breath. This is excellent Shostakovich, and it is typical of him to follow it with an unwanted, callow finale. Like our own Saroyan in literature, Shostakovich has the careless and destructive habit of treating old sentimentalities and platitudes and tender personal discoveries with equal solicitude.

NEW YORK, N.Y.
HERALD TRIBUNE

NOV 20 1943

New Stravinsky Work Is Playe By Boston Symphony Orchestr

By Jerome D. Bohm

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert in Carnegie Hall last night. The program:

Symphony No. 5, E minor.....Tchaikovsky
Ode in Three Parts.............Stravinsky
Pictures at an Exhibition
Moussorgsky-Ravel

Interest in Mr. Koussevitzky's all-Russian program with the Boston Symphony Orchestra in Carnegie Hall Thursday night centered in Stravinsky's "Ode," which was given its first New York performance. The composition is in three short movements, entitled respectively, "Eulogy," "Eclogue" and "Epitaph." For this writer it is the Russian composer's most felicitous recent product. The fear that Stravinsky no longer could turn out a piece of music not permeated solely by the processes of the intellect alone is dispelled here.

This "Ode" is an intimately poetic creation. The "Eulogy" is no rhetorical panegyric but a wistfully regretful memory of one who has been tenderly regarded but whose passing does not cause the tear ducts to overflow. The "Eclogue," as its title implies, is bucolic in mood. The "Epitaph," with its transparent, remote harmonies is touched by an other world spirit. That this delicatel conceived work should still linge in the listener's mind so unfor gettably speaks well for its in trinsic value. For it was sand wiched in between the lavishl scored and teemingly romant Fifth Symphony of Tchaikovsk and Ravel's cannily brilliant ve sion of Moussorgsky's "Pictures an Exhibition," with its grandio closing pages.

Mr. Koussevitzky's treatment the new Stravinsky score, with i unpretentious apposite orchestr tion, was a flawless realizati thereof from every aspect. Asi from exaggerated rubati in t first movement of the Tchaikovs Symphony, which occasional terminated in something not f from sentimentality, the co ductor's conception of this thric familiar work was unusually el quent, even the slow moveme being paced flowingly, so that melancholy melodies did not s too abjectly. Both here and Moussorgsky's "Pictures at an hibition" in their multicolored strumental garb, the orch played with its customary allure.

KANSAS CITY, MO.
WEEKLY INDEPENDENT

NOV 27 1943

Gardner Read, composer-pianist, a member of the music faculty of The Conservatory of Music.

Gardner Read, young American composer who became a member of the faculty of the Kansas City Conservatory of Music last September, has been invited to conduct the premiere of his Second Symphony in Boston, this Saturday with the Boston Symphony Orchestra. Rated America's finest, an invitation to conduct it is a rare honor indeed, as Dr. Serge Koussevitsky has not pursued a "guest conductor" policy. But very few have been accorded this honor, men of international fame such as Igor Stravinsky, Darius Milhaud and Paul Hindemith. Mr. Read's First Overture had its world premiere in Indianapolis, November 6, when Fabien Savitzky conducted the Indianapolis Orchestra, with Mr. and Mrs. Read present. The Symphony No. 2, begun in 1937 and finished in 1942, was awarded the Paderewski prize this year, a $1,000 award from a fund set up by the late Polish pianist, for the encouragement of American composition. However, Dr. Koussevitzky had accepted the symphony for performance before the Paderewski fund award was made.

NEW YORK, N.Y.
WORLD-TELEGRAM
Nov 22 1943

Symphony Stresses U.S.-Soviet Relations

By LOUIS BIANCOLLI.

With Comrades Arturo Toscanini and Serge Koussevitzky lending a helping baton, The Internationale is becoming quite a repertory item on concert programs these days. Saturday afternoon the Boston Symphony—flanked by the American and Soviet colors—opened an all-Soviet program in Carnegie Hall with both anthems, rendered in smart, fraternal style.

Mr. Koussevitzky couldn't have chosen a better program for the occasion, intended as a tribute to a gallant ally. Prokofieff's Classical Symphony, steeped in a fastidious cosmopolitan idiom, showed a side of Russian music more broadly identified with the finesse and taste of Mozart tradition.

Then, Aram Khatchatourian's Piano Concerto stressed the folk lore always cropping up in Slav music and, of course, Shostakovich's Fifth Symphony is a monument to the gusty confidence keynoting the brave, new world. All three gave a neat idea of the rich-hued mosaic of Soviet music.

Possibly the Khatchatourian concerto stood out Saturday because of its relative novelty. Young William Kapell, who appeared in the work at a Philharmonic Stadium concert last summer, ran off the brilliant solo writing in ringing fashion, the orchestra following suit.

* * *

Soloist Scored Hit.

When first publicly rendered at Mecca Temple last year, with a young Armenian girl, Maro Ajemian, as soloist, the Soviet-Armenian concerto struck me as the likeliest contender to date for the popularity crown long held by the Tschaikowsky classic. Frank, rip-roaring bravura, haunting motifs tinged with fresh Oriental hues, and brash headlong drive blended in surefire appeal.

Saturday's rendering was added proof that Khatchatourian's sizzling score is a new hit for any major repertory. Picking esthetic flaws in the music would be a cinch; for instance, some pages of the finale brim with claptrap sound effects. But the defects are overlooked in the dizzy rush of new themes and rhythms. The music has fire in its veins. Aram Khatchatourian and William Saroyan ought to get together for a Soviet-Armeno-American opera, flying trapeze and all.

* * *

Smooth Performance.

The Boston ensemble never sounded so slick and glossy as in Prokofieff's Classical Symphony. Precision went without saying. Tiny detail snuggled nimbly into clear patterns, the whole weaving into a gleaming web of art. It takes loving care to keep the symphony from falling apart. Mr. Koussevitzky led it as if he wrote it.

To my thinking Artur Rodzinski's is the only reading of Shostakovich's Fifth Symphony matching Mr. Koussevitzky's in depth. Between their renderings of the Adagio—maybe the greatest slow movement since Beethoven's Eroica—there is no choice. Both are planned in equally gripping dynamics of feeling and drama. But I like Mr. Rodzinski's tenser-paced Allegretto more.

The performance was massive without getting out of bounds. Lyric spots nestled cozily between peaks of jubilant chanting. Shostakovich and his country seemed to bulk even larger Saturday afternoon.

PORTLAND, ME.
EXPRESS
NOV 22 1943

Koussevitzky At His Best In Concert In N. Y.

Boston Symphony Program Highlight Of Music Program

By Helen Havener

NEW YORK, Nov. 22 (Special)—The past week brought a new star to New York's musical firmament. It happened when 25-year-old Leonard Bernstein, assistant conductor of the New York Philharmonic-Symphony Society, was called upon at the 11th hour to substitute for Bruno Walter, ill at home with influenza, in conducting the Philharmonic concert. Opening a taxing program without rehearsal, young Bernstein handled the Philharmonic musicians like a veteran, and gave exciting and individualistic readings of the respective scores. A big and enthusiastic audience gave the young conductor the ovation that he deserved, and he stepped out of the concert hall with an established reputation not only as a first rate musician, but as a conductor to be reckoned with.

Trained by Dr. Serge Koussevitsky of the Boston Symphony Orchestra, Bernstein gave evidence of that admirable schooling. In the audience when the Boston Symphony opened its season at Carnegie Hall Thursday evening, Bernstein went back to see his former teacher.

Incidentally, the coming of Koussevitsky and the Bostonians was, as had been anticipated, a high point of the music season thus far. The master of the baton was in the minds of most of his audience, at his best, and the program was of the all-Russian character in which Dr. Koussevitsky revels. The opening number, Tschaikowsky's Fifth Symphony, with its opulent melodies, the new Stravinsky Ode, commissioned by the Koussevitzky Foundation and dedicated to the conductor's deceased wife—which as one critic said was happily reminiscent of the earlier Stravinsky—and Ravel's arrangement of Moussorgsky's Pictures at an Exhibition, which in its vividness and variety is a peculiarly effective concert piece, constituted the program. The house was of "standing room only" variety, and critics and audience alike gave rapt attention. Reviews again pointed out, as invariably happens when the Boston Symphiny comes to New York, that it is unquestionably the finest orchestra in America today, possibly the finest orchestra in the world.

Pennario Acclaimed

Private Leonard Pennario, 19-year-old pianist, who flew from the Army Air Field at Palm Springs, California, to be soloist with the New York Philharmonic-Symphony at its midweek concert, built himself a substantial concert reputation with his brilliant rendering of the Liszt E Flat Major Piano Concerto. Dr. Autur Rodzinski conducted. The young private is a handsome lad whose compelling appearance in his trim uniform detracted in no way from the success of his performance. Like Bernstein, he received an ovation that was definitely "fortissimo." Here, also, is youthful talent that will loom large if the exigencies of war do not remove Private Pennario from the concert scene.

John Charles Thomas, perennial favorite, particularly with those who like their baritone music alternately lusty and mellow, was early-week soloist in a program composed largely of old favorites. Mr. Thomas is one of those singers you can depend upon, always seeming in good voice, always master of himself, and now, after years of recital giving, so apt at his program numbers that an audience can relax with a feeling of complete ease, knowing that everything will go forward with precision. On the list this time were such selections as Duparc's Phidyle, Pierne's Em Barque, Widor's Contemplation, Torelli's Tu lo sai, Beethoven's In questa tomba, Strausa's Ruhe meine Seele, all trusted and tried baritone numbers, and a considerable array of songs in English. Although no longer in the first flush of youth, Thomas still remains a "matinee idol" for a lot of youthful music lovers who were present in large numbers to greet their favorite.

Jennie Tourel, former star of the Opera Comique, who fled Paris before the German hordes, and has already made herself known in this Country through appearance with The New Opera Company, and as soloist with major orchestras, demonstrated in a recital program at Town Hall this past week that she is equally at home on the concert platfrom. Here is a new concert singer that is sure to travel far, for her beauty of voice, ease of delivery and charm of personality are all first rate concert assets. The French-Canadian soprano sang a group of French songs, a group of Russian songs, and as her piece de resistance Rossini's La Cenerentola.

The Metropolitan Opera's "Diamond Horseshoe" will blaze tonight as the Diamond Jubilee season of America's premier temple of opera is ushered in. The bill will be Boris Godunoff and that dependable basso and fine actor, Ezio Pinza, will have the title role in the Moussorgsky opera once identified primarily with Feodor Chaliapin. A big subscription list with the old, brilliant New York names and a lot of new ones among the boxholder occupants of the "horseshoe" and a packed house, with hundreds pleading for a chance to buy even admission, augur one of the "Met's" most spectacular openings.

Following closely upon "Boris," will come some of the major offerings of the season's opera. Wednesday evening will bring Tristan and Isolde; Thursday Lucia with Lily Pons in the title role; Friday Der Rosenkavalier of Richard Strauss; Saturday afternoon La Forza del Destino and Saturday evening the tear-jerking La Boheme with Jarmila Novotna as the ill-fated Mimi and Armand Tokatyan as Ru-

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PROVIDENCE, R. I.
~~BULLETIN~~
Jan
NOV 24 1943

MUSIC

Richard Burgin Conducts Boston Symphony with Smeterlin at Piano

BY G. Y. LOVERIDGE

Richard Burgin conducted the Boston Symphony Orchestra in Metropolitan Theatre last night. Jan Smeterlin, pianist, was soloist, in the Chopin concerto in F minor.

The weather did its best to keep people away, but they attended in the customary large numbers, and they seemed to feel that they had been well repaid. Mr. Burgin, Mr. Smeterlin, and the orchestra were applauded often and long.

The program comprised three easy pieces—the Brahms "Academic Festival Overture," the Beethoven symphony in D major, and the Chopin concerto—and one that wasn't too difficult, a symphonic picture contrived by Robert Russell Bennett from the music to Gershwin's "Porgy and Bess."

The first three, at least, could be played by the orchestra without rehearsal, and it may be that they were. The performance was not up to the last one that Mr. Burgin gave here. There was plenty of life in all his work last night, and that is a very desirable element, but there was often a want of finish. The larghetto in the symphony, for instance, did not achieve the luminous quality that so well becomes the melodies; Mr. Burgin was more in the vein of the livelier third and fourth movements. But, if his reading was notable for vigor rather than subtlety, it was still a reading that communicated something to the listener and was pleasant and satisfying.

The concerto, as has been said frequently, is no great shakes as a concerto; the orchestra is rather impolitely ignored most of the time, while the piano is provided with a set of such sweet and beguiling sounds as only Chopin has been able to invent. What could be done with the orchestral background was done capably by Mr. Burgin. Mr. Smeterlin, as master of Chopin, presided in his own department with suavity and feeling. Perfection of tone, rhythmic urge, and refined contrasts in volume contributed to a performance that transported the audience. It might have been transported even further if Mr. Smeterlin had foregone the soulful glances and distracting gestures that he added to the score from time to time.

This Clipping From
NEW YORK, N.Y.
TIMES
NOV 22 1943

[From Late Edition of Yesterday's Times.]

RUSSIAN CONCERT BY BOSTON GROUP

Koussevitzky Leads Symphony in Living Composers' Music —Kappel, Pianist, Heard

By OLIN DOWNES

When Dr. Koussevitzky appeared on the stage of Carnegie Hall yesterday afternoon to conduct the Boston Symphony Orchestra he announced briefly that the concert would be prefaced by two national hymns, not one. The first would be the Russian national anthem. The second would be America's.

The announcement brought hearty applause. The orchestra played "The Internationale." Then the audience sang, with the orchestra, "The Star-Spangled Banner."

The nature of this symbolic ceremony was sustained in the performances which followed, when an internationally famous American orchestra and a conductor whose career and citizenship make him the possession of both countries discoursed music exclusively by living Russian composers. The concert also witnessed the appearance of a young American pianist, William Kappel, who had the good fortune to present with exceptional success an unfamiliar and highly interesting Soviet concerto. These factors, and a series of superlative performances, made a memorable occasion.

Concerto of Katchatourian

The piano concerto of Aram Katchatourian, an arresting exotic and masterfully articulated score, was first played in this city by Maro Arjemian on March 14 of last year under Albert Stoessel at the Juilliard School of Music. It was first heard in Boston when Bernard Weiser presented it at a "Pop" concert on July 13 under Arthur Fiedler's baton. There was a later performance at a Russian Relief concert in this city last Fall, but this was the first time that this concerto had a hearing at a major symphony concert in New York.

In view of the fact that it was composed as early as 1935, one wonders why it has been this long coming into its own. For it is going to be a very popular concerto, and a much needed addition to the numbers of the few remaining works in that form that maintain their place in the repertory.

So much, at least, is immediately evident, and so much was endorsed by the delighted audience of yesterday afternoon. The music is really oriental, but not in a merely local way, or in superficial exterior traits of the music. This is racial. These exotic themes, now barbaric and powerful, like the theme, a true descendant of Borodin, which opens the work; or the curious harmonic dress and ululation of the second theme of the same section that might sound from the bazaar; or the theme as slant-eyed as an odalisque, the languorous song which is the major idea of the middle movement, or the dervish dance motives of the whirling finale—these things come from something deeper than conscious thought; they are ancestral voices.

Part of Symphonic Fabric

Then there is the piano style. Part of the time this writing is properly a part of the symphonic fabric, or of passages most effectively conceived for virtuoso display. But there is another element in what would constitute in other hands mere solo cadenzas. In this concerto cadenzas mean really free and masterly developments, in an idiom particularly pianist, and Eastern, and rhapsodic in spirit, of the themes. The second theme of the first movement, for example, is thus given a special and immediate development by this means. This is one of several instances of the kind.

But the symphonic line is never lost. All the movements are on a broad plan, with needed contrasts of material and mood and original combinations of piano and orchestra, but all knit together, and at last the barbaric theme of the beginning returning for a thundering peroration and a devouring climax for piano and orchestra.

The concerto has a special technique, fresh and idiomatic for the solo instrument, requiring not only sure rhythm, force, speed, but also imagination and poetical coloring. Mr. Kappel met these demands with a fine physical equipment, a musician's sensibility and responsiveness to Dr. Koussevitzky's baton. He can acquire more depth of tone, more authority and breadth. In a word, he can mature as an artist only matures, with much practical experience and routine. But in conception and execution he gave an excellent account of himself, and Dr. Koussevitzky brought him back to the stage many times in response to the applause.

Score Often Heard Here

The concert found Dr. Koussevitzky and the orchestra in the highest interpretative vein. He has often performed the "Classic Symphony" here, but probably never as convincingly as yesterday. The score was put in such a light that what had appeared to this commentator as a rather obvious set of tricks in the pseudo-classic manner became now true music-notes transmuted into something entirely sun-lit, songful, Italianate; a score seen to be a true jeux d'esprit on the part of a modern master; one which in its substance and its mercurial by-play would fittingly companion the commedia dell' arte. This, indeed, was virtuoso conducting, interpretation, performance in the utmost meaning of the word.

Dr. Koussevitzky did everything that he might for Shostakovich's symphony, of which it can be said that repeated hearings confirm its palpable weakness and its inescapable strengths. We believe it to be by far the best of Shostakovich's symphonies up to the present. It is uneven, in substance eclectic and mainly derivative from many composers who thoughtlessly anticipated Mr. Shostakovich in their scores, such as Strauss of "Rosenkavalier" in the second theme of the first movement; Mahler, particularly in the second movement, which is the slickest and essentially the most superficial part of the score.

The great movement is the slow movement, which touches rare heights of lyricism. The finale has a violence and a dramatic culmination which may not be of the most beautiful or elevated kind. But things which are not beautiful, indeed are most horrible and in earnest, in which Mr. Shostakovich and his countrymen have recently taken part. Anyone who has seen even a documentary film of certain Russian war episodes will feel responsive to the fiery, brutal and finally triumphant conclusion of this Fifth symphony. Dr. Koussevitzky's reading was powerfully dramatic and even mystical in the slow movement.

BOSTON HERALD, SATURDAY, NOVEMBER 27,

MUSIC

By RUDOLPH ELIE, Jr.

I may be fabulously mistaken, but it seems to me that Gardner Read has written the most original, most remarkable and most compelling symphony of this war in his Second Symphony.

"Of this war" is purely my own speculation; maybe in Mr. Read's conception it is a tone picture of Kansas City, where he is currently working and living or, for all I know, an etude in orchestral sonority. But to me it is a vividly contemporary musical utterance with the stark authenticity of a newsreel of Marines landing on Bougainville or a dispatch from Sicily.

From beginning to end there is a sense of nervous compulsion about the symphony as though the composer were desperately anxious to get what he felt down on paper somehow. It is true that he could not cram all this urgency into his symphony and achieve, at the same time, a perfectly finished structure. There are many unfulfilled moments and many awkward ones. Sometimes the level of inspiration falters, as in the section of the slow movement from the entrance of the trumpet to the return of the theme in the low strings, which is perilously near banality. Let these lapses are ridiculously unimportant when you come face to face with inspiration so intense as Mr. Read's.

If the audience expected to hear "escape" music in the symphony, it was disappointed yesterday. It is harsh and driving and uncompromising, but these are harsh and uncompromising times. And it is bracing to know that an American composer can forget technical slickness and face his responsibility to convey, at white heat, music which smacks, not of the ivory tower or the slide-rule, but of the times. As I say, unless I am colossally misled by my senses, Mr. Read's symphony is as much of the times as a letter from the front lines, just as faltering, and nearly as awesome. The regrettable thing is it will not be broadcast, for while few might feel as I do, many might find its curiously feverish quality sticks with them, and that, after all, is enough.

The rest of the program was so-so. The Beethoven is always good, of course, and Mr. Burgin did well with it. The Bach was wretched in the worst orchestral transcription of the generation, and the "Porgy and Bess" thing was painful throughout. Indeed (and with all respect to Gershwin) a "cornier" piece could not be imagined. Ah well, symphony orchestras never seem to learn they sound as ridiculous trying to play like Duke Ellington as Duke Ellington does trying to play like a symphony orchestra. Jazz is an art with as much integrity as any other, and it should be respected.

Next week's program offers Mahler's great "Das Lied von der Erde" and Howard Hanson's Fourth Symphony.

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the seventh concert of the 63d season in Symphony Hall yesterday afternoon. Gardner Read was the guest conductor in the first performance of his Second Symphony. The program was as follows:

Beethoven	Symphony No. 2 in D major, Op. 36
Bahch	Prelude and Fugue in E flat for organ (arr. Schoenberg)
Read	Symphony No. 2, Op. 45
Gershwin	"Porgy and Bess," Symphonic Picture by Robert Russell Bennett

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MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Three master symphonists—Haydn, Mozart and Beethoven—make this week's Boston Symphony program one of classic strength and symmetrical beauty. Serge Koussevitzky, having recovered from a bout with one of the prevalent illnesses, returns to conduct the orchestra, after its annual Midwest tour, in Haydn's Symphony in G major, No. 88; Mozart's Symphony in E-flat (K. 543); and the Seventh Symphony of Beethoven.

There are two standard views on such a program. Because nothing new is offered, you immediately can expect that old chestnut which puts familiarity and contempt in juxtaposition. At the opposite pole is the thought that familiar things are often good, for they promote mental and emotional relaxation.

The three symphonies are akin in mood. The Haydn Symphony is graceful and urbane with a bit of fancy here, a delicious turn of phrase there. Mozart's E-flat Symphony, one of three priceless jewels in the crown of his orchestral writing (the other two: The G minor and "Jupiter" symphonies), is limpid and lyrical, gay throughout, and quite different from the equal perfecton of the other two. Various meanings, in as many periods, have been read into the Beethoven Seventh. But it seems to reveal the most when considered as absolute music. The "unbuttoned joy" of the finale, the forward drive, the caprice and the dance rhythms are all to be taken in stride.

Curiously, the orchestra failed to sustain the dramatic tension of the slow introductions to the three works. Yet the faster movements were played with fair precision and sureness. Otherwise the Boston Symphony's familiar persuasiveness and energy were happily present.

Beginning a week from tonight, the Saturday concerts will commence at 8:30, when radio broadcasts will be sponsored by the Allis-Chalmers Manufacturing Company of Milwaukee. At that time the program will include Handel's Concerto Grosso No. 12; the Fifth Symphony of Sibelius; three excerpts from Berlioz' "Damnation of Faust," and Schumann's Cello Concerto in which Gregor Piatigorsky will be soloist (not at this week's concerts as incorrectly reported on this page yesterday.)—J. W. R.

[27]

NEW YORK, N.Y.
HERALD TRIBUNE

NOV 22 1943

Kapell Plays Concerto With The Bostonians

Pianist Performs Under Koussevitsky in Another All-Russian Program

By Paul Bowles

THE BOSTON SYMPHONY ORCHESTRA, conducted by Serge Koussevitzky, with William Kapell, pianist, as soloist, in an all-Russian program Saturday afternoon at Carnegie Hall.

The program:

"Classical" Symphony, Op. 25...Prokofieff
Piano Concerto..........Khatchatourian
Symphony No. 5, Op. 47....Shostakovitch

The vogue for all-Russian concerts is still in full swing; it has been going on for quite a while and will doubtless continue. There would seem to be no reason to object to it, particularly since during this war we are fortunate enough to be allowed to hear our German friends as well. Saturday afternoon Dr. Koussevitzky presented us with his second, all-Russian program of the week, and the orchestra as usual sounded like the perfect instrument that it is.

First the orchestra tossed off the Prokofieff "Classical" Symphony. No sparks flew, but present were the inimitable nonchalance, verve and finesse with which the Boston gentlemen always approach the work, and which make it a recurrent delight.

Then came the Khatchatourian Concerto; which carries on, in a way, the tradition of Rimsky-Korsakoff. Mr. Kapell advanced boldly into its Near-Eastern labyrinths. The composer made the solo pathway relatively clear at the start, and the piano writing was grateful and functional, without much waste motion. In the first movement this effectiveness was often present in the surrounding orchestration. One section of the development showed a gleaming cloth-of-gold texture which was not equaled in originality alas, elsewhere in the work.

On arriving at the second movement, one shortly realized that Mr. Khatchatourian had already said in the first movement what there was to be said. Themes here were childishly repetitive, the Oriental element was stressed in harmonies of rosewater and musk. (Near-Eastern melodic turns are always offensive when combined with the harmonic traditions of the West. Only in Spain with the taking over of guitar harmonies has it been possible to preserve some sort of integrity in this matter.) The third movement was energetic and playful, and in spots was reminiscent of the last movement of the Gershwin Concerto in F, if not so successful rhythmically as that work.

There was just about enough vitality and inventiveness in the concerto for a piece the length of the first movement. The rest was an unwelcome bonus. Mr. Kapell, however, with incisive energy and a great sense of direction, rode shining through the frivolous-sounding cadenzas, skirting the morasses of blatant instrumentation, to the triumphant end.

Coming on the heels of the Khatchatourian piece, the Shostakovitch Fifth Symphony made a startling impression of seriousness. The dramatic impact present in the opening of the first movement and in the whole third movement make it particularly regrettable that the rest of the frame should rely on such flimsy harmonic stays and struts, and that the emotional evocation should be constantly dissipated rather than becoming cumulative.

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NEWS
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APPEARING WITHOUT its renowned conductor, the Boston Symphony carried on last night and gave a fine performance proving that it is still one of the leading orchestras in the world today.

Dr. Koussevitsky's place was filled by the concertmaster and associate conductor of the orchestra, Richard Burgin; and this substitution was accompanied by a program change. Everyone warmed up on the Classical Symphony by Prokofieff, which took the place of William Schuman's Symphony for Strings, originally planned. It must be admitted that there were misgivings as to just how the evening would turn out, for this number seemed to resemble a contest between string sections with Mr. Burgin on the sidelines. Nor did these misgivings disappear until the Shostakovitch was well under way, and from then on the evening was a success.

THE ENTIRE AUDIENCE was disappointed that Koussevitsky could not appear, and this was a handicap for the orchestra, as the natural reaction of many people was to settle down discontentedly and prepare to listen to an inferior performance. This of course was not the case; it would be illogical if such a fine group of musicians could not appear without its leader. Naturally the performance lacked a certain touch that only a master can give it, making the difference between a good performance and an excellent one; but in all fairness to Mr. Burgin, who did such a fine job, it must be remembered that he was handicapped by the necessity of watching a score.

The dramatic First Symphony of Shostakovitch was the highlight of the program. Written by the composer at the age of twenty, it is a brilliant work full of color, life and compelling rhythms. After overcoming their first timidity, Mr. Burgin and the orchestra carried the work through to a great climax in the last movement, which was the best of the four.

After intermission came three works which might have been done blindfolded. Debussy's Two Nocturnes was the first of these, followed by Moussorgsky's Prelude to "Khovanstchina." The last number, Rimsky-Korsakov's Spanish Caprice, was popular as always and proved to be a proper ending to a very enjoyable performance. It left the audience standing in the aisles, applauding enthusiastically for an encore that was not granted.

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Especially noticeable was the work with the string section of the orchestra, outstanding in tone and sonority.

Because of the size of the string section many passages in the first selection "Symphony No. 1 in C Minor," by Brahms, ordinarily undistinquishable, were brought out.

Dr. Burgin seemed to have a long and detailed view of the First Symphony. Especially enjoyable were the two final movements of the selection.

In his interpretation of Schoenberg's "Kerklaerte Nacht, Op. 4," he was truly rhapsodic, again showing his intimate knowledge of string instruments.

For those who can not bring themselves to care for Brahms, the final number of the program was a welcome antidote. The "Capriccio Espagnol, Opus 34," by Rimsky-Korsakoff, was one of the most delightful numbers on the program.

Written in the usual style of the great Russian composer, the music was pleasantly light and enjoyable. Movements included "Alborado," "Variations," "Alborado," "Scene and Gypsy Dance," and "Fandango of the Asturias."

TEXTILE WORLD
NEW YORK CITY

DEC -- 1943

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Clipping From
BROOKLYN, N.Y.
EAGLE

NOV 20

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By Miles Kastendieck

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This first program placed new and old music in questionable balance. The Barber March makes no pretense of being more than it is. The composer has fashioned it adroitly and has undoubtedly served the propaganda purposes of O. W. I. most effectively. As it falls within the five-minute limit on those works of the League of Composers now being presented by the Philharmonic-Symphony, it qualifies as an excellent piece on a war theme. This music reassures us that the gifted Mr. Barber is holding his own in the army.

Of the Khatchatourian Concerto, the best that might be said is that its serviceability as a "vehicle" for 21-year-old William Kapell, who was the soloist on this occasion, is undeniable. He shone brilliantly in it because as a technical show piece, it suits him perfectly. There was no doubting his bravura style, his glistening fingerwork, and his assured obviousness.

The work sounded like Liszt's E Flat Concerto brought up to date and somewhat Sovietized. Should the Andante make it worth hearing, the Finale reduces it to sheer display with all the clap-trap available, including much kitten-on-the-keys material. Some people stomach such superficiality, but it could do little for Mr. Kapell except show off his technical ability. His fast playing was not always accurate, and he was guilty of considerable pounding.

The Brahms exerted its monumental power, set forth so majestically by Koussevitzky. Contrary to the extremes of tempo noted in his Carnegie Hall concert the preceding evening, this symphony was kept better in line, though the broadening-out and quickening-up tendencies were evident in the Finale. The dramatic ending came suddenly instead of accumulatively. But the orchestra did the work full justice, though there were a few slips, more noticeable perhaps because so unexpected.

Bathed in such effulgence of orchestral tone, however, the capacity audience could exult in its good fortune of having the Boston Symphony at its doorstep again.

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Gardner Read Conducts His Second Symphony

Read and Beethoven, two original composers, had to compete at the concert of the Boston Symphony Orchestra, Richard Burgin conducting, yesterday afternoon, against Schönberg and Bennett, a pair of facile and entertaining arrangers; and the two who stood on the merits of their own music, the disadvantages considered, came out pretty well. Gardner Read, American, was represented on the program with his Symphony No. 2, op. 45; and he himself, invited to town for the occasion, appeared on the platform of Symphony Hall directing the first presentation anywhere of his three-movement work (Presto, Adagio, Largamente). Beethoven likewise was represented with his Symphony No. 2 in D major in four-movement form, which lists among his works as op. 36.

As for Arnold Schönberg, his contribution to proceedings was his orchestration of Bach's Prelude and Fugue in E flat for Organ, known as "St. Anne's." Then for Robert Russell Bennett, his entry in the exhibition was a Symphonic Picture on George Gershwin's Negro opera, "Porgy and Bess."

To take note of the new symphony and its performance, the first movement, no mistake, took hold of the matinée listeners interest with firm grip. That the attitude of the audience was hospitable to start with needs not be said. The Boston Symphony conductor has brought his public to such a pass that any native effort in the way of composing is warmly accepted for a trial. Dr. Koussevitzky may conduct himself, he may turn the duty over to Mr. Burgin as associate conductor, or he may let the composer, as at this time, show what he can do. In any case, keen and encouraging attention on the part of the house is certain. Nor was it out of mere politeness that the people were all but gasping at a moment of high pause in that energetic, assertive Presto.

Which meant just one thing. They expected something. They were right up to edge, unexaggeratingly to remark, of ecstasy when the Presto concluded; and what a chance for the music, when it made its way into the Adagio! A chance, indeed, but a rather missed one; for no song of any particular distinction came into sound there. A few romantic, quite commonplace strains, and the opportunity went by. The last movement ran mostly in the vein of the first; contrasts and excitements abounded, though scarcely so much as a fragment of a tune to remember the day by got realized.

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W. P. T.

[28]

NEW YORK, N.Y.
HERALD TRIBUNE

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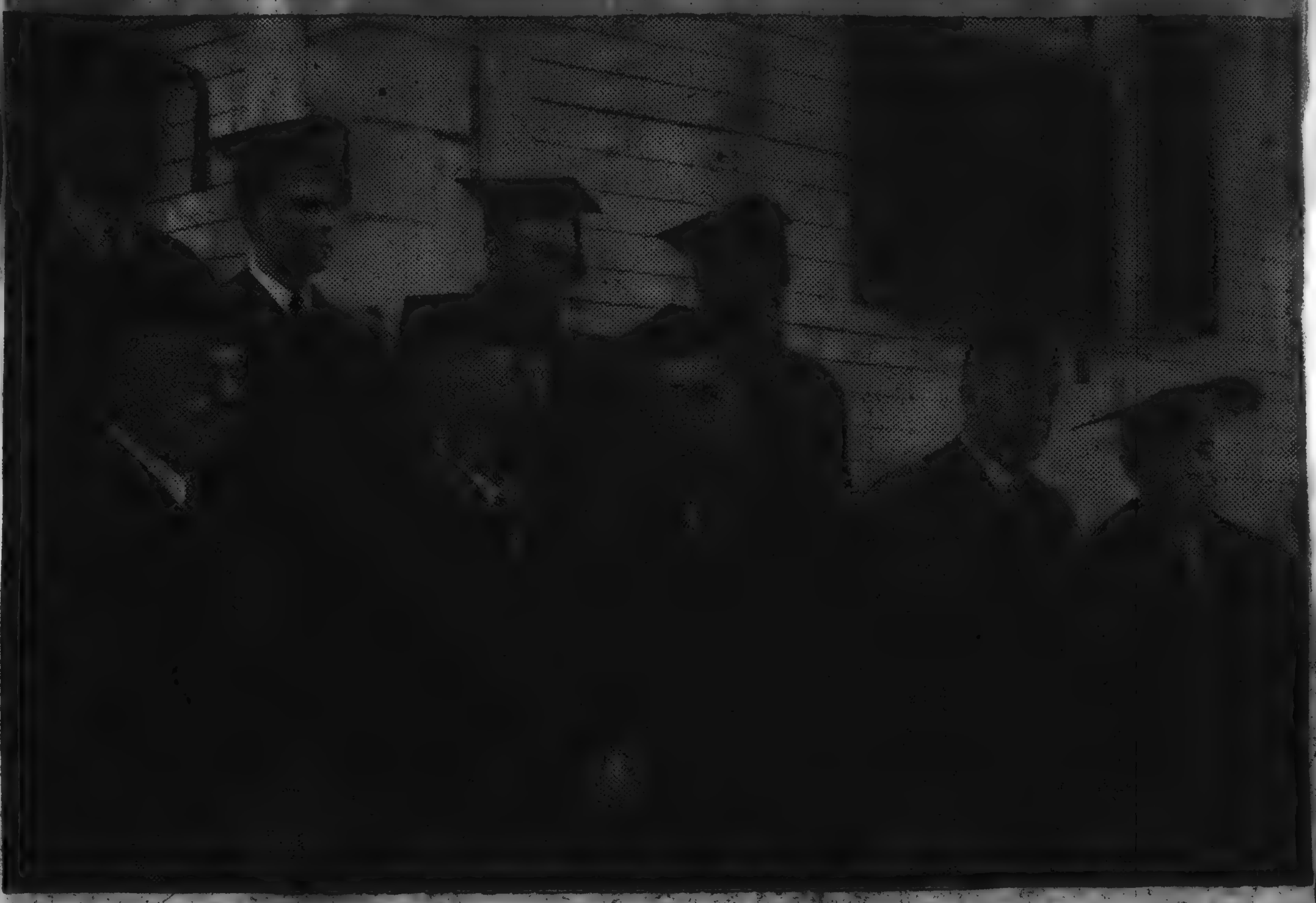
ER, MASS.
NEWS

NOV 19 1943

RECEIVE DEGREES AT WILLIAMS



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W. P. T.

Boston Orchestra Presents Concert At Auditorium

By Carl Gehring

Ann Arbor, up to yesterday, was faced with one of the great events of the current musical season: the 12th annual appearance of Serge Koussevitzky and the Boston Symphony orchestra at Hill auditorium. Added to this was a program which included a work apiece by two leading if not the foremost composers of this country and Russia, in the persons of William Schuman and Dmitri Shostakovitch, respectively, each of whom was to be represented by a symphony. Two Nocturnes by Debussy, the Prelude to Moussorgsky's "Khovanstchina," and Rimsky-Korsakoff's Capriccio Espagnol, Opus 34, were to round out a program which bid fair to reveal the Boston musicians in all of their accustomed glory.

As it turned out, an enjoyable concert did transpire last evening but it was a far cry from what had been anticipated. In the first place, illness prevented Koussevitzky from directing, his place being taken by Associate Conductor Richard Burgin, who serves as concert-master when Koussevitzky wields the baton. Secondly, the Schuman Symphony for Strings was replaced by Prokofieff's "Classical" Symphony, a notable work which, however, did not point up the interest as much as the unfamiliar American composition might have. The recollection of the playing here of Schuman's Third Symphony two years ago still lingers and had bred a taste for further hearings of this man's music. His Secular Cantata No. 2, "A Free Song," incidentally, was awarded the Pulitzer prize in music this year and is the first musical work ever to be so honored.

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The total impact of this fifth concert of the Choral Union series, however, was favorable, and a capacity house reacted most enthusiastically, recalling Burgin repeatedly at the close.

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Baton Rouge, La.
Advocate
12-5-43

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One can well believe that our great-great-grandchildren may find themselves able to get along without the Beethoven symphonies, but that the best of Mozart's could ever be consigned to oblivion seems out of the question. And to end with an old complaint, there are a lot of fine symphonies by Haydn that we never get a chance to hear, at least at Symphony Hall.

ROCHESTER NY
DEMOCRAT
DEC 4 - 1943

Hanson, Boston Orchestra Score With New Fourth Symphony

By TOM CHASE

Boston—(AP)—Howard Hanson's Fourth Symphony was performed for the first time in public yesterday by the Boston Symphony Orchestra, with the lean, Van Dyked director of the Eastman School of Music at Rochester, N. Y., conducting his own composition.

The new work created an immediately favorable impression. Written in memory of the composer's "beloved father," it proved an intricate, concise and thoroughly intelligent expression of personal emotion.

The customary four movements bore Latin subtitles from the requiem Mass and the 47-year-old Wahoo, Neb., native suggested words of the ritual in his thematic treatment of the instrumental score.

Here was the antithesis of sloppy sentimentality. The conductor of the Eastman-Rochester Symphony Orchestra wrote with warmth and tenderness, using woodwinds and strings with especial effectiveness to sing chorale and pastorale passages. There was a sardonic, bitter, exciting third movement "scherzo" before the emotionally disturbing notes of the finale died away on softly muted strings.

Dr. Hanson conducted his new symphony with unsparing energy and with an authority born of 19 years as director of the Eastman School. The audience was enthusiastic, with members of the orchestra joining in the general applause.

The remainder of the program was devoted to Mahler's "Song of the Earth" and Brahms' "Academic Festival Overture," with Associate Conductor Richard Burgin leading the orchestra in his usual scholarly, capable fashion.

Mahler's "Song of the Earth," sometimes known as his Eighth Symphony or "Symphony of a Thousand," had not been played by the orchestra since 1936. Based on a series of charming Chinese poems, this difficult and delightful work was interpreted magnificiently. Jennie Tourel and Hans J. Heinz well deserved the applause they received for the singing of the contralto and tenor roles.

BUSINESS WEEK
NEW YORK, N.Y.

NEW CONCERT SPONSOR

When the Boston Symphony Orchestra is heard over the Blue Network on Christmas day under the sponsorship of Allis-Chalmers Co., it will be the third time in six months that a big industrial advertiser has inaugurated a weekly symphonic program over a major network.

First on the symphony bandwagon was the U. S. Rubber Co. which sponsors the New York Philharmonic over the Columbia Broadcasting System Sundays. General Motors Symphony of the Air features the National Broadcasting Co. orchestra also on Sundays.

The Boston Symphony will be heard Saturday evenings (8:15 to 9:15 p.m., E.W.T.)

ADVERTISER
CINCINNATI, OHIO

Allis-Chalmers Company, one of the nation's largest manufacturers of war equipment, will inaugurate sponsorship of the renowned Boston Symphony airings over the complete Blue Network fittingly on Christmas Day, playing Santa Claus to the Blue and the Boston who've been sustaining to date. The Compton Agency handles account.

Another Xmas Day present will be Elgin's two-hour celebrity spread from 4 to 6 PM on CBS. This is a star-studded continuation of the holiday schedule which Elgin started last year, meteoric but effective.

[29]

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DEC 4 - 1943

Hanson, Boston Orchestra Score With New Fourth Symphony

By TOM CHASE

Boston—(AP)—Howard Hanson's Fourth Symphony was performed for the first time in public yesterday by the Boston Symphony Orchestra, with the lean, Van Dyked director of the Eastman School of Music at Rochester, N. Y., conducting his own composition.

The new work created an immediately favorable impression. Written in memory of the composer's "beloved father," it proved an intricate, concise and thoroughly intelligent expression of personal emotion.

The customary four movements bore Latin subtitles from the requiem Mass and the 47-year-old Wahoo, Neb., native suggested words of the ritual in his thematic treatment of the instrumental score.

Here was the antithesis of sloppy sentimentality. The conductor of the Eastman-Rochester Symphony Orchestra wrote with warmth and tenderness, using woodwinds and strings with especial effectiveness to sing chorale and pastorale passages. There was a sardonic, bitter, exciting third movement "scherzo" before the emotionally disturbing notes of the finale died away on softly muted strings.

Dr. Hanson conducted his new symphony with unsparing energy and with an authority born of 19 years as director of the Eastman School. The audience was enthusiastic, with members of the orchestra joining in the general applause.

The remainder of the program was devoted to Mahler's "Song of the Earth" and Brahms' "Academic Festival Overture," with Associate Conductor Richard Burgin leading the orchestra in his usual scholarly, capable fashion.

Mahler's "Song of the Earth," sometimes known as his Eighth Symphony or "Symphony of a Thousand," had not been played by the orchestra since 1936. Based on a series of charming Chinese poems, this difficult and delightful work was interpreted magnificently. Jennie Tourel and Hans J. Heinz well deserved the applause they received for the singing of the contralto and tenor roles.

BUSINESS WEEK
NEW YORK, N.Y.

DEC 4 - 1943

NEW CONCERT SPONSOR

When the Boston Symphony Orchestra is heard over the Blue Network on Christmas day under the sponsorship of Allis-Chalmers Co., it will be the third time in six months that a big industrial advertiser has inaugurated a weekly symphonic program over a major network.

First on the symphony bandwagon was the U. S. Rubber Co. which sponsors the New York Philharmonic over the Columbia Broadcasting System Sundays. General Motors Symphony of the Air features the National Broadcasting Co. orchestra also on Sundays.

The Boston Symphony will be heard Saturday evenings (8:15 to 9:15 p.m., E.W.T.)

ADVERTISER
CINCINNATI, OHIO

DEC 1943

Allis-Chalmers Company, one of the nation's largest manufacturers of war equipment, will inaugurate sponsorship of the renowned Boston Symphony airings over the complete Blue Network fittingly on Christmas Day, playing Santa Claus to the Blue and the Boston who've been sustaining to date. The Compton Agency handles account.

Another Xmas Day present will be Elgin's two-hour celebrity spread from 4 to 6 PM on CBS. This is a star-studded continuation of the holiday schedule which Elgin started last year, meteoric but effective.

MILWAUKEE, WIS.
JOURNAL

1943

Our Boys From Boston

No wildly flailing conductor is Serge Koussevitzky of the Boston orchestra

Milwaukee Firm Is Placing an Unusual Set of Men on Pay Roll

By Walter Monfried

THE Allis-Chalmers Co. of our town has had many unusual persons on its pay roll, but it can safely be said that never before has it hired anyone to match the hundred and more workers who have just been signed up for extremely fancy wages — somewhere in the hundreds of thousands of dollars for a year's toil.

This unique group of workers is the Boston symphony orchestra, which will go on the air each Saturday night shortly to proclaim the worth of Milwaukee industry, particularly Allis-Chalmers, on numerous Blue network stations throughout the land. The over-all cost of the show to Allis-Chalmers has been reported variously as $600,000 or $885,000, or somewhere in between.

Boston Orchestra Ranks as 'Best' Symphony

The Boston orchestra, which is directed by Serge Koussevitzky, is generally ranked as the best in the business. Oscar Levant, who knows his way about musical circles, calls it "unquestionably the finest in the world," and that opinion is held by many other competent observers. This humble admirer, for one, is unfailingly bowled over by the Bostonians' performances as heard in person—by a singing tone which sets the dullest ear to tingling, by precision, balance and gorgeous sonority. Whatever an orchestra needs, the Boston ensemble has in profusion.

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On Mar. 30, 1881, he informed the press that the orchestra would have 60 members, and that single tickets would cost from 25 to 75c. The first conductor was Sir George Henschel, an Anglicized German of great culture and ability. Maj. Higginson and his successors in the management of the orchestra have clung to that policy of getting the best conductors available, and lavished millions upon their project. Artur Nikisch and Karl Muck, for example, who were among the conductors before the first World war, being supremely great figures in their field.

The Boston orchestra, and American musical followers in general, were thrown into confusion in 1918 when the revered Dr. Muck was thrown into a federal penitentiary on a charge of espionage. Muck, in fact, had made little effort to hide his German sympathies and long had refused to include the "Star Spangled Banner" on his program in those war years. When he did consent, he waggishly interpolated a bit of counterpoint from "Tannhaeuser" by way of subtle insult. Muck was an unpopular figure in those days. The governor of Maryland, when he heard that the Bostonians were planning to play in Baltimore, asserted that "no true American could remain satisfied until Muck had been mobbed to death." Indignation meetings were held in several towns. Finally Muck announced that he would resign (he had long wanted to but had been dissuaded by Higginson). He was arrested while preparing his final concert and was interned at Fort Oglethorpe, Ga., for the rest of the war.

Muck's successors were smaller men than he, the Philadelphia and New York orchestras lured away many of his best players, and the Boston orchestra suffered a sad decline. Then, in 1924, the directors induced the great Koussevitzky to come to Boston, and he restored it to its former glory.

Koussevitzky, now 69, is a trimly built, elegantly attired, aristocratic leader who directs his superlative orchestra with an ease and a lack of flailing and excitement that do not indicate the toil and passion which he puts into his preparation. In rehearsal he is a demon. "You must zing, you must blay the nawts," he shouts. "Vonderful, vonderful!" he exclaims when he is satisfied. "Ged out, don't spik," he orders a player who is not doing as well as the maestro likes.

Tver, Russian Birthplace of Serge Koussevitzky

Koussevitzky, who comes from the north Russian town of Tver, is the son of a violin teacher. At 14 he was sent to Moscow to study music. He arrived rather late in the term and found that all classes were filled except those in trombone, bassoon and string bass (or bull fiddle, as the big instrument is irreverently termed). The boy chose the string bass, although he would have preferred violin or cello, and became the finest string bass player in all musical history. He achieved the almost impossible task of making the unwieldy instrument sound beautiful.

As the young man played his bass soulfully in concerts at Moscow, he noticed a pretty girl watching him admiringly. For two years Natalya Konstantinovna worshiped him from afar, but would never meet her idol. Finally the two young people were brought together, and they married. Her father, a millionaire, asked the young musician what gift he wanted.

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In 1907 his orchestra gave its first concert in Moscow. It was a good orchestra; it introduced to Russia the works of her own great composers as well as festivals of masterworks of other nations.

It was only the city folk who could hear the performances, however. "How can we bring music to the small towns?" Koussevitzky pondered. He chartered a steamer on the Volga river in 1910 and presented hundreds of concerts in the villages and towns on its banks. It cost him $100,000 to bring his music to the marveling peasants, who thought that their visitors must surely have come from supernatural regions. Koussevitzky became an enchanted name, a legend along the Volga.

Koussevitzky resented the interference of the Soviet regime and betook himself to Paris, where he augmented his European fame and whence he was lured to Boston. He found the Boston orchestra in a somewhat lethargic state. He discharged some of the musicians peremptorily, placed others on the pension list, forbade his men to smoke or sleep during rest periods, and literally woke them up. Within a year he replaced apathy with vital energy.

For many years the Boston symphony orchestra was the only major nonunion orchestra in the nation, and feelings on both sides in the issue grew strong. The Bostonians had always had a fierce pride in their artistry as distinct from other considerations. As Oscar Levant points out, the Boston musicians always have had a self-complacency unmatched in the music business. No small talk or gossip ever comes forth from the Kremlinlike secrecy of that citadel.

After many years of argument—years in which the orchestra made no radio appearances — the musicians made their peace with the union, and Koussevitzky and his 105 players joined the American Federation of Labor just one year ago. The union had made some generous concessions in the case. Koussevitzky was permitted to go outside the local jurisdiction and to hire a player from any other unit in the nation.

Koussevitzky is conceded to have no peer as a conductor of Russian music, old and new, and he does brilliantly in all other fields. He is especially the friend of the struggling composer. He has spent fortunes in aiding unrecognized composers, and he has introduced hundreds of new works. He has likewise made his peace with the Russian government, and in hailing the twenty-fifth anniversary of the Soviet regime he declared:

"The greatest music of our day is now written in war torn Russia. It carries a message of courage, comfort and faith amidst untold suffering and destruction."

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CLEVELAND, OHIO
PRESS

DEC 1943

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By WALTER BLODGETT
Music Critic

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The wave of chagrin caused by an announcement of Dr. Serge Koussevitzky's illness was of short duration, as Richard Burgin, concert master and associate conductor, began to release the wonderful sounds for which the Boston Symphony is famed. Dr. Burgin is an excellent conductor, forceful and able to communicate his musical insight.

His readings are not attempted carbon copies of those we know so well by Koussevitzky. He achieved an excellent long view of the Brahms First Symphony without sacrificing attention to fine detail. The performance of the Schonberg "Transfigured Night" was eloquently rhapsodic. His intimate knowledge of stringed instruments was quite evident.

The final work of the program was a change occasioned by the substitution of conductors. I felt that it was a fortunate one. We heard the glittering transcription of Moussorgsky's "Pictures at an Exposition." This was made by Maurice Ravel, not many years ago, for the Boston Orchestra. It was played excitingly, but did not quite measure up to the rest of the program for virtuosity of tone and precision.

It is always a revelation to hear the Boston Orchestra because of the marvelous string tone and the comforting security of the brass. The string section is unusually large, so that many passages ordinarily unheard in other orchestras stand out like "something new has been added to." The sonority of the strings may be due to the large number of players, but its superlative quality is due to the taste and specific demands of the great Boston conductor.

I welcome these visits of the Boston Symphony to Cleveland, for they provide a standard by which we may measure our own Cleveland Orchestra. In my humble opinion, we lately have been toiling with unaccustomed nimbleness up the

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The Boston Symphony Orchestra, Richard Burgin conducting, gave the eighth program of its 63d season in Symphony Hall yesterday afternoon. Jennie Tourel, contralto, and Hans J. Heinz, tenor, were the soloists. Howard Hanson was the guest conductor in the first performance of his Fourth Symphony. The program was as follows:

Mahler..........."Das Lied von der Erde"
Hanson ....Symphony No. 4, Op. 34
Brahms.......Academic Festival Overture

Mahler's "The Song of the Earth" remains among the most baffling musical compositions ever written. It ranges from the ridiculous to the sublime in musical content almost from bar to bar while the concept of its poetry is at once the epitome of Bacchic sensuality and delicate Chinese imagery. Yet, given the circumstances of a truly incandescent performance and a truly sympathetic audience, it can be peculiarly effective.

Even had these factors been present yesterday (and they were not), it is to be questioned if the work could have achieved its strange potential. It is music of the night; of morbid, tormented self-doubt, and is best heard on records in solitude. It is like a letter of longing and desperation and self-pity written at night and destroyed in the morning. It is music, in short, of such unique personal expression it creates in the listener the wretchedness of the unwilling auditor of a maudlin confession or intimate confidence.

Through all this, however, there is the undeniably powerful attraction of the purely musical means the composer employs. The singular sonorities, the astonishing rhythmical pulses and the sudden, soaring phrases; all combine to carry the listener away—only to bring him back with a thump at an unabashedly tormented climax, or an orgiastic sequence. It is a masterpiece, yet (and certainly its author's masterpiece), but it is so in a very special and personal sense.

Jennie Tourel, an artist of great ability, was not too appropriately cast. True, she sang very beautifully at times, but the heavy Teutonic style is not hers, and the cards were stacked against her from the outset through the generally thick orchestration of the work. As for Mr. Heinz, singing one of the most thankless roles in music, I must say I only heard him once or twice, and couldn't tell if he sang well or not, but I rather suspect he did well enough. Both soloists will doubtless be heard to greater advantage on the radio tonight when the microphones pick up their voices. The orchestra, admirably conducted by Mr. Burgin, was splendid.

Regrettably enough, I seem to have no impression worth recording of Howard Hanson's Fourth Symphony, although I seem to remember thinking at the moment that the last movement started off rather pleasantly. Mr. Hanson is certainly a competent and even a very talented composer, but, like Mahler, he puts too much emotional jam between the slices of bread, and it all leaks out on one's fingers.

The program came to an end with Brahms' ever-green "Academic Festival Overture." Next week the orchestra will be out of town, but the following week it will perform Beethoven's Seventh, Mozart's E-flat, and Haydn's "Surprise" Symphonies.

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The performance of Mahler's "Das Lied von der Erde" and Howard Hanson's 4th Symphony (first performance) made up the highly interesting concert given by the Boston Symphony Orchestra at Symphony Hall, Friday afternoon.

The two soloists, Jennie Tourel, contralto, and Hans J. Heinz, tenor, did estimable work in the not too gratifying role of orchestral instruments, and as such, their voices were often lost when the orchestra assumed the leading position. But both proved themselves to be excellent musicians with most pleasing voices; while Miss Tourel may be praised for her long-breathed phrases and Mr. Heinz for his brilliance.

The symphony itself, which Mr. Burgin conducted with laudable control and taste, is constructed on seven Chinese poems, whose topic of world weariness can only appeal to worldly and jaded minds. Now especially, they exhibit shallowness and do not seem to warrant the hour given to their musical exploitation.

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The program was completed with a flashing performance of Brahms' "Academic Festival Overture."

The next pair of concerts will take place on December 17th and 18th and will include: Haydn, Symphony in G major; Mozart, Symphony in E-flat major; Beethoven, Symphony No. 7.

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ROCHESTER N.Y.
DEMOCRAT
DEC 6 - 1943

Hanson's Work Appraised by Educator

Mr. Porter is dean of the faculty of the New England Conservatory of Music, Boston, Mass., and a composer of note. At the request of Norman Nairn, music editor of The Democrat and Chronicle, Mr. Porter makes a critical analysis of Dr. Hanson's new Fourth Symphony.

By QUINCY PORTER

Boston—The first public performances of Howard Hanson's Fourth Symphony were given Friday afternoon and Saturday evening by the Boston Symphony Orchestra in Symphony Hall here. The new symphony, written in memory of the composer's father, was heard under favorable circumstances.

Advantageously placed on the program just after the intermission, it was played with the obvious enthusiasm and approval of the members of this great orchestra and conducted in a most convincing manner by the composer.

There is never lack of effect of what is accepted by the majority of concertgoers as lyric melody nor of strong emotional impulse in the music of Hanson. In this new work his best qualities seem to exhibit themselves to even greater advantage because of a new restraint and a stronger architectural integration of his materials.

The four movements of his symphony, which he entitles "Kyrie," "Requiescat," "Dies Irae" and "Lux Aeterna," are short, the whole work taking only 20 minutes to perform.

Unity in Composition

Though each movement is in itself simply and convincingly organized, the four movements go together in such a way as to give a surprising unity through the entire composition. The third movement makes an admirable climax and is in itself a most striking example of speed of motion and strong rythmic and emotional force. The first movement, serious and troubled, rises to a strong climax; the second is calm and restrained, making a splendid offset to the third movement. The last movement makes a convincing emotional balance to the other movements.

The strong feeling of integration that is given by this symphony indicates a new and most favorable development in Hanson's writing. This shows itself in the details of writing as well as in the larger structure of the work.

Thematically the work is clearly unified by the use of easy recognizable cells of melody. There is a feeling that at all times he is dealing with musical ideas that contribute directly to the point. At the same time there is clear direction from the dynamic standpoint. The climactic points are reached by convincing, inevitable steps, the timing being admirably planned so there is no feeling of padding.

The orchestration is particularly convincing. There is plenty of light transparent treatment of the instruments with striking clear colors, but always the feeling of well-fused sound.

Here is a new symphony by an American which well deserves to attain a place in the repertory of our orchestras. It does not try to be typically American in the details of its melodic writing nor in its rhythmic details. It is Nordic in its flavor, but this is because Hanson is this way by temperment and heritage. Nevertheless, it has long been a feeling of this writer that American composers should not make a conscious effort to write music that is typically American.

Reflects National Qualities

There is no doubt in my mind that this new symphony of Hanson's reflects qualities of feeling which are very much a part of our way of life. It has the strength and vitality of a nation which will keep itself intact and free from domination.

It is not that Hanson is trying to write music that is typically American, but rather that he breathes American air and reflects our general attitude toward life and art. His music, and this symphony in particular, has qualities which will make it easily understood and appreciated by the general musical public; it is written so as to be easily absorbed.

There is a strong feeling of major tonality in the second movement. The last movement ends on a striking inversion of a major triad. There is plenty of dissonance, but it is used to give convincing emotional tension.

There is something in common in the aesthetic approach of Sibelius and Hanson, but this new symphony has a conciseness not often present in Sibelius. There is no tendency in this work to squeeze out the last drop of goodness from every idea.

I feel strongly that this new symphony will have an immediate success with the general public and that it shows new tendencies in Hanson which may make us await his next works with happy anticipation.

CLEVELAND, OHIO
NEWS
DEC 8 - 1943

Koussevitzky Ill, Burgin Thrills With Bostonese

BY ELMORE BACON

THE BOSTON SYMPHONY, without ~~Dr. Serge Koussevitzky~~, thrilled a near-capacity audience at Music Hall last evening.

Associate Conductor Richard Burgin directed after an announcement was made that Dr. Koussevitzky was detained in Hot Springs, Va., suffering from flu. He had been ill for about 20 days, but had recovered somewhat. He had expected to make the trip here, but canceled his plans at the last minute.

To make up for the lack of his magnetic direction and commanding personality, the orchestra gave a marvelously fine performance of the Brahms First Symphony and works by Schonberg and Moussorgsky under the dynamic direction of Burgin.

It didn't need the telegram sent by Dr. Koussevitzky commending his youthful aide to the Cleveland audience to win respect for the Burgin direction. He quite won over the big crowd. He directed with vigor, quite the opposite of the Koussevitzky style, but he got results, too. Burgin revealed a fine dramatic sense, an expressive podium technique and a poetic temperament.

Perhaps the Boston Symphony, so finely trained, could have played as well with anyone directing who could maintain the beat. But it was evident the symphonists were playing for Director Burgin just as they would have for Dr. Koussevitzky. And the result was a performance of the Brahms First that was outstanding. Burgin hastened the pace somewhat, especially in the dramatic and songful finale.

The program omitted the scheduled Debussy "La Mer" and closed with the brilliant and colorful "Pictures at an Exhibition" by Moussorgsky.

Boston Orchestra Acclaimed

Pittsburgh Sun
Dec. 13, '43

By J. FRED LISSFELT

Two concerts of the Boston Symphony Orchestra with Serge Koussevitsky directing again brought large audiences to Syria Mosque for Saturday night and Sunday afternoon. Saturday night Kossevitsky paid tribute to May Beegle, under whose sponsorship the orchestra has so often played, and dedicated the Debussy nocturnes to her memory.

All that comes from these players is gold, but why these last minute changes in program? We expect authoritative readings and prepare ourselves for a perfect performance of Schoenberg, who may become the Beethoven of a future generation and whose music we have a right to hear and judge, and then we get the Moussorgsky "Pictures" which have had frequent readings here.

DYNAMIC CONTRASTS

In these "Pictures from an Exhibition" both director and orchestra are so much at home that its performance sparkles with humor and grace. Vast dynamic contrasts are at the root of this interpretation which led the Saturday concert to such a triumphant close.

Of the Brahms Second Symphony, I like to remember the colloquy between the various woodwinds in the second movement, the startling clarity of thematic fragments throughout as well as a tone and ease of expression which meant supreme well being.

Debussy is, of course, the forte of the Boston players where structure is never obscured in the infinitesimal play of nuance and color which Koussevitsky always achieves in French music.

RUSSIAN SYMPHONIES

Three symphonies for the matinee was an achievement for Pittsburgh, all Russian works—two contemporary, the Prokofieff Classic Symphony, the Shostakovitch First and the Tchaikowsky Fifth, a tour de force with this orchestra.

What nice distinctions the director made in these three works; the first, the excursion which every composer makes into classic patterns when his own invention gives out or proves too scant; the second stressing the dramatic and measuring the realistic history of today; the third, purely spiritual interpretation of the great Slav spirit which Tchaikowsky expressed through his art if not in his life. Whirlwind tempi that other orchestras would not dare lent force and excited uncontrolled response in the audience.

12/6/43

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BY ELMORE BACON

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The full beauty of tone and dazzling brilliance of the string section were revealed in the Schonberg string orchestra arrangement of his own String Sextet called "Transfigured Night." This gorgeous music, a first time in Cleveland performance, is a song of utmost melodic beauty throughout, much different than some of his other compositions. It is most descriptive in its unfoldment of the mysteries of night and their transformation into the lilting loveliness of an ecstatic dawn.

The program omitted the scheduled Debussy "La Mer" and closed with the brilliant and colorful "Pictures at an Exhibition" by Moussorgsky.

The concert was the fourth feature in the Cleveland Civic Concert Course directed by Mrs. Emil Brudno.

Singers Club

The famed duo-piano team of Vitya Vronsky and Victor Babin feature the Singers Club concert tonight at Severance Hall, marking the beginning of its fifty-first season. George F. Strickling, director, also has the assistance of Eric Leinsdorf, director of the Cleveland Orchestra, who directs the Schubert "Song of the Spirits Over the Water," with a double string sextet from the Cleveland Orchestra joining in the chorus.

Familiar Christmas carols form one group in the diversified choral program offered.

ANN ARBOR, MICH.
NEWS
DEC 11 1943

Concert Coughing And The Flu

When the Boston Symphony Orchestra performed ~~at Hill Auditorium this~~ week it had an unprogrammed and undesired accompaniment—an accompaniment of coughs. Coughs in solo, coughs in sections, coughs in chorus. The accompaniment was more bold in the more sonorous passages, but it blared out vigorously even in the softer measures.

The auditor who had come to revel in music such as the Boston Symphony Orchestra produces with rare distinction found coughers to the right of him, coughers to the left of him, coughers all about him blasting and barking. It was disturbing to the music lover—not only aesthetically but also to his peace of mind, particularly if he gave thought to the prevailing near-epidemic of colds and flu, and the warnings often voiced by doctors as to the spread of disease through the coughing and sneezing of infected persons.

Some of the coughers at the concert coughed discreetly into their handkerchiefs, holding possible germs well in check. Others coughed into their programs, giving microbes a chance to eddy around the edges. Others coughed out openly and explosively and how many germs they spread no one can estimate.

Right on the heels of this coughing-marred concert comes a warning from the Michigan State Health Department in regard to the possibility of an influenza epidemic. "Colds and pneumonia are attacking more persons than is usual at this time of the year," says the warning bulletin, which then lays down these simple rules to help prevent spread of infection and to further the cure of infected persons: "Cover coughs and sneezes; avoid fatigue and get plenty of sleep; eat regular and adequate meals; stay out of crowds as much as possible; and go to bed immediately after the onset of illness."

Many of the coughers at the concert would undoubtedly have been better off had they observed two of these rules: "Stay out of crowds; go to bed." And possibly many others until then uninfected would have been better off had the coughers stayed at home in bed, or had they, at the least, covered their coughs.

What applies to the Symphony concert, applies to all gatherings in these times when epidemic threatens. Everybody will be better off if persons with coughing, sneezing colds or the flu stay home and avoid exposing others.

NEWARK, O.
ADVOCATE
DEC 14 1943

Newark Man Is Affiliated With Boston Symphony

Harold L. Meek, formerly of Newark, is playing in the horn section with the Boston Symphony orchestra this season. He was playing with the orchestra when they made a short scene in the March of Time, which was released Dec. 5.

The orchestra broadcasts every Saturday at 8:15 p. m.

PITTSBURGH PRESS, TUESDAY

I Dare Say—

Under a Bomber's Moon

By FLORENCE FISHER PARRY

We walked to the Mosque under a wild clear sky. The stars blazed. One began moving higher, higher, then we knew it was not a star but a plane, night-lighted, on some high lone errand.

Mrs. Parry

Presently the moon would rise to rebuke us that we would turn its mission into carnage and destruction. The clouds hurried across the black sky to some fearsome tryst. We bent our bodies against the wind, and invisible snow pelted our cheeks.

Then we were inside, and the musicians were gathered, their instruments giving out a lovely hushed discord as they tuned for the majestic work ahead of them.

Presently there was a hush, and a small man of vast dignity and force walked to the podium. He raised his hands to his men as though to invoke a blessing upon them, and then the quiet strains of the great Brahms Second Symphony began to pour their comfort. Into every crevice and cranny the music filtered, and spent and frayed hearts, gathered there, eased and evened in their beat, and for a while there was no war or death or sorrow—only the rest that music brings; only its healing and blessing.

In Memoriam

The grave little man paused and spoke. The next number, Debussy's Nocturne, would be offered for the passing soul of Miss May Beegle. She had died but a few days before, and even on that day had been laid to rest. Now her spirit was to be invoked, it would pervade the Temple she had been dedicated to for so many years, it would return and listen, amazed and happy.

The spirit-music of Debussy beckoned her . . . the white veil shimmered, shivered, between this world and That . . . the far and eerie echoes of ghost-calls filled the spaces. If indeed there was a Language that could reach the dead, it was being spoken now. . . . The lights went up, and the halls and corridors thronged with music-lovers. And those remaining in their seats read, again, the words which Harvey Gaul had written:

We who are in music regret the passing of May Beegle, concert manager. She did much for Pittsburgh. To the people who are not in music, but who were her esteemed patrons, her going will be a profound shock.

There was only one May Beegle. Concert managers are not made in a day, and here she was, just entering her 28th year of managing, her 28th year, and her very best year, and she was stricken. It seems hard to believe that she will not be sitting in that left-aisle box listening to her many attractions.

What do you suppose it was that made her the great manager she was—and make no mistake about it she was a great manager, one of America's best! It was this: her sense of values, her faithfulness to her job (there were never any slip-ups, any loose ends with her) and her ability to think things through.

The name May Beegle became a synonym for success, but I can tell you this: it was a synonym for tireless effort, Spartan effort. She never saved herself. Her loss is irreparable.

The Last to Leave

The gray and tireless conductor, Koussevitsky, was mounting the podium again, and the great Mosque shook and vibrated under the furious impact of august sound. Forgot was the convulsion of the War, forgot self and all. And as the clashing cymbals sent up their lasting shattering blast, the magic thralldom broke and the audience stirred at last, and, bemused, groped for its wraps and slowly made its way out into the night.

The moon was high now, flying through cloudy flak and escorted by fleets of diamond stars. Presently the Mosque stood dark and deserted. The vaulted spaces where an hour before the passion of Brahms had stormed and prayed, now were empty of sound.

Yet to the spirit ear, far away pipes, ghost-calls too faint for mortal hearing, are still playing. The echoes of Debussy make delicate ghost-tracings on the ether. A spirit, restless, busy, faintly worried, moves there . . . will not, cannot depart. . . . It stands at the door . . . it sits for an uneasy moment in the left-aisle box there at entrance. . . .

. . . If you were one who is "not blinded by your eyes," you would see the smile, you would hear the happy sigh, you would observe the gesture of farewell as this Last-One-to-Leave-the-Temple turns to say Good-bye.

But you see nothing . . . only an empty temple of music deserted under a bomber's moon. You hear nothing but your own voice speaking against the wind: "It was strange, wasn't it, not having May Beegle there?"

[31]

PASTE OVER

TOLEDO, OHIO
BLADE

Boston Orchestra Performs In Koussevitzky Tradition

Richard Burgin Proves Master's Worthy Disciple in Museum Peristyle Concert

By ARTHUR PETERSON

Of course the Boston Orchestra will go on being Serge Koussevitzky's orchestra after he has gone from it to return no more. After such a day as his night does not fall or the next man's day begin at once.

There is a long twilight, there is afterglow, a star exults where the sun went down, and the score that another must read is illumined with such challenge that the succe[illegible] though he were only a poor mountebank, yet for a time at necessity's driving must take care to exceed himself.

That is the meaning of integrity and tradition honestly wrought; they are abiding things; they are the fire that has done its day's work and lies ready for the new coals on the morrow.

Burgin a Worthy Disciple

Last night in the Peristyle we warmed our inner selves again at the splendid hearth of Dr. Koussevitzky's music though the master was not there with us. In his stead was the worthy disciple, Richard Burgin, whose hands are wholly fit to hold integrity and tradition.

Let us say that while regretting the absence of Dr. Koussevitzky, whose special interest in us was so beautifully expressed by his ready acceptance of first place on the Friends of Toledo Music advisory committee, yet we were glad to have Mr. Burgin, and in his own right.

But there is no reason to exclude last night's audience from the extra pleasure of being told that Dr. Koussevitzky also regretted the need imposed by illness to be absent. I have heard the text of a telegram he sent Emma Endres Kountz from his sickbed, and it was such a message as a disappointed man would send when he had wanted very much to be in Toledo the evening of Dec. 9, 1943.

Superbly Detailed Music

After all, Dr. Koussevitzky has never found anything here but the deepest respect and eager attentiveness . . . and those make the fire that a master musician warms himself at.

Necessarily, Mr. Burgin's different personality was registered in the performance. He does not conduct as Dr. Koussevitzky does; there is more visibility about his handling of the controls. But his different methods lead to a result in the orchestra's tradition—superbly detailed and vital music.

Whether following Dr. Koussevitzky or Mr. Burgin, this is one orchestra that is equally facile with whispers or thunder, and it is one whose separate voices always can be trusted to hew to the fidelity of a pattern without being obscured. To listen for the movements of a contrapuntal line below the top layer of melody is the same as hearing it.

The program began with Brahms "First Symphony" with its curiously reconciled overtones of tentativeness and decision, interesting influences of Beethoven in the third movement and of Wagner in the fourth.

Only One Bungle

Next was Schoenberg's "Verklaerte Nacht," an early work for strings which has references to the classic tradition and harbingers of a revolt to come.

The finale was the "Capriccio Espagnol" of Rimsky-Korsakoff, a piece of gorgeous trash that would ruin a lesser orchestra. Playing trash is the acid test of an orchestra because it must be made to seem what it seemed last night, rewarding and important.

I regret the necessity to report that one bungle interfered with the continuity of our great annual pleasure. Late comers were admitted after the first movement of the Brahms work and the thread of musical thought was needlessly interrupted by nearly five minutes of shuffling.

It could have been avoided. I hope we haven't gone down in the orchestra's books as a bunch of provincial barbarians.

PAGE 24 PITTSBURGH SUN-TELEGRAPH THURSDAY, DEC. 9, 19

May Beegle's Death Breaks Her Promise To Serge Koussevitzky

By ZORA UNKOVICH

May Beegle who, as a Bedford (Pa.) girl wanted to be a pianist and instead developed into one of the nation's outstanding managers of other stars' concerts, won't be keeping her promise to Serge Koussevitzky this Saturday.

Death interfered.

Last year, when the conductor of the Boston Symphony brought his musicians here for their annual concert under "Miss May's" tutelage, she was already invalided with the sickness that led to her death.

But Koussevitzky and Miss Beegle were old friends. Bearing beautiful flowers, he called on her at the apartment. They talked of her visits to his Berkshire home . . . of the successes she had made of his Pittsburgh appearances.

PROMISED DANCE

When he was about to leave, the maestro leaned over and kissed her on each cheek. He exclaimed:

"Next time, I'll dance with you!"

And she agreed.

But she died yesterday in her home in Schenley Apartments.

Most of the country's outstanding names have been brought to Pittsburgh by Miss Beegle since she first entered the professional concert field as secretary to William T. Mossman, manager of the Old Pittsburgh Orchestra when Emil Paur was its director.

She had meant to be a pianist, but circumstances interfered. Instead she took up typing and shorthand, studying at night.

When backers of the Pittsburgh Orchestra decided to give it up and disband, young May Beegle didn't agree with them. She felt Pittsburgh should have music, especially fine orchestras, and so she was instrumental in the founding of the Pittsburgh Orchestra Association.

LIFELONG FRIEND

Her lifelong friend and deep admirer, Mrs. Enoch Rauh, former director of the Pittsburgh Department of Charities, described her efforts thus:

"Miss Beegle to me always represented the one person responsible in the development of early classical or, shall I say, great music in Pittsburgh.

"She was the great pioneer in the field of bringing great artists to Pittsburgh."

Although women weren't welcomed in business in the early 1900's, everything Miss Beegle touched turned into gold, Victor Saudek, director of Pittsburgh's Little Symphony recalls. He says:

"When I was engaged to come to Pittsburgh from Chicago by Emil Paur in 1908, Miss Beegle was the first person I met. She was in the old Magee Building on Fourth Avenue.

BUSINESS SUCCESS

"Then as now, she would work day and night. You'd always find her in her office late at night, Sundays and holidays. Her theory was:

"'When you work real hard you're apt to get a good percentage of returns.'"

And she did, Saudek points out, for at the time of her death she was known in the East as the most successful concert manager in the United States.

Miss Beegle went about everything very carefully. She calculated well . . . knew how to pick the best.

HIGH STANDARDS

She wasn't interested in mediocrity. Everything had to be of high caliber.

Enrico Caruso she brought here twice. Paderewski was a frequent Beegle guest star. Geraldine Farrar, Rachmaninoff and Kreisler were others invited to the Steel City under terms guaranteed by the astute concert manager. In recent years Nelson Eddy, Lily Pons and Jeannette MacDonald were among the artists with which she jammed Syria Mosque.

An extremely keen sense of selling was one of the attributes which helped Miss Beegle bring music to a sell-out standing in a city where concerts had been sparsely attended. Sun-Telegraph Music Critic Fred Lissfelt, who knew her for many years, observes:

"On first hearing, Miss Beegle always could tell whether a star would be a commercial success or not. All the managers liked her. They knew she could put over their attractions.

"She always was interested in what the critics said before the concert. But at the concert she never tried to influence their opinions. She didn't give a darn what they said afterwards."

In 1933, a black financial yea for all musicians, she sponsore the Little Symphony with Victo Saudek as its leader. For 10 year she guaranteed the concerts. Wha the businesslike promoter neve allowed to be told was that at th end of every season, she gave eac musician a bonus of several hundred dollars although not oblige to do so.

For many years Miss Beeg represented Charles Ellis, conce manager of Boston, here. 1923 she decided it was time go on her own and in trying decide on a name for her ne firm, sent half a dozen titles business and personal friends New York.

SOUSA'S SUGGESTION

Bandleader John Philip Sou at whose home she had been summer guest saw the list an immediately sent this wire Pittsburgh:

"None of the titles submitted is good. Name your cours the May Beegle Concerts."

And that was the name unde which she still was working whe on August 17 she promoted th outdoor opera "Aida" at Forbe Field and insisted on attendin although she'd suffered a strok that affected one arm.

This was the last of her operatic endeavors she was to see.

Earlier in her career sh brought the Chicago Grand Oper to the Mosque for eight succes sive years at the cost of $20,00 a performance.

Despite her busy life, she belonged to a number of organizations: The Mu Phi Epsilon Sorority, National Music Sorority, the Tuesday Musical Club, the Twentieth Century Club, the Woman's City Club, the Business and Professional Women's Club, the Civic Club of Allegheny County, the League of American Pen Women, the Women's Press Club of Pittsburgh, the Pittsburgh Athletic Association and the First Evangelical Church of Pittsburgh.

Services will be held Saturda at the H. Samson Funeral Home 537 Neville Street.

—V—

CLEVELAND PLAIN DEALER, WEDNESDAY, DECEMBER 8.

NO KOUSSEVITZKY, CROWD MOLLIFIED

Boston Orchestra Is Able Under Burgin's Baton

BY HERBERT ELWELL

The capacity audience which came to hear the Boston Symphony Orchestra at Public Music Hall last night experienced disappointment when told that the famous conductor of the organization, Dr. Serge Koussevitsky, was ill and could not appear. The crowd appeared to be mollified by the news that the concertmoster and associate conductor, Richard Burgin, would substitute.

Mrs. Emil Brudno, manager of the Cleveland Civic Concert Course, under whose auspices the orchestra performed, came to the stage with G. E. Judd, manager of the Boston Orchestra, and asked Judd to make the announcement. Judd read the following telegram, which he said he received from Koussevitsky late yesterday afternoon.

"Am most unhappy to miss Cleveland. My heart and thoughts are at Cleveland Auditorium tonight. Have heard Cleveland has recently shown great satisfaction with new and young leadership, so warmly recommend my associate, Mr. Burgin."

Program Is Altered

The telegram was from Ho Springs, Va., where Koussevitsky suffering from a case of intestin flu. Judd recalled that this w the first time in 20 years the co ductor had missed a scheduled c cert on tour.

The program, which began at instead of at 8:45 on account of th black-out, was altered. It began with the Brahms Symphony No. 1. Schoenberg's Verklaerte Nacht" followed, and the closing item was Moussorsky's "Pictures at an Exhibition," which replaced Debussy's "La Mer."

It cannot be said, of course, that the evening offered the kind of thrills which Koussevitzky undoubtedly would have brought. This was an interesting test, however, of what the famous Boston Orchestra could do without the personal dynamism of its celebrated conductor, and one must admit that either with or without the distinguished leader it is still a great orchestra, trained to the last degree for beauty of tone quality, intonation and balance.

Burgin, too, came off with no small amount of honor, earning hearty applause for himself and his colleagues by a sturdy interpretation of Brahm's C minor Symphony and a brilliant exposition of the Moussorgsky-Ravel "Pictures," not to forget his sensitive reading of the Shoenberg Opus 4, the early work for strings in which this archatonalist seems to be taking a fond, frenzied and lingering farewell of the sweet-scented chromaticism bequethed to him by Wagner.

Simply, and without ostentatious posturing, Burgin displayed sincerity and understanding born of long association with this varied and engrossing symphonic fare. If the orchestra did not have quite the virtuosic luster and alacrity it has shown here on previous visits, it was none the less satisfying in its orthodox conservation of fine and lasting musical values.

TOLEDO, OHIO
TIMES

DEC 10

Assistant Conductor Directs Symphony

Boston Orchestra Impressive in Concert At Toledo Art Museum

By DONNA PAYDEN

Another laurel was added to the crown of the Boston Symphony chestra last night when it appeared in the Toledo Museum of Art, nder the direction of Dr. Richard Burgin, concert master and associate conductor.

Dr. Burgin, who replaced Dr. Serge Koussevitzky, ill with a severe cold, did an excellent and forceful job of conducting. His interpretations of the selections presented, were not, as might easily have been, carbon copies of Dr. Koussevitsky.

Especially noticeable was the work with the string section of the orchestra, outstanding in tone and sonority.

Because of the size of the string section many passages in the first selection "Symphony No. 1 in C Minor," by Brahms, ordinarily undistinquishable, were brought out.

Dr. Burgin seemed to have a long and detailed view of the First Symphony. Especially enjoyable were the two final movements of the selection.

In his interpretation of Schoenberg's "Kerklaerte Nacht, Op. 4," he was truly rhapsodic, again showing his intimate knowledge of string instruments.

For those who can not bring themselves to care for Brahms, the final number of the program was a welcome antidote. The "Capriccio Espagnol, Opus 34," by Rimsky-Korsakoff, was one of the most delightful numbers on the program.

Written in the usual style of the great Russian composer. the music was pleasantly light and enjoyable. Movements included "Alborado," "Variations," "Alborado," "Scene and Gypsy Dance," and "Fandango of the Asturias."

May Beegle, Opera, Concert Manager, Dead

Pittsburgh Sun Telegraph
Dec 9 1943

May Beegle, Pittsburgh's outstanding concert manager died in her home in the Schenley Apartments at 11:45 a. m today after an illness of more than a year.

A native of Bedford, she entered the concert field as secretary to W. T. Mossman, manager of the Pittsburgh Orchestra under Conductor Emil Paur. When that orchestra was disbanded, she began booking many of the orchestras and stars she had met through her secretarial work.

Sun-Telegraph Photo
MAY BEEGLE

The first big name artist she brought to Pittsburgh was Mischa Elman.

At that time she was her own secretary and "general office girl." But in 1923, she formed the May Beegle Concerts, a name chosen after consultation with her friend, John Philip Sousa, famous bandmaster.

FIRM WITH ARTISTS

Usually she managed temperamental artists with a firm hand, but once she almost met defeat. That was with Feodor Chaliapin.

At one of his concerts during World War I there was such a demand for tickets that Miss Beegle sold them for the seats on stage.

Chaliapin refused to go on with the concert. He said the stage was for him alone.

He finally agreed to sing only if all the proceeds from the stage seats would go to the Red Cross.

AIDED BY BROTHER

During Miss Beegle's illness, her brother, Thomas Beegle, has carried on much of the work of the agency, assisted by a sister, Helena.

Besides her concerts, Miss Beegle had the Children's Theater Series, the Summer Pop Concerts on the Schenley Hotel lawn and the Pittsburgh Orchestra Association.

PITTSBURGH, PA.
POST-GAZETTE

Koussevitzky Wins Acclaim At Concerts

Boston Symphony Conductor Returns Following Illness

Concerts by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, Saturday and yesterday at Syria Mosque, under the auspices of the Pittsburgh Orchestra Association.

SATURDAY'S PROGRAM
Symphony No. 2 in D major....Brahms
Two Noctures....................Debussy
Pictures at an Exhibition. .Moussorgsky
(Arranged by Maurice Ravel)

SUNDAY'S PROGRAM
"Classical" Symphony..........Prokofieff
Symphony No. 1............Shostakovitch
Symphony No. 5 in E minor.Tchaikovsky

By Donald Steinfirst

That incomparable orchestral body, the Boston Symphony Orchestra made its annual Pittsburgh appearances over the weekend under dramatic circumstances. Dr. Koussevitzky was rejoining his orchestra for the first time on this tour after an illness and the concerts were the first staged since the death of May Beegle, founder and manager of the Pittsburgh Orchestra Association, under whose auspices the Boston Symphony Orchestra has appeared in Pittsburgh for 20-odd years.

Dr. Koussevitzky, in one of his rare speeches, told Saturday's audience of his personal loss and that of the music community and dedicated the playing of the Debussy Nocturnes to Miss Beegle's memory.

Results Displayed

One would not have known that this was the beginning of Dr. Koussevitzky's twentieth year as conductor of the Boston Symphony Orchestra, so personal and so attentive was his leadership. One would not have known, that is, if one had failed to consider the result of 20 years as revealed in this pair of concerts. Such sounds are not created in less time.

There is a definite golden patina about the Boston Symphony Orchestra that is not heard elsewhere. It is warm; it is absorbing; it is glowing. Every player is a virtuoso, or would appear so judging from these two concerts. In the "Pictures," which represented the high spot of Saturday's performance to at least one listener, there was the continuous line from Hartmann, the painter, to Moussorgsky, the composer, who caught the very essence of these assorted paintings, to Ravel, the master orchestrator and colorist, to Koussevitzky, the understanding interpreter and to his men, and finally to the audience who revelled in these miniature tone descriptions.

Players Recognized

There were "Gnomes" bursting with malevolence, the constant clatter of the "Tuileries," the lumbering cart of "Bydlo," the amusing "Ballet of the Chicks" and the massive "Gate at Kiev." To point out some of the players is to deny all their just due, yet one must acclaim the precision of the percussion, the magnificent oboe, the perfect horn and the beautiful trumpet. These were masters.

The Debussy Nocturnes are very particular jewels in the crown of this orchestra. The orchestra and its conductor never fail to capture the elusive and subtle feeling of "Nuages" or the faint, even restrained, gaiety of "Fetes." Such was the case on Saturday, the brass and winds again shining.

The Brahms Symphony was again a fine performance, but in interpretation, Brahms is hardly ever a Koussevitzky tour-de-force.

Ovation Given

We liked especially the dialogue between the strings and the winds in the Allegretto section, so delicate and precise, and the majestic intensity in the final movement, at the close of which Dr. Koussevitzky and the orchestra received a tremendous ovation.

Yesterday's all-Russian program drew one of the largest audiences of the season, one that was moved from one climax to another as the music unfolded. Prokofieff's delightful Symphony in miniature still retains its fresh non-academic appearance. The opening Allegro was in the daintiest of concep-

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RSDAY, DEC. 9, 1943 PITTSBURGH SUN-TELEGRAPH PAGE 1

Editorial

MAY BEEGLE

By MRS. CHARLES M. BREGG

THEY say May Beegle is dead! But it can't be true. As long as memory remains to Pittsburgh, May Beegle will be alive—alive in the remembrance of her friends and of what she has meant in the city's cultural life.

Bringing to Pittsburgh the best in the concert world and lecture field may have seemed, to a casual person, merely the profession of an impresario. But to May Beegle it was more than that, as anyone realized who knew her well.

There was pride of achievement in what she was able to do; pride in giving her city everything that was fine and great. And May Beegle shared the good things she brought here.

Each year she invited the entire membership of the Women's Press Club, the Business and Professional Women's Club and others to which she belonged (as well as many persons who otherwise would never have had the opportunity to hear such splendid things), to be her guests at some outstanding concert—a generous and thoughtful gesture that was altogether typical of a woman who was by nature kind and thoughtful.

Truly, *"They are not dead who live in hearts they leave behind."*

Buffalo Courier
Dec. 14 '43

Music Review

By Isabelle Workman Evans

Excitement is always at a peak when the Boston Symphony Orchestra makes its annual Buffalo appearance on the Zorah Berry series. Sold out months in advance with hundreds clamoring for tickets, there was this same aura of expectancy in Kleinhans Music Hall as the throngs waited for Dr. Serge Koussevitzky to take his place on the podium.

The announcement that because of the veteran conductor's illness, the Boston's regular concertmaster and associate conductor, Richard Burgin, would direct, brought only a momentary murmur of disappointment. There was obvious pleasure in the accompanying announcement that the only program change would be during the first portion of the evening, to be devoted to Brahms' First Symphony rather than to William Schumann and Shostokovitch.

Despite Buffalo's esteem for the beloved Dr. Koussevitzky, the audience last evening demonstrated that its response to this Boston organization is not inspired only by reverence for the "big name" conductor. It was quick to recognize the superlative qualities of the orchestra under Burgin's baton by according the musicians an ovation.

Of course, conducting the Boston Symphony Orchestra is no novelty for Burgin. Associated with the organization for 23 years, the unassuming and proficient violinist-conductor has been Koussevitzky's right hand assistant. Success with a symphonic organization is in its molding and disciplining and Burgin has played a major role in developing the Boston unit to its present state of perfection.

As fully aware of the resources and sensitivities of the orchestra as a solo violinist is of his Stradivarious or Guarnerius' capabilities, Burgin provided a magnificent interpretation of the Brahms. The Scherzo and Finale were superb. There was grace and eloquence of phrasing as well as beautiful proportion of tone and tempi.

Other offerings were Nuages and Fetes by Debussy, Prelude to Khovanstchina by Moussorgsky, and Capriccio Espagnole by Rimsky-Korsakov. This colorful and brilliant music was presented with technical finesse and excellent styling. My only regret was in the occasional lack of quality during the numerous incidental solos of the concertmaster, substituting for Burgin. There was a prolonged ovation for orchestra an conductor.

PITTSBURGH, PA.
PRESS

Koussevitzky's Boston Symphony Given Rousing Ovations at Two Performances

Illness and Travel Trouble Overcome by Musicians, Sponsored by Pittsburgh Orchestra Assn.

By RALPH LEWANDO
Press Music Critic

Sponsored by the 28-year-old Pittsburgh Orchestra Assn., two programs by Serge Koussevitzky and the Boston Symphony Orchestra yesterday afternoon and Saturday night at Syria Mosque were unparalleled performances that evoked tumultuous ovations.

Mr. Lewando

The eloquent playing uncovered by this marvelously integrated orchestra and the conducting of its imaginative and dynamic director is the more remarkable, for they have been on a week-long tour subjected to discomforts of wartime travel. Several players became ill and Mr. Koussevitzky contracted a cold. Richard Burgin, assistant conductor, wielded the baton until Saturday night when his chief, none the worse for the experience, returned to conduct with renewed ardor, vigor and inspiration to unfold the beauties of Brahms' 2nd symphony, Debussy's Clouds and Festivals, and the Moussorgsky—Ravel Pictures At An Exhibition.

Brahms At Its Best

The Brahms' imposing grandeur was revealed impellingly, each part

tions, the Largo was stated with broad string strokes, and most astounding of all was the virile Finale, with Dr. Koussevitzky adopting a headlong, pulsating tempo that few conductors would dare attempt with any orchestra.

Undoubtedly Shostakovitch has never since reached the heights of his First Symphony. In it, he is completely new and unfettered. It is the music of a composer with something new to say and new media in which to express himself.

Conducting Excellent

Yesterday's performance was electric in its split-second timing, devastating in its over-all tonal effects. The marvelous muted trumpets and French horn were again heard to advantage and the conductor who so evidently relishes this music of his native Russia was always the complete master of the music.

Dr. Koussevitzky's version of the thrice familiar Tschaikowsky Symphony is highly personalised. There will be those pedants who cannot agree with his tempo, since he does not hesitate to add retards and diminuendos that classicists avoid and his time for the concluding movement is again daringly fast. But the sum total of the Symphony is one of tonal opulence welling out over the lights in overwhelming quantity. The orchestral ensemble is so convincingly right, the individual sections so completely virtuoso, the details of structure so clearly set forth, one could easily forego any captious criticism of tempos. At the end, Dr. Koussevitzky and his men received another tremendous ovation.

recreated with unforgettable tonal luster and flexibility. Here was Brahms at its best.

Recalls were the order of the evening, the leader sharing the tribute with his musicians. Amid the ecstacy of the occasion, an important figure was missed — Miss May Beegle, nationally known concert manager, who passed away last Wednesday and was laid to rest Saturday. She managed the POA since its inception and founded her own series 21 years ago. Mr. Koussevitsky lauded her contribution to music activity and dedicated to her memory the playing of the Debussy pieces.

The enthusiasm of Saturday's concert was duplicated yesterday. In the playing of Prokofieff's Classical Symphony, the Shostakovitch First and Tschaikowsky's Fifth another phenomenal success was scored with stunning interpretative force; brilliant virtuosity, incandescent emotion and dazzling effects. Mozartean treatment of the Prokofieff work added infinite pleasure to listening.

Shastakovitch Score

With passing time the Shostakovitch First has become more palatable. It is replete with the promise of genius that is being fulfilled in the composer's later works. But nor-

tions of the First have always been gripping.

Tschaikowsky's Fifth was played superbly, and imbued with mood intensity that enraptured the audience. Again Mr. Koussevitzky was the transcendent interpreter and the orchestra voicing the feeling and depth with vibrant power, excitement and sympathetic response. Here was playing of previously unheard quality in reflective calm and tragic intensity.

In the audience were Frank Sinatra and Jan Savitt. At intermission Frank was besieged by autograph hunters. Earlier when his presence was noticed there was a general craning of necks in his direction by people in every part of the hall, including the musicians on stage. But there was no swooning!

PITTSBURGH, PA.
SUN-TELEGRAPH

DEC 13 1943

Boston Orchestra Acclaimed

By J. FRED LISSFELT

Two concerts of the Boston Symphony Orchestra with Serge Koussevitsky directing again brought large audiences to Syria Mosque for Saturday night and Sunday afternoon. Saturday night Kossevitsky paid tribute to May Beegle, under whose sponsorship the orchestra has so often played, and dedicated the Debussy nocturnes to her memory.

All that comes from these players is gold, but why these last minute changes in program? We expect authoritative readings and prepare ourselves for a perfect performance of Schoenberg, who may become the Beethoven of a future generation and whose music we have a right to hear and judge, and then we get the Moussorgsky "Pictures" which have had frequent readings here.

DYNAMIC CONTRASTS

In these "Pictures from an Exhibition" both director and orchestra are so much at home that its performance sparkles with humor and grace. Vast dynamic contrasts are at the root of this interpretation which led the Saturday concert to such a triumphant close.

Of the Brahms Second Symphony, I like to remember the colloquy between the various woodwinds in the second movement, the startling clarity of thematic fragments throughout as well as a tone and ease of expression which meant supreme well being.

Debussy is, of course, the forte of the Boston players where structure is never obscured in the infinitesimal play of nuance and color which Koussevitsky always achieves in French music.

RUSSIAN SYMPHONIES

Three symphonies for the matinee was an achievement for Pittsburgh, all Russian works—two contemporary, the Prokofieff Classic Symphony, the Shostakovitch First and the Tchaikowsky Fifth, a tour de force with this orchestra.

What nice distinctions the director made in these three works: the first, the excursion which every composer makes into classic patterns when his own invention gives out or proves too scant; the second stressing the dramatic and measuring the realistic history o

today; the third, purely spiritua interpretation of the great Sla spirit which Tchaikowsky ex pressed through his art if not his life. Whirlwind tempi th other orchestras would not da lent force and excited unco trolled response in the audi

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BOSTON SYMPHONY RECEIVES OVATION IN CONCERT HERE

Buffalo News
Dec. 14

By THEODOLINDA C. BORIS

Although minus its distinguished conductor, Dr. Serge Koussevitzky, the Boston Symphony Orchestra and Richard Burgin, who substituted for Dr. Koussevitzky, received an overwhelmingly-fervent ovation Monday evening. A standing-room-only audience crowded Kleinhans Music Hall to hear the annual Buffalo concert of this virtuoso among orchestras.

Disappointment and delight by turn swept over the audience at the announcement that Dr. Koussevitzky felt insufficiently recovered from a recent indisposition to conduct, and that Brahms' First Symphony was to be substituted for the programmed Symphony for Strings by William Schuman and the First Symphony by Shostakovich.

* * *

Mr. Burgin, who is concertmaster of the orchestra and assistant conductor to Dr. Koussevitzky, conducted in a manner to reaffirm what those of us who have observed him at the concertmaster's desk over a period of years have known—his sound musicianship and self-effacing approach. His beat is intelligible and he conducts with the utmost sympathy for contour of line and molding of phrase.

It is no easy task for a man whose approach has the self-effacement of Mr. Burgin's to substitute for Dr. Koussevitzky, a man whose personality has such positive and hypnotic qualities. And I mean no slight to Mr. Burgin when I say that the Boston Orchestra, one of the most highly-trained and best-rehearsed such bodies in the world, probably could have played the Brahms very correctly with its collective eyes closed.

But it is greatly to his credit that he and his players should have given a reading that had the aura and spirit, the power and poetry of this great symphony. If the listener was conscious of disappointment that the apocalyptic glory of the fourth movement was not fully realized, certainly he could rejoice over the eloquence of the first three movements.

* * *

After intermission we could revel in works that were particularly exciting and brilliant — Debussy's two Nocturnes, Nuages and Fetes; Moussorgsky's beautiful Prelude to Khovantschina and Rimsky-Korsakoff's Capriccio Espagnole. We could revel in the transparency of sound and balance, the aristocratic cool tonal body . . . as characteristic of the Boston Orchestra as baked beans and the cod are of Boston. Furthermore, we could marvel at how the magnificent dynamic range possible to 110 top-notch players never swelled beyond the bounds of aural beauty or musical proportion.

Unlucky the city indeed that is not inspired by what the civic-spirited Bostonians have built up in 62 years and that does not aspire to provide for its children a similar heritage of beauty.

The concert was under the sponsorship of Zorah B. Berry.

DALLAS, TEX.
NEWS

DEC 14 1943

BOSTON SYMPHONY—Sergei Koussevitzky's notable band, probably the best symphony orchestra in America, was heard from Pittsburgh and fifteen minutes later than the accustomed hour. All we had time for was Brahms' Symphony No. 2 in D Major, music in which the orchestra and conductor usually excel. The pickup on this touring date was far from satisfactory and the performance had none of the firm organic quality expected. It was good to hear, of course, but it lacked points of perfection. (KGKO, 7:30 to 8:15 p.m., Saturday)—J. R.

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ROCHESTER, N.Y.
TIMES UNION

DEC 15 1943

Boston Symphony Gives Concert of Great Beauty

By A. J. WARNER

It is a sheer feast to the ear when the matchless Boston Symphony Orchestra comes to town, for playing of the highest order is sure to be the rule. Last night, in the Eastman Theater, Serge Koussevitzky and his musicians gave us what may described without hyperbole as a glorious concert. Public recognition of the importance of the event, and the privilege it offered, was shown by an audience that packed the house to the point where even standing room was at a premium.

Once again this incomparable band, which has been brought to its present pre-eminent position under Dr. Koussevitzky's leadership, sounded nobly, like the Stradivarius of all orchestras, as it has eloquently been called, and produced a quality of tone so fraught with beauty as to be almost unbearable, in the sense that loveliness can possess a poignancy which is ineffable. Perhaps it was the contrast between the black tragedy of the world today and the inspiring magnificence of that to which one listened that made the audience more acutely conscious than ever of the place music—great music—has in the spiritual and aesthetic side of life.

All-Russian Program

What long since has become a trueism came repeatedly to my mind and heart during last evening's proceedings—that the Boston Symphony stands today as one of the most truly splendid "collective" works of art man has created. In the pure joy of hearing such a concert the factors of virtuosity and precision, and indeed, of all the mechanics of orchestral performance, were fused in the perfection of the whole. And that was as it should be in the creation, or rather the recreation of music. Throughout the evening Dr. Koussevitzky, and the organization over which he so superbly rules, provided, in the way of clarity of balance, style and distinction, a model of what skill, musicianship, and ample rehearsals are able to accomplish.

The Boston orchestra's conductor can, when he chooses, demonstrate an uncanny flair for program-making. Such was the case last night. The concert began with the Prokofieff "Classic" Symphony, instead of the scheduled "Commando March" by Samuel Barber, and thus turned out to be all-Russian. Prokofieff's work is an old, yet always amusing story—a score that is charmingly diverting and one that, dating back to 1916 and in form reviving Haydn-Mozart elegance, is by no means an imitation. The wine is Prokofieff's, though the bottle may be Mozart's. The performance was glittering in its polish and grace, every detail being outlined with silk-glove punctilio. Here was the ultimate in musical interpretive finesse.

Carries Audience

Next on the program came the First Symphony, Opus 10, by Shostakovitch, of which it has been said that, when the smoke of battle has cleared away over the merits of the young Russian composer's sixth and seventh symphonies, his initial work in large orchestral form, written when he was 19, will survive as the most consistently unified of his instrumental scores, although probably his epic Fifth Symphony stands today as his strongest, best achievement. The First, which was given with great sweep and power, seems to owe its central inspiration to the revolutionary Russia Shostakovitch knew as a boy. It is grim and sardonic music, pitiless, melancholy, tragic. Its brilliant colors are hard, like "iron twilights," and most of the work is stark, with metallic fashes.

Following the intermission there was given the famous Fifth Symphony of a composer whose works Dr. Koussevitzky delights to interpret—Tschaikovsky. This was a performance that emphasized the richness of the symphony's finest passages and that proclaimed the frenetic power and passionate romanticism of the music with overwhelming euphony and force. It carried the audience on its wings of beautiful sound to an ovational pitch of enthusiasm, as Dr. Koussevitzky was recalled again and again to acknowledge the demonstration of the house.

Verily must it be recorded that the Boston Symphony's whole program was, as Sir James M. Barrie's Policeman would have recognized, "infalliable." If ever there was such a thing, last night's concert was just that—"infalliable!"

Baton Rouge, La.
Advocate

SATURDAY

New Time for Symphony

The premiere concert of the Boston Symphony orchestra under the sponsorship of the Allis-Chalmers Manufacturing company will be heard over the Blue network and WJBO at a new hour, from 7:30 to 8:30 p. m., on Christmas day, and at that time each Saturday thereafter.

The last concert of the orchestra to be heard at the old time was broadcast on Saturday, December 18, from 7:15 to 8:15 p. m., CWT. Under the baton of Dr. Serge Koussevitzky, the orchestra will be heard in a performance of Haydn's "Symphony in G Major, No. 88," and Mozart's "Symphony in E Flat Major."

URDAY, DECEMBER 18,

MUSIC

By RUDOLPH ELIE, Jr.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the ninth program of its 63d season in Symphony Hall yesterday afternoon. The program was as follows:

Haydn......Symphony in G minor No. 68
Mozart......Symphony in E flat (K. 543)
Beethoven...Symphony No. 7 in A, Op. 92

It is not until Dr. Koussevitzky frightens us most to death by being ill for a week or two that we—and that means all of us—realize just how profoundly his presence on the conductor's stand adds to any program he chooses to make.

Yesterday's program, a sort of classic breather or interlude, consisted wholly of symphonies which the orchestra doubtless could have played almost as well without him for, after all, it plays them practically once a season. Yet the "almost" in this case marks the difference between a splendid performance and a wonderful one, and it can be accounted for only by laying it to the elusive anatomy of personality.

So it was yesterday with the Haydn, which is a joy under any circumstances but indescribably more so when given the lift, the nuance and the polish Dr. Koussevitzky endows it with. Much the same is true of the Mozart, which remains a monument to its composer even when clumsily done, but here the conductor seeks out its fateful implications as well as its effervescences, and makes it a composition of matchless beauty. And, to carry through the deepening motif of the program, he gives Beethoven's Seventh a jagged momentum without which the violent thumpings and full closes verge often on the ridiculous. It may be possible to arch a brow at a tempo here, or raise a finger at an extravagance there, but it is not possible to resist succumbing to the underlying warmth, vitality and compulsion of Dr. Koussevitzky's conception.

The orchestra was in fine temper yesterday, and if it's permissible to single out any one member of it for especial mention, then such mention belongs to Mr. Polatschek for his beautiful performance of the clarinet part in the Mozart symphony. The audience was in fine temper, too, for this music was clearly its dish. Let us hope, though, it doesn't mean that the orchestra is going to settle down to the old routine of Sibelius Fifths, Mendelssohn's "Italians" and all the other pieces which have become as much a yearly tradition with Dr. Koussevitzky as carolling on Beacon Hill on Christmas Eve has to a Bostonian.

Next week the program offers Handel's B minor Concerto Grosso, Sibelius' Fifth (heavens, so soon!), Schumann's A minor Violoncello Concerto with Gregor Piatigorsky as soloist, and three excerpts from Berlioz' "Damnation of Faust."

Dec 15 43
Roch
Democrat

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Ovation Greets Koussevitzky At Eastman

By NORMAN NAIRN

HOW wonderfully the Boston Symphony Orchestra plays! What matchless tonal resources Serge Koussevitzky revealed again last night at the Eastman before a capacity audience whose applause for the redoubtable conductor and his musicians reached ovation proportions!

It turned out to be an all-Russian program after all, for instead of the scheduled curtain raiser, Samuel Barber's "Commando March," Dr. Koussevitzky substituted Prokofieff's Classical Symphony, and not knowing the march, nobody was disappointed.

Prokofieff had his tongue in his cheek when he composed the "Classical," his piano pieces hav- delighted the musical radicals and sent the conservatives "nuts." So impishly he attempted to write in the style Hozart might follow if he were living today. And what came out is a work fresh and witty, melodious, with excellent themes and full of sly satire. And this reviewer never has heard the satire brought out more effectively than last night. It was good and jolly and charming.

Followed then the Shostakovitch First Symphony, a healthy work written when the composer, only 19, used it for his graduation thesis from the Leningrad Conservatory. Distinguished by strongly marked rhythms, it is brilliant writing and certainly wears well. I won't argue with those who consider it superior to his Fifth Symphony.

Dr. Koussevitzky made it dramatic from beginning to end. Shostakovitch, also, is a bit satirical in the march theme dominating the first movement. The second movement is a fantastic scherzo, with the piano playing an important part, while the third, warm and elegiac, ends with a snare drum crescendo leading directly into the finale, which ends in a sort of barbaric splendor. Individual ecomiums should go to the muted trumpet playing in the third movement and the incidental cello soloist in the finale.

It was in the Tschaikowsky Fifth Symphony, however, that the man who is ranked one of the greatest of today's conductors obtained those ravishing sounds, those gorgeous tonal effects, for which the Bostonians are famous. The strings were glowingly translucent, the brasses of well nigh overwhelming solidity.

Dr. Koussevitzky is renowned for his penetrating insight into Tschaikowsky's music. This is not the neurotic Tschaikowsky, but music chock full of melodies of assuaging loveliness, teemingly romantic. And what we heard last night was frankly emotional, but never saccharine.

The virtuosity of this amazing body of musicians certainly was never more apparent in any previous Rochester appearance. Such eloquence, such fervor of response to the leader's wishes, such unanimity! Dr. Koussevitzky brought out subtly the pathos, the depth of Tschaikowsky's joys and sorrows.

One of the best known and loved melodies in all Tschaikowsky is the Andante Cantabile movement (another encomium to the horn player), and here was one of the perfect spots of the evening. (For that matter, it was all perfect). And this reviewer found new beauties in the finale, with its inspiring brass choir, which he had never heard before.

Surely this was a memorable concert. The great conductor and the great orchestra richly deserved the exuberant applause.

Clipping From
NASHVILLE, TENN.
MORNING TENNESSEAN

DEC 19 1943

The premiere concert of the Boston Symphony under the sponsorship of Allis-Chalmers will be heard over the Blue Network on Christmas night for a full hour. The program to be played under the baton of Dr. Serge Koussevitzky will come from the famous Boston Symphony Hall. (WSIX, 7:30 p. m.)

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ns — Stage News —

Christian Monitor Dec 17, 43

Gregor Piatigorsky

Soloist in the Schumann Violoncello Concerto at the Boston Symphony Concerts of Friday and Saturday of next week, and Monday and Tuesday, Dec. 27 and 28.

Dr. Koussevitzky Returns With a Classic Program

Monitor Dec. 18

By L. A. Sloper

Dr. Koussevitzky returned to Symphony Hall yesterday afternoon, evidently quite recovered from his recent indisposition, to direct the first concert of the ninth pair of the season. The program was made up of three symphonies from the classical repertory: Haydn's in G major, No. 88; Mozart's in E flat (K. 543), and Beethoven's No. 7.

Not much there to call for examination, except in matters of execution and "interpretation." Ordinarily, we could dismiss the proceedings with the comment that the orchestra and the conductor were both in their usual form.

Yesterday that was not quite true. The conductor, to be sure, seemed to be in fine fettle, to judge from the energy he put into his gestures. The orchestra, alas, was by no means at its best. It was accurate, yes; but it was lacking in that superb clarity and definition that are among its chief characteristics. Its playing yesterday would have been rated excellent, no doubt, from most other orchestras; but we have been spoiled, and we are not satisfied with anything less than the Boston standard.

We can only speculate on how far the shortcomings were due to the absence of Mr. Burgin, who presumably is enjoying a little vacation as a reward for his exertions during Dr. Koussevitzky's several weeks of inactivity. Or perhaps Dr. Koussevitzky has not yet got things quite back into shape. Certainly he seemed yesterday to be working very hard.

Possibly he was working too hard. Anyhow, here he had three symphonic finales in one afternoon, and he drove through all of them as if they were labeled Prestissimo. The men tried hard, but they're only human, and the best they could do was a scramble.

The best playing of the afternoon was done in the first Allegros of the Mozart and the Beethoven, where Dr. Koussevitzky' was at his most eloquent and dramatic. The slow movements tended to drag, and the Menuettos and the Beethoven Scherzo to be a little obscure in outline.

Back To Classics Symphony Program

By BETSY WARREN

The gladstone return of Dr. Koussevitzky as conductor for this Friday's Boston Symphony Orchestra concert at Symphony Hall was also the occasion for a back-to-the classics-program in which one heard the Symphony in G major, No. 88 by Haydn, Symphony in E-flat major by Mozart, and the Symphony No. 7 in A major by Beethoven.

Although such a program is undoubtedly box-office (surely not all the increase in audience was due to Serge Koussevitzky's conducting), although masterpieces ever bear repetition, although proper evaluation of the present cannot be attained without reference to past accomplishments, yet such evident enjoyment of the past with a corresponding apathy or antagonism toward the present which we see everywhere warrants the comment that our ears are a hundred years out of date. This does not mean that such music should be as rare in our experience as two-pronged forks, but for the sake of progress and the future of music, we should tune up our ears to contemporary idioms.

The performance of the three works reached an unusually high level on the part of orchestra and conductor, with the exception of the "allegrissimo" tempo of the final movements of Mozart's and Haydn's Symphonies. This nineteenth century rushing around just doesn't permit everything to sound in eighteenth century music and also hurries phrasing.

The program for the next pair of concerts will be: Handel, Concerto Grosso for String Orchestra in B minor, No. 12; Sibelius, Symphony No. 5 in E-flat major; Schumann, Concerto for Violoncello and Orchestra in A minor (soloist, Gregor Piatigorsky); Berlioz, Excerpts from "The Damnation of Faust." Op. 24.

Clipping From
TORONTO, CANADA
STAR

DEC 24 1943

MAESTRO PUTS O.K. ON HOME-MADE CELLO

Boston, Dec. 24—(AP)—A home-made violoncello with remarkable tonal qualities—an instrument so fine that Gregor Piatigorsky wants one like it—has been constructed by Enrico Fabrizio, member of the Boston Symphony orchestra, in his tiny cellar workshop. Fabrizio showed Piatigorsky, one of the world's leading cello players, the instrument in the guest artist's room at Symphony Hall.

Piatigorsky borrowed a bow, stooped over—he couldn't wait to find a chair to sit in—and began playing. The expressive face broke into a smile as rich, vibrant tones poured from the instrument.

"Grave!" exclaimed Piatigorsky. "I like it very much. Make me one."

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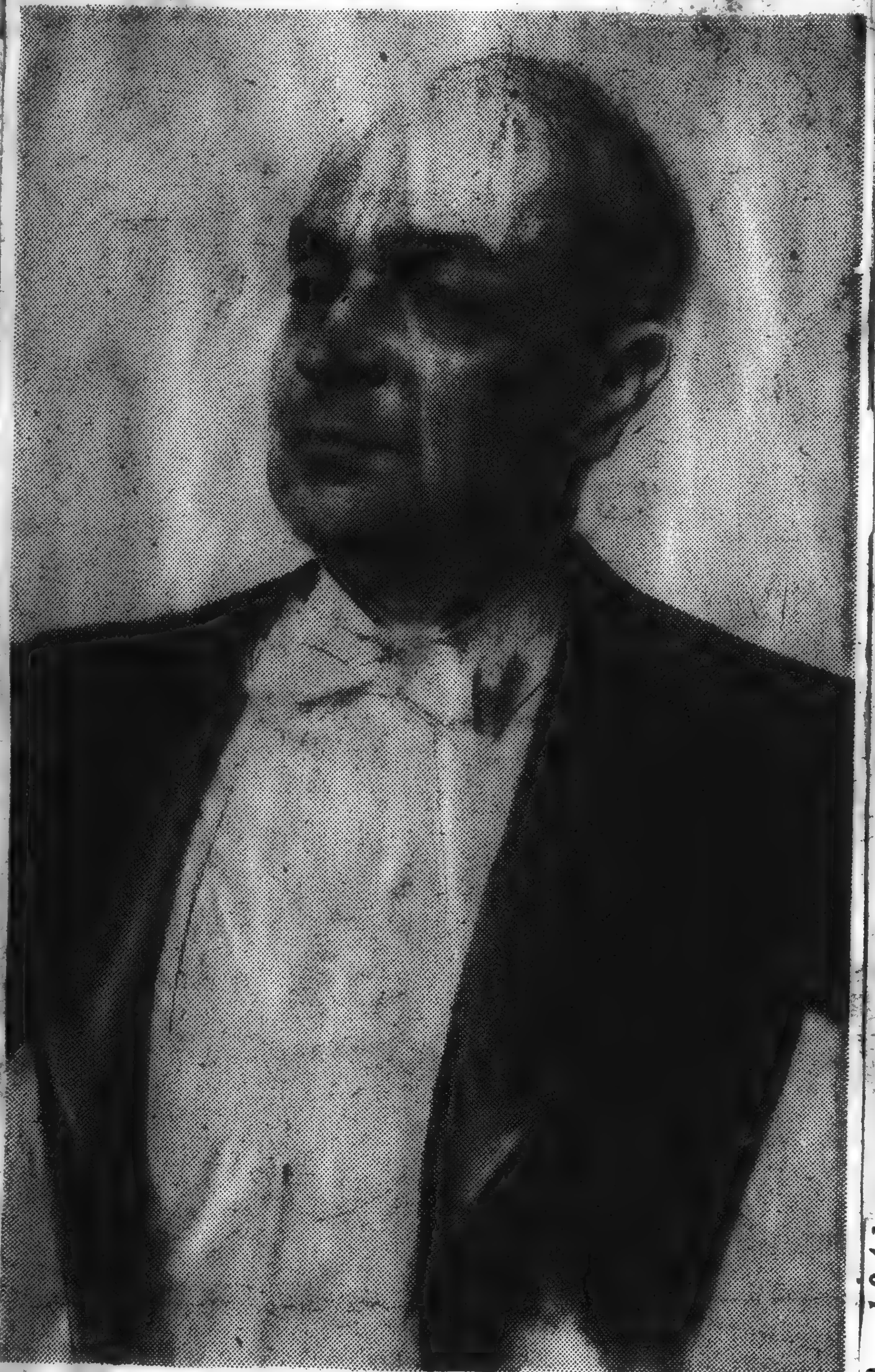
NEW BEDFORD, MASS.
TIMES

DEC 19 1943

Boston Symphony Concerts To Be Sponsored on WNBH



SERGE KOUSSEVITZKY

The Boston Symphony Orchestra, after one year as a "sustaining" feature of the coast-to-coast Blue Network, is to come under the sponsorship of the Allis-Chalmers Manufacturing Company, one of the largest industrial organizations in the United States.

The first sponsored broadcast will be the performance next Saturday, on Christmas Day. It will be heard from 8:30 to 9:30 p. m. over Station WNBH and the Blue Network.

Enjoyment of the orchestra, pioneer symphony group of the United States, is no longer limited to residents of Greater Boston. Under the inspired leadership of Dr. Serge Koussevitzky, one of America's three top conductors now in his 20th consecutive season as its director, it can be heard by radio from coast to coast.

Founded in 1881

The Boston Symphony was founded in 1881 by Henry Lee Higginson. From the beginning, under its first conductor, Sir George Henschel, it became the exemplar in this country of great symphonic performances. Musical authorities have rated it the finest symphony in the United States.

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E.D.W

CLEVELAND, OHIO
NEWS

DEC 18 1943

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With the New York Philharmonic backed by United States Rubber, the NBC Symphony by General Motors and the Boston Symphony by Allis-Chalmers, we can say that big business has finally achieved a musical coming of age. True, there have been many excellent programs during the last fifteen years which have presented first-class artists and ensembles. But for three large corporations to admit that the American public has reached a degree of maturity whereby they can take symphony music all by itself without a sugar coating of big-name soloists is a concession that amounts to revolution.

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NEW BEDFORD, MASS.
TIMES

DEC 19 1943

Boston Symphony Concerts To Be Sponsored on WNBH

SERGE KOUSSEVITZKY

The Boston Symphony Orchestra, after one year as a "sustaining" feature of the coast-to-coast Blue Network, is to come under the sponsorship of the Allis-Chalmers Manufacturing Company, one of the largest industrial organizations in the United States.

The first sponsored broadcast will be the performance next Saturday, on Christmas Day. It will be heard from 8:30 to 9:30 p. m. over Station WNBH and the Blue Network.

Enjoyment of the orchestra, pioneer symphony group of the United States, is no longer limited to residents of Greater Boston. Under the inspired leadership of Dr. Serge Koussevitzky, one of America's three top conductors now in his 20th consecutive season as its director, it can be heard by radio from coast to coast.

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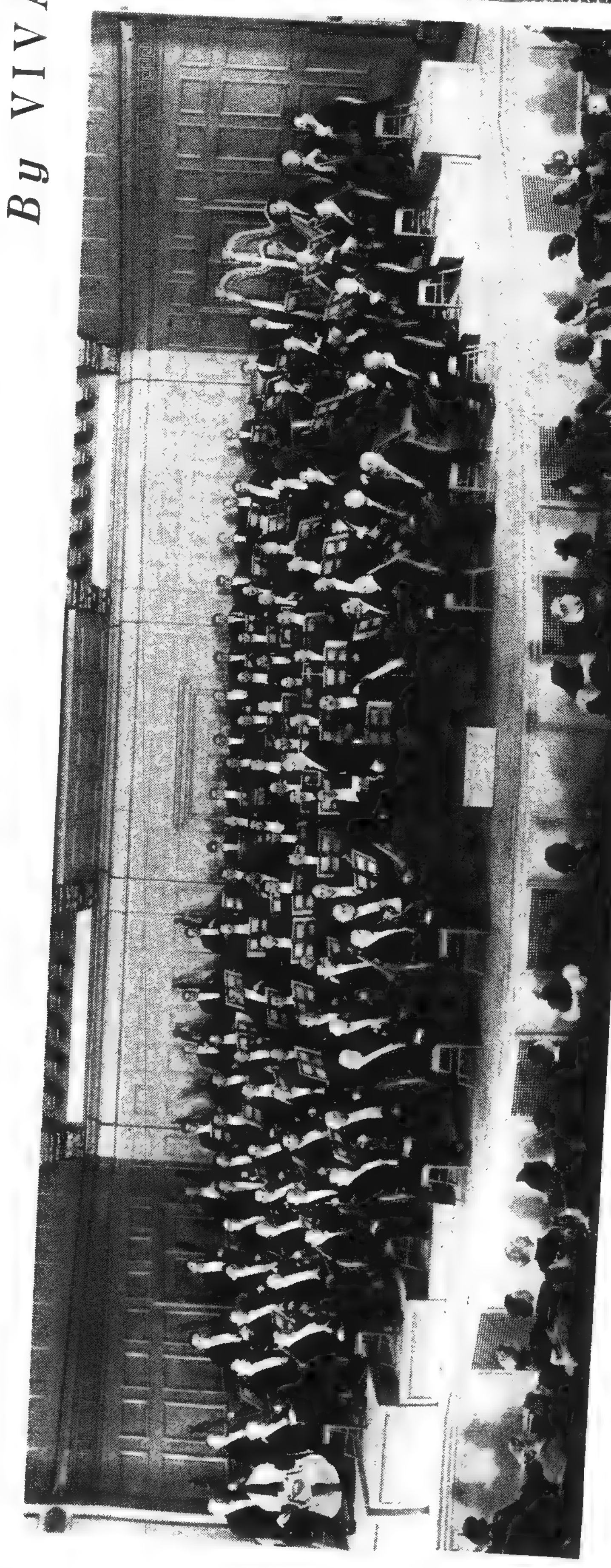

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26 Dec 20

A CHRISTMAS NIGHT *Message in Music* TO ALL AMERICA...

...and an Announcement to the Men and Women of Allis-Chalmers in Boston, by WALTER GEIST, President

CHRISTMAS NIGHT, when Dr. Serge Koussevitzky raises his baton to lead The Boston Symphony—the world's finest music, by the world's finest orchestra, will go on the air.

We of Allis-Chalmers sponsoring this great program believe that the people of America need and want the hope of peace that this inspiring music brings.

Contributing to American Good Living is the aim of every Allis-Chalmers effort—good living that represents the highest standards of any in the world—good living contributed to by every Allis-Chalmers product that you make at your work in the foundry, at your machine, at your desk.

Christmas Night's concert represents the beginning of a continued program to tell all America of the accomplishments of the men and women here at Allis-Chalmers. For the skills you are gaining under the spur of our war production schedules equip you to be an invaluable part of the reconstruction program which lies ahead.

With a measure of truth, Allis-Chalmers has been called "the unseen giant" behind American industry.

To you and me who work for Allis-Chalmers, it is hard to believe that all America does not know about our company. Thousands do, of course, but there are thousands more who only know of one or two of the over sixteen hundred types of equipment we make. And there are literally millions more who have no realization of how Allis-Chalmers equipment contributes to their good living.

We want Allis-Chalmers to take its rightful place in the minds of the American public.

The stronger our position, the greater the benefit to every Allis-Chalmers worker, for then, more than ever, industry will look to Allis-Chalmers for the industrial and farm machinery which it needs.

I know that you will enjoy this program and that you will feel, as I do, that it is a true reflection of the standard of performance which we all bring to our daily work here at Allis-Chalmers.

WGeist

President, Allis-Chalmers Manufacturing Co.

Saturday Nights—Tune in THE BOSTON SYMPHONY—8:30 P. M. over Station WHDH

ALLIS-CHALMERS

"Engineering that Aids All Industry Furthers American Good Living"

VARIETY
NEW YORK, N. Y.
DEC 22 1943

From the Production Centres

IN NEW YORK CITY . . .

Blue Network Athletic Assn. running dinner-dance at the Astor Gallery of the Waldorf-Astoria for employees of the web tonight (22). Gals have right to ask anybody for a dance and may not be refused....Hanson W. Baldwin, Blue commentator doing newsreel commentary for Paramount's picturization of the two years of the war. Baldwin is also military expert for the N. Y. Times....'Pepper Young's Family' celebrates its ninth year on the air Jan. 10....Dorothy Kirsten will be soloist with the Rochester Symphony orchestra on New Year's Eve airing of the Eastman Kodak program over WHAM, Rochester....Gladys Swarthout guests on the Bell Telephone stanza via NBC on March 17....Dorothy Kirsten and Thomas L. Thomas, ditto on the Firestone program on Jan. 17....Harry Rauch, music and magazine editor for the Blue, just returned from Boston after making preliminary publicity arrangements for airing of the Boston Symphony under Allis-Chalmers' sponsorship starting Dec. 25. Gene Hamilton, announcer of the Symphony's sustainer broadcasts, will carry over as stanza's announcer when it goes commercial....Charles Roman, with the NBC press department before enlisting in the RAF shortly after Pearl Harbor, in New York arranging his transfer to the U. S. Army Air Force ....Hugh James is the announcer on the new Blue show, 'Star For a Night'....Don Gardner performs the same chore over the Harvel Watch sponsorship of John B. Kennedy.

VARIETY
NEW YORK, N. Y.
DEC 22 1943

Blue Exec Sees Many Public Service Shows Going Commercial After War

Chicago, Dec. 21.

An ever-increasing number of public service type of shows will gain commercial sponsorship in the months to come and particularly in the post-war era, according to James L. Stirton, central division manager of the Blue network. The sponsorship of the Boston Symphony orchestra by the Allis Chalmers Co. is the most recent illustration of a trend that has become more and more apparent in the past few months, Stirton pointed out.

'With a greater number of public service programs sponsored, there will be a reduction in the number of such programs offered on a sustaining basis,' said Stirton, 'The Blue network is now carrying a heavy schedule of war message programs; after the war many of these programs will be replaced by public service programs in other fields, but in the interest of good program balance, war service shows will be replaced in part by programs of an entertainment nature. 'In the public service field, emphasis will be placed on the development of fewer programs, but programs of higher quality and stronger listener appeal.'

In the immediate post-war period, the Blue web plans to devote considerable attention to straight 'service' programs, especially during the daytime. 'The Baby Institute' series, providing authoritative medical advice to mothers of small children, is an example of the type of shows the Blue plans to develop.

Increased development of programs in which 'educational' materials are worked into straight entertainment rather than 'educational' programs intended for use in school classrooms is another programming phase being developed by the Blue.

'The war has demonstrated the effectiveness with which war messages can be presented in entertainment programs, with the 'message' worked into and constituting a part of the entertainment. The same principle can apply in the field of education. 'In several of the Blue programs for children now on the air, an adventure story is being made the vehicle for conveying ideas and the presentation of educational information,' said Stirton.

LEWISTON, ME.
JOURNAL
DEC 24 1943

By Tom Chase

BOSTON-AP-A homemade violoncello with remarkable tonal qualities—an instrument so fine that Gregor Piatigorsky wants one like it—has been constructed by a number of the Boston Symphony Orchestra in his tiny cellar workshop.

Creator

Boston-born Enrico Fabrizio is the creator, still a little amazed at the beauties of his hobby shop handiwork.

Amazed too is Piatigorsky, one of the world's leading players of the cello, who is appearing as soloist with the Boston Symphony today.

The unusual meeting between the homemade cello and the master performer occurs in the guest artist's room at Symphony Hall. Fabrizio shows him the instrument. Towering Piatigorsky picks it up in one huge hand—he's well over six feet in height—and admires the craftsmanship.

He borrows a bow, stoops over—he can't wait to find a chair to sit in—and begins playing. The expressive face breaks into a smile as rich, vibrant tones pour from the instrument.

"Good," he murmurs, patting the neck fondly. "What is it?'

Half a dozen watching members of the orchestra speak as one man. "Fabrizio's. He made it himself."

'Bravo!" exclaims Piatigorsky. "I like it very much. Make me one."

Starts Playing

He begins playing again, interpreting some of those lovely lyric measures from the Brahms double violoncello concerto. Then Serge Koussevitzky, the orchestra's distinguished conductor, enters and warm greetings are exchanged between the two Russian-born artists.

Piatigorsky returns the homemade cello to its beaming creator and unpacks his own cello, made by Domenico Montagna in 1739. It was given him by the late Ernest B. Dane, one-time president and treasurer of the Boston Symphony.

"I come from Philadelphia in an upper berth," he says. "I sleep with this between my legs all night."

The picture of the tremendous man wound round his cello draws smiles from the growing audience.

"How is it today?" Jean Bedetti, first cellist in the orchestra, asks.

"She is moody," Piatigorsky explains. "You know instruments, they are like people. Sometimes they do not feel so good. In this country, when one travels great distances—in Florida on night and Maine the next—it is not always good. The sudden change in climate sometimes affects the quality of the instrument."

Other cellists from the orchestra, hippolyte droghmans, Carl Zeise, Joseph Zimbler and Mischa Nieland, crowd around Fabrizio as Piatigorsky prepares to go on stage.

Homemade Cello

Fabrizio proudly explains about his homemade cello. He has been with the orchestra since 1918 and a few years ago he began working with wood in his cellar workshop at his Arlington, Mass., home.

"This cello took about two years to make in my spare time," he says. "I was lucky to have some fine old wood to work with. The worst problem was setting the neck correctly. That took almost a month.

"When I began scraping and polishing I knew I had something. Everytime I scraped, the instrument would speak for itself. Then when it was done I couldn't believe it, the sound was so fine.

"I put on nine coats of varnish, rubbing the instrument down each time.

"While I was making it," he said, smiling reminiscently, "I hung it out on the clothes line in the sun on clear days from a half hour before noon until a half hour after noon.

"I guess the neighbors thought I was crazy."

PORTLAND, ME.
EXPRESS
DEC 24 1943

Homemade Violoncello Wins Order From Master Performer

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This Clipping From
NEW YORK, N.Y.
MORNING WALL ST. JOURNAL
DEC 23 1943

Blue Network Co., Inc.

Gross income from radio time sales of the Blue Network Co., Inc., will total approximately $26 million this year as compared with $16 million in 1942, an increase of about 60%.

Gross income for the month of December will show an increase of about 25% over December, 1942. The small proportional gain for the month is due to the fact that the company's radio time sales rose sharply during the fall months last year as compared with the 1942 spring.

Indications are that the company's present volume of business will continue into 1944. It is not only selling more station time but has increased the number of its affiliated stations from 164 to 174 during the past three months. There has been a further gain in the average number of stations on each program. Among accounts recently added is the Allis Chalmers Mfg., Co. which has taken over the Boston Symphony Orchestra broadcasts starting Christmas Day, and the American Meat Institute of Chicago which will start a series of broadcasts about January 16.

The company is preparing to file applications for television and frequency modulation licenses and has asked its affiliated stations to file applications as well. Edward J. Noble, owner of the Blue Network, and President Mark Woods are said to be looking over sites for a new studio and building in Hollywood Calif.

PASSAIC, N. J.
HERALD-NEWS
DEC 24 1943

Piatigorsky Intrigued By Fabrizio's 'Cello

BOSTON (AP) — A homemade violincello with remarkable tonal qualities—an instrument so fine that Gregor Piatigorsky wants one like it—has been constructed by a member of the Boston Symphony Orchestra in his tiny cellar workshop.

Boston-born Enrico Fabrizio is the creator, still a little amazed at the beauties of his hobby-shop handiwork.

Amazed too is Piatigorsky, one of the world's leading players of the cello, who is appearing as soloist with the Boston Symphony today.

The unusual meeting between the homemade cello and the master performer occurs in the guest artist's room at Symphony Hall. Fabrizio shows him the instrument. Towering Piatigorsky picks it up in one huge hand—he's well over six feet in height—and admires the craftsmanship.

He borrows a bow, stoops over—he can't wait to find a chair to sit in—and begins playing. The expressive face breaks into a smile as rich, vibrant tones pour from the instrument.

"Good," he murmurs, patting the neck fondly. "What is it?"

Half a dozen watching members of the orchestra speak as one man. "Fabrizio's. He made it himself."

"Bravo!" exclaims Piatigorsky. "I like it very much. Make me one."

Globe

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Boston Symphony Orchestra's 10th program is a wonderfully gilt-and-glossy holiday package. At yesterday afternoon's concert Serge Koussevitzky was in fine fettle and he directed with verve and high spirits a varied and colorful program high in musical entertainment values.

There should have been a larger audience to hear it, for Mr. Koussevitzky offered something for everybody. The classic purity of Handel's Concerto Gross No. 12 in B minor was undoubtedly meant for the more highfalutin' folk, such as the music critics. For those with a romantic turn of mind, the Sibelius Fifth Symphony was the right prescription, while lovers of a good show piece found their interest in Schumann's Cello Concerto with Gregor Piatigorsky brilliantly striding over its valleys and peaks. And lastly, there were three slight but diverting excerpts from Berlioz' "Damnation of Faust," a bit of fancy in "Minuet of the Will-o'-the-Wisps" or "Dance of the Sylphs," and plenty of thundering braggadocio in the "Rakoczy" March with which Mr. Koussevitzky fairly raised the roof.

Mr. Koussevitzky made the swinging fugal style of Handel's Concerto Grosso soar in luminous grandeur. The whole work was carried out in broad strokes and never had the suppleness and depth of the famous Boston Symphony strings shown so markedly.

There are some who mumble "La Lagubre" when the Fifth Symphony of Sibelius is mentioned. But there is no denying that its tunes have remarkable staying power in the memory, the fluttering tremolos of the second movement, the snatches of bright melody over broad themes in the third, the ostinato horn calls, like some Northern God swinging a hammer, in the final section. Mr. Koussevitzky and the orchestra produced the work right from the heart, with fervor and conviction.

Gregor Piatigorsky is a huge man who looks like a prize fighter and plays a cello like a man inspired, which he undoubtedly is. The late Emanuel Feuermann, who played the Schumann Concerto with the Boston Symphony in 1931, had a great gift as a miniaturist. He was an incomparable chamber music player and interpreter of the classic masters. Pablo Casals, of legendary fame, is noted for the purity of his style and the high intellectual plane of his attainments. But does any cellist maintain the breadth of view, embracing both a sense of the dramatic and the humorous, of Piatigorsky? And who commands the variety of his tone colors from the warm beauty of old gold to the brilliance of highly charged electricity? He made Schuman's rugged, albeit sentiment-drenched concerto, come alive. Truly a yeoman performance.

But it was a 12-year-old, tearing out of Symphony Hall, who made just the right comment on the concert. "That was super," he said. The program will be repeated tonight at 8:30.—J. W. R.

PROVIDENCE, R. I.
BULLETIN
NOV 24 1943

MUSIC

BY G. Y. LOVERIDGE

Richard Burgin conducted the Boston Symphony Orchestra in Metropolitan Theatre last night. Jan Smeterlin, pianist, was soloist, in the Chopin concerto in F minor.

The weather did its best to keep people away, but they attended in the customary large numbers, and they seemed to feel that they had been well repaid. Mr. Burgin, Mr. Smeterlin, and the orchestra were applauded often and long.

The program comprised three easy pieces—the Brahms "Academic Festival Overture," the Beethoven symphony in D major, and the Chopin concerto—and one that wasn't too difficult, a symphonic picture contrived by Robert Russell Bennett from the music to Gershwin's "Porgy and Bess."

The first three, at least, could be played by the orchestra without rehearsal, and it may be that they were. The performance was not up to the last one that Mr. Burgin gave here. There was plenty of life in all his work last night, and that is a very desirable element, but there was often a want of finish. The larghetto in the symphony, for instance, did not achieve the luminous quality that so well becomes the melodies; Mr. Burgin was more in the vein of the livelier third and fourth movements. But, if his reading was notable for vigor rather than subtlety, it was still a reading that communicated something to the listener and was pleasant and satisfying.

The concerto, as has been said frequently, is no great shakes as a concerto; the orchestra is rather impolitely ignored most of the time, while the piano is provided with a set of such sweet and beguiling sounds as only Chopin has been able to invent. What could be done with the orchestral background was done capably by Mr. Burgin. Mr. Smeterlin, as master of Chopin, presided in his own department with suavity and feeling. Perfection of tone, rhythmic urge, and refined contrasts in volume contributed to a performance that transported the audience. It might have been transported even further if Mr. Smeterlin had foregone the soulful glances and distracting gestures that he added to the score from time to time.

This was superior piano-playing, the kind one could give an evening to. The audience released Mr. Smeterlin reluctantly.

In the "Porgy and Bess" picture, Mr. Burgin and the orchestra did excellent work. The idiom is quite a distance from that of Beethoven and Brahms. The scoring is a complicated example of the sort of highly able arranging that is heard on commercial jazz programs. The character of the melodies and the including of a tenor banjo and three saxophones in the orchestra give novelty. Mr. Burgin conducted with skill and enthusiasm, and the orchestra was as close to being in the groove as so large a collection of musicians is likely to get.

It was a good thought to put the Brahms overture on one end of the program and the Gershwin overture on the other; they were similar for all their differences.

ASBURY PARK, N. J.
PRESS

'Cello Made By Musician

BOSTON (AP)—A homemade violincello with remarkable tonal qualities—an instrument so fine that Gregor Piatigorsky wants one like it —has been constructed by a member of the Boston Symphony orchestra in a cellar workship.

Boston-born Enrico Fabrizio is the creator, still a little amazed at his hobby-shop handiwork. Amazed too is Piatigorsky, one of the world's leading players of the 'cello, who is appearing as soloist with the Boston Symphony today.

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"Bravo!" exclaims Piatigorsky. "I like it very much. Make me one."

[37]

DECEMBER 25, 1943

MUSIC

Symphony Concert

By RUDOLPH ELIE, Jr.

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Handel—Concerto Grosso in B minor, No. 12
Sibelius—Symphony No. 5 in E flat; Op. 82
Schumann—Concerto in A minor for Violoncello and orchestra; Op. 129.
Berlioz—Minuet of the Will-o'-the-Wisps, Dance of the Sylphs, Rakoczy March from "Damnation of Faust," Op. 24.

As solace for a harassed Christmas audience, most of which was doubtless in a state over one thing or another, yesterday's concert was ideal. The music was comfortably familiar and lively enough to keep everyone awake; the performance of the soloist was spectacular from a visual and an auditory standpoint the conductor was in good form and the orchestra played at its usual high level of excellence throughout.

Of the four compositions on the program, the Handel B minor Concerto Grosso was most rewarding. Exquisitely (although generally too slowly) played by the string orchestra, it established a matchless atmosphere of relaxation and of good spirits. With its charming pastoral flavor and its noble cadences it was, at least, the one piece which seemed to reflect somehow the season and this year more than any other, such reassurance is necessary.

With every performance, Sibelius' Fifth shows its seams more clearly. It still speaks to the majority of the audience, true, and it has many effective moments, but for the most part it is pretty hollow stuff. The musical devices employed to keep it going are really pretty obvious, and once the impact of its catchy tunes and its bleak sonorities wears off (about a half dozen performances usually suffice), you become conscious of its over-padded shoulders. Another ten years will probably be required to remove it from the repertoire to make room for Sibelius' vastly superior fourth and seventh, but there can be no question of its ultimate fate in the dust bin.

It is unfortunate such superb cellists as Gregor Piatigorsky must be chained to the Schumann and the Haydn Violoncello concertos. Both are attractive of course, although the Schumann is least so, but neither serves to demonstrate the musicianship of such a cellist as Mr. Piatigorsky. It calls his technical virtuosity into play (and it's not found wanting, either), and while he tries to infuse the music with the spark of life, it is only too evident to everyone, including the soloist, that the work was still-born. In any case, it must be said he made it look much more interesting than it sounded, and that is something.

After a delightful performance of Berlioz' "Minuet of the Will-o'-the-Wisps," the conductor and orchestra threw caution to the wind with the "Rakoczy March," and the Beethoven plaque on the proscenium arch was severely jarred. As a good-natured recessional into the wintry blasts, however, it served its purpose admirably, and practically all filed out humming. Or at least their ears did. Next week the orchestra will play C. P. E. Bach's D major orchestral Concerto, Martinu's Violin Concerto (Mischa Elman, soloist) and Brahms' Symphony No. 2 in D.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

While Dr. Koussevitzky has made a few bows in that direction, what are known as seasonal programmes are not exactly in his line. There is nothing suggestive of Christmas in the list that was heard yesterday afternoon and that will be offered again this evening. A certain festive note is sounded, however, in the last number, the three excerpts from Berlioz' "The Damnation of Faust," the "Minuet of the Will-o'-the-Wisps," "Dance of the Sylphs" and "Rakoczy" March.

Possibly it was because Jean Sibelius reached his 78th birthday on the eighth of this month that Dr. Koussevitzky saw fit to perform the Finnish composer's Fifth Symphony, although that work was played here no longer ago than last March. Before it comes Handel's Concerto Grosso for strings in B minor, and the piece that follows the intermission is the Cello Concerto of Schumann, with Gregor Piatigorsky as the soloist.

There are not many 'cello concertos and still fewer effective ones. The most rewarding composition in which the solo 'cello is prominent is the "Don Quixote" of Strauss, and you cannot have that every time there is a 'cello soloist. The slow movement of Schumann's Concerto has, of course, the intimate, songful beauty peculiar to that romantic composer, and Mr. Piatigorsky made the most of it. The first and third sections are on the doleful side, and the 'cello "whine," that even Mr. Piatigorsky cannot always get away from, accentuates that quality. Even though the buoyant Third Symphony, which, by the way, we have not heard in years, came immediately after it, the 'cello Concerto, for the most part, suggests all too forcibly the cloud that was already hovering over Schumann's mind.

PROVIDENCE, R. I.
JOURNAL

[illegible] 1943

OVATION FOR CELLIST

Enthusiastic Boston Audience Acclaims Gregor Piatigorsky.

Boston, Dec. 24—(AP)—Huge Russian-born Gregor Piatigorsky, appeared as soloist with the Boston Symphony Orchestra today and received an ovation for his brilliant interpretation of Schumann's A Minor Concerto for violoncello and orchestra.

In holiday mood, the enthusiastic audience called the famous cellist back to the stage half a dozen times. Conductor Serge Koussevitzky and members of the orchestra joined in the general applause.

Piatigorsky's performance made the most of a concerto that seemed slightly attenuated and unduly sentimental The score lacked the fire of Richard Strauss' "Don Quixote," for example, and only in one superb cadenza was the cello displayed to best advantage.

But Piatigorsky's tone was as beautiful as ever, rich, vibrant and admirably rounded. As always, too, he handled the cumbersome instrument the way an average-sized person would a violin, fingering and bowing with deft ease.

Koussevitzky and the orchestra performed with accustomed brilliance Handel's Concerto Grosso for string orchestra in B Minor, the Sibelius Fifth Symphony and excerpts from Berlioz' "The Damnation of Faust."

RAVENA, N.Y.
NEWS
11/26/43

RADIO HIGHLIGHTS

WTRY, TROY, NEW YORK

Last week we considered the pleasure of better music as brought to us over WTRY by the Boston Symphony Orchestra. This is a follow up and an invitaton to open your mind and ears to music you may, up to now, have said "you do not understand—was too high hat" and similar discouraging phrases. How did any of us who anticipate the next concert of classical music acquire the taste? Certainly we did not bite our musical-noses off by twisting the dial away from a symphony concert and an opera. First we experimented. We said: "Let's give this a chance," and on frequent doses, found it not a bitter pill but a sweet treat.

SAGINAW, MICH.
NEWS

DEC 25 1943

Homemade Violoncello Amazes Piatigorsky, He Wants One For Himself

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Boston-born Enrico Fabrizio is the creator, still a little amazed at the beauties of his hobby-shop handiwork.

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MIAMI, FLA.
HERALD

DEC 25 1943

COINCIDENT with Boston Symphony's transfer to a new sponsor tonight, Clifton Fadiman becomes the intermissions speaker for a limited period. A Handel concerto and Sibelius symphony are included in the program under direction of Dr. Serge Koussevitzky, at 8:30 through Blue-WKAT.

MEMPHIS, TENN.
PRESS-SCIMITAR

DEC 25 1943

FAMED BOSTON ORCHESTRA TO LAUNCH SERIES

Concerts via WREC to Begin Tonight With Fadiman As Commentator

By THE LISTENER

The famed Boston Symphony begins a weekly series over WMPS at 7:30 tonight with an hour-long concert under direction of Dr. Serge Koussevitsky. The first program includes Handel's "Concerto Grosso for String Orchestra in B Minor, No. 12," and Sibelius' "Symphony in E Flat Major, No. 5, Opus 82."

Clifton Fadiman, acid-tongued quizmaster of Information Please and former literary critic of The New Yorker, will be commentator and intermission speaker.

FOOTBALL FANS get a big break tomorrow when the world's professional championship football game between the Chicago Bears and the Washington Redskins is broadcast direct from Chicago over WHBQ at 2 p.m. The play-by-play comes over a special network arranged by a large sporting goods manufacturer.

LEOPOLD STOKOWSKI has chosen a program of especial interest for the NBC Symphony broadcast over WMC at 4 p.m. tomorrow. In the first half of the program the orchestra will perform Beethoven's monumental Fifth Symphony, which typifies more than any other of his works the dynamic character and extreme contrasts in the nature of the great composer. The performance comes on the 173rd anniversary of Beethoven's birth. Paul Creston's "Chant of 1943" is the second selection and Deems Taylor's too-seldom-heard "Ramuntcho," completes the program.

BRITISH EVACUEE CHILDREN in this country and Canada, who haven't seen their folks since before Pearl Harbor, and American and Canadian kiddies whose fathers are service men overseas will exchange greetings with their parnts during People to People, over WREC at 11:30 a.m. tomorrow A three-way hookup will link New York, London and the Canadian cities of Montreal, Toronto and Quebec.

RADIO DAILY
NEW YORK, N.Y.

DEC 27 1943

Blue Net's Strides Noted In Report

Gross sales of the Blue Network during 1943 will show an approximate increase of 60 per cent over 1942 and the total gross income will reach $26,000,000, it was revealed in the network's annual year end review.

"The Year 1943 marked the coming of age of the Blue Network highlighted by its purchase by Edward J. Noble, an outstanding figure in American industry," Mark Woods, president, declared in a statement.

"Acceptance of the network by the industry, as well as by advertisers, is reflected in the increase in Blue affiliated stations from 143 to 174 during the year, and a 60 per cent increase in the network's gross revenue.

(Continued on Page 5)

"A radio trail blazer since it began operation as an independent broadcasting entity, the Blue in the past year continued and amplified its 'pioneering' tendencies, in the fields of programs, sales and operating policies" the statement continues. "New programs were consistently developed and sold, notably in the field of children's and public service programs. Under a policy of "creative selling" the Blue during the year sold more time and more package shows than any other network. Network policies were under constant modification to enable us to offer the radio audience the finest in entertainment, music, education and discussion.

Leading Program Sales

"Notable among the programs the network sold during the year were the Boston Symphony Orchestra, the "Radio Hall of Fame," the "Revlon Theater," "What's New," "The Chamber Music Society of Lower Basin Street," "Keepsakes," "Dunninger" and "Star For a Night." In the sustaining field, the Blue carried more classical music than any other network and gave more time to the country's three major religious groups than any other net.

"The problems imposed upon us by war—of personnel, equipment, and operation—were scarcely easier than in our first year of independent operation. But the Blue met them and strode forward."

Station Relation Strides

Intensifying the drive begun last year for more stations, more power and better facilities, the Blue Network's stations department winds up 1943 with a record of singular achievement.

Under the vigorous leadership of Keith Kiggins, vice-president in charge, the department added 33 new outlets during the past 12 months, raising the total of stations to 174. Located in strategic market areas throughout the industrial east, midwest, south and the Pacific Coast, the station additions brought a corresponding increase in auditors. More than 843,000 new listeners were added to the Blue's night-time audience.

The Blue Network sales staff has set up a creative service to make network time more valauable to advertisers. Under this new philosophy, as explained by C. P. Jaeger, network sales manager, Blue salesmen have not only sold time but have planned programs which will result in the most sales from the particular time period bought by the advertiser.

Plan Attention Overseas

With internal political explosions accompanying Nazi defeats in Europe the Blue Network's news programs and round table discussion during 1944 will be focused more fully on the axis-dominated continent, according to Phillips Carlin, vice-president in charge of programs.

In the field of music the Blue has been fortunate in the appointment of the Dean of Modern American Music, Paul Whiteman, as its musical director. Under Whiteman's guidance many bold musical steps have been planned for 1944, among which are five and six minute rhapsodies, a new form especially suitable for broadcasting. The house staff of musicians, under the direction of Frank Vagnoni, has been increased to 65 in New York and the number in Chicago and on the Coast total at least that. Each man is a recognized artist on his own instrument.

West Coast Emphasized

1944 will see more emphasis placed on broadcasts originating on the West Coast; program, production and engineering staffs are being supplemented for this purpose.

There will be a decided liberalization of policy toward new talent, Carlin reports, making entree to radio easier than in the past for professional performers with ability but no established reputation. New Year's Day itself, appropriately enough, will see the premiere of "On Stage, Everybody," a show for which any actor, singer or writer who applies will be given an audition. Each performer selected by the Board of Judges will be given a five minute spot on this new half-hour show.

ST. JOSEPH, MO.
NEWS PRESS

DEC 2

In 20th Year as Conductor

With the current season Dr. Serge Koussevitzky, one of the top three conductors in the United States, is in his 20th consecutive year as leader of the Boston Symphony Orchestra, heard each Saturday evening at 7:30 over station KFEQ and the Blue network.

Koussevitzky, the 11th in the line of conductors who have headed the Boston symphony and perhaps the greatest of them all, was born in 1874 in the Province of Tver in Russia. As a boy he traveled to Moscow and was admitted to the Philharmonic School and there became a student of the double bass. In a short time he had made himself a remarkable virtuoso of this unwieldy instrument and became recognized not only as Russia's but Europe's leading player of the double bass.

The artist Koussevitzky could not long have been satisfied with such a limited medium of expression. He inevitably sought that most expressive of instruments—the full symphony orchestra. With his own orchestra he gave memorable concerts in Moscow and St. Petersburg. Chartering a steamer, he took his musicians the length of the Volga through his vast country, bringing to the musically starved people of innumerable provincial towns their first symphony concert.

After the revolution, Koussevitzky conducted for a while under government subsidy, but, fleeing restriction, again assembled an orchestra of his own in Paris and gave his famous "Concerts Koussevitzky." Here, and by guest performances in London and in other cities, western Europe came under the spell of this magnetic and forceful leader.

It was in 1924 that Koussevitzky came to America and took his place at the head of the Boston Symphony Orchestra. In the years which have followed, he has

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VARIETY
NEW YORK, N.Y.

DEC 29 1943

Blue Sales Up 60% Over '42; $26,000,000 B.O.

The Blue Network, in its first year as an independent chain since its purchase by Edward J. Noble, has increased its gross sales by 60% over 1942, upped its revenue to $26,000,000 and expanded its listening audience by 843,000 listeners to 23,558,000, according to the Blue's inventory of the year.

The chain for the first time secured outlets in Worcester, Huntington, W. Va.; Columbus, Waterbury, New Bedford, Mass.; Duluth-Superior, Wis., and Atlantic City. In addition coverage in Southern states was expanded by additions of outlets in Macon and Columbus, Ga.; Amarillo and Temple, Tex.; Jackson, Tenn.; Gulfport, Miss.; Fredericksburg and Covington, Ky.; Florence, S. C., and the Texas A. & M. Station at College Station. The net strengthened its position in the Great Lakes area with outlets in Grand Rapids, Sault Ste. Marie; Muskegon, Escanaba and Marquette, all part of the Michigan State Network. Pacific Coast coverage was increased with affiliation with KPRO which embraces the Riverside-San Bernardino area. WJW, Cleveland, became a full-time Blue affiliate.

The web also upped the number of sponsored hours from 2,887 in January to 5,178 in December as compared to 2,794 a year ago December.

New shows included the Philco-'Variety' 'Radio Hall of Fame,' the Allis-Chalmers sponsorship of the Boston Symph concerts and RCA's 'What's New' program.

SAN FRANCISCO, CALIF.
EXAMINER

DEC 27 1943

Prison for Theft Of Concert Tickets

BOSTON, Dec. 26.—Stealing tickets to Boston Symphony Orchestra concerts brought woe to Lincoln Paul Thompson, 32, who pleaded guilty to two counts of breaking and entering in connection wtih thefts and was sentenced to State's prison for seven to ten years.

NEW YORK, N.Y.
SUN

DEC 31 1943

Mischa Elman

To be heard at the Boston Symphony concert in Carnegie Hall next Thursday night, when he will play the violin part in the Martinu concerto which he himself commissioned.

DECEMBER 25, 1943

MUSIC

Symphony Concert

By RUDOLPH ELIE, Jr.

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SYMPHONY CONCERT

BY WARREN STOREY SMITH

Post Dec 25

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PROVIDENCE, R. I.
JOURNAL

DEC 25 1943

OVATION FOR CELLIST

Enthusiastic Boston Audience Acclaims Gregor Piatigorsky.

Boston, Dec. 24—(AP)—Huge Russian-born Gregor Piatigorsky, appeared as soloist with the Boston Symphony Orchestra today and received an ovation for his brilliant interpretation of Schumann's A Minor Concerto for violoncello and orchestra.

In holiday mood, the enthusiastic audience called the famous cellist back to the stage half a dozen times. Conductor Serge Koussevitzky and members of the orchestra joined in the general applause.

Piatigorsky's performance made the most of a concerto that seemed slightly attenuated and unduly sentimental The score lacked the fire of Richard Strauss' "Don Quixote," for example, and only in one superb cadenza was the cello displayed to best advantage.

But Piatigorsky's tone was as beautiful as ever, rich, vibrant and admirably rounded. As always, too, he handled the cumbersome instrument the way an average-sized person would a violin, fingering and bowing with deft ease.

Koussevitzky and the orchestra performed with accustomed brilliance Handel's Concerto Grosso for string orchestra in B Minor, the Sibelius Fifth Symphony and excerpts from Berlioz' "The Damnation of Faust."

RAVENA, N.Y.
NEWS
11/26/43

RADIO HIGHLIGHTS

WTRY, TROY, NEW YORK

Last week we considered the pleasure of better music as brought to us over WTRY by the Boston Symphony Orchestra. This is a follow up and an invitaton to open your mind and ears to music you may, up to now, have said "you do not understand—was too high hat" and similar discouraging phrases. How did any of us who anticipate the next concert of classical music acquire the taste? Certainly we did not bite our musical-noses off by twisting the dial away from a symphony concert and an opera. First we experimented. We said: "Let's give this a chance," and on frequent doses, found it not a bitter pill but a sweet treat.

This Clipping From
SAGINAW, MICH.
NEWS

DEC 25 1943

Homemade Violoncello Amazes Piatigorsky, He Wants One For Himself

BOSTON —(AP)— A homemade violoncello with remarkable tonal qualities—an instrument so fine that Gregor Piatigorsky wants one like it—has been constructed by a member of the Boston Symphony orchestra in his tiny cellar workshop.

Boston-born Enrico Fabrizio is the creator, still a little amazed at the beauties of his hobby-shop handiwork.

Amazed too is Piatigorsky, one of the world's leading players of the cello, who appeared as soloist with the Boston Symphony yesterday.

The unusual meeting between the homemade cello and the master performer occurred in the guest artist's room at Symphony hall. Fabrizio showed him the instrument. Towering Piatigorsky picked it up in one huge hand—he's well over six feet in height—and admired the craftsmanship.

He borrowed a bow, stooped over—he couldn't wait to find a chair to sit in—and began playing. The expressive face broke into a smile as rich, vibrant tones poured from the instrument.

"Good," he murmured, patting the neck fondly. "What is it?"

Half a dozen watching members of the orchestra spoke as one man. "Fabrizio's. He made it himself."

"Bravo!" exclaimed Piatigorsky "I like it very much. Make me one."

MIAMI, FLA.
HERALD

DEC 25 1943

COINCIDENT with Boston Symphony's transfer to a new sponsor tonight, Clifton Fadiman becomes the intermissions speaker for a limited period. A Handel concerto and Sibelius symphony are included in the program under direction of Dr. Serge Koussevitzky, at 8:30 through Blue-WKAT.

MEMPHIS, TENN.
PRESS-SCIMITAR

DEC 25 1943

FAMED BOSTON ORCHESTRA TO LAUNCH SERIES

Concerts via WREC to Begin Tonight With Fadiman As Commentator

By THE LISTENER

The famed Boston Symphony begins a weekly series over WMPS at 7:30 tonight with an hour-long concert under direction of Dr. Serge Koussevitzky. The first program includes Handel's "Concerto Grosso for String Orchestra in B Minor, No. 12," and Sibelius' "Symphony in E Flat Major, No. 5, Opus 82."

Clifton Fadiman, acid-tongued quizmaster of Information Please and former literary critic of The New Yorker, will be commentator and intermission speaker.

FOOTBALL FANS get a big break tomorrow when the world's professional championship football game between the Chicago Bears and the Washington Redskins is broadcast direct from Chicago over WHBQ at 2 p.m. The play-by-play comes over a special network arranged by a large sporting goods manufacturer.

LEOPOLD STOKOWSKI has chosen a program of especial interest for the NBC Symphony broadcast over WMC at 4 p.m. tomorrow. In the first half of the program the orchestra will perform Beethoven's monumental Fifth Symphony, which typifies more than any other of his works the dynamic character and extreme contrasts in the nature of the great composer. The performance comes on the 173rd anniversary of Beethoven's birth. Paul Creston's "Chant of 1943" is the second selection and Deems Taylor's too-seldom-heard "Ramuntcho," completes the program.

BRITISH EVACUEE CHILDREN in this country and Canada, who haven't seen their folks since before Pearl Harbor, and American and Canadian kiddies whose fathers are service men overseas will exchange greetings with their parnts during People to People, over WREC at 11:30 a.m. tomorrow A three-way hookup will link New York, London and the Canadian cities of Montreal, Toronto and Quebec.

RADIO DAILY
NEW YORK, N.Y.

DEC 27 1943

Blue Net's Strides Noted In Report

Gross sales of the Blue Network during 1943 will show an approximate increase of 60 per cent over 1942 and the total gross income will reach $26,000,000, it was revealed in the network's annual year end review.

"The Year 1943 marked the coming of age of the Blue Network highlighted by its purchase by Edward J. Noble, an outstanding figure in American industry," Mark Woods, president, declared in a statement.

"Acceptance of the network by the industry, as well as by advertisers, is reflected in the increase in Blue affiliated stations from 143 to 174 during the year, and a 60 per cent increase in the network's gross revenue.

(Continued on Page 5)

"A radio trail blazer since it began operation as an independent broadcasting entity, the Blue in the past year continued and amplified its 'pioneering' tendencies, in the fields of programs, sales and operating policies" the statement continues. "New programs were consistently developed and sold, notably in the field of children's and public service programs. Under a policy of "creative selling" the Blue during the year sold more time and more package shows than any other network. Network policies were under constant modification to enable us to offer the radio audience the finest in entertainment, music, education and discussion.

Leading Program Sales

"Notable among the programs the network sold during the year were the Boston Symphony Orchestra, the "Radio Hall of Fame," the "Revlon Theater," "What's New," "The Chamber Music Society of Lower Basin Street," "Keepsakes," "Dunninger" and "Star For a Night." In the sustaining field, the Blue carried more classical music than any other network and gave more time to the country's three major religious groups than any other net.

"The problems imposed upon us by war—of personnel, equipment, and operation—were scarcely easier than in our first year of independent operation. But the Blue met them and strode forward."

Station Relation Strides

Intensifying the drive begun last year for more stations, more power and better facilities, the Blue Network's stations department winds up 1943 with a record of singular achievement.

Under the vigorous leadership of Keith Kiggins, vice-president in charge, the department added 33 new outlets during the past 12 months, raising the total of stations to 174. Located in strategic market areas throughout the industrial east, midwest, south and the Pacific Coast, the station additions brought a corresponding increase in auditors. More than 843,000 new listeners were added to the Blue's night-time audience.

The Blue Network sales staff has set up a creative service to make network time more valauable to advertisers. Under this new philosophy, as explained by C. P. Jaeger, network sales manager, Blue salesmen have not only sold time but have planned programs which will result in the most sales from the particular time period bought by the advertiser.

Plan Attention Overseas

With internal political explosions accompanying Nazi defeats in Europe the Blue Network's news programs and round table discussion during 1944 will be focused more fully on the axis-dominated continent, according to Phillips Carlin, vice-president in charge of programs.

In the field of music the Blue has been fortunate in the appointment of the Dean of Modern American Music, Paul Whiteman, as its musical director. Under Whiteman's guidance many bold musical steps have been planned for 1944, among which are five and six minute rhapsodies, a new form especially suitable for broadcasting. The house staff of musicians, under the direction of Frank Vagnoni, has been increased to 65 in New York and the number in Chicago and on the Coast total at least that. Each man is a recognized artist on his own instrument.

West Coast Emphasized

1944 will see more emphasis placed on broadcasts originating on the West Coast; program, production and engineering staffs are being supplemented for this purpose.

There will be a decided liberalization of policy toward new talent, Carlin reports, making entree to radio easier than in the past for professional performers with ability but no established reputation. New Year's Day itself, appropriately enough, will see the premiere of "On Stage, Everybody," a show for which any actor, singer or writer who applies will be given an audition. Each performer selected by the Board of Judges will be given a five minute spot on this new half-hour show.

ST. JOSEPH, MO.
NEWS PRESS

DEC 26

In 20th Year as Conductor

With the current season Dr. Serge Koussevitzky, one of the top three conductors in the United States, is in his 20th consecutive year as leader of the Boston Symphony Orchestra, heard each Saturday evening at 7:30 over station KFEQ and the Blue network.

Koussevitzky, the 11th in the line of conductors who have headed the Boston symphony and perhaps the greatest of them all, was born in 1874 in the Province of Tver in Russia. As a boy he traveled to Moscow and was admitted to the Philharmonic School and there became a student of the double bass. In a short time he had made himself a remarkable virtuoso of this unwieldy instrument and became recognized not only as Russia's but Europe's leading player of the double bass.

The artist Koussevitzky could not long have been satisfied with such a limited medium of expression. He inevitably sought that most expressive of instruments—the full symphony orchestra. With his own orchestra he gave memorable concerts in Moscow and St. Petersburg. Chartering a steamer, he took his musicians the length of the Volga through his vast country, bringing to the musically starved people of innumerable provincial towns their first symphony concert.

After the revolution, Koussevitzky conducted for a while under government subsidy, but, fleeing restriction, again assembled an orchestra of his own in Paris and gave his famous "Concerts Koussevitzky." Here, and by guest performances in London and in other cities, western Europe came under the spell of this magnetic and forceful leader.

It was in 1924 that Koussevitzky came to America and took his place at the head of the Boston Symphony Orchestra. In the years which have followed, he has

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SAN FRANCISCO, CALIF.
EXAMINER

DEC 27 1943

Prison for Theft Of Concert Tickets

BOSTON, Dec. 26.—Stealing tickets to Boston Symphony Orchestra concerts brought woe to Lincoln Paul Thompson, 32, who pleaded guilty to two counts of breaking and entering in connection wtih thefts and was sentenced to State's prison for seven to ten years.

VARIETY
NEW YORK, N.Y.

DEC 29 1943

Blue Sales Up 60% Over '42; $26,000,000 B.O.

The Blue Network, in its first year as an independent chain since its purchase by Edward J. Noble, has increased its gross sales by 60% over 1942, upped its revenue to $26,000,000 and expanded its listening audience by 843,000 listeners to 23,556,000, according to the Blue's inventory of the year.

The chain for the first time secured outlets in Worcester, Huntington, W. Va.; Columbus, Waterbury, New Bedford, Mass.; Duluth-Superior, Wis., and Atlantic City. In addition coverage in Southern states was expanded by additions of outlets in Macon and Columbus, Ga.; Amarillo and Temple, Tex.; Jackson, Tenn.; Gulfport, Miss.; Frederickshurg and Covington, Ky.; Florence, S. C., and the Texas A. & M. Station at College Station. The net strengthened its position in the Great Lakes area with outlets in Grand Rapids, Sault Ste. Marie; Muskegon, Escanaba and Marquette, all part of the Michigan State Network. Pacific Coast coverage was increased with affiliation with KPRO which embraces the Riverside-San Bernardino area. WJW, Cleveland, became a full-time Blue affiliate.

The web also upped the number of sponsored hours from 2,887 in January to 5,178 in December as compared to 2,794 a year ago December.

New shows included the Philco-'Variety' 'Radio Hall of Fame,' the Allis-Chalmers sponsorship of the Boston Symph concerts and RCA's 'What's New' program.

NEW YORK, N.Y.
SUN

DEC 31 1943

Mischa Elman

To be heard at the Boston Symphony concert in Carnegie Hall next Thursday night, when he will play the violin part in the Martinu concerto which he himself commissioned.

MONTPELIER, VT.
ARGUS

DEC 28 1943

BUILDER OF VIOLONCELLO—Boston-born Enrico Fabrizio here works in his hobby shop in Boston where he constructed a violoncello with remarkable tonal qualities—an instrument so fine that Gregor Piatigorsky, one of the world's leading cello players, wants one like it (A. P. Wirephoto).

MEMBER OF BOSTON SYMPHONY CONSTRUCTS VIOLINCELLO IN TINY CELLAR WORKSHOP

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He borrows a bow, stoops over — he can't wait to find a chair to sit in — and begins playing. The expressive face breaks into a smile as rich, vibrant tones pour from the instrument.

"Good," he murmurs, patting the neck fondly. "What is it?"

Made It Himself

Half a dozen watching members of the orchestra speak as one man. "Fabrizio's. He made it himself."

"Bravo!" exclaims Piatigorsky. "I like it very much. Make me one."

He begins playing again, interpreting some of those lovely lyric measures from the Brahms Double Violoncello Concerto. Then Serge Koussevitsky, the orchestra's distinguished conductor, enters and warm greetings are exchanged between the two Russian-born artists.

Piatigorsky returns the homemade cello to its beaming creator and unpacks his own cello, made by Domenico Montagna in 1739. It was given him by the late Ernest B. Dane, one-time president and treasurer of the Boston Symphony.

"I come from Philadelphia in an upper berth," he says. "I sleep with this between by legs all night."

Audience Smiles

The picture of the tremendous man wound around his cello draws smiles from the growing audience.

"How is it today?" Jean Bedetti, first cellist in the orchestra, asks.

"She is moody," Piatigorsky explains. "You know, instruments, they are like people. Sometimes they do not feel so good. In this country, when one travels great distances — in Florida one night and Maine the next — it is not always good. The sudden change in climate sometimes affects the quality of the instrument."

Other cellists from the orchestra, Hippolyte Droghmans, Carl Zeise, Joseph Zimbler and Mischa Nieland, crowd around Fabrizio as Piatigorsky prepares to go on stage.

Proudly Explains

Fabrizio proudly explains about his homemade cello. He has been with the orchestra since 1918 and a few years ago he began working with wood in his cellar workshop at his Arlington, Mass., home.

"This cello took about two years to make in my spare time," he says. "I was lucky to have some fine old wood to work with. The worst problem was setting the neck correctly That took almost a month.

"When I began scraping and polishing I knew I had something. Everytime I scraped, the instrument would speak for itself. Then when it was done I couldn't believe it, the sound was so fine.

"I put on nine coats of varnish, rubbing the instrument down each time.

"While I was making it," he said, smiling reminiscently, "I hung it out on the clothes line in the sun on clear days from a half hour before noon until a half hour after noon.

"I guess the neighbors thought was crazy."

RADIO DAILY
NEW YORK, N.Y.

DEC 24 1943

Fadiman As Commentator

Clifton Fadiman will act as intermission speaker when the premiere concert of the Boston Symphony Orchestra is presented over the Blue Network on Christmas Day. The show, under the sponsorship of the Allis-Chalmers Manufacturing Company, will be heard from 8:30 to 10 p.m., EWT, and at that time each Saturday thereafter. Fadiman will act as commentator on these broadcasts for a limited time only.

IW

PORTLAND, OREGON
OREGONIAN

DEC 28 1943

Behind the Mike

WITH WILLIAM MOYES

The holiday program score stands even—200 newscasts all saying the same things and 200 all-star shows featuring Benny, Hope, McGee et als. After the 195th all-star clambake the Old Man succumbs to pellagra. Too much nothing but corn in the diet.

KEX takes the bull by the horns and stops muttering warmed-up news from 11 to midnight. Instead, there's now an hour of classical recordings every night except Sat. which the boys at the poolroom have been begging for. A high-class disc jockey has been hired to interpret the music titles to such few listeners as speak only English. He is Mark Daniels, the nearest thing to Deems Taylor in Portland.

Writhing Time

One of the nicest things on the air this Xmas was those cozy, personal speeches by the chairmen of the boards of the various big sponsoring outfits. Mister Sigafoos is here to say Merry Xmas in behalf of General Glue, Inc. The high-priced talent on the show will please shut up and stand on one leg at $1500 a minute while Mr. Sigafoos slurs some syllables in an unpleasant voice through his schnoz.

Little Time (Tim) Wald, the newsmonger, emerges as an unregistered and non-union saint to say Bless You Every One. (Apparently didn't feel any need for a blessing himself.) Mr. Winchell also feels slightly above the American people as he advised all U. S. dopes who were tuned in that "men are about to die to save YOU YOUR freedom." You take your pick to the inference (1) some of MY men are about to die for YOU (scum) or (2) The Lt. Commander will do his own dying himself. (By strangulation from screaming into a mike before which he roosts on the seat of his civvies?)

That Pained Howl

The agency that supplies Sinatra his swooners must have rented J. Benny that stooge in the audience Sun. who kept laughing in the high-pitched howl, sort of painful-like as if his sides ached. The trouble was he usually started howling before the sound of Benny's voice reached his ears. When he waited to really get an earful, he went into paroxysms.

NBC's announcer, Jiacomo McCarthy came on the Xmas Eve air to say the seriousness of something or other could not be godged (guaged). The reason Dunninger wasn't on last week was his father died. Mutual has discontinued its one-minute news bulletin service on the hour and half hour. CBS should make a rule now never to have more than six 15-min. news pgms. in a row. There's no need for it now the FCC has made it possible to swipe and use all poor NBC's comics.

Wot Ees Dees Talkink?

Sat. afternoon before the Boston Symphony concert Geeno Hamilton of Basin St fame interviewed Serge Koussevitzky over the air. Geeno spoke English, but Mr. K. used a lingo of his own manufacture which (leaving out the meanings) sounded something like this:

> Tventy faw, tventy fife yees ago I vas in Angle-ant and odder counterries and vun of my breencipal aims vas to help ah-mair-ican pairformink and singink artists attain kollchural pairfection on a nay-shunal and inter-nay-shunal scupp (scope) befaw de volld shoot come to an ent.
>
> I am heppeh about owah raddio brodecastink weech eendoostry hass made poseeble and weech is such a sushul (social) benefit. It ees of yewnee-vairsal seegneeficance in an aitch of mattreyalism and shows a figgerous apsving in kollchure. Vun cannut be a kondoctor onless vun sees de nuts in de scaw and sees vut is behinte de warts, etc.

Geeno said a mouthful as he signed off. He said Mr. K has been conductor of the Boston Symphony Orchestra for 20 years. (Tventeh yees! and iss not talkink English any bedder!)

The Kneassless News

If there's no Kneass, there's no news. That's the way it seems since Don has answered those greetings. Somebody started that far-fetched Santy Claustrophobia gag and it made all the radio rounds. The Stooge on the Marx show who called him Sanity Claus may not have been original, but sounded much better. Aside to Gordon Bambrick who is talking: Whaddye mean the AlbinO district?

Why do all musicians, Serge K. and J. Benny included, call a violin a VILE-in? Some immigrants can talk better the day they get off the boat than some musicians can a generation after they landed. And why do the guys who say VILE-in always also say fittle? We will cluz wit a commaircial: Buy Mike's ponkin pice. Puk your finker chently insite uf vun. Soft, isn't it? Don't forget to lick off de finker.

MUSICAL DIARY

3

Thursday, Dec. 30—Saw preview of the latest *March of Time*, which summarizes activities of musicians in the war effort and is called *Up-Beat on Music*. No particular point is made except that music is certainly a part of this war. There are shots of the V-Record work, of jazz and boogie-woogie musicians, of Glenn Miller's Air Forces band, of Camp Monmouth's Symphony Orchetra conducted by Warrant Officer Johnson with Sgt. List as soloist, of performers Elman and Anderson, of composers Copland, Thomson, Schuman, of conductors Koussevitzky and Rodzinski, of old war songs and new ones being made, and an excellent little take of George Gershwin at the piano dragged in for I've forgotten what reason. Notable omissions are composers like Marc Blitzstein and Gail Kubik, who are composing necessary music for the armed forces while in uniform, and of the activities of the Armed Forces Master Records.

NEW BEDFORD, MASS.
TIMES

JAN 44

Kisses End Concerto

BOSTON, Jan. 1 (AP)—An extraordinary display of emotion between Conductor Serge Koussevitzky and Mischa Elman, the noted violinist, today climaxed the first performance of Bohuslav Martino's concerto for violin and orchestra by the Boston Symphony.

The two men kissed each other on the cheek after the difficult modern work came to an end—a continental gesture of mutual appreciation which astonished and pleased staid Bostonians. Nothing like it had been seen at a Symphony concert in many years and the huge audience roared approval for several minutes.

There was reason for the demonstration. It was Elman's first appearance with the orchestra here in 32 years. What's more, the Martin Concerto was written at the violinist's request after he heard Koussevitzky conduct the composer's First Symphony last season.

The new concerto was somewhat overshadowed by sentiment. Nevertheless it proved a rewarding display piece for the Russian-born violinist's great talents. Involved double-stopping passages and an intricate cadenza at the close of the first movement were played with technical brilliance and the requisite slightly brittle tone demanded by some modern composers.

The score itself made much use of subdued dissonance, with a lyric second movement for contrast. Clever orchestration and odd combinations of accompanying instruments overshadowed an occasional lack of originality. At one point in the second movement the solo violin and a triangle in the percussion section engaged in a weird duet, sounding more like an unanswered telephone call than anything else.

The program opened with Maximilian Steinberg's pleasing orchestral arrangement of C. P. E. Bach's D Major Concerto for stringed instruments, and closed with an emotionally exciting performance of the Brahms Second Symphony.

BROADCASTING
WASHINGTON, D. C.

[illegible]

Gross Revenue Up 60% for Blue Net; Affiliates Increase

25 New Commercial Shows Began in 1943, Says Report

ACCEPTANCE by Radio, as well as by advertisers, of the Blue Network "as an independent broadcasting entity" is reflected in the increase of BLUE affiliates from 143 to 174 stations during 1943, and a 60% increase in gross revenue, according to Mark Woods, network president, in a yearend statement on the progress of the BLUE. Highlight of the year, Mr. Woods pointed out, was the purchase of the network by Edward J. Noble, "an outstanding figure in American industry".

"The problems imposed upon us by war," Mr. Woods said, enumerating them as personnel, equipment and operation, "were scarcely easier than in our first year of independent operation. But the BLUE met them and strode forward. We are confident that progress will be repeated in the year dawning upon us."

25 New Commercials

Under a policy of "creative selling," the BLUE during the year chalked up a steady rise in sales, with an increase in the average number of stations per commercial program from 91 for evening and 66 for daytime in December last year, to 110 for evening and 123 for daytime in December 1943. Thus the average number of stations per commercial evening program has risen by 21% and per commercial daytime program by 86%.

An increase of 85% in the number of sponsored station hours also is noted for this December over last. There are 48 sponsored programs now on the BLUE, according to the network's yearend roundup, and six scheduled to begin in the near future. Of 25 commercials started in 1943, advertisers new to the BLUE sponsored 18. Of the six future shows, four will be sponsored by advertisers new to the network.

Notable among the programs sold during 1943 are the *Boston Symphony* to Allis-Chalmers Mfg. Co.; *Radio Hall of Fame* to Philco Corp.; *What's New* to RCA; *Keepsakes* to Carter Products and Joseph Dunninger to [illegible].

Stress on juvenile entertainment programs carrying an educational message as opposed to [illegible] direct educational broadcasts, and the new policy of programming for every age group were the two outstanding contributions in the field of education by the BLUE during 1943, according to Harrison B. Summers, director of the BLUE public service department.

In the program field, Phillips Carlin, BLUE vice-president in charge of programs, stated that emphasis will be put in 1944 on post-war problems, foreign and domestic trends, including war news and the political conventions. He also said that the BLUE will stress broadcasts originating from the West Coast next year. With an eye to this it has already supplemented its program, production and engineering staffs in its Pacific headquarters.

MONTPELIER, VT.
ARGUS

DEC 28 1943

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Writhing Time

One of the nicest things on the air this Xmas was those cozy, personal speeches by the chairmen of the boards of the various big sponsoring outfits. Mister Sigafoos is here to say Merry Xmas in behalf of General Glue, Inc. The high-priced talent on the show will please shut up and stand on one leg at $1500 a minute while Mr. Sigafoos slurs some syllables in an unpleasant voice through his schnoz.

Little Time (Tim) Wald, the newsmonger, emerges as an unregistered and non-union saint to say Bless You Every One. (Apparently didn't feel any need for a blessing himself.) Mr. Winchell also feels slightly above the American people as he advised all U. S. dopes who were tuned in that "men are about to die to save YOU YOUR freedom." You take your pick to the inference (1) some of MY men are about to die for YOU (scum) or (2) The Lt. Commander will do his own dying himself. (By strangulation from screaming into a mike before which he roosts on the seat of his civvies?)

That Pained Howl

The agency that supplies Sinatra his swooners must have rented J. Benny that stooge in the audience Sun. who kept laughing in the high-pitched howl, sort of painful-like as if his sides ached. The trouble was he usually started howling before the sound of Benny's voice reached his ears. When he waited to really get an earful, he went into paroxysms.

NBC's announcer, Jiacomo McCarthy came on the Xmas Eve air to say the seriousness of something or other could not be godged (guaged). The reason Dunninger wasn't on last week was his father died. Mutual has discontinued its one-minute news bulletin service on the hour and half hour. CBS should make a rule now never to have more than six 15-min. news pgms. in a row. There's no need for it now the FCC has made it possible to swipe and use all poor NBC's comics.

Wot Ees Dees Talkink?

Sat. afternoon before the Boston Symphony concert Geeno Hamilton of Basin St. fame interviewed Serge Koussevitzky over the air. Geeno spoke English, but Mr. K. used a lingo of his own manufacture which (leaving out the meanings) sounded something like this:

> Tventy faw, tventy fife yees ago I vas in Angle-ant and odder counterries and vun of my breencipal aims vas to help ah-mair-ican pairformink and singink artists attain kollchural pairfection on a nay-shunal and inter-nay-shunal scupp (scope) befaw de vollid shoot come to an ent.
>
> I am heppeh about owah raddio brodecastink weech eendoostry hass made poseeble and weech is such a sushul (social) benefit. It ees of yewnee-vairsal seegneeficance in an aitch of mattreyalism and shows a figgerous apsving in kollchure. Vun cannut be a kondoctor onless vun sees de nuts in de scaw and sees vut is behinte de warts, etc.

Geeno said a mouthful as he signed off. He said Mr. K has been conductor of the Boston Symphony Orchestra for 20 years. (Tventeh yees! and iss not talkink English any bedder!)

The Kneassless News

If there's no Kneass, there's no news. That's the way it seems since Don has answered those greetings. Somebody started that far-fetched Santy Claustrophobia gag and it made all the radio rounds. The Stooge on the Marx show who called him Sanity Claus may not have been original, but sounded much better. Aside to Gordon Bambrick who is talking: Whaddye mean the AlbinO district?

Why do all musicians, Serge K. and J. Benny included, call a violin a VILE-in? Some immigrants can talk better the day they get off the boat than some musicians can a generation after they landed. And why do the guys who say VILE-in always also say fittle? We will cluz wit a commaircial: Buy Mike's ponkin pice. Puk your finker chently insite uf vun. Soft, isn't it? Don't forget to lick off de finker.

BROADCASTING
WASHINGTON, D. C.

DEC 27 1943

Gross Revenue Up 60% for Blue Net; Affiliates Increase

25 New Commercial Shows Began in 1943, Says Report

ACCEPTANCE by Radio, as well as by advertisers, of the Blue Network "as an independent broadcasting entity" is reflected in the increase of BLUE affiliates from 143 to 174 stations during 1943, and a 60% increase in gross revenue, according to Mark Woods, network president, in a yearend statement on the progress of the BLUE. Highlight of the year, Mr. Woods pointed out, was the purchase of the network by Edward J. Noble, "an outstanding figure in American industry".

"The problems imposed upon us by war," Mr. Woods said, enumerating them as personnel, equipment and operation, "were scarcely easier than in our first year of independent operation. But the BLUE met them and strode forward. We are confident that progress will be repeated in the year dawning upon us."

25 New Commercials

Under a policy of "creative selling," the BLUE during the year chalked up a steady rise in sales, with an increase in the average number of stations per commercial program from 91 for evening and 66 for daytime in December last year, to 110 for evening and 123 for daytime in December 1943. Thus the average number of stations per commercial evening program has risen by 21% and per commercial daytime program by 86%.

An increase of 85% in the number of sponsored station hours also is noted for this December over last. There are 48 sponsored programs now on the BLUE, according to the network's yearend roundup, and six scheduled to begin in the near future. Of 25 commercials started in 1943, advertisers new to the BLUE sponsored 18. Of the six future shows, four will be sponsored by advertisers new to the network.

Notable among the programs sold during 1943 are the *Boston Symphony* to Allis-Chalmers Mfg. Co.; *Radio Hall of Fame* to Philco Corp.; *What's New* to RCA; *Keepsakes* to Carter Products, and Joseph Dunninger to Kemtone.

Stress on juvenile entertainment programs carrying an educational message as opposed to past direct educational broadcasts, and the new policy of programming for every age group were the two outstanding contributions in the field of education by the BLUE during 1943, according to Harrison B. Summers, director of the BLUE public service department.

In the program field, Phillips Carlin, BLUE vice-president in charge of programs, stated that emphasis will be put in 1944 on post-war problems, foreign and domestic trends, including war news and the political conventions. He also said that the BLUE will stress broadcasts originating from the West Coast next year. With an eye to this it has already supplemented its program, production and engineering staffs in its Pacific headquarters.

MUSICAL DIARY

Jan 3

Thursday, Dec. 30—Saw preview of the latest *March of Time*, which summarizes activities of musicians in the war effort and is called *Up-Beat on Music*. No particular point is made except that music is certainly a part of this war. There are shots of the V-Record work, of jazz and boogie-woogie musicians, of Glenn Miller's Air Forces band, of Camp Monmouth's Symphony Orchetra conducted by Warrant Officer Johnson with Sgt. List as soloist, of performers Elman and Anderson, of composers Copland, Thomson, Schuman, of conductors Koussevitzky and Rodzinski, of old war songs and new ones being made, and an excellent little take of George Gershwin at the piano dragged in for I've forgotten what reason. Notable omissions are composers like Marc Blitzstein and Gail Kubik, who are composing necessary music for the armed forces while in uniform, and of the activities of the Armed Forces Master Records.

* * *

NEW BEDFORD, MASS.
TIMES

JAN 1 - 1944

Kisses End Concerto

BOSTON, Jan. 1 (AP)—An extraordinary display of emotion between Conductor Serge Koussevitzky and Mischa Elman, the noted violinist, today climaxed the first performance of Bohuslav Martino's concerto for violin and orchestra by the Boston Symphony.

The two men kissed each other on the cheek after the difficult modern work came to an end—a continental gesture of mutual appreciation which astonished and pleased staid Bostonians. Nothing like it had been seen at a Symphony concert in many years and the huge audience roared approval for several minutes.

There was reason for the demonstration. It was Elman's first appearance with the orchestra here in 32 years. What's more, the Martin Concerto was written at the violinist's request after he heard Koussevitzky conduct the composer's First Symphony last season.

The new concerto was somewhat overshadowed by sentiment. Nevertheless it proved a rewarding display piece for the Russian-born violinist's great talents. Involved double-stopping passages and an intricate cadenza at the close of the first movement were played with technical brilliance and the requisite slightly brittle tone demanded by some modern composers.

The score itself made much use of subdued dissonance, with a lyric second movement for contrast. Clever orchestration and odd combinations of accompanying instruments overshadowed an occasional lack of originality. At one point in the second movement the solo violin and a triangle in the percussion section engaged in a weird duet, sounding more like an unanswered telephone call than anything else.

The program opened with Maximilian Steinberg's pleasing orchestral arrangement of C. P. E. Bach's D Major Concerto for stringed instruments, and closed with an emotionally exciting performance of the Brahms Second Symphony.

[39]

WORCESTER, MASS.
TELEGRAM
JAN 1944

Koussevitzky Greets Elman With Kiss After Concert

By TOM CHASE

BOSTON, Dec. 31 (AP)—An extraordinary display of emotion between Conductor Serge Koussevitzky and Mischa Elman, the noted violinist, today climaxed the first performance of Bohuslav Martinu's concerto for violin and orchestra by the Boston Symphony.

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dont give biographies.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Vladimir Golschmann is a very elegant conductor, with a fine ear for transparent orchestral sounds. This was evident 30 seconds after the leader of the St. Louis Symphony Orchestra had begun the first of his guest appearances with the Boston Symphony at Symphony Hall, yesterday afternoon.

Mr. Golschmann is, further, a slim, well-tailored man, just over 50, with dark hair turning gray. On the stage in his cutaway and gray trousers he looked cosmopolitan and handsome. His right hand wields a long stick gracefully, and his left—upon the little finger of which glitters a large gold ring—has an appearance which all in the Friday audience must have pronounced artistic.

For his Boston debut Mr. Golschmann chose a program divided between Beethoven's "Eroica" Symphony and French music: Roussel's F major Suite, two "Gymnopedies" by Satie in Debussy's orchestration, and the Spanish Symphony of Ravel. In general he was most successful with the Gallic share of the afternoon.

The "Eroica," as Mr. Golschmann conducted it, was remarkable for its transparency of sound. But his interpretation was cool and impersonal, shying away from Beethoven's dramatic grandeurs. In all music there is no greater test of a conductor's profundity than the Funeral March. The first eight measures, in fact, will tell the story. If the orchestral detail is not perfectly clean and if the noble melody is not made to sound tragic, the march will seem superficial. Yesterday it did seem superficial, and so did the finale, because the pace was too fast and the various episodes were not sufficiently contrasted.

When it came to Roussel, Satie and Ravel, Mr. Golschmann was more in his element. The muscular, almost witty Suite of Roussel, excellent and decidedly individual music, requires a modern, sophisticated approach and an ear that will serve to keep Roussel's consistent melody above the astringent dissonance of his orchestra. One has seldom encountered a more sharply etched performance of the Suite than Mr. Golschmann's.

The colorful mood music of Satie and Ravel were treated just as well. If "Gymnopedies" do not amount to very much, they are a musical embodiment of Gallic refinement and proportion. They need to be played with a light, exacting hand, with conviction, and that was the Golschmann way. The Ravellian orchestral tints, imposed upon the borrowed Spanish rhythms, were recreated with dash and skill, if not with virtuosity.

For the most part the Boston orchestra played well for Mr. Golschmann, and he was cordially received by the audience. He will be with us again next week.—C. W. D.

Gl Jan 1

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

It is often said that artists are demonstrative and warm hearted people. In that case Mischa Elman fills the requirements.

The circumstances attending his first performance of Bohuslav Martinu's new Violin Concerto in Symphony Hall yesterday afternoon, so moved Mr. Elman that he planted a resounding kiss on the cheek of Serge Koussevitzky.

At the close of a brilliant performance of this new work Mr. Elman was greeted by hearty applause from both orchestra and audience.

As a violinist Mr. Elman is best known for his predilection for music of the Romantic era. His lush singing tone and precise technic are eminently suited to the difficult, showy, often musically shallow works of the 19th Century. It is strange, therefore, that Mr. Elman should commission a concerto from a modern composer, as he has in this case from Mr. Martinu. The choice is a fortunate one.

Martinu must be a fiddler himself, for his concerto is most intimately wedded to violin style. It is a show piece, pure and simple, manufactured for that express purpose. It lacks the human warmth and inspiration of his symphony, performed here last season. But at the same time, it has its rewarding moments, musically, which is more than can be said of a lot of show pieces. It is set apart from other display pieces by a number of unusual features. It has no rapid-fire runs which call for a withering race up and down the finger board.

The concerto is cast in the customary three movements. In the first Martinu has written some incredibly long-breathed tunes of fiery and intense beauty. And Mr. Elman knows just how to breathe life into them. The middle movement sets the violin in the upper register over quiet counterpoint in the brass, a most effective treatment. In the final section there are some curious double-stop passages of fourths, fifths and seconds punctuated by heavy chords in the orchestra. It should be noted that Martinu has woven a skilled orchestra part which takes its role in the development of the work, but which never covers the violin tone. Herein, the romantic temperament of Elman and the modernism of Martinu are very adroitly combined.

The program began with a bustling, purling performance of the Concerto in D major for Stringed Instruments of C. P. E. Bach as arranged for orchestra by Steinberg, and concluded with Brahms' bright and tuneful Second Symphony. The orchestra performed, under Mr. Koussevitzky's inspiring direction, with its usual slickness.—J. W. R.

Jan 1

SYMPHONY CONCERT

BY WARREN STOREY SMITH

They say there is nothing new under e sun, so probably other soloists have ssed the conductor following a suc- essful performance. But everyone, in- luding Dr. Koussevitzky, seemed sur- rised when Mischa Elman gave him an sculatory salute while the audience was stormily applauding the world pre- miere of Bohuslav Marinu's Violin Con- certo at yesterday's Symphony Concert.

That manly kiss implanted upon the conductor's cheek was the most striking thing about the whole business. Next came Mr. Elman's very superior fiddling, something that we have come to take for granted, and, lastly, the piece itself. Upon hearing Mr. Martinu's ingratiating First Symphony (which also had its first performance at Symphony Hall, when Dr. Koussevitzky took that work to New York, Mr. Elman asked the Czech composer to write a concerto for him.

In a long communication to the editor of the programme notes, Mr. Martinu states what he considered to be the problems confronting him and how he has tried to solve them. Perhaps it would have been better if he had kept these thoughts to himself, for their disclosure emphasizes the air of contrivance which the concerto exhibits. There are succulent spots and brilliant spots, there are opportunities for virtuoso performance by the soloist, there are sonorous proclamations by the orchestra. But on a first hearing, anyway, the piece does not appear to be sufficiently organic, and the role assigned to the solo instrument seems at variance with its essentially lyric nature. Nor, on the other hand, is this exactly a rewarding show-piece. Mr. Elman will probably play it widely, but it may be doubted whether many other violinists will be anxious to try their hand at it.

The first and last numbers on the programme were, respectively, the C. P. E. Bach-Steinberg Concerto, to which Dr. Koussevitzky is so devoted, and the Brahms Second Symphony, which he gives us every year. The concerto's two allegros are a bit on the mechanical side, but the slow movement has a timely beauty, and yesterday it was beautifully played.

PITTSBURGH, PA.
PRESS
JAN 2 - 1944

New Violin Concerto Performed Privately For Music Reviewer

Work to Receive Its New York Presentation by Elman, Koussevitzky And Boston Symphony

By RALPH LEWANDO
Press Music Critic

This is a study of the birth of an excellent violin concerto which was premiered in Boston last Friday and last night by Mischa Elman and the Boston Symphony Orchestra under Serge Koussevitzky. The composer—Bohuslav Martinu, eminent Czech musician who has given so many fine works to the world.

It all started while Elman was on a southern tour last winter. As is his wont when arriving in a strange town, the violinist took a walk. On the way he passed a hall where an orchestral concert was in progress. Entering, he listened intently to the playing of an unfamiliar work that impressed him.

Mr. Lewando

What is being played," whispered Elman to his neighbor. "A concerto grosso of Martinu," came the reply. The memory of this imposing piece lingered in Elman's thoughts as he traveled north. He decided to commission Martinu to write a concerto for him.

In New York Elman sought out the composer and arrangements were concluded to that end, much to the violinist's satisfaction.

"But I must have the work no later than May, 1943," insisted Elman. Martinu acquiesced.

A few days later Elman accidently met Koussevitzky. "Tell me," asked the violinist, "who, in your opinion, are the foremost composers of today?"

"Well," responded the conductor, "three of them are Stravinsky, Hindemith and—Martinu. But why do you ask?" pressed Koussevitzky.

"Because," Elman gleefully informed, "I have commissioned Martinu to write a concerto for me."

Promises Koussevitzky

Koussevitzky beamed. "In that case," said he, pointing to himself, "first performance." "Agreed," replied the violinist.

Came January and February, but no sign of the concerto. Elman began to fidget, for the premiere dates were set. Elman called Martinu and asked about the concerto.

"Don't worry," casually remarked the composer, "I have not begun it yet, but you'll have the concerto in plenty time."

About the end of February, 1943, Martinu began work on the concerto. Within six weeks it was completed and sent to Elman. The latter immediately forwarded the score to Koussevitzky.

Elman was overjoyed after looking through the concerto and zestfully set to work to commit it to memory.

About this time the violinist wrote to this reviewer and stated with enthusiasm his fondness for the new concerto, adding, "and as soon as you come to New York I want to play this lovely work for you." We accepted the invitation. So on a balmy July day we went to Elman's luxurious apartment on Central Park West. A perfect host, Elman ushered us into the music room.

Elman

The entire apartment was in process of being redecorated, so every article of furniture was covered up. Elman had the decorators cease work, telephoned for his accompanist to come over post haste and launched into discussion of the concerto with characteristic heartiness of expression.

The writer examined the score and the piano arrangement and found the work to be well-knit, harmonically rich and of delightful melodic content. Yet it was highly individual, modern to an intelligent degree and thoroughly violinistic. This was borne out a little later when Elman and his expert accompanist began playing the concerto.

Unforgettable Beauty

Under his artistic command, display of vitality, musical and virtuosic powers plus enthusiasm of approach, the work received a brilliant rhapsodic performance of unforgettable beauty.

To the audience of one the occasion was an inspiring experience. It was a satisfaction to hear great music of our day being played by a great violin master at the peak of his powers in a manner worthy of the finest traditions of his art.

This is the story of the advent of a new violin concerto—one likely to take its place among other important examples of its type. The concerto will receive its New York presentations next week by Messrs. Elman, Koussevitzky and the Boston Symphony Orchestra.

* * *

Music of Mozart and modern composers will feature the Tuesday Musical Club program on Tuesday at 2 p. m. Adolph Anderson, baritone, is guest recitalist with Ruth Perry Topping at the piano. He will sing songs of Clokey, Barber, Hageman, Gurney and Moore.

Elizabeth Storer Bothwell will play Mozart's C-minor fantasy, and the closing portion of the program will feature Mozart's one-act opera, Bastien and Bastienne with Alice Lee Gardner, Ruth Matthews and Mr. Anderson.

Marian Deuel McDade will be at the piano. Mrs. Robert D. Ayars is the director.

Mr. Elman's part in the success of the work is beyond compute. He performed the formidable solo part with enormous technical bravura, achieving a tone of great warmth and color. Considering the reserve of the Friday afternoon audiences, his success was sensational. Indeed, there is no doubt that most of the applause was directed at him rather than the concerto, for it is plain that it did not give up its secret quite that readily and it is safe to say many years will elapse before it does

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MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the 11th program of its 63d season in Symphony Hall yesterday afternoon. Mischa Elman, violinist, was the soloist. The program was as follows:

C. P. E. Bach ....Concerto
in D major for strings (Arr. Steinberg)
Martinu..Concerto for Violin and Orchestra
Brahms Symphony No 2 in D major, Op. 73

It is clear that Martinu has composed a magnificent violin concerto in that which was yesterday given its first performance by Mischa Elman (who commissioned the work) and the Boston Symphony orchestra under Dr. Koussevitzky. There were other attractions on the program, notably the wondrous C. P. E. Bach orchestral concerto, but there is no doubt that the Martinu Concerto is to recent efforts in the field what the Martinu Symphony is to recent efforts in the field what the Martinu symphonies. That is to say, the best.

Of all the forms a composer may work in, the violin concerto is certainly the most difficult. Virtually all first-line composers have had a hand at it with varying results, but few—to judge by his remarks in the program—have approached it with so clear a conception of the problems involved as Mr. Martinu. It was his intention to write a work which, while at once an orchestral work with violin solo and a violin solo with orchestral accompaniment, was a perfectly integrated combination of both and was, to boot, expressive yet absolute music. Quite an order!

Of the three movements, the first, while containing a sustained and beautiful melodic line in the andante section (and one which is exceedingly gratefully conceived for the solo instrument), is hardest to catch on first hearing. The orchestration seems turgid and thick at times, and wanting in clarity. The second movement makes its way immediately with charming and typically "Czechoslovakian" melodies, while the finale, filled with verve and rhythmic intricacy, is exciting, heady stuff.

Koussevitzky Event Superb At Bushnell

Boston Orchestra And Conductor Heard In Works by Handel, Shostakovitch, Brahms

The Boston Symphony Orches-ra, conducted by Dr. Serge Kous-sevitzky, was heard in the Bush-nell Symphonic Series at the Me-norial auditorium Wednesday evening, in the following program:

Concerto Grosso in B Minor, No. 12	Handel
Symphony No. 1, Opus 10	Shostakovitch
Symphony No. 2 in D Major	Brahms

It was a great night at the Bush-nell Memorial last evening. Dr. Koussevitzky and the Boston Sym-phony—were in their rarest form. The urge to make music was vehemently upon them. The conductor's face was wreathed with inspiration, shone with beatitude in the Handel, with imperiousness in the Shostakovitch and with triumph in the Brahms. All night long he sang his songs, the composers' songs to his men, ministered to them player by player, beamed at their responses, moulded the music bar by bar with his hands. And when at the end of the concert, following a soaring and burning performance of the Second Symphony, he turned to the audience, he faced them like a Caesar and received an imperial tribute.

It had been a superlative program in the first place, for Dr. Koussevitzky is the master exponent of the three composers whom he had selected. His Handel is unmatched, being made of living music and not empty architecture, elegant without pomposity and impressive without the "East Lynne" touches which feature the readings or transscriptions so many conductors are whipping up these days for both Handel and Bach, until all the early writers are made to sound like the Stokowski score for "Fantasia."

The ecstatic panorama which Dr. Koussevitzky and the Boston disclosed in the Larghetto section of the Handel last night was like little on this earth. Giving his exclusive attention to the first strings for bars at a time, he shaped every measure on the air, placed every note, marked the level of every voice. The spell which was upon Dr. Koussevitzky in those moments, and which he in turn put upon his men, was little short of remarkable. Yet although it riveted the attention, curiously enough it heightened rather than obtruded upon the effect of the music. It was an experience of being doubly in two superb presences, that of the composer and that of a superlative re-creator. It was impossible not to feel the seizing and uplifting genius of Dr. Koussevitzky in those moments

No. 1—Or Out On First.

Of the oft-played, and I mean oft-played, symphonies of Comrade Shostakovitch, the First, variously known as "Til Eulenspiegel From Minsk To Pinsk" or "Moments With Fifty Famous Composers", is the easiest to take. Its chief concern is musical craftsmanship, and despite black-market borrowings in every contemporary direction, it is contrived with ingenuity and a beguiling spirit of experiment.

It was when Shostakovitch began to get ideas about the 18 republics of the Soviet Union and tried to stretch a talent for strictly incidental music around them that the trouble began and the music ended. After that Shostakovitch was like a doll's dressmaker trying to tailor a pair of pants to an elephant. For despite some outbursts which indicate an explosion in a vodka factory, Shostakovitch's music is essentially little music, salon music, and you must not be fooled when he calls it symphony and asks you to look at it through a telescope.

In any event, as the great apostle of Shostakovitch, Dr. Koussevitzky never fails to give any work of the composer a magnificent send-off. This he achieved again last night. If there is anything more than can be done to make Shostakovitch seem brilliant, inspired and full of bortsch, than the Boston conductor does, we haven't found out about it yet. Or than the Boston Symphony does. They bend their backs to every last note of it, play it with hypnotic virtuosity, pour themselves right into it. It only seems too bad that such rousing playing is not spent on something a little meatier.

Music's Monument.

There is nothing to be said at this ate date of Dr. Koussevitzky's in-erpretation and the Boston's play-ng of Brahms, which has not been aid with waving of flags and toss-ng of hats a hundred times before. Brahms is the specialty-of-the-ouse with them, their finest stuff, heir great monument to music. So was again last night, full, rich, eady, ablaze, Olympian. Dr. Kous-sevitzky scarcely has to lead his layers through the Second now, ut only because he has marched hem through it so triumphantly so any times before. Last night it as one of their noblest efforts, in n entirely noble concert. —T. H. P.

BROOKLYN, N. Y.
EAGLE

JAN 2 - 1944

OVERTONES

Role of Industry in Sponsoring Music Calls for Appreciation of It as an Art

By MILES KASTENDIECK

As the New Year begins, one notable change in the musical world should go on record. It is simply the fact that in the year 1943 industry has suddenly taken up the sponsorship of music in a big way. The last year has found the United States Rubber Company sponsoring the Philharmonic-Symphony, General Motors the NBC Symphony and Allis-Chalmers the Boston Symphony. In passing, it might be worth mentioning that the Texas Company has "fathered" the Metropolitan Opera for some time, to say nothing of Sherwin-Williams' promotion of the Metropolitan Auditions of the Air. Private sponsorship is apparently on the wane though the patronage of the few is still necessary to keep many musical organizations from folding up. But the move on the part of industry means a definite shift from old ways to new.

Radio, of course, is responsible for all this but need not necessarily be the only reason for industry's taking such a cultural step. There is no reason whatsoever why the major industries of any community should not recognize a certain obligation to that community, bettering it by an out-and-out campaign for improving or for furthering its cultural life. The time has come when industrial America should recognize that it is called upon for that kind of voluntary co-operation in the name of true democracy.

Now the great companies behind the radio sponsorship of the three great orchestras already mentioned have avowedly a commercial purpose. That they should recognize symphonic music to have grown to the importance of warranting their commercial backing is not at all surprising. Any person aware of the pulse of the times knows that music has become more and more a part of Amercan life in recent years. But whether they have taken into consideration the reaction of the public to their handling of the broadcasts of these respective orchestras is open to question. Their present procedure somewhat indicates their acting more commercially than intelligently. Those people who will tune in to an hour's concert by a symphony orchestra and those who will be encouraged to come into that fold will look upon that musical hour as something sufficient unto itself. They will feel no need for intermission commentaries in so short an interval of time. Sufficient objection has already been registered against the inappropriate "bedtime stories" that interrupt the Symphony of the Air hour, but nothing has been done about it. Whether it was necessary to engage Clifton Fadiman for a slight interval during the Boston Symphony Hour, just as if the Boston Symphony itself was not enough, illustrates thinking along this same line. It is doubtful that Carl Van Doren's "American Scriptures" series adds anything to the broadcasts of the Philharmonic-Symphony. The fact is that even to casual music lovers all these extra-curricula activities seem out of place. That they are is obvious to any true music lover.

So right at the start we are confronted with a neat question of what the attitude of industry will really turn out to be. At the same moment that it is helping symphony orchestras to survive, it may be choking off the complete enjoyment of their listeners. The problem is not new, because the incessant barrage of advertising has alienated many people from listening regularly to the radio. How unfortunate it would be, at the very moment that industry has undertaken to do so much for the greatest of all the arts, that it should bungle the whole matter by not understanding at the start with what kind medium it is dealing and the potential quality of its audience.

ART AND MUSIC RELATION OF ONE TO THE OTHER

THE NEWS OF THE WORLD OF MUSIC

Post Jan 2, '44

By WARREN STOREY SMITH

SO great is the spread between the vague and the incorporal nature of music and the very definite impression that it so often makes upon the receptive listener that writers, artists and dancers are forever trying to interpret it in terms of things that really have little to do with it. Possibly the painters, and we must here include Walt Disney and his ilk, have been less given to this sort of thing than the critics, the essayists and the votaries of terpsichore, although the exhibition of paintings on view at Symphony Hall for the past two weeks probably, in itself, puts the pictures inspired by music abreast of the compositions inspired by paintings. What can you name, besides Liszt's "Dance of Death" and "Battle of the Huns," Hans Huber's "Boecklin" Symphony, Reger's four tone poems after that same Swiss painter, Rachmaninoff's "Island of the Dead" (Boecklin again) and Hindemith's "Mathis der Maler?"

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SPRINGFIELD, MASS.
MORNING UNION

JAN 5 - 1944

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NEW YORK, N.Y.
TIMES

JAN 2 - 1944

Concerned With the Old and the New in the Week's Programs

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Left, members of the Bach Circle, who will play Dittersdorf and Bach; right, Mischa Elman, violinist, who will play new concerto by Bohuslav Martinu with Boston Symphony.

BROOKLYN, N. Y.
EAGLE

JAN 2 - 1944

OVERTONES

Role of Industry in Sponsoring Music Calls for Appreciation of It as an Art

By MILES KASTENDIECK

As the New Year begins, one notable change in the musical world should go on record. It is simply the fact that in the year 1943 industry has suddenly taken up the sponsorship of music in a big way. The last year has found the United States Rubber Company sponsoring the Philharmonic-Symphony, General Motors the NBC Symphony and Allis-Chalmers the Boston Symphony. In passing, it might be worth mentioning that the Texas Company has "fathered" the Metropolitan Opera for some time, to say nothing of Sherwin-Williams' promotion of the Metropolitan Auditions of the Air. Private sponsorship is apparently on the wane though the patronage of the few is still necessary to keep many musical organizations from folding up. But the move on the part of industry means a definite shift from old ways to new.

Radio, of course, is responsible for all this but need not necessarily be the only reason for industry's taking such a cultural step. There is no reason whatsoever why the major industries of any community should not recognize a certain obligation to that community, bettering it by an out-and-out campaign for improving or for furthering its cultural life. The time has come when industrial America should recognize that it is called upon for that kind of voluntary co-operation in the name of true democracy.

Now the great companies behind the radio sponsorship of the three great orchestras already mentioned have avowedly a commercial purpose. That they should recognize symphonic music to have grown to the importance of warranting their commercial backing is not at all surprising. Any person aware of the pulse of the times knows that music has become more and more a part of American life in recent years. But whether they have taken into consideration the reaction of the public to their handling of the broadcasts of these respective orchestras is open to question. Their present procedure somewhat indicates their acting more commercially than intelligently. Those people who will tune in to an hour's concert by a symphony orchestra and those who will be encouraged to come into that fold will look upon that musical hour as something sufficient unto itself. They will feel no need for intermission commentaries in so short an interval of time. Sufficient objection has already been registered against the inappropriate "bedtime stories" that interrupt the Symphony of the Air hour, but nothing has been done about it. Whether it was necessary to engage Clifton Fadiman for a slight interval during the Boston Symphony Hour, just as if the Boston Symphony itself was not enough, illustrates thinking along this same line. It is doubtful that Carl Van Doren's "American Scriptures" series adds anything to the broadcasts of the Philharmonic-Symphony. The fact is that even to casual music lovers all these extra-curricula activities seem out of place. That they are is obvious to any true music lover.

So right at the start we are confronted with a neat question of what the attitude of industry will really turn out to be. At the same moment that it is helping symphony orchestras to survive, it may be choking off the complete enjoyment of their listeners. The problem is not new, because the incessant barrage of advertising has alienated many people from listening regularly to the radio. How unfortunate it would be, at the very moment that industry has undertaken to do so much for the greatest of all the arts, that it should bungle the whole matter by not understanding at the start with what kind medium it is dealing and the potential quality of its audience.

Ro -44

ART AND MUSIC RELATION OF ONE TO THE OTHER

THE NEWS OF THE WORLD OF MUSIC

Post Jan 2, '44

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MORNING UNION

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NEW YORK, N.Y.
TIMES

JAN 2 - 1944

Concerned With the Old and the New in the Week's Programs

Larry Gordon

Left, members of the Bach Circle, who will play Dittersdorf and Bach; right, Mischa Elman, violinist, who will play new concerto by Bohuslav Martinu with Boston Symphony.

HACKENSACK, N. J.
RECORD

JAN 5 - 1944

Music News And Views

By ROGER S. VREELAND

BOSTON SYMPHONY AT NEWARK FEB. 10

The Boston Symphony Orchestra under Serge Koussevitzky will play at the Mosque Theater, Newark, Thursday night, February 10, it was announced today by the Griffith Music Foundation, in releasing its 1944 schedule of events. This will be the first of two special programs by the Foundation marking the new season.

Second event will be appearance of the Ballet Russe de Monte Carlo which will give afternoon and evening performances Saturday, March 25. A series of three Sunday afternoon piano recitals will begin February 20 with the First Piano Quartet, composed of Adam Garner, Henry Holt, Vladimir Padwa, and George Roberts. The quartet has as its aim the widening of its scope by blending original features with four piano resources, thus combining familiarity with novelty.

Ania Dorfmann, pianist, will appear March 26, and Rudolf Serkin, April 16.

* * *

Emery Darcy, Metropolitan Opera tenor, will be presented in a joint concert on Tuesday night, January 11, in Eastside High School, Paterson, under the auspices of the Y. M.-Y. W. H. A. This concert is presented to series holders without extra fee. Their tickets to the Ballet will be their admission ticket to this concert.

Mr. Darcy joined the Metropolitan Opera in 1940, following his appearances on the Metropolitan Auditions of the Air. Since that time he has made many appearances in Wagnerian roles, and among the most recent of his portrayals was that of Phoebus in the Metropolitan's premiere of Bach's opera "Phoebus and Pan."

Iris Brussels will appear as pianist on this concert.

* * *

The first United States performance of Aaron Copland's "Short Symphony" will be played by the N. B. C. Symphony Orchestra under the direction of Leopold Stokowski Sunday at 5 P. M. Selections from Debussy, Albeniz, Fernandez and Guarnieri also will be heard.

Copland wrote the "Short Symphony" between 1931 and 1933. He says: "If I expended so much time and effort on the Short Symphony it was because I wished to write as perfect a piece as I possibly could." The work is orchestrated for symphony without trombones, tuba or percussion. But it includes the infrequently used hecklephone (bass oboe). "Short Symphony" has been performed twice by the Mexican Symphony Orchestra under the direction of Carlos Chavez, to whom Copland dedicated the music.

NEW YORK, N.Y.
PM

JAN 4 - 1944

Turnabout: Composer Bohuslav Martinu takes a turn at the fiddle to show Mischa Elman (at the piano) how a certain passage in his new Violin Concerto should go. Elman, playing a modern work for the first time in his long career, will be soloist in the Martinu work with the Boston Symphony under Serge Koussevitzky Thursday night and Saturday afternoon at Carnegie Hall.

Post Jan

accent. Anyway, no matter what either of them say, jazz will go right on.

The Stravinsky Incident

An army officer, who wishes to have his name withheld, has written in to express his disapproval of the Stravinsky incident: "The attack upon his clear, wholesome arrangement of our National Anthem was probably one of the most horrible insults that the Boston public and officials could have bestowed upon a famous international figure. . . . Since he is an American citizen I believe that he should be given an apology . . . rightly due him by whoever instigated the supercilious attack. Personally, I can think of no better form of apology than of adopting his arrangement . . . composed with a pure faith in America and as a tribute to the great people of America. . . . I am not what might be considered an ardent devotee of the great Russian (now American) master . . . but I am an American and believe in certain basic rights and simple courtesy." Another soldier, writing in similar vein, says: "Boston is a paradox—culture and ignorance—and many times our side is the underdog."

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The Symphony Concerts

Returning to the Symphony Concerts this week, Dr. Koussevitzky will offer Beethoven's Third "Leonora" Overture, Brahms' Third Symphony and Hindemith's "Mathis der Maler." At Wednesday afternoon's Youth Concert Wheeler Beckett will present Beethoven's "Eroica," "The Dance of the Hours" from "La Gioconda" and Sibelius' "Finlandia."

NEW YORK, N.Y.
POST

JAN 7 - 1944

Elman Plays With Bostonians

By HARRIETT JOHNSON

"Martinu must like cross accents as well as the swing addicts," said a young army lieutenant of the violin concerto played by Mischa Elman last night at the Boston Symphony's concert in Carnegie Hall. The lieutenant, a musician in civilian life, was spending his first night in a city after months of maneuvers far from normal habitations. He headed straight for the visiting orchestra's concert, and was considerably impressed by the exemplary musicianship of Mr. Elman and Conductor Koussevitsky.

The difficult rhythmic patterns which make up a considerable part of the concerto performed for the first time in New York at this concert required consummate skill to execute with the authority achieved by maestro and violinist. Mr. Elman seemed to feel the work with keen emotion, and yet he played with admirable restraint suitable to its frequent reflective portions. He also had broad sweep and fire when the pyrotechnics demanded it. The concerto, while not peppered unduly with dissonance is most difficult to comprehend thoroughly on first hearing. It gave the impression of rambling and the theme did not seem compelling. A somewhat disjointed character left me vaguely unsatisfied, but I'm willing to grant I might change my mind next time.

Mr. Koussevitsky began the program with Handel's Concerto Grosso for String Orchestra in B Minor, No. 12, and ended with a superb performance of Beethoven's Seventh Symphony. It was a stroke of genius to choose this dynamic, alive and familiar piece to follow the Martinu.

SPRINGFIELD, MASS.
NEWS

JAN 5 - 1944

Capacity Houses Here For Symphony, Opera

Boston Orchestra Makes Community Concert at Auditorium Memorable Occasion

The Boston symphony is one of those rare orchestras that could keep a capacity audience entranced with Mother Goose songs. The members give the impression of being accomplished musicians who enjoy nothing more than playing and who are having a perfectly wonderful time on the concert stage. Koussevitsky um-pum-pums silently to the delight of his musicians who answer his every beam and scowl.

Last night at the Municipal auditorium they were in their usual top form, making it an impossible task to pick out any particular selection as the best.

The Prokofieff "Classical" symphony was played with a sense of humor, each movement more entertaining than the one before it. The work with a modernized Mozartean flavor, gives the orchestra ample opportunity to show off its virtuosity, and it responded admirably to the chance.

From Prokofieff, Koussevitsky turned to Debussy by way of contrast and presented a perfect interpretation of "Nuages" and "Fetes." Delicate and dreamy, "Nuages" served to accent the vigor and precision of the second nocturne, which gave full play to the orchestra's color.

The "Cappriccio Espagnol" was by far the most brilliant work on the program, leading to a strong climax in the fandango. It lacked only the Ballet Russe to make it complete, but the imagination involved in Koussevitsky's interpretation made up for the absence of Dolin and company.

The major work of the evening, Beethoven's Seventh symphony, again left nothing to be desired. Koussevitsky's way of conducting is so sure that there is never any doubt but that his is the definitive interpretation. The playing was completely spontaneous, as befits a "dance" symphony, every theme being brought out carefully but with certainty.

So once again Springfield has had its annual treat and must wait another year for the Community Concert association, God bless it, to bring back the finest orchestra in the country.

M. T. S.

OKLAHOMA CITY, OKLA.
TIMES

JAN 7 - 1944

First Modern Work Played By Elman

NEW YORK, Jan. 7.—Just 35 years ago Mischa Elman, the violinist, made his American debut in Carnegie hall. Thursday night he played the first extended modern work he ever performed in public. Hitherto the distinguished Russian has confined himself to Tchaikowsky, Mendelssohn, et al.

To make the break complete, he played a concerto by Bohuslav Martinu, which he had personally commissioned, and played it with the Boston symphony under Serge Koussevitzky, an orchestra which has consistently championed modern music since its present director took over.

The new concerto was commissioned entirely by chance, and does not represent the conversion of Elman to the modern idiom.

One day he went to Carnegie hall to hear the Seventh Shostakovich symphony, which all conductors were giving a whirl. He thought he should hear it twice and went back for the purpose. But the symphony that time was Martinu's first, not Shostakovich's seventh.

Elman was so impressed he called Martinu to congratulate him. The violinist and the composer had lunch together next day, much talk about music, and before they parted the concerto was commissioned. Although it demands a good deal of the performer, Elman, it is said, demanded nothing of the composer beyond making one suggestion about the cadenza of the first movement.

CITY NEWS

Springfield

DR. KOUSSEVITZKY AND ORCHESTRA APPEAR AT BEST

Jan 6 '44

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HARTFORD, CONN.
COURANT

JAN 6 - 1944

Koussevitzky Event Superb At Bushnell

Boston Orchestra And Conductor Heard In Works by Handel, Shostakovitch, Brahms

The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, was heard in the Bushnell Symphonic Series at the Memorial auditorium Wednesday evening, in the following program:

Concerto Grosso in B Minor, No. 12	Handel
Symphony No. 1, Opus 10	Shostakovitch
Symphony No. 2 in D Major	Brahms

It was a great night at the Bushnell Memorial last evening. Dr. Koussevitzky and the Boston Symphony were in their rarest form. The urge to make music was vehemently upon them. The conductor's face was wreathed with inspiration, shone with beatitude in the Handel, with imperiousness in the Shostakovitch and with triumph in the Brahms. All night long he sang his songs, the composers' songs to his men, ministered to them player by player, beamed at their responses, moulded the music bar by bar with his hands. And when at the end of the concert, following a soaring and burning performance of the Second Symphony, he turned to the audience, he faced them like a Caesar and received an imperial tribute.

It had been a superlative program in the first place, for Dr. Koussevitzky is the master exponent of the three composers whom he had selected. His Handel is unmatched, being made of living music and not empty architecture, elegant without pomposity and impressive without the "East Lynne" touches which feature the readings or transscriptions so many conductors are whipping up these days for both Handel and Bach, until all the early writers are made to sound like the Stokowski score for "Fantasia."

The ecstatic panorama which Dr. Koussevitzky and the Boston disclosed in the Larghetto section of the Handel last night was like little on this earth. Giving his exclusive attention to the first strings for bars at a time, he shaped every measure on the air, placed every note, marked the level of every voice. The spell which was upon Dr. Koussevitzky in those moments, and which he in turn put upon his men, was little short of remarkable. Yet although it riveted the attention, curiously enough it heightened rather than obtruded upon the effect of the music. It was an experience of being doubly in two superb presences, that of the composer and that of a superlative re-creator. It was impossible not to feel the seizing and uplifting genius of Dr. Koussevitzky in those moments.

No. 1—Or Out On First.

Of the oft-played, and I mean oft-played, symphonies of Comrade Shostakovitch, the First, variously known as "Til Eulenspiegel From Minsk To Pinsk" or "Moments With Fifty Famous Composers", is the easiest to take. Its chief concern is musical craftsmanship, and despite black-market borrowings in every contemporary direction, it is contrived with ingenuity and a beguiling spirit of experiment.

It was when Shostakovitch began to get ideas about the 18 republics of the Soviet Union and tried to stretch a talent for strictly incidental music around them that the trouble began and the music ended. After that Shostakovitch was like a doll's dressmaker trying to tailor a pair of pants to an elephant. For despite some outbursts which indicate an explosion in a vodka factory, Shostakovitch's music is essentially little music, salon music, and you must not be fooled when he calls it symphony and asks you to look at it through a telescope.

In any event, as the great apostle of Shostakovitch, Dr. Koussevitzky never fails to give any work of the composer a magnificent send-off. This he achieved again last night. If there is anything more than can be done to make Shostakovitch seem brilliant, inspired and full of bortsch, than the Boston conductor does, we haven't found out about it yet. Or than the Boston Symphony does. They bend their backs to every last note of it, play it with hypnotic virtuosity, pour themselves right into it. It only seems too bad that such rousing playing is not spent on something a little meatier.

Music's Monument.

There is nothing to be said at this late date of Dr. Koussevitzky's interpretation and the Boston's playing of Brahms, which has not been said with waving of flags and tossing of hats a hundred times before. Brahms is the specialty-of-the-house with them, their finest stuff, their great monument to music. So it was again last night, full, rich, heady, ablaze, Olympian. Dr. Koussevitzky scarcely has to lead his players through the Second now, but only because he has marched them through it so triumphantly so many times before. Last night it was one of their noblest efforts, in an entirely noble concert.—T. H. P.

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ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

JAN 7 - 1944

Mischa Elman Plays First Modern Work After 35-Year Span

By JOHN SELBY

NEW YORK—(AP)—Just 35 years ago Mischa Elman, the violinist, made his American debut in Carnegie Hall. Last night he played the first extended modern work he ever performed in public. Hitherto the distinguished Russian has confined himself to Tchaikowsky, Mendelsshon, et al.

To make the break complete, he played a concerto by Bohuslav Martinu which he had personally commissioned, and played it with the Boston Symphony under Serge Koussevitzky, an orchestra which has consistently championed modern music since its present director took over.

The new concerto was commissioned entirely by chance, and does not represent the conversion of Elman to the modern idiom.

One day he went to Carnegie Hall to hear the Seventh Shostakovich Symphony, which all conductors were giving a whirl. He thought he should hear it twice and went back for the purpose. But the symphony that time was Martinu's first, not Shostakovich's Seventh.

Elman was so impressed he called Martinu to congratulate him. The violinist and the composer had lunch together next day, much talk about music, and before they parted the concerto was commissioned.

The work is traditional in that it divides, somewhat unevenly, into the usual three movements and is respectful enough to the musical forms. But not slavishly respectful. It contains a minimum of new ideas, however, and its "modernism" seemed a little forced. The composer came on from Cleveland, where he now lives, to make his bow with Elman and Dr. Koussevitzky.

NEW YORK, N.Y.
HERALD TRIBUNE

JAN 7 - 1944

Martinu Work Is Played Here By Bostonians

Mischa Elman Is Soloist in New Violin Concerto; Beethoven 7th Is Heard

By Paul Bowles

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky conductor, with Mischa Elman, violinist, as soloist, last night at Carnegie Hall. The program follows:

Concerto Grosso for String Orchestra in B minor, No. 12 .... Handel
Concerto for Violin and Orchestra . Martinu
Symphony No. 7 in A major, Op. 92, Beethoven.

Again last night at Carnegie Hall that admirable organization, the Boston Symphony Orchestra, manifested to New Yorkers the power of perfect discipline. The finest performances of the evening belonged to the beginning and the end of the concert—to Handel and Beethoven. In the Concerto Grosso one heard the familiar massive, pure tone quality which comes only from the true precision of these players' string attack. The music which emerged was completely heartfelt and beautiful.

The new Concerto for Violin and Orchestra by Bohuslav Martinu, which was given its first New York performance last night by Dr. Koussevitzky, is not the best that the distinguished Czech composer has done for us. It gives, on first hearing, the impression of being a hastily conceived and dispatched opus; moreover, the solo writing is rather less brilliant than the orchestral work, and this is true to such an extent that at times one thinks of the violin as an annoying insect whose sound the orchestra sometimes manages to chase away. Then things happen, for the composer has a way with the orchestra and likes to keep it occupied. Indeed, if one makes a quick inventory of the concerto, one discovers the piece relying almost wholly upon orchestral sonority for its effect. The rhythmical complications seem to be more visual than to exist in the audible fabric of the music; there is very little which is remarkable in the way of melody; and the harmony seems to be carrying out a continuous escape from its own natural consequences. Chordal sequences head straight for sentimental involvement, and then cleverly sneak out through an unexpected exit, leaving the music thwarted for an instant in its sense of destination. It is this harmonic unreliability as much as anything which gives the work its generally fragmentary feeling. And it is the variety of effective instrumentation which by keeping up listening interest gives it whatever illusion of continuity it has.

Throughout the concerto there are passages where the shifting quality of the woodwind accompaniments to the solo instrument make an effect which is quite personal and of considerable interest. At times, Mr. Elman, whose performance lacked the sureness which might possibly have lent direction to the piece, suffered in his intonation in these passages, as if their melting borderline consonances were too much to fight against successfully.

The piece is not a trip to any particular place, but rather a tour through a landscape which does not seem to change basically as one moves about in it. Along the way, in the pastoral-like second movement, there is the spectacle of a cadenza assisted by a triangle ringing like a telephone, and on the homeward stretch Mr. Martinu, in the manner of his countryman Dvorak, offers a bit of American folk-music. The sudden ending is like the unexpected arrival back at the starting-point of the outing; one is a little dazed, but not in a bad humor.

After you and every one in your family have finished with it, SAVE this copy of the New York Herald

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NEW YORK, N. Y.
WORLD-TELEGRAM

JAN 7 - 1944

Martinu Concerto Is Premiered Here

Boston Symphony with Mischa Elman Plays Czech-American's New Work

By LOUIS BIANCOLLI.

Few symphonic concerts go by these days without some brand new opus from the busy pen of Bohuslav Martinu, Czech-American composer. Last night it was a violin concerto, and a pretty good one, despite faults.

The concerto bowed into the local repertory at Carnegie Hall under fine auspices, Mischa Elman concentrating on the solo line and Serge Koussevitzky and the Boston Symphony Orchestra doing the rest. Mr. Elman was in top trim. It's no news that the same goes for the Boston delegation.

Mr. Martinu's concerto is the work of an honest craftsman, intent on sound technic and working in an idiom mainly his own. While failing to shape up to his symphonic best, the concerto will probably hang on in the fiddling repertory for quite a while. Artists like Elman and bands like the Boston Symphony should alone make rehearings worth the effort.

Violin Overshadowed.

Mr. Martinu has theorized at some length on the risks involved in concerto-writing, stressing the violin's single voice pitted against a symphonic wall. Of course theories make good reading, but in music the finished product is always the best argument. No amount of explaining can make it good.

My feeling about the concerto is that if you like Martinu's music you, ipso facto, like the concerto. Mastery of style and content throbs through all four movements. The orchestration is always fascinating and the solo line often so. Sincerity of aim and feeling beats in every bar.

Still, as a violin concerto it shows certain weaknesses, the major one being that Mr. Martinu's orchestration, while packed tight with power, overweighs the solo voice. Maybe it couldn't be helped—maybe Mr. Martinu wanted it that way—but the violin just doesn't get the break it deserves; anyway the break it usually gets in standard concertos.

Elman a Master.

Not that the solo writing is thin and lackluster. Far from it. Mr. Martinu turned out plenty of glittering copy for virtuoso handling, and Mr. Elman seemed just the man to read it last night. Soothing tone and glib ease marked his rendering. Mr. Elman can still make a fiddle say uncle.

But the fiddle often got lost in the orchestral shuffle. At times Mr. Martinu seemed to be writing a giant symphony instead of a violin concerto. A titantic tussle among brasses and battery would be going on with the sweet-toned solo violin trying bravely to keep up appearances. It was all fine stuff, only a bit one-sided, at least much of the way.

Earlier cadenzas and the finale both showed better balance and contrasts. Mr. Elman's warm-spun line glowing against neat-sized parcels of orchestral tone. Of course there the going got slightly conventional and as a rule Mr. Martinu's genius stays out of conventional grooves. The gripping individuality more than makes up for the lopsided form. Geniuses often have a way of making you see and hear things their way in the long run.

Besides the Martinu reading, the orchestra turned in brilliant assignments with Handel's B minor concerto grosso for strings and Beethoven's Seventh Symphony. The Handel music surged up like great singing, Mr. Koussevitzky conducting it as if his heart and head were full of song.

HARTFORD, CONN.
~~COURANT~~ Times

JAN 6 - 1944

Music That Lifts the Heart

Koussevitzky in One of His Best Moods, in Boston Symphony Concert Here

By CARL E. LINDSTROM

Second concert by the Boston Symphony Orchestra at Bushnell Memorial Wednesday night, Dr. Serge Koussevitzky conducting. The program:

Concerto Grosso in B minor Handel
Symphony No. 1 Shostakovich
Symphony No. 2 Brahms

Koussevitzky was in one of his best moods last night when with a minimum of manual direction, somtimes none at all, he elicited from the Boston Orchestra that patrician dialect which to music is as Bostonese as the broad A is to the spoken word.

That it is a matter of phraseology was demonstrated by the larghetto of the Handel concerto. While each player shaped his utterance as though independently inspired the accents coincided sweetly and mysteriously in that illusion common to all great art that there is just one right way to the ultimate expression.

Unforgettable Music

Time and again but for the briefest space Koussevitzky allowed a complete hiatus between phrases but the mood was so delicately poised that there was not the slightest loss of buoyancy. Here was the master poet fondling syllables. But in spite of this preciousness the music itself transpired in such a way as to lift the heart and bow the head.

It is the genius of Koussevitzky that he can re-address himself to the most accustomed scores with as much zest and appetite as with the most piquant novelty. The D major Symphony of Brahms must be a second nature to him but his evocation of its pastoral beauties had all the rapture fetched by the unexpected vista.

NEW YORK, N.Y.
SUN

JAN 7 - 1944

ELMAN IS SOLOIST IN MARTINU SCORE

By ARTHUR V. BERGER.

The appearance of Mischa Elman as soloist in Bohuslav Martinu's new Violin Concerto at the Boston Symphony concert last night was a victory for present-day composers in their struggle to establish a more normal connection with performing musicians. Mr. Elman had been heard many times in this same Carnegie Hall, but never before as the executant of a similarly proportioned large-scale work fresh from the pen of a composer writing in a relatively up-to-date idiom. The fact that it was Martinu who brought about this wonder, is, of course, indicative of the essential nature of his achievement. It works admirably for the interpreter, it fits the instruments, it moves with a natural and unforced suavity, it has a warm and earnest outer coating. Without being trivial or flagrantly showy, however, it lacks depth, genuine harmonic direction and, most of all, long melodic lines.

The concerto, as one of the least fertile of Martinu's recent efforts, reveals these serious inadequacies in his music much more than some of his previous works which held the attention with odd moments of textural ingenuity. The new work began with a strikingly dissonant chord projecting us into a melodramatic atmosphere, proceeded to an eloquent entrance for the solo violin, and stated a workable four-note motive, nicely syncopated at the opening of the allegro. From there on this reviewer recalls mainly repetitions and obvious development of the motive, sometimes unconvincingly patched up with other motives to form a longer line. The dark, promising opening seemed to have little connection with the leisurely and sometimes playful sequel. Mr. Elman performed with great firmness and his customary breadth of tone.

Serge Koussevitzky opened the concert with a memorable reading of Handel's Concerto Grosso in B minor, No. 12. The string sonority was of such beauty that we kept wishing for the delay of the arrival of the last chord. In the performance of the Beethoven Seventh Symphony, there was particular brilliance in the finale which was, in fact, quite breathtaking.

NEW YORK, N.Y.
TIMES

JAN 7 - 1944

MARTINU CONCERTO PLAYED BY ELMAN

Carnegie Hall Audience Also Hears Beethoven 7th by the Boston Orchestra

By OLIN DOWNES

A violinist, who in certain qualities is without a rival today, played a new and brilliantly composed concerto at the concert of the Boston Symphony Orchestra last night in Carnegie Hall, on which occasion a performance of one of the most familiar of all symphonies, Beethoven's Seventh, made as much of a sensation as the new concerto, and rightly. Such an arresting symphonic concert is rare, and it is unlikely that any one in the audience which packed the auditorium will forget.

The violinist was Mischa Elman, the concerto the new work which he commissioned last season of Boleslav Martinu. Beethoven's Seventh was given an unforgettable reading by Dr. Koussevitzky.

For good measure the concert began with the Handel Concerto grosso for strings, which Dr. Koussevitzky is fond of playing and has often performed here. He might afford his New York audiences greater variety of repertory if he would expend his peerless orchestra upon fewer repetitions of this kind. The justification of the procedure lies in the performance, in which the strings play with such a warm cantilena and noble sonority. The treat to the ear is such that lesser music would be welcome for this sensuous delight alone. But we pass to more instructive matters.

Concerto a Perfect Fit

Mr. Martinu's concerto is more than a work that a famous virtuoso has ordered from a prominent composer to adorn his repertory. It is as if the composer—to whom as a matter of fact, Mr. Elman before asking him if he would be interested to write him a concerto—had used the violinist's unique qualities in the expounding of a special kind of music for which their presence is indispensable. The result is a concerto which is a perfect fit, and which Mr. Elman plays with a delight as obvious as his mastery.

The first movement is broad and rhapsodic, centering about a single very simple melodic phrase, immediately announced, like a wild call, by the full orchestra. It is music, one would say, for the violin only, and the violin of Elman, and we remember no occasion when more glorious tone flooded from his bow, or he played with greater breadth, fire and mastery.

The slow movement is more directly in the way of folk-song, with a contrasting part which suggests the telescoping together of the slow movement and the scherzo idea. It includes an oddly accompanied cadenza toward the end, the triangle supplying the pulsatile background for the monologue of the solo instrument. The final is gypsy, and rondo-like, with fascinating rhythmical complications and crossings of rhythms with the orchestra. To a violinist of lesser powers it would be forbiddingly difficult, but it is always practicable and, despite quite elaborate orchestration, the tonal balance is maintained and the conclusion is very exciting.

Short-Breathed Ideas

True, the ideas are short-breathed, remarkably as they are treated, and their development highly sophisticated. But there was Mr. Elman's song to supply melodic line, and he had the old inimitable sonority. When he is in such form there is no violinist like him. Right warmly was he welcomed into his own. At the end the audience was repeatedly calling back to the stage the violinist, the composer, and the conductor, whose remarkable accompaniment had been part of this triumph.

Of Beethoven's symphony, so well known, there is not so much to say as far as description of the score is concerned. Nor is it easy to dilate in detail upon an interpretation in no respect more wonderful than in its absolute directness, virility, selflessness, elevation. No one thought of a virtuoso conductor and orchestra, save as these conveyed endless beauty, and communicated the endless life of the music, and the prodigal richness of the developments and grandeur of the thought. One was aware only of the gigantic Beethoven, of music as clean and glorious as nature, and as greatly ordered, with as much fecundity.

The symphony was played with all the repeats in the scherzo and the uproarious, earth-shaking laughter of the conclusion. There were no fancy touches, no superfluous effects, and this mighty simplicity, this hymn to the sun and the skies, stirred the audience to its depths. Who would have said in these days of sensations that an experienced modern audience would make last night's demonstration over the 100,000th performance of Beethoven's Seventh symphony? Who? Only those to whom it may have been vouchsafed to realize the marvel of this timeless work of art, or who had its secret revealed as last night by the Boston Symphony Orchestra under Koussevitzky.

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NEW YORK, N.Y.
HERALD TRIBUNE

Boston Orchestra Is Heard Here in Martinu Concerto

Mischa Elman Is Soloist in New Work for Violin; Beethoven 7th Is Played

By Paul Bowles

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BROOKLYN, N.Y.
EAGLE

JAN 8 - 1944

MUSIC OF THE DAY

By Miles Kastendieck

~~Koussevitzky~~ Leads Boston Symphony In Shostakovich First at Academy

Orchestral splendor such as that created by the Boston Symphony Orchestra at the Academy of Music last night is undoubtedly the height of musical performance in our time. While it need not take the Boston Symphony to remind us of that fact, still the orchestra wears its mantle of royal purple so well that each of its concerts inspires comment upon its sumptuous tonal texture so scrupulously tailored for each number on the program. Perhaps attention was again drawn to this aspect of the concert because the works performed ran in the Koussevitzky groove; that is, with the exception of the Shostakovich First Symphony, the program consisted of music of which the conductor is very fond, otherwise he would not turn to it so often.

The Vivaldi Concerto in D Minor, long attributed to members of the Bach family, brought the pleasure of its eighteenth century clarity and the sensuous, rich tone of the Boston strings at the outset of the evening. One of the interesting things about listening to this music was the tendency of the listener familiar with its style to anticipate the composer in following out his ideas to their inevitable conclusion. Such practices are not so readily available in contemporary music. Perhaps that is why newer music may appear less entrancing to the ear.

That Shostakovich has written an outstanding first symphony is the more evident today, almost 19 years after its completion. As the work of a young man of 20, it remains not only a remarkable achievement but a revelation of talent and of promise that we can now appreciate in some of his later work as bearing fruit. With its newness worn off, the score comes through surprisingly strong, an oasis in the desert of musical creation during the 1920s.

This music speaks of so many things: of youth and wonder, of groping and of joyfulness, of longing and of questioning. It has appeal as well as assertiveness, it has mildness as well as boldness, it speaks the language of today with full regard for the training of yesterday, giving utterance to the orchestra in a style expressive of the orchestra's ascendency at the present time. At no place does interest in this music waver. It is sustained throughout. In the unfolding something, too, is felt; perhaps it is the voice of a "brave new world."

Koussevitzky conducted as though he believed that all this and more were true. The orchestra responded with that virtuosity of which it is noted. Performances like this do much for contemporary music.

Of Debussy's "Clouds" and "Festivals," of Moussorgsky's Prelude to "Khovantschina" and of Rimsky-Korsakov's Capriccio Espagnol, it is hardly necessary to speak. One noted, however, that the conductor frequently tried for too fine a pianissimo, for too much refinement and for too deliberate pace. There is even more magic in the Debussy and Moussorgsky and more life in the Rimsky-Korsakov than was experienced last night, notable though these performances were.

List of Boxholders At Academy Concert

Box holders at the Boston Symphony Orchestra's second Brooklyn concert last night included:

Seated in Box 1 were Mrs. Edward C. Blum and members of the family.

Mrs. Dean C. Osborne, hostess in Box 2, entertained Mr. and Mrs. Donald Sinclair, Justice L. L. Fawcett, Mrs. Theodore Frohme, Mr. and Mrs. Alfred Fawcett, and Mrs. James Fawcett.

Box 3 was occupied by Mrs. Benjamin Prince and her guests, Dr. and Mrs. John Howland Lathrop, Mr. and Mrs. Miles Kastendieck, Walter Golde, Mrs. Karp P. Mikhalenkoff and Leslie Hodgson.

Members of the Brooklyn Woman's Club were seated in Box 4; Mrs. H. S. Rasi, president, Mrs. Oliver Goldsmith Carter, Mrs. Robert Franklin Ives, Mrs. William E. Howes, Mrs. James S. Graham, Mrs. George Hills Iler and Mrs. Thomas H. McClintock.

Seated in Box 5 were Miss Emma Jessie Ogg and her guest, Mrs. John F. Moult, Miss Jessie Lockitt and her guest, Miss Jane Lockitt and Mrs. William B. Parker and her guests.

Tickets for Box 7 were distributed to service men and non-commissioned officers by Lt. L. Wambough, U. S. N. This box was a gift of the Brooklyn Committee for the Boston Symphony Concerts, Mrs. Henry J. Davenport, chairman.

Tickets for Box 8 were distributed to officers of Fort Hamilton and their guests. This box was also a gift of the Committee.

The third concert of the 1943-1944 series will take place on Feb. 11.

OTTAWA, CANADA
CITIZEN

JAN 8 - 1944

New March of Time Film Music Treat

One of the greatest treats for music lovers in many months is March of Time's latest issue: "Upbeat In Music." Depicting the collective wartime activities of America's best-loved musical personalities, it touches a new high in story-entertainment.

Emphasis is about evenly divided between the various types of music — classical, popular and hot jazz—with outstanding representatives of each school seen and heard in generous samples of their talent. For classicists, there's Serge Koussevitzky, leading the Boston Symphony in some of the finest candid sequences music-lovers could ask for. Marian Anderson's lovely voice, Mischa Elman's violin, Sergeant Eugene List's playing of the Rachmaninoff Concerto in C Minor, add to the mounting total of musical gifts to morale.

On the popular side there's singer Perry Como, heard in an original song. Bea Wain sings a hit parade favorite for the boys overseas. Benny Goodman's band, playing for service men furnishes some of their best all-out rhythm .

MARTINU CONCERTO PLAYED BY ELMAN

Carnegie Hall Audience Also Hears Beethoven 7th by the Boston Orchestra

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True, the ideas are short-breathed, remarkably as they are treated, and their development highly sophisticated. But there was Mr. Elman's song to supply melodic line, and he had the old inimitable sonority. When he is in such form there is no violinist like him. Right warmly was he welcomed into his own. At the end the audience was repeatedly calling back to the stage the violinist, the composer, and the conductor, whose remarkable accompaniment had been part of this triumph.

Of Beethoven's symphony, so well known, there is not so much to say as far as description of the score is concerned. Nor is it easy to dilate in detail upon an interpretation in no respect more wonderful than in its absolute directness, virility, selflessness, elevation. No one thought of a virtuoso conductor and orchestra, save as these conveyed endless beauty, and communicated the endless life of the music, and the prodigal richness of the developments and grandeur of the thought. One was aware only of the gigantic Beethoven, of music as clean and glorious as nature, and as greatly ordered, with as much fecundity.

The symphony was played with all the repeats in the scherzo and the uproarious, earth-shaking laughter of the conclusion. There were no fancy touches, no superfluous effects, and this mighty simplicity, this hymn to the sun and the skies, stirred the audience to its depths. Who would have said in these days of sensations that an experienced modern audience would make last night's demonstration over the 100,000th performance of Beethoven's Seventh symphony? Who? Only those to whom it may have been vouchsafed to realize the marvel of this timeless work of art, or who had its secret revealed as last night by the Boston Symphony Orchestra under Koussevitzky.

TROY, N. Y.
OBSERVER & BUDGET

JAN 9 - 1944

Not Money But Pride Repays Composer for 6 Years of Toil

By HARRY VANDERNOOT
United Press Staff Correspondent

BOSTON—Six years of sweat, toil and tears are compensated by 25 minutes of a sense of tremendous achievement.

At least,, that's the way composer Gardner Read of Kansas City, Mo., felt about the premier performance of his Second Symphony by the Boston Symphony Orchestra.

The 30-year-old Read, who directed the playing of the piece on invitation of Conductor Serge Koussevitzky, received not one penny for his composition. But the thrill and pride of creation was as great for him as for the Russian Shostakovich who will receive $10,000 shortly when the Columbia Broadcasting System broadcasts his new symphony.

"The average layman see a composer struck with an idea, rush to his piano and write a symhpony in a few hours," said Read. "It isn't that way at all."

After the composition has been sweated into form—and this sometimes takes years—the poor composer must transcribe it with pen and ink, Read said. He said it took him two hours to transcribe each page for just the conductor's score. His symphony runs 110 pages in manuscript.

Read said there are more than 50,000 separate notes in his latest work and these must be transcribed by painstaking handwork on the 110-page conductors score. Then, each of the 100-odd instruments of the Boston orchestra must have its own part from which to play.

"If I were wealthy," said Read, "I could hire copyists for this work. But it would stand me about $400 and then I get nothing, or very little, for a performance. As it is, materials for the various scores cost the composer about $100."

Speaking of money for symphonic composers, Read said that not a single American makes enough to live on from his own performed works. He named Roy Harris, Aaron Copland, William Schuman, Howard Hanson, Samuel Barber and Walton Piston, all of whom have to teach and cultivate other activities to earn a living. Read teaches at the Kansas City Conservatory of Music.

Shostakovich, he said, is the only contemporary composer who "hit the jackpot" and makes real money from his pieces. "And it took the siege of Leningrad to do that for him," Readed added.

Read started his Second Symphony six years ago and earlier this year it was awarded the Paderewski fund prize of $1,000 for the best unperformed American work presented this year.

A native of Evanston, Ill., Read has had his pieces performed by the New York Philharmonic-Symphony and the Boston, Chicago, Cincinnati, Indianapolis, St. Louis and Rochester symphony orchestras.

~~Fadiman's Busy~~ As War Worker

Clifton Fadiman, whose intimate and eloquent style of delivery has made him one of the most popular commentators on the air, is also one of the busiest war workers in the industry.

Between his chores as commentator for the Boston Symphony Orchestra over ~~the Blue~~ Network (every Saturday from 8:30 to 9:30 p. m.) and his "Information Please" broadcasts, Fadiman devotes much of his time to the Writers' War Board, and makes cross-country hops to officiate at various government drives.

On February 1, 2 and 3 he will make a mid-western tour for the United States Treasury Department. Fadiman was literary critic of the New Yorker Magazine for 11 years, and has several books to his credit.

PORTLAND, OREGON
OREGONIAN

9 1944

Fadiman and Symphony

The principal added feature the Boston Symphony is offering ~~this season~~ is a chorus of coughs. The chorus is apparently made up of the players themselves and all during the program they cough, sneeze and hawk as they please. No suppressing coughs until some percussion explosion occurs in the music. Comfort's the keyword. The boys just cough as they go.

Another feature of the broadcasts is the practice of having Clifton Fadiman deliver a nice moral lecture during an intermission. Last week in a voice like Eddie Cantor uses when he talks about mother, Mr. F. discoursed on nazis. He sounded as if he was addressing a bunch of backward children.

Plenty of Free Advice

Just what the nazis have done to Mr. F. that he should be fuming against them more than anybody else isn't quite clear, but he seems to be copying the saloon editors on Broadway. Winchell, of course, is always shouting against the nazis as if nobody in this country hated them but him.

[44]

UTICA, N.Y.
OBSERVER DISPATCH

JAN 9 - 1944

Intense Competition Awaits London Symphony in America

By JOHN SELBY

New York —(AP)— The London Philharmonic Orchestra, scheduled to tour Canada and America next fall, will meet the stiffest competition in the world.

This country is generally conceded to have the three finest symphonic bodies in existence—the Boston Symphony, the Philadelphia Orchestra, and the New York Philharmonic-Symphony Society. Serge Koussevitzky's Boston group has been said to produce "the most beautiful sound in the world," and up to the present the war has harmed none of the three.

But the London Philharmonic, which Sir Godfrey Thomas Beecham is to direct on a tour including Canada and the most important American cities as far west as Kansas City, has had a difficult time since 1939. It has been bombed, individually and collectively, and its ranks have been decimated by war.

In 1940 it was taken over by its members, after its founder (Sir Thomas) transferred his conducting activities to America. It was not the first London orchestra to go co-operative—the London Symphony has been in the hands of its members for nearly 40 years. But if the Philharmonic it still operating under the plan, it will be the first ranking symphony of its kind America ever has heard.

The British government will provide passage to America, according to Dr. Sigmund Spaeth, who is president of the National Association for American Composers and Conductors.

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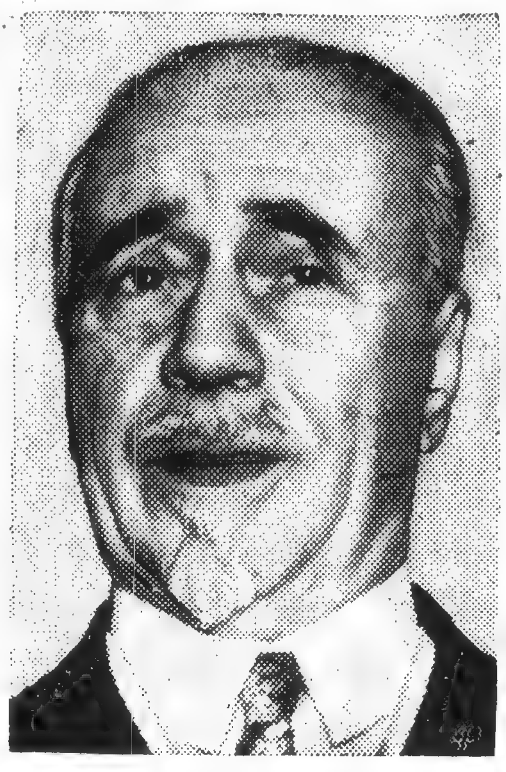

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HARTFORD, CONN.
~~COURANT~~
Times

JAN 13 1944

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MUSIC LOVER.

NEW YORK, N.Y.
TIMES

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Elman Again Soloist in Violin Work of Martinu—Brahms' Second Also on Program

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This impression was emphasized by Mr. Elman's repeated performance, so masterly in point not only of performance but of musicianship and insight that one wonders how such a difficult and individual score will fare with lesser interpreters of the future. But this question has another aspect which brings us back to the principal matter of the present report —back to the orchestra and the conductor.

Performance of Work

The concerto requires for adequate presentation an orchestral performance that follows if it does not equal the one provided by Dr. Koussevitzky. This element of the interpretations was in itself a monument to the musician's art. At the same time it so unified all participating agencies that the soloist, the conductor and every member of the orchestra in thought and deed were one.

And this was only congruous with the prevailing character of both the memorable concerts Dr. Koussevitzky and the orchestra he has molded have given within a week in this city. One had thought that the orchestra had not very much room for improvement. Well, either the fresh impression of its sonority has unduly altered the perspective, or it is in fact an orchestra yet finer this season than last. And not only this, for the orchestra's style, and above all the ideal characters of its tone, make the luminous garment of the conductor's thinking.

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The entire conception, indeed, transported the listener into another sphere. It would be an indulgence to discuss it movement by movement, but for a reader who was not there this would be excessive and for those who heard it in some degree superfluous. But there was the sense, for those present, of the summation of long centuries of human experience and dauntless effort which at last had produced that symphony, the selfless evocation of a beauty so evolved and alembicated, the whole revealed by a high priest who reverently and

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PROVIDENCE, R. I.
JOURNAL

JAN 9 - 1944

Works of Beethoven, Satie, Roussel and Ravel on Program.—Grace Moore to Be Heard Here in "La Tosca"

VLADIMIR GOLSCHMANN
Paris-born and trained

VLADIMIR GOLSCHMANN, conductor of the St. Louis Symphony Orchestra since 1931, will make the first of three appearances as guest conductor with the Boston Symphony at its next concert in the Metropolitan Theatre here Tuesday evening, Jan. 18. In this he follows other eminent musicians, among them Mitropoulos, DeFauw and Stravinsky, who made their bows with the Bostonians in this city.

Golschmann has long been noted as a champion of modern composers, as well as a classicist of the first order. The program he has selected for the concert here is characteristic, as it includes works by Beethoven, Satie, Roussel and Ravel. He first came to this country in 1924 as guest conductor of the New York Symphony, then led by Walter Damrosch.

Studied Piano and Violin

Born in Paris of Russian parents in 1893, Golschmann's musical education and early fame were wholly French. He first studied piano with Paul de Saunieres and then violin with Henri Berthelier. One of his first jobs was as violinist in a small Paris orchestra that included Iturbi and Thibaud.

Through a patron he was able to establish an orchestra of his own, founding the "Concerts Golschmann" in 1919. He was a prime mover in introducing the works of the famous "Six" and other modern composers, his programs usually being balanced with something from the classics. Among his orchestral achievements in Paris were Ravel and Stravinsky festivals,

He was also guest conductor of orchestras in Brussels, Oslo, Madrid and Edinburgh. As guest of the Scotch orchestra he followed, a generation later, Sir George Henschel, the Boston Symphony's first conductor. The Diaghileff and Pavlowa ballets are other organizations he has led. Beethoven's "Eroica" Symphony, Suite in F-major, Op. 33, by Roussel; Two "Gymnopedies" by Satie, orchestrated by Debussy, and Ravel's Spanish Rhapsody are the works announced for his Providence concert.

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But before that happy collaboration the future Met soprano left home to pursue a career that landed her first in a Greenwich Village cafe. She later got a job as understudy to Julia Sanderson and then blossomed as prima donna in an Irving Berlin "Music Box" Revue. All the time the Metropolitan Opera was her goal and she worked for it both in this country and abroad.

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Her favorite role is said to be Louise in the Charpentier opera of that title, which she studied with the composer himself and sang in Paris. The opera has been revived for her at the Met. She also studied with Montemezzi for his "Love of Three Kings" and has appeared in that opera under his conductorship in New York. For her appearances abroad she has been decorated by Kings Christian of Denmark, Gustav of Sweden and Haakon of Norway. She won further royal notice by curtseying once to the Duchess of Windsor.

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Hour of Music

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Appearing on the program is a quartet composed of Gertrude Joseffy Chase, piano; Ruth Moulton, violin; Martha McNay, viola; Louise Waterman, 'cello; A. Virginia Shepard, soprano, accompanied by Dorothy Holmes Sperry; Constance Perry, harpist, and Dorothy Horan, contralto, accompanied by Beatrice Warden Roberts. The program:

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"The Little Damozel"	Novello
Harp:	
Prelude	Handel
Giga	Corelli
"The First Waltz"	Durand
"Cradle Song"	Brahms
Contralto:	
"Albatross"	Kricka
"Quelle Souffrance"	Lenormand
Gavotte	Thomas
"Sweet Chance That Led My Steps Abroad"	Head
"It Is Morning Again	Cadman

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Albion Metcalf will give an analysis of Sonata, Op. 12, No. 2, by Beethoven, at a meeting of the Schubert Club tomorrow morning at 10 o'clock, in the Mary C. Wheeler School, 216 Hope street.

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The East Providence Music Lovers' Club will hold its monthly meeting this afternoon at 3:30 o'clock in the Weaver Memorial Library. The program will be given by Elsie Holmberg, contralto, accompanied by Elizabeth Budlong Albers; Isabel Madden, pianist, and Doris Miriam Skipp, soprano, accompanied by Irene Mason Peckham.

NEW BEDFORD, MASS.
TIMES

JAN 9 - 1944

Stravinsky to Be Guest Conductor

Igor Stravinsky is journeying from his home in Hollywood to conduct the Boston Symphony Orchestra as guest this week. He will conduct three concerts, presenting the same program for each, at Sanders Theater, Cambridge, Thursday, and in Symphony Hall Friday afternoon and Saturday night.

The program will include two numbers which are to have their first performances, a suite entitled "Four Norwegian Moods" and the "Circus Polka," which he has reorchestrated from the dance which he wrote for Ringling Brothers and Barnum and Bailey. Both of these scores were composed in 1942. The "Norwegian Moods" consists of a suite in four movements entitled "Intrada," "Song," "Wedding Dance" and "Cortege."

Mr. Stravinsky will open his program with a Suite from his Ballet "Pulcinella," based on music of Pergolesi, early 18 Century composer. It will also include "Card Game, a Ballet in Three Deals," and the Symphony in C.

NEW YORK, N.Y.
JOURNAL AMERICAN

JAN 9 - 1944

Mischa Elman Is Heard In the Martinu Concerto

By GRENA BENNETT

When a famous violinist and an esteemed composer are partnered in publicizing a new score, it is news in the world of music. And that is what happened at yesterday afternoon's concert of the Boston Symphony in Carnegie Hall when Mischa Elman played the solo part in Martinu's Concerto, which was recently written at the request of the violinist.

Mr. Elman's great qualities as a musician and an interpreter were evidently considered by Mr. Martinu in fabricating his latest score, and in adjusting his melodic and idiomatic invention to the magnificent talent of the soloist, he succeeded in creating a work in which are blended contemplation and majesty, with music at times haunting and, at others, capricious.

In his long service before the public, Mr. Elman has not given a more artistic exhibition of his gifts than in the Martinu Concerto. That his tonal quality was of ravishing richness and color, goes without saying, for those attractive details have ever been among the notable facets of Elman's art.

INSPIRED PERFORMANCE.

But more than that there is, and was yesterday, a disclosure of the intelligent imparting of the significance of the music in his reading; the symmetrical contour of each phrase and measure; the imaginative and alluring rhythms in pages where the elemental charm of folktunes lent influence. Mr. Elman's performance was that of an inspired and magnificently equipped virtuoso, a master musician whose rewarding interpretation was accorded a deserved ovation. The orchestral support was ably and effectively conducted by Serge Koussevitzky.

The program began with Bach's D major Concerto for stringed orchestra and was concluded with Brahms' Second Symphony.

* * *

"Lucia," with Lily Pons as the bright particular singing star, was yesterday afternoon's bill at the Metropolitan. The audience completely filled the opera house, and the applause that interrupted the soprano's brilliant singing of the Mad Scene stopped the action of the opera for a considerable period.

UTICA, N.Y.
OBSERVER DISPATCH

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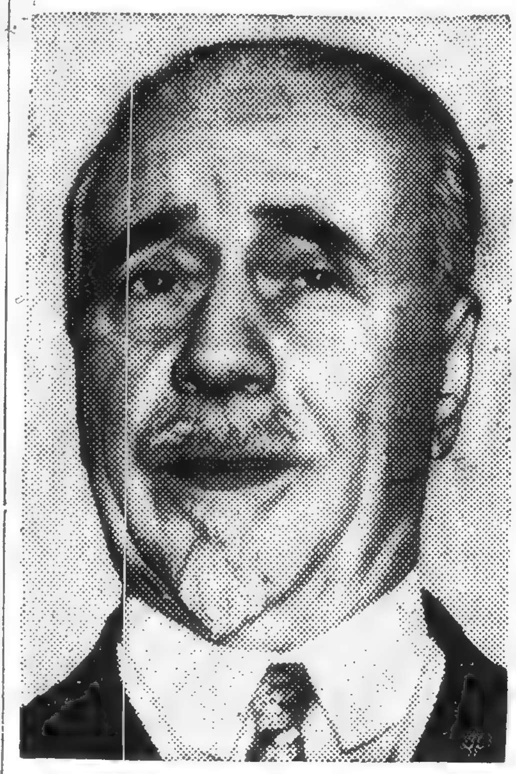

SIR THOMAS BEECHAM

NEW YORK, N.Y.
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MUSIC LOVER.

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Harp:	
Prelude	Handel
Giga	Corelli
"The First Waltz"	Durand
"Cradle Song"	Brahms
Contralto:	
"Albatross"	Kricka
"Quelle Souffrance"	Lenormand
Gavotte	Thomas
"Sweet Chance That Led My Steps Abroad"	Head
"It Is Morning Again	Cadman

◆ ◆ ◆

Albion Metcalf will give an analysis of Sonata, Op. 12, No. 2, by Beethoven, at a meeting of the Schubert Club tomorrow morning at 10 o'clock, in the Mary C. Wheeler School, 216 Hope street.

◆ ◆ ◆

The East Providence Music Lovers' Club will hold its monthly meeting this afternoon at 3:30 o'clock in the Weaver Memorial Library. The program will be given by Elsie Holmberg, contralto, accompanied by Elizabeth Budlong Albers; Isabel Madden, pianist, and Doris Miriam Skipp, soprano, accompanied by Irene Mason Peckham.

VLADIMIR GOLSCHMANN
Paris-born and trained

NEW BEDFORD, MASS.
TIMES

JAN 9 - 1944

Stravinsky to Be Guest Conductor

Igor Stravinsky is journeying from his home in Hollywood to conduct the Boston Symphony Orchestra as guest this week. He will conduct three concerts, presenting the same program for each, at Sanders Theater, Cambridge, Thursday, and in Symphony Hall Friday afternoon and Saturday night.

The program will include two numbers which are to have their first performances, a suite entitled "Four Norwegian Moods" and the "Circus Polka," which he has reorchestrated from the dance which he wrote for Ringling Brothers and Barnum and Bailey. Both of these scores were composed in 1942. The "Norwegian Moods" consists of a suite in four movements entitled "Intrada," "Song," "Wedding Dance" and "Cortege."

Mr. Stravinsky will open his program with a Suite from his Ballet "Pulcinella," based on music of Pergolesi, early 18 Century composer. It will also include "Card Game, a Ballet in Three Deals," and the Symphony in C.

NEW YORK, N.Y.
JOURNAL AMERICAN

JAN 9 - 1944

Mischa Elman Is Heard In the Martinu Concerto

By GRENA BENNETT

When a famous violinist and an esteemed composer are partnered in publicizing a new score, it is news in the world of music. And that is what happened at yesterday afternoon's concert of the Boston Symphony in Carnegie Hall when Mischa Elman played the solo part in Martinu's Concerto, which was recently written at the request of the violinist.

Mr. Elman's great qualities as a musician and an interpreter were evidently considered by Mr. Martinu in fabricating his latest score, and in adjusting his melodic and idiomatic invention to the magnificent talent of the soloist, he succeeded in creating a work in which are blended contemplation and majesty, with music at times haunting and, at others, capricious.

In his long service before the public, Mr. Elman has not given a more artistic exhibition of his gifts than in the Martinu Concerto. That his tonal quality was of ravishing richness and color, goes without saying, for those attractive details have ever been among the notable facets of Elman's art.

INSPIRED PERFORMANCE.

But more than that there is, and was yesterday, a disclosure of the intelligent imparting of the significance of the music in his reading; the symmetrical contour of each phrase and measure; the imaginative and alluring rhythms in pages where the elemental charm of folktunes lent influence. Mr. Elman's performance was that of an inspired and magnificently equipped virtuoso, a master musician whose rewarding interpretation was accorded a deserved ovation. The orchestral support was ably and effectively conducted by Serge Koussevitzky.

The program began with Bach's D major Concerto for stringed orchestra and was concluded with Brahms' Second Symphony.

* * *

"Lucia," with Lily Pons as the bright particular singing star, was yesterday afternoon's bill at the Metropolitan. The audience completely filled the opera house, and the applause that interrupted the soprano's brilliant singing of the Mad Scene stopped the action of the opera for a considerable period.

Hold That Tongue, or, Silence Is Still Golden

Jan 9 Her

By RUDOLPH ELIE, JR.

It is evident, from the letters on the subject, that Martinu's Violin Concerto unleashed, with its performance, more really heated controversy among its first hearers than any other new work the Boston Symphony Orchestra has played this year.

The reason is not too obscure at that, for it was—and is— a difficult composition to understand and thus to like at first hearing, and the chancse are it will remain difficult for some time to come. Aside from the musical pros and contras of the matter, however, most of the letters contained a very curious reaction. Nearly all of them condemned—and violently—the composer's own printed remarks about his composition.

In view of the fact that composers throughout history have been notable for their volubility about their own and everyone'else's music, in view of the further fact that contemporary composers practically inundate program annotators with remarkably effusive discussions of their own works, and in view of the final fact that up to now nobody has really taken issue with the practice, it seems odd that Martinu's remarks, wihch were about as moderate as any, should infuriate so many people and actually stand in the way of their enjoyment of the concerto.

A closer study of Martinu's program notes, however, does indeed reveal an indiscretion that all other contemporary composers would be well advised to avoid in the future. For Martinu made the very grave error of implying that he had built his violin concerto brick by brick as though he were constructing a garage; of implying that a violin concerto was nothing more or less than a problem in trigonometry, to be solved step by step with the assistance of a slide rule, 11 reams of good white paper and a very strong pot of coffee at hand. This, to the average music lover, his head in the clouds of over-romanticized creative methods, is a negation of the artistic principle of pure, triple-distilled inspiration, and he will have none of it, even if the composer's music really sounds both good and important.

Unwittingly, Martinu, in an effort to state his case to the best of his ability, trompled on one of the public's tenderest toes. It has long felt—and frequently with considerable justification—that the composer of today is basically a mechanic who has a prodigious stock of musical nuts and bolts but with nothing, really, to screw them onto. Once in a while a composition seemingly brimming over with "inspiration" comes along and much is made of it. In general, though (according to the public), modern music is turned out like a battleship from Henry Kaiser's shipyard. And when Martinu, who commands as much respect as any composer living, comes out and implies that he approached the writing of his violin concerto for Mr. Elman as Mr. Kaiser would approach his plans for a battleship, the public is likely to—and in this case did—add, "and that's just what it sounded like."

This is most unfortunate, for actually Mr. Martinu never really came to grips in his article with any "problem" whatever. The reader is no better informed on Martinu's intentions after he reads the article than he was before. Martinu starts out by saying that there are several types of violin concerto. There is the one which exploits beauty of tone against an orchestral background, as in Mozart. There is another which exploits the professional aspect of the instrument without much musical originality, as in Wieinawski. There is another which exploits the orchestra while supplying a violin solo, as in Walton. And finally, there is another which exploits both orchestra and soloist as an artistic unity, as in Beethoven. Well and good.

He then talks about the difference between a piano and a violin as concerto instruments, about the difference between one violin and several violins in the projection of a given melody, and about the difference between absolute and expressive music. And there he drops the whole matter like a hot oil burner, saying that "misunderstanding so often arises from the confusion of words." Thus he never does state the "question" which filled his thoughts as he wrote the concerto. The implication, however, is clearly that the whole thing was a problem in musical composition, a fact which plainly disturbed a great many people in the first place, and all his modesty in saying that he didn't presume to have solved the problem could not save him from another section of the public agreeing with him that he hadn't, even if they were as vague about the exact nature of his problem as he was.

The lesson in all this is for composers to let their music speak for them. If they want to write about their problems after performance, all right, but not before. Words only add to the confusion by offering a challenge to the public.

NEW YORK, N.Y.
PM

JAN 10 1944

CRITICAL and

—Simon—

MUSICA

Saturday, Jan. 8—At Carnegie Hall in the afternoon Mischa Elman played the new Martinu Violin Concerto with the Boston Symphony under Serge Koussevitzky, a portion of which I had heard broadcast from Boston during its premiere a week ago. Like the composer's Second Symphony—also new this year—it uses folk-like melodies more than his other recent works, and it experiments entertainingly if not always quite successfully with rhythms and orchestral colorings. The melodies were particularly effective in the slow second movement, but a cadenza played with the accompaniment of an insistent triangle sounded like a stunt with no particular reason. In the brilliant finale, the orchestra became so full of different sounds, that the solo part was almost lost despite the big Elman tone. Yet there is a great deal of good writing for the solo instrument, particularly in the meditative parts of the first movement, and the whole hangs clearly together. I haven't heard Elman play so well in years. He has only recently begun to play anything later than 19th century music. For a man who has concertized conservatively for I don't know how many decades to begin now to discover his contemporaries is a fine indication of musical vitality. Certainly that vitality was in evidence today.

[46]

By and With Stravinsky—

Monitor Jan 13 '44'

Composer to Lead Symphony In Program of His Own Works

By Winthrop P. Tryon

Distinguished composers have to wait a spell, in some instances, for their music to be performed; and Igor Stravinsky, who takes the place of Serge Koussevitzky in the direction of the Boston Symphony Orchestra's concerts this week stands as an example. A couple of exircises of his, "Norwegian Moods" and "Circus Polka," bearing date on the manuscripts of the year 1942 are just coming into performance, and then under his own rehearsing and conducting.

That is a happy chance all round, too; for it allows Dr. Koussevitzky a holiday, it lets Mr. Stravinsky set the general lines of presentation—speed, balance, shading, and what not—and it gives the Friday afternoon and Saturday evening audiences the pleasure of influencing interpretation and of helping to found tradition.

Whatever may have turned Mr. Stravinsky's thought to Norway a couple of years ago, whether the consequences of invasion, or some casual folklore interest, here we are with an orchestral title—a "program," as reviewers used to like to call it—and listeners must make the music explain. To take a look at the written score before listening, here we have a small, thin clump of pages set into covers, very unpretending and carrying slight mark indeed of being advanced and modern.

* * *

The "Moods" count up to four. They comprise Intrada (what does that stage term of southern origin have to do with the case?), Song (very acknowledgeably, they sing in Norway), Wedding Dance (they dance also), and Cortège (theatrical implications again).

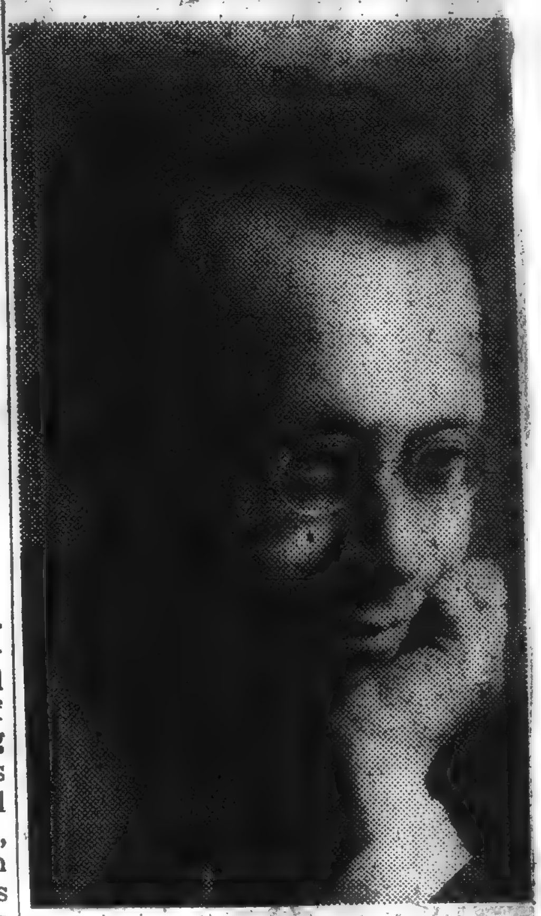
The whole matter wears a semblance of the ballet, Mr. Stravinsky returning, perhaps, to his early line of composing. Classicist though he has become by mature choice, he cannot but glance back occasionally on the days of his association with Diaghileff and the Imperial Russian choregraphers. He will once more express the grace and the volatility of pantomime, all in symphonic freedom, with short tune, large tune, one instrument imitating the melody of another, clarinets and bassoons striking up a variation on this theme or that; and with woods, horns, and drums going into various dynamic, one group light of voice and another loud.

Writing the Intrada, the composer displays some of the devices he has learned in his experience with small chamber orchestra. He shows respect, at the same time, for tonality. In the second movement, Song, he fetches forth the English horn, of course. Since Sibelius and the "Swan of Tuonela," the strident tone of that solo element of symphonic sonority has represented the North, as the liquid tone of the flute, ever since Debussy and the "Faun," has represented the South.

* * *

In the Wedding Dance, Mr. Stravinsky calls on the full orchestra for some bright and sparkling effects. For purposes of jollity, he wants the high piping of the piccolo here. He makes shifts of tonality, but they are real shifts and not jumbles. Finally, in Cortège, he slows down with a smooth and solemn air for oboes and bassoons; and here his music gets into a mood, certainly, whether or not recognizably Norwegian.

Mr. Stravinsky's second novelty, "Circus Polka," has the appearance in the score of a piece of popular music. To describe this appearance is not easy, possibly because it is imaginary. But a dull work almost always proclaims its dullness in the show of the page, and a bright one its brightness. No gloom on the countenance of the "Polka," musicians who make acquaintance will in all likelihood wish to stay on terms of familiarity. Eager listening seems to be in store for the main part of the piece, Grazioso, and applause promises for the marche-militaire-like finale.



Rudolf Serkin

Who will give a piano recital in Symphony Hall Sunday afternoon.

NEW BRITAIN, CONN.
HERALD

JAN 14 1944

Symphony to Play "Pachyderm Polka"

Boston, Jan. 14 (UP) — A Boston symphony orchestra ~~audience will hear~~ the "Pachyderm Polka" today for the first time.

Two years ago, at the request of the circus management, Igor Stravinsky composed the polka for the Ringling Brothers elephant ballet.

Conducting the Boston orchestra today in an all-Stravinsky program, the composer will include the elephant music. Without violins, the orchestra will render the composition which Stravinsky describes as "a brilliant piece whose beauty has been lost amid a chorus of peanut vendors."

PITTSFIELD, MASS.
BERKSHIRE EAGLE

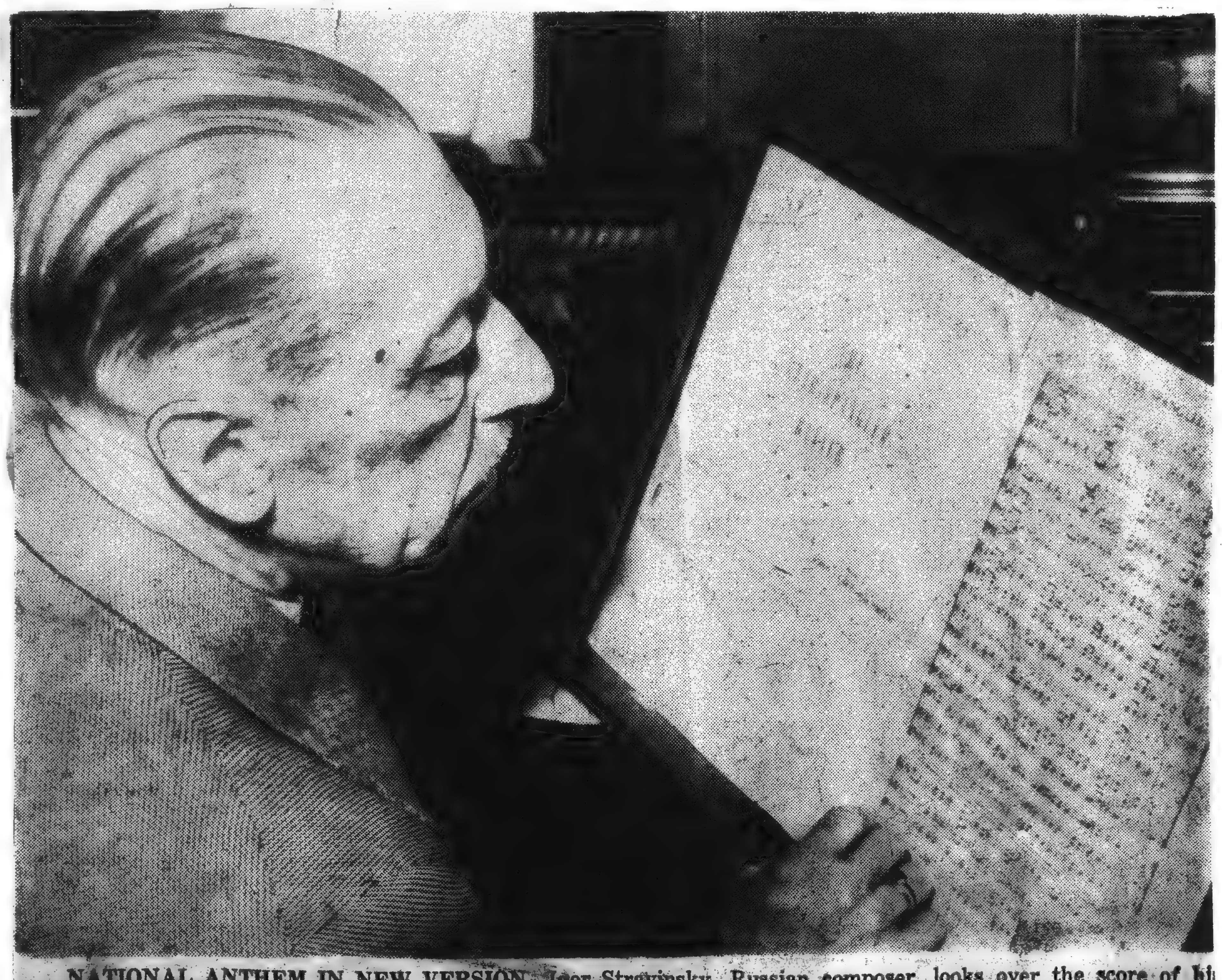
JAN 13 1944

Report Festival To Be Resumed Fails Confirmation

LENOX — Reports that the Berkshire Symphonic Festival may be resumed this year after a lapse of one summer because of war conditions and gasoline restrictions were without confirmation today. George E. Judd, manager of the Boston Symphonic Orchestra, said ~~that there was nothing the~~ orchestra would like better but added no definite announcement could be made at this time. It is known that Serge Koussevitzky, conductor, is hopeful that the concerts can be held this summer. It is pointed out that with the members of the orchestra belonging to the union and broadcasting, the rights to broadcast will be of great aid in paying the expenses.

PEORIA, ILL.
JOURNAL TRANSCRIPT

JAN 13 1944



NATIONAL ANTHEM IN NEW VERSION—Igor Stravinsky, Russian composer, looks over the score of hi own harmonization of the Star Spangled Banner. Stravinsky says he retained familiar melody of National Anthe but changed the harmony and went back to music of Puritan times for a choral-like treatment. He will lead Bosto Symphony orchestra in new version Friday and Saturday. (Associated Press Wirephoto.)

monitor Jan 15

Stravinsky as Symphony Guest Conductor

By L. A. Sloper

Igor Stravinsky is the distinguished guest conductor of the Boston Symphony Orchestra this week. Yesterday, at the twelfth Friday concert of the season, he offered a program made up of his own works: Symphony in C major; Four Norwegian Moods; Circus Polka; Suite from the ballet, "Pulcinella" (after Pergolesi), and the "Jeu de Cartes" ballet suite.

He opened the concert with his own arrangement of "The Star Spangled Banner." This and the Circus Polka caused more excitement than anything else on the program. The Stravinsky arrangement of the National Anthem sounds rather like a performance of the customary version by an orchestra which either cannot read or cannot play music. The harmonies have been acidulated, the note values altered, and even the melodic line reshaped. The popular success of this version is doubtful.

There can be no doubt whatever of the popularity of the Circus Polka, which is having its first performances in orchestral dress this week. The first essay by Stravinsky in Gebrauchsmusik, it was performed by the Ringling Bros.-Barnum and Bailey Circus, with the elephants as dancers, in 1942. By report, the elephants did not care for the music. But to the human ear, it is amusing, and the Friday afternoon audience applauded it with enthusiasm. It probably will wind up at the Pops.

* * *

The program as a whole was designed to reveal the master in his neo-classical vein, with only a hint of the fearsome aspects of his earlier days. It is doubtful whether an entire program in this manner is advisable, even though there is a good deal of variety in the sources of his inspiration. Stravinsky had already been back to Bach, to Handel, to Mozart, to Tchaikovsky. In the present program you may hear echoes of Pergolesi, Haydn, Beethoven, Schubert, Verdi, Sibelius, Stravinsky, and George M. Cohan.

Yet in spite of the determination of the composer to be classical, the creator of "Pétrouchka" will not be downed. And this is fortunate. Most of us would rather hear one "Pétrouchka" than 20 works which pay tribute to other masters. They have said their say, and the attempt to write in their style is bound to be cerebral, so long as the composer is able to keep his own manner under. Stravinsky can write a song in common time, or a waltz tune, or a little march; but always his own voice interrupts quickly. It would be better if that voice were allowed to tell the principal story.

The most successful of these attempts to establish contact with the past, from the viewpoint of workmanship, is the Symphony in C major. But even in this, the composer of ballet music keeps peeping through, and it is these intrusions that give the music its character.

* * *

It is instructive to compare this Symphony of Stravinsky's with Prokofieff's "Classical" Symphony. Prokofieff succeeded in getting back mentally into the eighteenth century and writing in the style of the period. He had his tongue in his cheek, and he is not so naïve as he sounds (neither was Mozart) but you will hear nothing of "Sept, Ils Sont Sept" in the "Classical" Symphony.

"Pétrouchka" and the "Sacre" and the "Noces" are all audible in this symphony of Stravinsky's. Stravinsky has the technique for anything, but he lacks the capacity of imaginative transference. He imposes his own style on the classic form. The result is aridity.

The Four Norwegian Moods had their first performance. They are interesting as illustrating the unsuccessful battle Stravinsky has waged for the last 30 years to free himself from romanticism. He always calls for elimination of emotion and homage to pure form. But that is contrary to his genius. In connection with this work he has been at pains to insist that the title must not be interpreted as "impression" or "frame of mind." But that is exactly what the music is talking about. If it is not an impression it is nothing.

JACKSONVILLE, FLA.
TIMES-UNION

JAN 15 1944

Boston Symphony Group Breaks Encore Tradition

BOSTON, Jan. 14, (UP)—For the third time in 63 years the Boston Symphony Orchestra encored a number today. The piece was Igor Stravinsky's "Pachyderm Polka", originally composed at the request of the circus management for the Ringling Brothers elephant ballet. Stravinsky conducted a concert of his own compositions today in the absence of Serge Koussevitsky.

The only other two exceptions to the Boston Symphony's no-encore rule were Rimsky-Korsakov's "Flight of a Bumblebee" in 1924 and a repetiton of Saint-Saen's "Danse Macabre" directed by Wilhelm Gericke in 1885.

INDIANAPOLIS, IND.
STAR

JAN 16 1944

Koussevitsky Praises Symphony's Practice

Rochester, N.Y., Jan. 15.—(U.P.)—During a recent reheasal of the 115-piece Eastman School of Music Senior Symphony Orchestra, a visitor slipped into the auditorium and listened—for two full hours. When the last strains of the Shostakovitch Fifth Symphony died away, the visitor approached Dr. Howard Hanson, director of the school and its orchestra, kissed him on both cheeks in true continental fashion and exclaimed: "Without hesitation, I say this is the greatest student symphony orchestra in the world." And, coming as it did from Dr. Serge Koussevitsky, that was no small feather for Rochester's musical cap. Koussevitsky was in Rochester as director of the Boston Symphony Orchestra which appeared in a concert.

PORTSMOUTH, N. H.
HERALD-TIMES

JAN 13 1944

Composer Stravinsky Lives In Hollywood, Ignores Movies

Boston, Jan. 13 (AP)—Igor Stravinsky, stormy-petrel of modern music, is doing the unusual again—living in Hollywood and ignoring the motion picture industry.

In his home on the dividing line between Hollywood and Beverly Hills he listens to his flock of chickens of a morning—"I like their rhythmic clucking," he says with gestures—and writes music. But not for the films.

"I'm a symphonist and I do not like to write background music," he declared during an interview between rehearsals for the all-Stravinsky program he is conducting with the Boston symphony orchestra tom[illegible]

"When the movie people ask you to compose for films you know it will be cut," he explained. "I've tried it. The score is cut once and then the film is edited and some more taken out. After that the local operator goes to work."

The 61-year-old Russian born composer who startled the world with his orchestral suite "Le Sacre du Printemps," shrugged expressive shoulders.

Wants to Be Happy

"I want to be happy when I compose," he added, "almost plaintively. "I love the beautiful sun and the air in Hollywood. But write for the motion pictures? No. Not if you want to be responsible for your own work."

Stravinsky adjusted his glasses and his lean face grew animated. "Recently," he said, "I heard some very interesting film music. It was in 'Flesh and Fantasy' and was composed by Alexander Tansman.

"He is a good composer, especially in the portions he wrote for the French fair scene. You understand, I do not mean Hollywood music is bad. Just that I—I cannot write for the films."

Stravinski moved about the room with short, swift strides and then picked up a score, thereby changing the subject.

"With the Boston symphony this weekend," he said, "I am conducting the world premiere of 'Four Norwegian Moods.' It is intended as a compliment to Norway.

"I wrote it after studying Norwegian folklore and used a style similar to that employed by Joseph Haydn in his treatment of folk material."

To Use Harmonization

The noted Russian composer then revealed that he was going to use his own harmonization of the national anthem at the coming concerts.

"I completed it two years ago on the Fourth of July, curiously enough," he said. "I kept the same melody but the harmony is different. It has a very full choral sound and is in 17th century style."

He explained that he had gone back to music of Puritan times in his treatment of the harmony.

"I gave it the character of a real church hymn," he added, "not that of a soldier's marching song or a club song, as it was originally. I tried to express the religious feelings of the people of America."

Stravinsky said that one of his most "astonishing commissions" was composing a circus polka intended as a ballet for elephants for the Ringling Brothers Barnum and Bailey circus in 1942.

"George Balanchine, the choreographer, chased me all across the country to get me to do it. I'm playing it, too, as well as my Card Game Ballet in Three Deals.

"The Elephant Polka is wonderful—but of course elephants don't dance."

NEW BEDFORD, MASS.
TIMES

JAN 16 1944

Golschmann to Be Guest Conductor

The celebrated conductor Vladimir Golschmann will make his New England debut when he conducts the Boston Symphony Orchestra as guest at its concert in the Metropolitan Theatre in Providence Tuesday night (he is to make his Boston Symphony debut in the same program later in the week). This program will begin with Beethoven's Symphony No. 3 in E-flat, the "Eroica." The second part will consist of French music. It will include a Suite in F major by Albert Roussel, Erik Satie's Two "Gymnopedies" as orchestrated by Debussy, and Maurice Ravel's Spanish Rhapsody (including Prelude a la Nuit, Malaguena, Habanera, and Feria).

Vladimir Golschmann has had a distinguished career as conductor both in Europe and America. Born in 1893 in Paris, of Russian parents, he received his musical education there and conducted the principal orchestras. He appeared as guest in other parts of Europe and conducted four ballet companies, including that of Diaghileff. He came to this country in 1931 to become the regular conductor of the St. Louis Symphony Orchestra, a post which he still holds. He has appeared as guest with the orchestras of our East and West.

WATERBURY, CONN.
DEMOCRAT

JAN 14 1944

Symphony Will Play "Pachyderm Polka"

Boston, Jan. 14.—(UP)—A Boston Symphony orchestra audience will hear the "Pachyderm Polka" today for the first time.

Two years ago, at the request of the circus management, Igor Stravinsky composed the Polka for the Ringling Brothers elephant ballet.

Conducting the Boston Orchestra today in an all-Stravinsky program, the composer will include the elephant music. Without violins, the orchestra will render the composition which Stravinsky describes as "a brilliant piece whose beauty has been lost amid a chorus of peanut vendors."

LOS ANGELES, CALIF.
NEWS

JAN 14 1944

Three youthful artists will appear in broadcast

Marianne Chapel, bass viol soloist, and pianists Judy Ross and David Keene Leavitt will be costarred tomorrow in the 16th broadcast of the Los Angeles Young Artists Competition, which is sponsored jointly by the Southern California Symphony association, the Daily News and station KFI.

The three young artists will be heard with the KFI orchestra, conducted by Claude Sweeten, from 9 to 9:45 p. m. tomorrow.

Judy Ross, 11, has been studying piano for three years and has appeared in public in recital at the Wilshire Ebell theater. Leavitt, 13, makes his debut on the concert stage tomorrow in the competition broadcast. Nineteen-year-old Marianne Chapel has appeared as soloist on many programs and has been heard as bass viol soloist and as pianist with the Women's Symphony orchestra of Long Beach.

The program to be broadcast over KFI includes Beethoven's "Concerto No. 1 in C-major for Piano and Orchestra," played by David Leavitt; Koussevitsky's "Concerto for Contrebasse," played by Marianne Chapel, and Mendelssohn's "Concerto No. 2 in D-minor," played by Judy Ross.

DALLAS, TEX.
NEWS

JAN 19 1944

Stravinsky Won't Compose Film Scores

By Tom Chase.

BOSTON, Mass., Jan. 18 (AP).—Igor Stravinsky, stormy petrel of modern music, is doing the unusual again—living in Hollywood and ignoring the motion picture industry.

In his home on the dividing line between Hollywood and Beverly Hills he listens to his flock of chickens of a morning—"I like their rhythmic clucking," he says with gestures—and writes music. But not for the films.

"I'm a symphonist and I do not like to write background music," he declared Saturday during an interview between rehearsals for the all-Stravinsky program he is conducting with the Boston Symphony Orchestra.

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◆

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◆

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"I gave it the character of a real church hymn," he added, "not that of a soldier's marching song or a club song, as it was originally. I tried to express the religious feelings of the people of America."

CAMDEN, N. J.
POST

JAN 15

Boston Orchestra Plays Third Encore Of 63-Year Career

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The other two exceptions were Rimsky-Korsakov's "Flight of a Bumblebee" in 1924 and a repetition of Saint-Saen's "Danse Macabre" directed by Wilhelm Gericke in 1885.

PROVIDENCE, R. I.
JOURNAL
Bulletin

JAN 19 1944

MUSIC

BY G. Y. LOVERIDGE

Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, was guest conductor of the Boston Symphony Orchestra in Metropolitan Theatre last night. The orchestra co-operated handsomely and the audience, large and demonstrative, indorsed Mr. Golschmann's work without reservation.

Dr. Serge Koussevitzky usually puts the heavy fare last on the program; Mr. Golschmann put it (the "Eroica" symphony) first. The net gains seem to be about equal. In the first case the listener is warmed up, but perhaps fatigued, by lighter things. In the second case he plunges cold into the heavy work, but with his powers of concentration fresh.

Mr. Golschmann selected an interesting program. It comprised Roussel's suite in F major, Op. 33; two "Gymnopedies," by Satie, orchestrated by Debussy; and the "Rapsodie Espagnole," by Ravel, besides the Beethoven symphony. One thing that would have increased the value of the program is Stravinsky's arrangement of "The Star Spangled Banner." We might just as well have had a chance to hear it; but Mr. Golschmann voted for the customary version.

In the "Eroica" the conductor displayed notable and characteristic achievements. The tone of the orchestra was clear and compact, details were distinct, everything was well controlled, and there was a general sense of just proportion and thorough understanding. These virtues were equally abundant and possibly even more admirable in the reading of the other pieces. What the "Eroica" lacked was emotional intensity; the other pieces did not particularly require it or give scope for it. Once or twice in the exposition of the first movement of the symphony the fire seemed about to break forth, but it was transformed into the sort of polished and refined brilliance that fascinates but does not move.

Neither the Roussel suite nor the dance by Satie is music familiar in this parish. The suite is obviously skillful, original and ingenious, but it is hard to believe that one could become fond of it. The Satie dances, however, exert a strong and rather weird enchantment, due about equally to Satie and to Debussy. This music one could hear with delight many times.

The "Rapsodie Espagnole" ended with more noise than necessary, but it was delivered in the main with the delicate adjustment of the orchestra's muscles that gratified throughout.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

There is a new conductor at Symphony Hall this week and next, Vladimir Golschmann of the St. Louis Orchestra, and he is worth hearing. Just entering upon his 51st year Mr. Golschmann might easily pass for younger. Tall, slender and erect, he is a vital, dynamic figure, though by no means a member of what might be called the "whoop-'er-up" school of conductors. He uses a long baton and uses it both continuously and vigorously. Otherwise his conducting is outwardly on the stable side. In short, he is no acrobat.

For his first programme Mr. Golschmann had chosen Beethoven's "Eroica" Symphony and three French works, Roussel's Suite in F major, Satie's "Gymnopedies," as orchestrated by Debussy, and Ravel's Spanish Rhapsody. Of Parisian birth, though partly of Russian blood, Mr. Golschmann is considered something of a specialist in French music. Nevertheless, the centre of interest yesterday was the Beethoven Symphony.

In these days of fancy readings of the classics Mr. Golschmann's "Eroica" was notable for its fidelity to what may well have been the composer's intentions. There were no romantic extravagances, there was no recourse to the sort of transcendental musical speech that was unknown in Beethoven's day. We are so used to hearing the "Eroica" set forth majestically, imposingly, that Mr. Golschmann's tempi in the first movement and the finale seemed on the fast side; yet the one is marked Allegro con brio and the other Allegro molto. The result was a new sense of excitement; and, happily, the Funeral March was not made too funereal. Though the scherzo was by no means rushed, the horns went awry in their always risky passage in the trio.

It was a pleasure to hear again the Suite of Roussel, one of the most satisfying creations of a composer who just now seems to be losing ground. Dr. Koussevitzky had himself announced it for revival this season. We are quite familiar with the fragile "Gymnopedies," about the only music by the singular Satie that one hears nowadays, but the Rapsodie Espagnole was of relatively fresh interest. Not one of Ravel's more ponderable works, it is by no means hard to listen to, and yesterday the brilliant fourth division, "The Fair," provided a fitting close to a generally stimulating concert. That the audience liked Mr. Golschmann was plain to be seen.

WORCESTER, MASS.
TELEGRAM

JAN 22 1944

MONDAY SYMPHONY

BY WARREN STOREY SMITH

Entering upon his second week as guest-conductor of the Symphony Orchestra, Vladimir Golschmann presented last evening a programme that was partly reminiscent, partly anticipatory, and that contained one number, Paul Creston's Pastorale and Tarantella, that is to be confined to this particular pair of concerts. By way of repetition came the conductor's exhilarating version of Beethoven's "Eroica" and the Satie-Debussy "Gymnopedies," distinctive, though tiresomely tenuous, but beautifully set forth.

As foretaste of the week-end concerts, Mr. Golschmann revived Tchaikovsky's fantasia after Dante, "Francesca da Rimini." Its specious excitements and pleasant middle section made their accustomed appeal last evening. Nevertheless the work has faded sadly. The music of the lovers lacks true sensuous quality, and the rest has as little to do with the torrid blasts of hell as the circusy storm in Rossini's "William Tell" overture, which it occasionally suggests, has to do with the Alpine reality.

Mr. Creston's name appeared last night for the first time on a Boston Symphony programme. His piece is not particularly up to date, something which many people would not hold against it. The Pastorale recalls the French impressionists, the Tarantella is reasonably exciting, yet hardly vertiginous, it doesn't really succeed in getting its feet off the ground. There are incidental suggestions of "Zarathustra" and "The Sorcerer's Apprentice." The programme will be repeated this afternoon.

PROVIDENCE, R. I.
JOURNAL

JAN 19 1944

MUSIC

Golschmann Is Conductor Of Boston Symphony At Metropolitan

BY G. Y. LOVERIDGE

Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, was guest conductor of the Boston Symphony Orchestra in Metropolitan Theatre last night. The orchestra co-operated handsomely and the audience, large and demonstrative, indorsed Mr. Golschmann's work without reservation.

Dr. Serge Koussevitzky usually puts the heavy fare last on the program; Mr. Golschmann put it (the "Eroica" symphony) first. The net gains seem to be about equal. In the first case the listener is warmed up, but perhaps fatigued, by lighter things. In the second case he plunges cold into the heavy work, but with his powers of concentration fresh.

Mr. Golschmann selected an interesting program. It comprised Roussel's suite in F major, Op. 33; two "Gymnopedies," by Satie, orchestrated by Debussy; and the "Rapsodie Espagnole," by Ravel, besides the Beethoven symphony. One thing that would have increased the value of the program is Stravinsky's arrangement of "The Star Spangled Banner." We might just as well have had a chance to hear it; but Mr. Golschmann voted for the customary version.

In the "Eroica" the conductor displayed notable and characteristic achievements. The tone of the orchestra was clear and compact, details were distinct, everything was well controlled, and there was a general sense of just proportion and thorough understanding. These virtues were equally abundant and possibly even more admirable in the reading of the other pieces. What the "Eroica" lacked was emotional intensity; the other pieces did not particularly require it or give scope for it. Once or twice in the exposition of the first movement of the symphony the fire seemed about to break forth, but it was transformed into the sort of polished and refined brilliance that fascinates but does not move.

Neither the Roussel suite nor the dance by Satie is music familiar in this parish. The suite is obviously skillful, original and ingenious, but it is hard to believe that one could become fond of it. The Satie dances, however, exert a strong and rather weird enchantment, due about equally to Satie and to Debussy. This music one could hear with delight many times.

The "Rapsodie Espagnole" ended with more noise than necessary, but it was delivered in the main with the delicate adjustment of the orchestra's muscles that gratified throughout.

St. Louis Conductor Leads Boston Symphony Orchestra

By TOM CHASE

BOSTON, Jan. 21 (AP) — Parisian-born Vladimir Golschmann, St. Louis Symphony conductor for the past 12 years, made his first appearance in Boston today as guest conductor of the Boston Symphony Orchestra, receiving a warm reception from the enthusiastic Symphony Hall audience.

The polished 50-year-old musician led the orchestra through a program nearly designed as partial illustration of his twin interests in the past and the present — pairing the Beethoven Third or "Eroica" symphony with a trio of modern French works by Roussel, Satie and Ravel.

Golschmann conducted with the confidence and ability expected from one who has spent many years on the podium, and the great Boston Symphony responded admirably to his every sweeping gesture. The interpretations were intelligent and in good taste, despite occasional variations in tempo, and these variations themselves were evidence of the leader's individuality.

The Beethoven "Eroica" proved the most impressive work on the program. Perhaps the opening allegro seemed a shade too fast and the funeral march correspondingly slow, but these were minor matters. Not so minor was a bad break in the horn section during the difficult trio in the scherzo. However, this was not the conductor's fault and he well deserved the prolonged applause he received at the end.

Golschmann spanned the years between the Beethoven of 1802 to 1804 to Roussel's F Major Suite, composed in 1926, seemingly as much at home with the moderns as he was with the master composer.

St. Louis Symphony Conductor Making New England Debut

By Winthrop P. Tryon

Jan. 20.

To show the style of a composer, whether Bach, Beethoven, or who, is a purpose a conductor should hold to through everything, according to Vladimir Golschman, who is on a two-weeks visit in Boston to take charge of the Boston Symphony Orchestra's concerts while Serge Koussevitzky is away. Securing technical perfection of performance is all right enough in his view of the matter, but most necessary duty of all is to be humble before the score and to see that presentation of the music is a true expression of the man who wrote it. If the work under interpretation is Spanish, then the playing ought to have a Spanish quality. If it is classic, then its classicism must be made to appear; and if it is romantic, its romanticism.

Mr. Golschmann, whose regular post is that of conductor of the St. Louis Symphony Orchestra, has been a considerable musical traveler in the United States since his coming here 20 years ago from France with an organization known as the Swedish Ballet. He has held his baton, which is a longer stick than most conductors use, over all the principal symphonic ensembles in the country at one time or another, as a visitor, or "guest," in the jargon of managers' announcements; and the last one for him to preside over is the Boston Symphony.

He effected his New England début with that organization in Providence, Tuesday evening, achieving, by authentic report, a marked success in the Beethoven "Eroica" Symphony, E flat major, op. 55 He submits his ideas on that same work at the Boston concerts of the orchestra tomorrow afternoon and Saturday evening, and on pieces in smaller form by the French composers, Roussel, Satie, and Ravel.

His Boston engagement calls on him for two pairs of concerts in the main series, and for the Monday evening and Tuesday afternoon pair of Jan. 24 and Jan. 25. for Friday and Saturday of next week, he is preparing the "Jupiter" Symphony of Mozart the "Ibéria" of Debussy and another smaller item or two.

When Mr. Golschmann came to America as a young and aspiring conductor, he was strong for mechanical excellence of execution. He had been trained in French ways as a violinist, and he had worked under Parisian conductors who made a point of doing things in elegant fashion, whatever else.

A rare thing, he said at the time, is a pianissimo effect in the orchestra, the chief difficulty being with the strings. Perhaps his experience with the American concert public has brought about a change of attitude in the particular matter of pianissimo; but at any rate mere finish for its own sake seems not his ideal after a couple of decades of dealing with the American listener.

It must be quite a school, too, leading the principal orchestras of the land on occasion—those of New York, Philadelphia, Chicago, Cleveland, Minneapolis, Rochester, besides St. Louis for 13 years. Then his notions must have been influenced by audiences

which he appeared as conductor in Spain and in Britain in the years from 1925 to 1931.

At any rate, Mr. Golschmann's word now is "style." Just what he means by it could not be found out in a few minutes' talk at the close of a day of Symphony Hall rehearsing. Nor would words in any degree suffice. The conducting must indicate it—the handling of the Boston Symphony men, should their response be right, in the "Eroica" of Beethoven and in the "Jupiter" of Mozart. A single novelty, final remark to make, comes into the scheme, an American work, "Pastorale and Tarentelle," by Paul Creston, on the program of Monday and Tuesday.

[48]

NEW YORK, N.Y.
HERALD TRIBUNE

JAN 23 1944

THE ARMY'S TASTES IN MUSIC

By Cpl. FRANCIS D. PERKINS

ONE recent evening, in a comfortable U. S. O. lounge, a young sailor was listening to the Cleveland Orchestra's recording of "Scheherazade." A former music editor disguised as a soldier was lending him moral and acoustic support. Two other sailors, who suspected Rimsky-Korsakov's music of highbrowism, were presenting a sort of pianistic jam session based on popular melodies. The conflict of sounds continued with shifting advantage until the middle of the second movement, when the Rimskyites stepped up some brazen fanfares and the pianists yielded the field. The same room had harbored another unplanned musical competition the day before, when the radio was presenting "Eine kleine Nacht-musik" at the wish of two soldiers and against the wish of a third, who was experimenting with a little tentative boogie-woogie. In both cases the ex-music editor thought of a meal (not a typical one) offered to his company some months before, when a cook from another outfit, on a one-day engagement as guest artist, had insisted upon serving the stew and the sweet dessert on the same plate, to the mutual gustatory disadvantage of both.

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Much has been done toward providing musical performances for and by service men, but there are many places where circumstances make it impossible to provide events catering to the entire service population of the area, and where a soldier or sailor of musical inclinations must depend largely upon processed music. In this moderate-sized coastal city processed music is generously provided in the four U. S. O. clubs, with radios, records and phonographs, and pianos are at the disposal of those who wish to make their own music. One clubroom offers, in addition to all these facilities, an imposing jukebox. Most of the barracks house one or two radio owners; some also have philanthropically presented pianos and phonographs.

But the kind of music heard by these means is most often of the type which is loosely labeled as popular. A day's program in a recreation center is more likely to be a Hit Parade than an example of what the Philharmonic or the Metropolitan is offering. Not that we do not have several radio programs and generously donated records of these latter types, but the former cater to the preferences of the majority. Thus a man who comes to the U. S. O. in the hope of catching the Boston Symphony, for instance, on a Saturday night may find an enthusiastic group already listening to "Pistol Packin' Mamma," or hearing what Mr. Crosby or Mr. Sinatra intends to do on Sunday, Monday or always.

If this hypothetical service symphonic fan whose tastes do not include popular music is lucky and hard-boiled, he may get hold of the radio or the phonograph before the others, and enjoy himself without concern as to whether the others (if they let him) may or may not like it. But, if he has a conscience, he may realize that his symphonies and operas bother at least some of the popular devotees as much as, or more than, their jazz and popular minstrelsy bother him, and have scruples about asking them to listen to a half-hour symphonic record of a three-hour popular broadcast—or to ask that all other musical media in a recreation room be silent while he is indulging his preferences. Even if he has no scruples of the kind, it is possible that some of his colleagues may force them upon him.

In any particular group in a service recreation room, or in any single barrack, there may be only one or two who had rather hear an orchestral concert, opera or quarter than a popular singer or name band. But their number in the armed services as a whole, even if we set the proportion at a low figure, may well run into six figures, or into several hundreds in a large camp or area with a large service population. For these,

(Continued from page six)

much has been done in the supply of sources of processed music, but there is also the question of supplying places to hear it without interference from, or interference with, other forms of music and recreational activities.

One who writes about music, or, indeed, anything else, in the Army must take care not to generalize from his individual impressions, which may be anything but typical, and, in this case, not to imply that the question has not been answered in many cases. In one camp where my outfit sojourned during the last twelve months, relatively little was done; in another, a notable attempt was handicapped by limited equipment and little publicizing. In a third, admirable facilities were about to be opened when we moved out. For an area such as that of the scene of this writing, an Eastern coastal city of moderate size with organizations of several services distributed about the neighborhood, the following suggestion might prove practicable. That is, that the invaluable U. S. O. set aside a relatively small room in one of its clubhouses and let it be widely known that symphonic, opera and chamber music broadcasts and records could be enjoyed there without interference or scruple, and without bothering those who had much rather hear about the gentleman who is threatened by a lady addicted to the use of pistols.

ST. LOUIS, MO.
GLOBE-DEMOCRAT

JAN 22 1944

Golschmann Makes Hit With Boston Symphony

By TOM CHASE,
Associated Press Staff Writer.

BOSTON, MASS., January 21.—Parisian-born Vladimir Golschmann, St. Louis Symphony conductor for the past 12 years, made his first appearance in Boston today as guest conductor of the Boston Symphony Orchestra, receiving a warm reception from the enthusiastic Symphony Hall audience.

The polished 50-year-old musician led the orchestra through a program neatly designed as partial illustration of his twin interests in the past and the present—pairing the Beethoven Third (or "Eroica") Symphony with a trio of modern French works by Roussel, Satie and Ravel.

Golschmann conducted with the confidence and ability expected from one who has spent many years on the podium, and the great Boston Symphony responded admirably to his every sweeping gesture. The interpretations were intelligent and in good taste, despite occasional variations in tempo, and these variations themselves were evidence of the leader's individuality.

The Beethoven "Eroica" proved the most impressive work on the program, as well it should. Perhaps the opening allegro seemed a shade too fast and the funeral march correspondingly slow, but these were minor matters. Not so minor was a bad break in the horn section during the difficult trio in the scherzo. However, this was not the conductor's fault and he well deserved the prolonged applause he received at the end.

Golschmann spanned the years between the Beethoven of 1802 to 1804 to Roussel's F Major Suite, composed in 1926, seemingly as much at home with the moderns as he was with the master composer.

Satie's two "Gymnopedies," as orchestrated by his friend Debussy, and Ravel's exotic Rapsodie Espagnole brought the concert to a close. The program will be repeated tomorrow night. The St. Louis conductor also will lead the Boston Symphony in four programs next week, on Monday night, Tuesday afternoon, Friday afternoon and Saturday night.

Golschmann Guest in Boston

Jan 22 Monitor

By L. A. Sloper

Vladimir Golschmann, distin-uished conductor of the St. Louis ymphony Orchestra, began this reek a fortnight's tour of duty as uest leader of the Boston Symhony Orchestra. This is his first rofessional visit to New England.

Mr. Golschmann, a native of aris, has a considerable reputaion as an interpreter of French nusic. It was natural, then, that ie should place on his program, he thirteenth of the Boston seaon, Roussel's Suite in F; Satie's 'Gymnopédies" Nos. 1 and 3, as rchestrated by Debussy, and Ravel's Rapsodie Espagnole.

But every conductor, making his bow in new surroundings, must offer a classic symphony in order to prove his musical mettle. So Mr. Golschmann opened his first Boston program with Beethoven's "Eroica."

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Mr. Golschmann made an excellent first impression. He knows his way about on the concert platform, he has a good baton technique, he is free of obtrusive mannerisms. Directing with a long stick, and with the score open on the stand, he clearly knows his music and what he wants to do with it. Moreover, he is able to command the allegiance of the orchestra.

He was received cordially by the audience, and applauded warmly after they had heard him in performance. This applause he tactfully shared with the instrumentalists.

His reading of the Beethoven symphony revealed an understanding of its style, and a disposition to give the composer an opportunity to sing his song without too much interference. Mr. Golschmann has lyrical feeling, a strong sense of rhythm, and a lucid structural perception.

These qualities were much in evidence in the great first movement, in which there was no distortion and the voices were beautifully balanced. The record is not quite so clean in the other three movements, in which there was an occasional tendency to toy with the tempi, to overstress an accompanying figure at the expense of the main melody, or to exaggerate a little the dynamic contrasts.

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The orchestra co-operated well with him except that in the Trio of the Scherzo the horns behaved very badly indeed on Friday; but this did not seem to affect the conductor's poise.

Mr. Golschmann showed the expected flair for the music of France. The least French of these three composers is Roussel, who has been subject to many influences outside his native land. He has the Gallic clarity, but not so much Apollonian restraint as his French contemporaries.

The last time this Suite was played here I spoke in praise of it, making a reservation about the banality of the Gigue. Yesterday I made more reservations. The Sarabande was still pleasant, but the Prelude seemed both contrived and noisy.

Satie and Ravel, of course, are the last word in Parisian musical sophistication. These works of theirs have been heard here several times before, but never, perhaps, with a more subtle appreciation of their color, rhythmic schemes, and fête-champêtre atmosphere.

PASSAIC, N. J.
HERALD-NEWS

JAN 1 7 1944

Copland's "Lincoln Portrait" in Boston Symphony's Program

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will be heard at the Mosque Theatre on Thursday evening, February 10, in the first of the Griffith Music Foundation series of 1944 concerts.

The orchestra will present the following program: Concerto Grosso for String Orchestra in B minor by Handel; "A Lincoln Portrait" by Copland, with Will Geer, narrator; and Symphony No. 2 in D Major, Op. 73 by Brahms.

The Copland work is an interesting bit of musical Americanna, which was suggested to the composer by Andrew Kostelanetz. It received its world premier in Cincinnati on May 14, 1942, with Kostelanetz conducting and Will Geer, well known actor, speaking the lines. Such folk music as "Springfield Mountain" and "Camptown Races" are used throughout the work to point up the Lincoln humor.

The Foundation, in cooperation with radio Station WAAT will present a series of four Sunday afternoon lecture-recitals preliminary to the concert, in order to familiarize concert goers with the various numbers on the program. The first of these music appreciation broadcasts was given yesterday at which time the world famous pianist and lecturer, Madam Olga Samaroff Stokowski illustrated the Handel work. On January 23, she will tell something of the less familiar Copland opus, and the remaining two broadcasts, January 30 and February 6, respectively, will be devoted to the Brahms Symphony. Madam Stokowski uses recordings by way of illustration.

Herald

MUSIC

Monday Symphony

The fourth concert of its subsidiary series was given last night in Symphony Hall by the Boston Symphony Orchestra, with Vladimir Golschmann as guest conductor. The program was as follows:

Beethoven, Symphony No. 3 in E flat major
Creston..........Pastorale and Tarantella
(First performance in Boston)
Satie..............Two "Gymnopedies"
(Orchestrated by Debussy)
Tchaikovsky
"Francesca da Rimini," Orchestral Fantasia.

Paul Creston's "Pastorale and Tarantella" received its first Boston hearing at last night's concert by the Boston Symphony Orchestra, under the direction of Vladimir Golschmann—and we must confess that the orchestra shone more than the music. The Pastorale is pleasantly lyrical in a not too original manner, being more than a little reminiscent of Delius. The Tarantella is lively and rhythmic, as a tarantella should be, working up to a nice noisy climax. Its noise, however, is based on a succession of dynamics that are never quite resolved.

Mr. Goldschmann heightened the excellent impression he made at his initial appearance on Friday. He repeated his beautiful reading of Beethoven's third symphony, emphasizing the lyric qualities rather than the heroic. Also repeated were the two unusual "Gymnopedies" of Erik Satie.

The program closed with a rousing performance of Tchaikovsky's lushly romantic "Francesca da Rimini" overture. Here Mr. Golschmann proved that he is quite as much at home with the Romantics as he is with the Classicists. The necessary fervor is there without any overdose of rubato, as is so often the case when conductors encounter Tchaikovsky.

The program will be repeated this afternoon.

D. W. S.

NEW YORK, N. Y.
WORLD-TELEGRAM

JAN 26 1944

Symphony Features Stravinsky, Hindemith

By LOUIS BIANCOLLI.

Moderns and classics mingled freely on last night's Philadelphia Orchestra concert in Carnegie Hall, with Hindemith and Stravinsky ringing in the new and Haydn and Mendelssohn the old. Eugene Ormandy conducted.

Paul Hindemith may not be your favorite composer for retelling the old Greek myth of Cupid and Psyche in symphonic terms. But the brash atonalist has done it in a pert and jittery ballet overture. It makes good fun, and even better music.

Nobody expected Mr. Hindemith to go pre-Raphaelite in spinning out the quaint old legend. The idiom is typically tart and the harmonies or nonharmonies all Mr. Hindemith's own. The piece breezes along airily, with one or two short pauses for bland pathos. I think it will outstay several other Hindemith items in the repertory.

Stravinsky Masterpiece.

On a loftier plane was the Stravinsky entry, the Symphony of Psalms written in 1930 for the semi-centenary of the Boston Symphony Orchestra. Beautifully planned, written in fresh, compelling style, marvel of weird balance, the work is easily worth any four or five Stravinsky compositions brought out since.

Though drawing on certain old formal patterns, the Psalm Symphony was an innovation in the grouping of choral and symphonic sections. The melodic line is strictly Stravinsky's, too. Then, the omission of violins and violas was no stunt, but needed in the achievement of fresh color.

Good Choral Support.

Mr. Ormandy led a brilliant reading of the score. What there remained of the orchestra, plus two pianos, seemed steadily intent on clearly expounding every detail, no matter how small, as if the success of the whole scheme hinged on it.

The Westminster College Choir poured out some smoothly assembled tone, always in full keeping with the adopted pace and dynamics. The 150 mixed voices seemed as maneuverable as five in the crisp line and grouping followed.

The evening's soloist, Zino Francescatti, was in fine lyric form for the Mendelssohn Violin Concerto. The bright-toned violin sang through it like a great voice. Phrasing was so natural you never heard the bar-lines slip past.

ST. LOUIS, MO.
STAR-TIMES

JAN 2 19

Program Note

Many St. Louis music-lovers sat close to their radio sets Saturday night to hear Vladimir Golschmann's performance with the Boston Symphony. For the conductor, it was at once a signal honor and a severe test to be called upon to prove his artistry with this greatest of symphonic instruments. It was a strain on his listeners, too, in their eagerness that he should show himself equal to Serge Kousevitzky's baton.

What they heard, then, was a fine performance of the Beethoven Third, perhaps the most exalted compposition in orchestral literature. At times, there was a feeling that the first movement was being played a bit too fast, the great second movement—the funeral march—a bit too slowly. The line sometimes seemed to be stretched close to the snapping-point. With the superb recorded performance of Bruno Walter and the old Vienna Philharmonic in mind, the performance did not seem to reach the absolute pinnacle. Yet some of these impressions must have stemmed more from the listeners' eagerness than directly from the music which was enthusiastically acclaimed by the Boston audience.

Mr. Golschmann read the Eroica score with competence and restraint. And Beethoven is not his specialty. He is at his very best when playing the contemporary French music of his friends and associates. Therefore, we predict a glorious triumph for him this week when he brings all the resources of the Boston orchestra into the playing of Darius Milhaud's Suite Provencale. That will be something to hear!

Fortunately, it will be possible for most of us to do so and still hear Mr. Farbman's St. Louis performance. Yes, KXOK and the Auditorium will offer a brilliant Saturday night of music.

RDAY, JANUARY 22, 1944 Herald

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Vladimir Golschmann conducting, gave the 13th concert of its 63d season yesterday afternoon in Symphony Hall. The program was as follows:

Symphony No. 3 in E flat, Op. 55 "Eroica" Beethoven
Suite in F major, Op. 33..........Roussel
Two "Gymnopedies" (Orch. Debussy) Satie
Rapsodie Espagnol..................Ravel

There are many striking things about Vladimir Golschmann, who yesterday appeared for the first time in Boston as guest conductor of the Symphony Orchestra, but the chiefest of these are first, he knows precisely what he wants and second, he knows exactly how to get it.

Naturally, the result yesterday was an exceptionally rewarding concert, and one which certainly established the conductor from St. Louis—so far as Boston is concerned—as one of the ranking conductor-virtuosos. While his part in the considerable success of yesterday's concert cannot be minimized, however, it must be established from the outset that the orchestra itself contributed incalculably to that success through its disposition to cooperate in every way to give the visitor (and so us) what he wanted. Mr. Golschmann was impressively good, yes, but his orchestra is impressively wonderful.

The first thing that strikes Mr. Golschmann's audience is the decision, the clarity and the force of his beat. With an orchestra incredibly responsive to the subtleties of its own conductor's beat, this decisiveness galvanizes it. The consequence is an attack so incisive, yet so delicate, that it is beyond comprehension how 110 men can perform with such utter unanimity. Thus Mr. Golschmann yesterday reaped the reward of 20 years of preparation—but this is by no means to diminish his own accomplishment. On the contrary, he is the first guest conductor in some years whose means of communicating his wishes to the orchestra have been so acutely the proper ones.

There is little if any excessive motion in Mr. Golschmann's conducting, yet he uses his hands and arms beautifully. His left hand is vastly expressive and with it he achieves a wide range of nuance. He conducts solely with his arms and head, too, and there is no distracting bobbing about. Occasionally, to make a point, he steps forward, but usually he stands quietly—as a conductor should—and never calls un due attention to himself. His sens of tempo is unerring, and once h establishes his tempo it remain firm within, of course, the natur bounds of retard or acceleratior He is never excessive in his ritardandos, either, and never juices a lyric passage with sentiment—as witness his splendid, cumulative conception of the first movemen of the Beethoven. (Indeed, his reading of the entire symphony was without a trace of sentimentality, a fact which restored to it the drive and the passion which gave it its reputation). Moreover, his sense of orchestral balance and color is keen, and he brings out the textures of the scores with a fine perception as to the difference, say, between Debussy's scoring of the Satie pieces and Ravel's scoring of "Rapsodie Espagnol." In short, Mr. Golschmann is a conductor of singular attainment and one who, to boot, has a fine, unassuming and very pleasant way with an audience.

Again, this leaves little room to discuss the music. Well, most of it is pretty familiar hereabouts anyhow. The exception is the Roussel Suite, a composition of great individuality with an abundance of good humor and fine French logic. The concert will be repeated tonight, and next week Mr. Golschmann conducts the Monday-Tuesday series and the regular Friday-Saturday series, performing, on the latter occasion, works of Mozart, Milhaud, Debussy and Tchaikovskv.

RDAY, FEBRUARY 26,

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the 17th program of its 63d season in Symphony Hall yesterday afternoon. The soloists were Maria Kurenko, soprano; Dorothy Cornish, contralto; Roland Hayes, tenor; Robert Hall Collins, baritone, and the assisting artists were the Cecilia Society, the Apollo Club (Arthur Fiedler, director), and E. Power Biggs, organist. The program was as follows:

Missa Oecumenica, Op. 142. Gretchaninoff
"Death and Transfiguration," Op. 24 Strauss

The discussion of Alexander Gretchaninoff's "Missa Oecumenica," given its first performance yesterday afternoon by the orchestra under Dr. Koussevitzky with soloists, chorus and organ, must be separated into three distinct categories: the sentimental, the religious and the musical.

As an occasion of sentiment the Mass was undoubtedly a great success. In the first place, Mr. Gretchaninoff is 79 years old, the venerable composer of quantities of fine music of both a liturgical and secular nature. In the second, his Mass was inspired by the happy idea of the "universal meaning of the churches." And in the third, the first performance of the Mass coincided with the beginning of a particularly significant Lenten season. It was therefore little wonder that the elderly composer was given an ovation when he appeared on the stage.

Considered as a contribution to the musical liturgy, however, the Mass is hardly acceptable to any orthodox faith. This is not to say that churches of all faiths in the present day offer better music, because many do not. On the contrary, sections of Mr. Gretchaninoff's Mass will doubtless appear as anthems in many churches from now on.

Yet the fact must be faced that the Mass is basically a melange of second-rate turn-of-the-century operatic reminiscence, and although it often quotes modes of the eastern and the western church, one against the other, the supporting texture violates the basic spirit of liturgical music by introducing tunes and rhythms of a popular character. In short, it is church music of the genre of Rossini, Cherubini and [illegible] and will doubtless achieve a place on some future Motu Proprio.

In the third category, as pure musical line (forgetting its unquestioned sincerity of purpose and the religious association of its text), it is merely tedious. The composer speaks honestly and prettily in the idiom he knows best, a sort of dated romanticism. This, of course, cannot be held against him; it is simply uninteresting to modern ears. And despite the fact that all but one of the six conventional sections end with a loud chord, only the Sanctus contains the spark of real vitality.

The Mass is well written for the voice, though, and the soloists and chorus had little difficulty travers ing the score, sounding generally good meanwhile. The orchestra engaged chiefly in supporting the vocal line or adding figuration also sounded well, and Dr. Koussevitzky who commissioned the work through his Music Foundation in memory of his wife, conducted with warmth and conviction. The concert came to an end with a terrific performance of Strauss' "Death and Transfiguration." Next week the orchestra plays a Mozart Symphony, Samuel Barber's new "Air Force Symphony, and presents Vladimir Horowitz as soloist in Rachmaninoff's Third Piano Concerto.

Globe

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Vladimir Golschmann is again guest conductor of the "regular" Boston Symphony concerts this week. Yesterday afternoon he renewed the impression he had made a week before, of technical skill, precision, a fondness for quick tempos and an extraordinary grasp of orchestral balance. His program was wide-ranging and assembled two Mozart items, the Overture to "The Marriage of Figaro" and the "Jupiter" Symphony; Milhaud's Suite Provencale, "Iberia" by Debussy and Tchaikovsky's "Francesca da Rimini."

The sizzling pace Mr. Golschmann took for Mozart's Overture underscored the champagne qualities of the music and made a topic for lobby conversation. At the same time, though not so much talked about, it showed the mettle of the Boston Symphony virtuosi, who came through with an incredibly deft and cleanly articulated performance. Much of the "Jupiter" Symphony went rather fast, too, but not to the point of hurry. One would like to hear Mr. Golschmann do other works of Mozart, such as the "Great" G minor Symphony, more poignant and personal than the "Jupiter" and just as much a masterpiece. The slow movement of the "Jupiter," with a prophecy of Beethoven in its opening melody, was nicely phrased, and the Symphony as a whole showed good style.

If memory may be trusted, Darius Milhaud did not secure nearly so fine a performance of his Suite on 18th century Provence tunes three years ago as Mr. Golschmann brought about yesterday. The orchestration is second-rate and much of it sounds curiously muffled, but the St. Louis conductor gave the enjoyable pieces a tonal "bite" and a rhythmic liveliness that enhanced their good qualities.

With "Iberia" Mr. Golschmann was entirely in his element. Debussy's orchestra sounded magnificently colorful; the subtleties of rhythm and phrase were impeccably set forth. Others have made Debussy's Spanish night more sensuous and the festival morning more intensely expectant of celebration to come. Yet for sheer sound and style, Mr. Golschmann is to be acclaimed.

"Francesca da Rimini" requires the most intense Slavic brand of emotion in its telling of the embarrassing situation that developed between Francesca and Paolo. Otherwise Tchaikovsky's turbulent score is bound to reveal how old-fashioned it is around the edges, how literal and faded. Mr. Golschmann—who made some cuts in the score—did not quite reach the temperature of conviction.—C. W. D.

[49]

ST. LOUIS, MO.
POST DISPATCH

JAN 30 1944

Music and Music Makers

Mr. Golschmann in Boston

By Moses Smith

Moses Smith, author of the following account of Vladimir Golschmann's two weeks engagement with the Boston Symphony Orchestra, is a critic and writer on musical subjects for national publications—T. B. S.

VLADIMIR GOLSCHMANN who has been conducting the Boston Symphony Orchestra as guest for the first time through the past two weeks, has been well received almost uniformly by the press, the musicians in the orchestra and the general public.

Golschmann has had a fairly heavy schedule of seven concerts in two weeks. Four of them were two pairs of the orchestra's long subscription season of Friday afternoons and Saturday evenings. Two more were a pair of Monday evening and Tuesday afternoon concerts in a shorter series given by the orchestra. Golschmann's first appearance with the orchestra, as it happens, was made in Providence on Tuesday evening, Jan. 18. His program, the same which he presented later in the week to the Bostonian Friday afternoon and Saturday night subscribers, was a well-rounded affair, consisting of Beethoven's "Eroica" Symphony, Roussel's Suite in F major, Two "Gymnopedies" by Satie, orchestrated by Debussy, and Ravel's "Spanish" Rhapsody.

* * *

THE PROGRAM OF the Monday-Tuesday series contained the Beethoven and Satie works again, Tschaikowsky's "Francesca da Rimini" and, in a first Boston performance, Paul Creston's Pastorale and Tarantelle. For the concluding Friday-Saturday program Mr. Goldschmann assembled a list traversing Mozart's "Figaro" Overture and "Jupiter" Symphony, Milhaud's Suite Provencale, Debussy's "Iberia" and the afore-mentioned work of Tschaikowsky.

As well as can reasonably be expected in a brief period, these programs indicated Golschmann as a conductor and musician of catholic tastes.

* * *

MR. GOLSCHMANN made a most favorable impression to start with in Providence after only two rehearsals with the orchestra. The audience liked him, those musicians of the orchestra with whom I have spoken reported most favorably about the proceedings and the conductor himself was happy. Things also went well, for the most part, at the Friday afternoon concert in Symphony Hall, which I was able to attend. There was, it is true, a little mishap at the second entrance of the horns in the Trio of the Scherzo of the Symphony. But it was the sort of thing that might happen under the most favorable conditions.

* * *

THE PERFORMANCE of the Symphony, which was even better at the Saturday evening broadcast concert, had clarity, drive and over-all perspective without sacrifice of sensitiveness. The conductor remembered that the first movement is fast (allegro) as well as brilliant (con brio); and that the second movement is a march (marcia) as well as funereal (funebre). In other words, he kept things moving. He also had a better balance among the instruments than is customary.

The Scherzo was pretty fast, but not too fast, despite the mishap I referred to. The last movement did seem to me a little too fast; not because the playing was not clean or well-proportioned but because now and then the music sounds a little cheap at such a tempo.

* * *

THE PERFORMANCES of the French works, constituting the second half of the program, seemed to me unexceptionable. The Roussel Suite emerged with gusto, the Satie-Debussy music with atmosphere and perfume and the Rhapsody was played very finely, so that it was not somewhat on the boring side, as I have ometimes found it. The Boston ritics, for the most part, reported he same opinions ventured here, hough in differing language and or different reasons.

Only one of them had a serious eservation: he found the presenation of the "Eroica" "dry" and haracterized by "French eleance." This, indeed, was what I ad anticipated, because of Golschnann's French training; but the ctual performance did not give ne such an impression.

* * *

GOLSCHMANN WAS GOOD to vatch on the stand, as all the reiewers reported and as the audince noted with pleasure. He is usiness-like, has the marks of a rofessional musician, without sacificing the dignity and sincerity f the artist. He himself was obiously quite happy about the reults he got from Boston's superative orchestra, and he did not esitate to say so to me in conersation. After his many ears at the head of the St. ouis Orchestra and years before at in charge of his own conerts, as well as numerous guest ppearances with leading orchesas in this country, Golschmann ight have been forgiven for preending to take his first Boston ngagement in stride.

Instead, he made no secret of is delight in the sheer beautiful ound he was able to evoke here nd in the admirably co-operative pirit of the musicians. As a reult he will leave behind him here nany friends, not only among the nusicians but also—since such an ttitude is somehow conveyed cross the footlights—the general ublic

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Herald

URDAY, JANUARY 29, 1944

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony orchestra, Vladimir Golschmann conducting, gave the 14th concert of its 63d season yesterday afternoon in Symphony Hall. The program was as follows:

Overture to "The Marriage of Figaro";
Symphony in C major ("Jupiter") K. 551 .... Mozart
Suite Provencale .... Milhaud
"Iberia" ("Images" No. 2) ..... Debussy
"Francesca da Rimini" (Op. 32) Tchaikovsky

After the excellent impression he made at his debut as guest conductor of the Boston Symphony orchestra last week it was good to observe yesterday that Mr. Golschmann is indeed a conductor to be reckoned with. This is not to say yesterday's concert equalled the first in all-around satisfaction because it did not, but Mr. Golschmann's conducting was all that anyone could ask.

The fact of the matter is, the orchestra saw fit to reflect a certain nonchalance in its response to him yesterday. On the face of things it wasn't too evident. Surely, no ensemble ever played the notes of the Mozart more wonderfully, and certainly no orchestra ever whooped up Hades' high winds in the Tchaikovsky with more relish. Yet it is impossible to deny the feeling of a certain routineness about the whole thing; the concert smacked, in short, of the trained seal department.

Now why should the orchestra play so brilliantly for Mr. Golschmann last week and so dully this? Well, the answer to that question is so deeply rooted in the curious psychological structure of an orchestra (as we have all seen in connection with the New York Philharmonic) that its discussion has no place here. It's very regrettable, however, that it had to happen to Mr. Golschmann, for few guest conductors have made so favorable an impression as he.

As indicated, the notes in all the pieces played were all there. Indeed, for pure technical dexterity, the orchestra slighted nothing on the program. At times, it is true, the Mozart Symphony (a composition which grows more wonderful with every performance) came to life as the orchestra infused it with some of its marvelous warmth of tone color. The Debussy, on the other hand, was waxen and dead and iffe cold moreover, like one of the pink bonbons which used to remind Debussy of Grieg. Was this the conductor's fault? It doesn't seem possible that it could be and I, for one, don't think it was.

Of all the pieces on the program, the Milhaud Suite had the most real orchestral verve. The orchestra seemed to be interested in it, and played it with a good deal of color. The Suite itself is delightful. It reveals its secret a little too obviously in the first section, but its surprise cadences and its brevity help support the freshness and vigor of the composition. The Tchaikovsky Fantasia, thrashing hysterically about and ending, as Saint-Saens observed, leaving nothing to be desired (but, may I add, a breath of fresh air), brought the program to a very loud close.

Mr. Golschmann was given a very cordial reception by the audience which seems to have taken a fancy to him from the start. The concert will be repeated tonight. Next week Dr Koussevitzky returns from his mid-winter vacation and will conduct a program of Beethoven, Brahms and Hindemith.

NAUGATUCK, CONN.
NEWS

FEB 29 1944

Finds Taxidermist Is His Colleague

Boston, Feb. 29—(UP)—George Mager of the Boston Symphony orchestra has g~~ood reason to be~~lieve that old saw about it being a small world.

Mager and his wife were heartbroken when their pet canary died and decided to have it stuffer and kept in its cage.

Consulting the telephoning directory, they found that the nearest taxidermist was "S. W. Gerhardt."

Arriving at the address, Mager was astonished to discover the taxidermist was his colleague, Siegfried Gerhardt. Playing the viola in the Boston Symphony orchestra is Gerhardt's vocation, but he spends his free time at his hobby—stuffying such things as canaries,

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Herald Feb 5 Globe

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky is back at the helm of the Boston Symphony Orchestra after his mid-season vacation. His first entrance at the concert in Symphony Hall yesterday afternoon was that of a conquering hero. Players and audience rose to greet him and there was a cordial demonstration by all hands. When, facing the audience and urging them to sing, Mr. Koussevitzky launched into "The Star Spangled Banner" at his slow, majestic pace, one realized instinctively the Symphony concerts were back to normal.

The program brought, in the first part, Beethoven's "Leonore" Overture No. 3 and the Third Symphony of Brahms; in the second, the three orchestral excerpts taken by Paul Hindemith from his opera "Matthias the Painter." All the music was, accordingly, familiar, both in itself and in Mr. Koussevitzky's way of performance.

That the conductor was in high spirits, interpretively, was apparent with the first chords of the Overture. But one soon felt disappointment—in view of how thrilling the Overture can be with Koussevitzky and the Boston Symphony—at the untidy orchestral detail, at the hurried tempi and the general dramatic dislocation which resulted in a flashy but mediocre setting forth of the superlative "Leonore" No. 3.

How different went the Brahms Third! This, too, began on the robust side, louder than the "f" Brahms marked in the score, yet it presently settled down into a reading in which the Brahms style was advantageously coupled with Mr. Koussekitzky's intense and general interpretation. Here the orchestral detail was exact, as it is when the Boston Symphony men are at their best, and the balance of tone was clear as tropical waters. There might be a fumbled note here and there, but such failed to detract from the high excellence that prevailed.

Considering the amount of Brahms to be heard in concert halls and over the air, it is understandable that some people may tire of these symphonies. But a superb performance has a restorative effect upon jaded tastes. That happened yesterday.

Of the astringent Hindemith excerpts (certainly not overplayed) one does not tire. Heard originally as pure, symphonic music in the absence of knowledge of their place in the opera, they impressed by their solid and expert writing, their engaging material and the air of spirituality and emotion. One can think of them in a quite different light with some notion of their operatic intent; still they retain their inner qualities. The chorale ending "Temptation of St. Anthony" is a magnificent affirmation of faith. Throughout the "Matthias" excerpts the Boston orchestra, too, was magnificent.

As it happened, the Beethoven and Brahms took the place of Bruckner's Eighth Symphony, announced more than a week ago for radio broadcast. Well, changes are made in Mr. Koussevitzky's programs, and it is his prerogative to do so. But, please, may we not have some Bruckner?—C. W. D.

HOTEL COPLEY PLAZA

Boris Goldovsky

Boris Goldovsky gave one of the most informative of all his lectures at the Symphony luncheon in the Oval Room of Hotel Copley-Plaza yesterday noon. He devoted himself to Hindemith's opera "Matthias the Painter," the three orchestral excerpts from which are on the current Boston Symphony program.

By exception, since the excerpts are not in any way pianistic, Mr Goldovsky wisely gave no musical illustrations. But he delivered a comprehensive account of the opera which has had but one production in Zurich, Switzerland, in 1938.—C. W. D.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

At yesterday afternoon's Symphony Concert, Vladimir Golschmann, guest conductor from St. Louis, materially strengthened the excellent impression that he made a week ago.

From Mozart's sparkling Overture to "The Marriage of Figaro" he passed to the masterly "Jupiter" Symphony and then to Milhaud's "Suite Provencale," a highly diverting if not exactly important work, introduced to us by its composer three years ago. After the intermission came Debussey's "Iberia" and Tchaikovsky's "Francesca da Rimini," which the visiting conductor had revived, after nearly six years' silence, at recent concerts.

To judge from his "Eroica" and his

ht, Uptown Ballroom; and Bobby
, Raymor-Playmor.

Post Jan 29

"Jupiter," Mr. Golschmann's way with classical symphonies is an eminently satisfactory one. His approach is primarily musical. Although far from perfunctory it is still one that permits the piece to speak for itself. If the "Eroica" was set forth without false heroics the "Jupiter" was not turned into a costume piece. The Mozartian grace was there, but it never became effeminate. In fact, one was immediately convinced that this, Mozart's last symphonic effort, was the greatest thing of its kind until this same "Eroica" appeared on the scene. And if Mozart could not possibly have composed the latter, no more could Beethoven have written the "Jupiter's" contrapuntal finale in which, as in no other music since Bach, beauty was wedded to science.

How much more satisfying is Milhaud's robust treatment of his folk tunes than are Stravinsky's dallyings with folk material in his "Four Norwegian Moods," that recently had their world premiere at Symphony Hall. And while on the matter of comparisons, "Iberia," with its poetic second movement, perhaps the finest flower of impressionism, is a more persuasive treatment of the Spanish idiom than Ravel's in the "Rapsodie Espagnole" of last week's concerts. "Francesca" was presented more convincingly than on Monday evening, but all Mr. Golschmann's adroitness and eloquence still could not banish the impression that the bad in the score outweighs the good. A strange blending, this fantasia, of genius and claptrap.

Globe Feb

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Ecumenical Mass by Alexander Gretchaninoff was performed for the first time at the Boston Symphony Orchestra concert in Symphony Hall yesterday afternoon. Serge Koussevitzky conducted. The soloists were Maria Kurenko, soprano; Dorothy Cornish, contralto; Roland Hayes, tenor, and Robert Hall Collins, bass. Arthur Fiedler had prepared the choruses of the Cecilia Society and Apollo Club. E. Power Biggs was organist. Richard Strauss' tone poem "Death and Transfiguration" completed the program.

Gretchaninoff wanted to write a Mass which would combine "the musical character of the Eastern and Western churches." The text of the Mass, in Latin, is the one used in the Catholic churches. Inasmuch as the content of the text is identical in all Christian churches, the Mass could be translated into any other language. The word ecumenical is derived from Latin and Greek, and its primary meanings are universal, world-wide. As Mr. Burk observes in his program notes, parts of the Mass are of Hebrew ancestry.

Thus the Ecumenical Mass may be taken as faith and hope voiced by all peoples. It is music warm and strongly felt, sometimes dramatic with sounding brass and tinkling (crashing is more exact) cymbals, sometimes of the purest melodic serenity. To find a comparable expression of feeling, without drawing an absurdly close comparison, I think one would have to go back to the Requiem by Faure. At the bottom of each is gentle compassion.

The Ecumenical Mass is not, in a literal sense, "churchly," although as Boris Goldovsky has said, it uses chants from the Russian liturgy. The Credo in particular suggests to me sunny radiance and open air.

The agreeable if "old-fashioned" style of Gretchaninoff—direct, simple, almost folkish melodies, rich harmonies and rhythmic buoyancy—is on every page. Such moments as the opening phrase for chorus in the Credo and the soprano solo near the start of the Benedictus (beautifully sung by Miss Kurenko) are of high distinction.

It seemed that things went wrong at several points in a dramatic performance. No matter, they did not interfere with one's enjoyment. The soloists, whose parts are woven into the choral and orchestral fabric were uneven, but collectively more than adequate. The choruses were admirable. When Mr. Koussevitzky brought Mr. Gretchaninoff upon the stage there was what is commonly if incorrectly, called an ovation.

"Death and Transfiguration" was rather lost in the shuffle, even though the conductor played it more slowly than ever. Gracious! What an unconscionable time a-dying!—C. W. D.

Gl. Jan 26

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Paul Creston, American composer who is a musical director of the Blue Network, made his first appearance on the program of the Boston Symphony at the concerts of Monday evening and yesterday afternoon. Vladimir Golschmann, continuing as guest conductor, offered Mr. Creston's "Pastorale and Tarantella," an agreeable if derivative work of not a little attractiveness.

Mr. Golschmann's program began with his restrained and considered reading of Beethoven's "Eroica" Symphony, and after the interval continued with Mr. Creston's pieces, two "Gymnopedies" of Satie, and Tchaikovsky's "Francesca da Rimini."

The coloristic effects of Mr. Creston's "Pastorale" depend a good deal on chords of the ninth, consecutive inner fifths and other harmonic materials which are largely associated with the French school of impressionists. Though the "Tarantella" stems in part from Ravel, it is lithe music of considerable freshness. Its figurations are particularly interesting. In form, both pieces are eminently logical and concise in form, and hints of their ancestry in no way impair their pleasantness.

Mr. Golschmann did not force the rhythmic pulsations of the Tarantella into iron-bound patterns, but produced them with a resiliency that enhanced their regularity. On the other hand he conducted the two Satie pieces with that classic French style of rhythm based on phrase-to-phrase, rather than bar-to-bar rhythm. Thus he made the tenuous and slight piece come alive. Mr. Golschmann made the Tchaikovsky Fantasia alternately sensuous and bombastic, which is about all anyone can do for this faded music.—J. W. R.

URDAY, FEBRUARY 5,

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the 15th program of its 63d season in Symphony Hall yesterday afternoon. The program was as follows:

Beethoven..Overture to "Leonore," No. 3, Op. 72
Brahms..Symphony No. 3 in F major, Op. 90
Hindemith..Symphony, "Mathis der Maler"

This was a fine concert from any point of view. Looking at it first from the news angle, it was notable for the return (well tanned and in rare form) of Dr. Koussevitzky from his mid-winter vacation. Next there was the performance to consider, and surely the orchestra has never spoken more eloquently than it did in the Beethoven Overture or the Brahms Symphony (the Hindemith wasn't so polished), nor sounded better. And finally there was the program; conventional, but good and solid.

It seems odd to be able to say that a program containing Hindemith's "Mathis der Maler" was "conventional," but such is the case. In its 10 years on the standard repertoire, this composition has become an old and trusted friend to prove once again that the severest obstacle to friendship in the case of any difficult new work is acquaintance and the understanding that follows acquaintance.

Today its cerebral, often dissonant counterpoint is hardly noticed, and one hears only its severe beauty. As Alexander Williams so acutely pointed out 10 years ago following Mathis' first performance here (and he was almost alone in his enthusiasm), the composer kept the emotional purpose of his conception clearly in front of him. Thus the emotional means, prodigious although they are—and they have influenced virtually all who have come after—have receded from the forefront now and no longer alarm or distract us. Freed of such considerations we can hear the great melodic beauty and the emotional impact of the work. This was the composer's intention, and the fact that it has come about in 10 short years should encourage other contemporary composers who are maligned as arid, incapable of melodic inspiration and so forth—and dismay their maligners.

"Mathis der Maler" was not always marked, in its performance, by the perfection of ensemble which is, with its incredibly beautiful sonority, the hall-mark of the orchestra. Yet it is impossible to deny that the performance was exceedingly effective, almost unbearably so in the "Temptation of St. Anthony" section which brings it to a close. The Brahms was beautifully done from beginning to end, but the real miracle was the performance of the third Leonore Overture. Here Dr. Koussevitzky's really fabulous physical powers electrified both orchestra and audience, inducing the former (as someone once put it) to play better than it can play, and the latter to respond more than it could respond.

The concert will be repeated tonight. Next week the orchestra is off on tour again, but the following

NEWARK, N. J.
CALL

FEB 6 1944

Realm of Music

Koussevitzky Announces Revised Program for Thursday Night

By MARGUERITE KRAHENBUHL

Dr. Serge Koussevitzky has revised the program the Boston Symphony will play in the Mosque Thursday under the auspices of the Griffith Music Foundation. The selections will now be the Brahms Second Symphony; Aaron Copland's new work, "A Lincoln Portrait," and "Francesca da Rimini," an orchestral fantasie by Tchaikovsky. Will Geer will serve as speaker during the Copland work. The Brahms is regarded as one of the most important interpretations boasted by Koussevitzky and his orchestra, and, of course, their Tchaikovsky has long drawn listeners to their concerts.

The foundation, by the way, is again sponsoring its auditions for music students of the piano, violin and voice. Trials are scheduled for March, April and May, with professional examiners doing the judging. Application blanks may be obtained by writing the foundation at 605 Broad street.

Choral Festival

New Jersey Federation of Music Clubs will sponsor a choral festival April 28 in the Mutual Benefit Auditorium and a similar event for choir groups April 30. These events will be part of the program for the 16th convention of the federation at the Hotel Sheraton, opening April 28. Berenice Scher, Atlantic City pianist, winner of the Edgar Stillman Kelley scholarship of the national federation, and Helen Janov, Collingswood violinist, another contest winner, will play during the conference.

CLIFTON, N.J.
TIMES
2/10/44

Music Called Vital Need by Koussevitzky

"Great music is a necessity of life. Nothing less—a necessity."

The words were spoken in tones of deep conviction by Serge Koussevitzky, great conductor of the Boston Symphony Orchestra, with which he will appear in Newark, at the Mosque Theatre, at 8:40 tonight under the auspices of the Griffith Music Foundation. His eyes flashed as he went on to say:

"Great music makes life complete. It combines with something else. Do you know, I am convinced that what makes a life full is the experience of tragedy in some form, and rising to its challenge. The great composers all have had their trials by tragedy. Their greatest music is the utterance which that experience has drawn from their souls. And very often the music itself is not tragic. It may be quite the opposite, because the composer has had the greatness of soul not to expose his private concerns to the world.

"In great music there is the bond of the most profound sympathy between genius and the rest of humanity. The genius expresses what is in the souls of the rest, better than they can. We musicians draw out what the great composers have attempted to express within the limitations of musical notes printed on paper. We sense, and we continually develop, what we sense there. Through the intermediary of the conductor, if you please, the composer, the musicians, and the listeners are brought together in communion with life."

WORCESTER, MASS.
GAZETTE
FEB 29 1944

Viola to Stuff Trumpet's Bird

BOSTON, Feb. 29 (UP) — Georges Mager, first trumpet of the Boston Symphony Orchestra, and his wife were heartbroken when their pet canary died.

So they decided to have it stuffed, and keep it in its cage.

Consulting the classified section of the telephone directory, they found that the nearest taxidermist was "S. W. Gerhardt, Jamaica Plain."

Arriving at the address, Mager was astonished to discover that the taxidermist was none other than his colleague, Siegfried Gerhardt, whose vocation is playing the viola in the Symphony Orchestra but whose avocation is stuffing such things as canaries.

BRIDGEPORT, CONN.
TELEGRAM

FEB 5 - 1944

SYMPHONY PLAYS HINDEMITH'S WORK

By TOM CHASE

BOSTON, Feb. 4.—(AP) In fine fettle after his customary mid-season vacation, Serge Koussevitzky today led the Boston Symphony orchestra through an exciting and definitive performance of Paul Hindemith's great "Mathis der Maler" symphony—highlight of an otherwise classically conservative program.

The Hindemith work, comprising three orchestral excerpts from the opera of the same name, first was played by the Berlin Philharmonic in March, 1934. It had not been heard in Symphony hall in nearly three years.

With expert tonal symbolism the German-born composer describes Matthias Grunewald's three Sixteenth-century Isenheim altar pieces "Angelic Concert," "Entombment" and "The Temptation of Saint Anthony." The score had exceptional vitality and plasticity, the imaginative polyphonic development of musical thoughts making it descriptive music of the highest order.

The Boston Symphony played "Mathis der Maler" ("Matthias the Painter") superbly. Strings and woodwinds were brilliant throughout—but especially so in the astonishing third movement portrait of the Saint being tortured by fantastic beasts.

The remainder of the program was devoted to Beethoven's overture to "Leonore" No. 3, and the Brahms Third symphony in F major. Both were interpreted satisfactorily, but somehow they lacked the brilliance, force and complete conviction which characterized the Koussevitzky performance of Hindemith.

Post
Feb 7

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Three rousing cheers were in order at the end of yesterday afternoon's Symphony Concert, though an unaccountably apathetic audience was in no mood to provide them: one for Dr. Koussevitzky, one for his unapproachable orchestra (especially when he conducts it) and one for Paul Hindemith, whose "Mathis der Maler" set the capstone on a logically planned and singularly satisfying programme, having for its other items Beethoven's Third "Leonore" Overture and the Third Symphony of Brahms.

From the standpoint of logic all this programme lacked was something by Bach at the very beginning. The circle then would have been complete, for Hindemith, while not ignoring any of his predecessors—even Wagner and Strauss, find their way into the last movement of "Mathis," "The Temptation of St. Anthony"—nevertheless bases his style and his musical thinking on that of the Leipzig Cantor.

More than one work that has come from Hindemith's pen since this "Mathias the Painter" has brought that work to mind. Perhaps we can already say that it contains the essence of his style, as "Tristan" contains the essence of Wagner, and that if all his other music were to disappear this masterpiece, for masterpiece it certainly is, would show us what he stood for, what he represented. Incidentally, "back to Bach" in the case of Hindemith does not imply arid neo-classicism, the mere application of a modern twist to formulas already exhausted. In "Mathis," particularly, we are a long, long way from that sort of thing.

It would be hard for the present generation to see where the late Philip Hale got his pet notion that the music of Brahms was granitic. In most contemporary performances, those of Dr. Koussevitzky are a conspicuous case in point, it is anything but. The word lush would fit a whole lot better. But in Hale's day conductors tried to make Brahms' music sound the way the composer himself looked and acted. The portly figure was there, as were the whiskers and the brusque, gruff exterior. Perhaps Dr. Koussevitzky went too far the other way yesterday, though the Symphony sounded awfully well. One might easily urge that the end was over-poetized. Nor is the doctor's rather feverish conception of "Leonore" No. 3 the one that is held by everybody.

NEW LONDON, CONN.
DAY

FEB 9 - 1944

Boston Symphony in Fourth College Concert Series

By Pfc. FRANCIS D. PERKINS

The Boston Symphony orchestra, conducted by Serge Koussevitsky, made its fourth annual appearance in the Connecticut college concert series last night in the Palmer auditorium, before an audience which represented the utmost capacity of the hall. The noted conductor devoted his program to two symphonies of contrasting character: Mozart's symphony in E flat, which is No. 543 in Koechel's catalogue of that genius's works, and Hector Berlioz's Fantastic Symphony, Op. 14A.

Since a concert by the Boston Symphony has become an annual event in New London's musical calendar, it is unnecessary to dwell extensively upon the paramount merits of this orchestra and its conductor, which were again made manifest in the two works heard by yesterday's enthusiastic listeners. Many regard this organization as the foremost of its kind in this country or, indeed, anywhere. Its high standing can be credited both to the skill and artistry of its musicians and to the interpretative insight, imagination and inspiring leadership of its director, who is now rounding out his 20th Boston season. It is hard for an orchestra to be at its best under a succession of short-term conductors; the Boston Symphony copes with no such handicap, and both the technical finish and expressive persuasiveness of yesterday's concert set forth the orchestra and its conductor as a single musical and expressive entity.

Mozart's E flat symphony, one of the memorable three symphonies composed in 1788, has long held its place as a charter member of the standard symphonic repertoire. The Fantastic Symphony, composed 42 years later, can also be considered as of the standard repertoire, but its popularity is of more recent standing. Most works written over a century ago have been assigned a place by the consensus of musical opinion, but there are quite a few who claim that a due appreciation of Berlioz's music has not yet been achieved. Especially if it is considered in respect to the time of its composition; it is an extraordinary work; its peculiarly per- onal romanticism is of a type hich was represented in con- emporary literature, but which ad to wait for several decades to nd widespread representation in mphonic music.

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Dr. Koussevitzky presented the National Anthem with the broad, dignified tempo which he prefers for it. The audience was asked to sing the closing stanza, whose words have an appropriately contemporary application.

NEW YORK, N.Y.
HERALD TRIBUNE

FEB 10 1944

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor. Concert in Carnegie Hall last night. The program:
Symphonie Fantastique..........Berlioz
Mathis der Maler..........Hindemith

Diminishing Artistic Returns

THERE is a point in the perfection of artistic skills beyond which further progress is without artistic value. The surface becomes so shiny that nothing else can be perceived. The Boston Symphony Orchestra has been dangerously close to that point for several years now; and if last night's concert in Carnegie Hall is typical of the orchestra's present work, one may well judge that the point of optimum precision has now been passed.

* * *

Matters of musical understanding, of stylistic penetration and of interpretative warmth all aside—for these constitute the inner substance of music—its outer substance, sound, is wholly a matter of precision. Precisions of attack, of pitch, of color, of phrasing, of force, of blending constitute the musical amenities. Ultimate perfection in any of them is unattainable, but a reasonable degree of accuracy makes it possible for the meaning of music to be transmitted. Overmeticulousness about any of them will more often than not defeat this end.

* * *

One has heard string quartets play so carefully for beauty of tone that all the attacks became tenuous and the rhythm got lost. One has observed them so preoccupied about simultaneity of attack that the repeated split second in which the players look at another before beginning each phrase ends by destroying the music's line. One has heard all the amenities sacrificed for a relentless rhythm or a climactic effect; and on the whole, this procedure is probably less injurious to musical communication than the more delicate violences.

* * *

Some of the precisions observed by the Boston Symphony Orchestra last night were good for the music and some were not. In both the Berlioz "Symphonie Fantastique" and the Hindemith "Mathis der Maler," the instrumental colors, the mixtures and shades of sound, were more delicately differentiated and more expressively exact than this listener has ever heard them before. But their exactitude was achieved at the price of such watchfulness that both pieces seemed lacking in coherence and in continuity. In both of them, for example, Mr. Koussevitzky took such long breaths between phrases that one forgot there was supposed to be any sequence among these.

* * *

This wide spacing of phrases, plus the use of tempos rather slower than the standard French ones, dragged the Berlioz work out a good ten minutes longer than it is accustomed to last. (Forty-six minutes is the average timing of it; fifty minutes is a long version. Koussevitzky took an hour.) The first three movements seemed interminable. I did not time the Hindemith work, but it seemed slow, gasping and overemphatic. All this was the result of too much care about phrase attacks and instrumental blending. The attacks and the blending were incredibly precise. But the beautiful and spicy sounds we heard were less a performance of music by Berlioz and Hindemith than they were a performance by the Boston Symphony Orchestra.

NEW YORK N.Y.
SUN

FEB 10 1944

BOSTON SYMPHONY SHOWS VIRTUOSITY

By OSCAR THOMPSON.

Boston Symphony subscribers enjoyed an evening of topflight virtuosity in Carnegie Hall last night. Serge Koussevitzky's ensemble was at its technical best, which means that the evening was given over to playing of the most brilliant order.

Two compositions, one of 1830-31, the other of 1934, composed the program. Both are designated as symphonies, and there can be no more reason to quibble about the right of Hindemith's "Mathis der Maler" to be so classified, though it is really a triptych of excerpts from an opera, than that of Berlioz's "Fantastique," which includes music originally composed for "Le Francs-Juges," also intended as an opera.

As Mr. Koussevitzky presented them, both were showpieces. Old disagreements about the music of Berlioz will go on, and so will performances of the "Fantastique." This one was very expert, very bright, and more theatrical than emotional.

"Mathis der Maler" remains the showiest and yet the most orthodox of Hindemith's orchestral works, which are not many. It establishes the readiest contact with audiences that cling to symphonies of a traditional order. By and large, it can be regarded as the man of Hanau's most convincing work. Whether, after repeated hearings, it yields more of the familiar linear counterpoint than it does of juice, is opinion. Certainly it remains outstanding among orchestral compositions of the period between the wars.

Mr. Koussevitzky's scintillant performance uncovered no new spiritual values, but awakened fresh admiration for the fine integration of structure and the boldly individual scoring that give this work its aura of mastery among symphonic productions of its time. Whether it may hope to outlive that time is just as debatable as it was when the work was altogether new. For the moment, it is enough to salute the technical legerdemain of the performance and let prophecy go hang.

NEW YORK, N. Y.
PM

FEB 10 1944

—Simon—

Once Berlioz Was A Modern, Too

The Boston Symphony's Wednesday night program at Carnegie Hall listed just two numbers—Berlioz' *Fantastic* Symphony and Paul Hindemith's *Mathis der Mahler*, a striking piece of program-making. For different as the works are in idiom and subject matter, there is a musical parallel that might never have struck one if they had not been heard together.

Berlioz' work is 114 years old and Hindemith's barely 10, and in its time, the former must have sounded quite as strange and disturbing as the latter does today. By this time, the Symphony's boldness of design and orchestral color are no longer startling, though its skill may still be a source of wonder. Much of the 19th century romantic posing and breast-beating can sound convincing only to Berlioz cultists, but the *Waltz* and the *March to the Scaffold* are still quite fresh and the final movement puts the *Dies Irae* into a telling setting.

Mathis der Mahler remains one of the most powerful and moving works of the present century. Without being a political tract, its reflection of a devout, revolutionary figure of the 16th century bears a poignant message to our own terrible times couched in tense, quiet and finally terrifying musical accents. Some time its 20th century humanity may seem as old as Berlioz' 19th century romanticism does today, but it is hard to believe it now.

Serge Koussevitzky and his orchestra were cheered for their performances.—HENRY SIMON.

[51]

NEWARK, N. J.
CALL

FEB 6 1944

Realm of Music

Koussevitzky Announces Revised Program for Thursday Night

By MARGUERITE KRAHENBUHL

Dr. Serge Koussevitzky has revised the program the Boston Symphony will play ~~in the~~ Mosque Thursday under the auspices of the Griffith Music Foundation. The selections will now be the Brahms Second Symphony; Aaron Copland's new work, "A Lincoln Portrait," and "Francesca da Rimini," an orchestral fantasie by Tchaikovsky. Will Geer will serve as speaker during the Copland work. The Brahms is regarded as one of the most important interpretations boasted by Koussevitzky and his orchestra, and, of course, their Tchaikovsky has long drawn listeners to their concerts.

The foundation, by the way, is again sponsoring its auditions for music students of the piano, violin and voice. Trials are scheduled for March, April and May, with professional examiners doing the judging. Application blanks may be obtained by writing the foundation at 605 Broad street.

Choral Festival

New Jersey Federation of Music Clubs will sponsor a choral festival April 28 in the Mutual Benefit Auditorium and a similar event for choir groups April 30. These events will be part of the program for the 16th convention of the federation at the Hotel Sheraton, opening April 28. Berenice Scher, Atlantic City pianist, winner of the Edgar Stillman Kelley scholarship of the national federation, and Helen Janov, Collingswood violinist, another contest winner, will play during the conference.

BRIDGEPORT, CONN.
TELEGRAM

FEB 5 - 1944

SYMPHONY PLAYS HINDEMITH'S WORK

By TOM CHASE

BOSTON, Feb. 4.—(AP) In fine fettle after his customary mid-season vacation, Serge Koussevitzky today led the Boston Symphony orchestra through an exciting and definitive performance of Paul Hindemith's great "Mathis der Maler" symphony—highlight of an otherwise classically conservative program.

The Hindemith work, comprising three orchestral excerpts from the opera of the same name, first was played by the Berlin Philharmonic in March, 1934. It had not been heard in Symphony hall in nearly three years.

With expert tonal symbolism the German-born composer described Matthias Grunewald's three Sixteenth-century Isenheim altar pieces "Angelic Concert," "Entombment" and "The Temptation of Saint Anthony." The score had exceptional vitality and plasticity, the imaginative polyphonic development of musical thoughts making it descriptive music of the highest order.

The Boston Symphony played "Mathis der Maler" ("Matthias the Painter") superbly. Strings and woodwinds were brilliant throughout—but especially so in the astonishing third movement portrait of the Saint being tortured by fantastic beasts.

The remainder of the program was devoted to Beethoven's overture to "Leonore" No. 3, and the Brahms Third symphony in F major. Both were interpreted satisfactorily, but somehow they lacked the brilliance, force and complete conviction which characterized the Koussevitzky performance of Hindemith.

CLIFTON, N.J.
TIMES
2/10/44

Music Called Vital Need by Koussevitzky

"Great music is a necessity of life. Nothing less—a necessity."

The words were spoken in tones of deep conviction by Serge Koussevitzky, great conductor of the Boston Symphony Orchestra, with which he will appear in Newark, at the Mosque Theatre, at 8:40 tonight under the auspices of the Griffith Music Foundation. His eyes flashed as he went on to say:

"Great music makes life complete. It combines with something else. Do you know, I am convinced that what makes a life full is the experience of tragedy in some form, and rising to its challenge. The great composers all have had their trials by tragedy. Their greatest music is the utterance which that experience has drawn from their souls. And very often the music itself is not tragic. It may be quite the opposite, because the composer has had the greatness of soul not to expose his private concerns to the world.

"In great music there is the bond of the most profound sympathy between genius and the rest of humanity. The genius expresses what is in the souls of the rest, better than they can. We musicians draw out what the great composers have attempted to express within the limitations of musical notes printed on paper. We sense, and we continually develop, what we sense there. Through the intermediary of the conductor, if you please, the composer, the musicians, and the listeners are brought together in communion with life."

WORCESTER, MASS.
GAZETTE
FEB 29 1944

Viola to Stuff Trumpet's Bird

BOSTON, Feb. 29 (UP) — Georges Mager, first trumpet of the Boston Symphony Orchestra, and ~~his wife were~~ heartbroken when their pet canary died.

So they decided to have it stuffed, and keep it in its cage.

Consulting the classified section of the telephone directory, they found that the nearest taxidermist was "S. W. Gerhardt, Jamaica Plain."

Arriving at the address, Mager was astonished to discover that the taxidermist was none other than his colleague, Siegfried Gerhardt, whose vocation is playing the viola in the Symphony Orchestra but whose avocation is stuffing such things as canaries.

Post
Feb 7

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Three rousing cheers were in order at the end of yesterday afternoon's Symphony Concert, though an unaccountably apathetic audience was in no mood to provide them: one for Dr. Koussevitzky, one for his unapproachable orchestra (especially when he conducts it) and one for Paul Hindemith, whose "Mathis der Maler" set the capstone on a logically planned and singularly satisfying programme, having for its other items Beethoven's Third "Leonore" Overture and the Third Symphony of Brahms.

From the standpoint of logic all this programme lacked was something by Bach at the very beginning. The circle then would have been complete, for Hindemith, while not ignoring any of his predecessors—even Wagner and Strauss, find their way into the last movement of "Mathis," "The Temptation of St. Anthony"—nevertheless bases his style and his musical thinking on that of the Leipzig Cantor.

More than one work that has come from Hindemith's pen since this "Mathias the Painter" has brought that work to mind. Perhaps we can already say that it contains the essence of his style, as "Tristan" contains the essence of Wagner, and that if all his other music were to disappear this masterpiece, for masterpiece it certainly is, would show us what he stood for, what he represented. Incidentally, "back to Bach" in the case of Hindemith does not imply arid neo-classicism, the mere application of a modern twist to formulas already exhausted. In "Mathis," particularly, we are a long, long way from that sort of thing.

It would be hard for the present generation to see where the late Philip Hale got his pet notion that the music of Brahms was granitic. In most contemporary performances, those of Dr. Koussevitzky are a conspicuous case in point, it is anything but. The word lush would fit a whole lot better. But in Hale's day conductors tried to make Brahms' music sound the way the composer himself looked and acted. The portly figure was there, as were the whiskers and the brusque, gruff exterior. Perhaps Dr. Koussevitzky went too far the other way yesterday, though the Symphony sounded awfully well. One might easily urge that the end was over-poetized. Nor is the doctor's rather feverish conception of "Leonore" No. 3 the one that is held by everybody.

NEW LONDON, CONN.
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FEB 9 - 1944

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Both works, but particularly the Berlioz symphony, gave ample and convincing illustration of the technical and interpretative prowess of Dr. Koussevitzky and his musicians, who seemed to realize the presence of a sympathetic and appreciative audience. The treasurably singing quality of the tone of the Boston string choirs was one of the features which impressed themselves upon the listeners' ears, but this orchestra is noted not for the superiority of one of its sections over another, but for the prevalently high and even standard which marks all of its component elements, and for their instant responsiveness to their conductor's wishes. The Mozart symphony received an appealing, straightforward performance marked by tonal delectability and admirable taste, in which, if any selection is to be made, the andante stood out for the singing warmth of tone which marked the revelation of its haunting melodies.

But at least one listener's memory dwells more tenaciously upon the performance of the Berlioz symphony; its combination of unexceptionable balance and clarity and finesse of detail with vividness of instrumental color and emotional expression. While one does not have to take every word of Berlioz's written program with complete seriousness, the emotional outspokeness and intensity of the work would be hard to deny, and, under Dr. Koussevitzky, who thoroughly understands it, its emotional force as well as rich-hued and deftly wrought scoring were set forth with irresistible conviction. Much more space than wartime conditions permit would be needed to describe the interpretation, ranging from the pastoral calm of the Scene in the Meadows to the macabre pomp of the March to the Scaffold. The fervor of the applause corresponded to the merits of the performance.

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NEW YORK N.Y.
SUN
FEB 10 1944

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NEW YORK. N
HERALD

M U S I C

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor. Concert in Carnegie ~~Hall~~ last night. The program:
Symphonie Fantastique............Berlioz
Mathis der Maler...............Hindemith

Diminishing Artistic Returns

THERE is a point in the perfection of artistic skills beyond which further progress is without artistic value. The surface becomes so shiny that nothing else can be perceived. The Boston Symphony Orchestra has been dangerously close to that point for several years now; and if last night's concert in Carnegie Hall is typical of the orchestra's present work, one may well judge that the point of optimum precision has now been passed.

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NEW YORK, N. Y.
PM

FEB 10 1944

—Simon—

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Serge ~~Koussevitzky~~ and his orchestra were cheered for their performances.—HENRY SIMON.

NEW YORK, N.Y.
TIMES

FEB 10 1944

BOSTON ORCHESTRA AT CARNEGIE HALL

Koussevitzky Offers Berlioz 'Fantastic' and Hindemith's 'Mathis des Maler'

By NOEL STRAUS

Two symphonies, the "Fantastic" of Berlioz and Hindemith's "Mathis der Maler," formed the offerings presented by the Boston Symphony Orchestra, under Serge Koussevitzky, last night in Carnegie Hall. To devote an evening to works both belonging to the programmatic category might easily have lacked sufficient variety. But not in this instance, due to the wide divergence of the compositions in subject matter, style and treatment, which resulted in each proving an effective foil to the other.

Berlioz' "Fantastic" symphony was so drastically original when it was written that it confounded most of its early listeners, and in no other work of its genre did any composer depart so radically from precedent in the history of the art, not only in musical content but also in the matter of scoring. At one bound Berlioz, in this first of his important compositions, opened the way that led to the innovations which changed the course of musical creation down to the present day. And this epochal symphony was written but three years after the death of Beethoven, when Berlioz was only 26, making its revolutionary qualities all the more remarkable.

Symphony Is Discussed

The "Fantistic" incorporates elements anticipating the tone poems of Liszt, the leitmotiv of Wagner. Even the idea of the cyclical form introduced by Liszt is implicit in the work, with its employment of a predominating theme, the "idée fixe," which undergoes transformations in each of the five movements. The symphony, moreover, exploited the possibilities of the orchestra in an entirely new manner that freed it from old conventions and introduced a wealth of color combinations so effective and successful that it has exerted immense influence on composers ever since its own time to our own period.

Whether Hindemith's "Mathis der Maler" will still figure on concert programs a century after its première, as the Berlioz does, none can tell. But it seems improbable. For its virtues lie more in its technical adroitness than in its ability to stir the emotions vitally, and only works boasting the latter quality have survived for any length of time.

The Hindemith symphony, derived from the composer's opera of the same name dealing with episodes in the life of Matthias Gruenewald, the sixteenth-century German painter, consists of three movements, entitled respectively, "Angelic Concert," "Entombment" and "The Temptation of Saint Anthony," which were inspired by the three panels of Gruenewald's Isenheim altar piece in the museum at Colmar, Alsace. Unlike Berlioz Hindemith in these movements is not literally programmatic, but his music generalizes instead, employing old German folk and liturgical melodies to aid in recording impressions made on him by the Gruenewald paintings.

Score Has Vitality

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BROOKLYN, N.Y.
EAGLE

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Performance counted for more than interpretation at this concert. This circumstance was the more observable in the Berlioz than in the Hindemith; in fact, the Hindemith was justly interpreted. What happened in the Berlioz was simply that it was too well played. Attaining the lucidity in ensemble and the clarity in playing that he did, Koussevitzky tended to thin the fabric of this essentially romantic and dramatic symphony. The performance needed more integration to give solidity to the subject matter and to achieve an interpretation in keeping with the nature of the work.

A strange thing occurred. The work emerged threadbare because of this refinement in performance, yet it is music essentially surging with emotion and gorgeous in orchestration. The dramatic impact became theatrical effect. In polishing up the playing the conductor treated the score as though it were an 18th Century instead of a 19th Century work. Crystal clarity superseded expressiveness and too broad a tempo dampened the fervor of the music. Withal, it was marvelously played: an achievement in execution if not in interpretation.

The same phenomena applied to the Hindemith in a considerably lesser degree. Koussevitzky has given a finer, more convincing interpretation of this notable modern score at another time. That the music holds up well is tribute to its quality and substance: one of the outstanding contributions that the composer has made to contemporary music.

The juxtaposition of Berlioz and Hindemith made interesting contrasts and comparisons. Both had programmatic impulses, both were masters of orchestration. Each had his individual style, each his mood of expression. Controversies surge around the music of both men, neither of whom is considered first rate. Berlioz persists because this work, for instance, is too good ever to be discarded; Hindemith's work represents him at his best, a composer not easily cast aside in reckoning with 20th Century composers. The program was shrewdly planned.

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~~EVENING UNION~~

FEB 15 1944

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In the summers of 1940, 1941 and 1942, Bernstein was a student conductor under training at the Berkshire Music center at Lenox, whose faculty of 30 Boston symphony members was headed by Conductor Serge Koussevitzky.

LINTON, IND.
CITIZEN

FEB 17 1944

NO MORE ENCORES

NEWPORT, R. I. (U.P.)—Roger Voisin of West Roxbury, Mass., who used to receive encore requests from Boston Symphony Orchestra enthusiasts, now is getting a vastly different reaction to his trumpet arpeggios. He's bugler at the Naval Training Station here.

NEW YORK, N.Y.
TIMES

FEB 11 1944

[From Late Edition of Yesterday's TIMES.]

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Koussevitzky Offers Berlioz 'Fantastic' and Hindemith's 'Mathis des Maler'

By NOEL STRAUS

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Berlioz' "Fantastic" symphony was so drastically original when it was written that it confounded most of its early listeners, and in no other work of its genre did any composer depart so radically from precedent in the history of the art, not only in musical content but also in the matter of scoring. At one bound Berlioz, in this first of his important compositions, opened the way that led to the innovations which changed the course of musical creation down to the present day. And this epochal symphony was written but three years after the death of Beethoven, when Berlioz was only 26, making its revolutionary qualities all the more remarkable.

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Whether Hindemith's "Mathis der Maler" will still figure on concert programs a century after its première, as the Berlioz does, none can tell. But it seems improbable. For its virtues lie more in its technical adroitness than in its ability to stir the emotions vitally, and only works boasting the latter quality have survived for any length of time.

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JOURNAL AMERICAN

FEB 10 1944

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These were Berlioz' "Fantastic" Symphony and Hindemith's Symphony "Mathis der Maier."

The Berlioz work, a revelation of his own his distressing romance, is a most graphic example of descriptive writing illustrating, according to the composer's analysis, "an obsessing idea which is almost a pathological location."

The exotic language of the symphony, the varied and numerous prismatic tints of the melodies; the unique treatment in harmonization, afford unlimited scope for the interpreting unit, and as it was read last evening, according to Koussevitzky's conception, it proved to be a thrilling and earnest unfoldment of the impassioned score, an eloquent reflection of every picturesque incident and suggestion with which the music is so generously endowed.

The Hindemith number, a glorification of a 16th century German painter, had served some seasons ago as the inspiration for a successful ballet. The music possesses much that is inspired and dramatic, tinged with the devotional. Only part of the composition was heard by this writer but that portion was definitely impressive.

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"Boheme" was offered at the Metropolitan last evening with several changes from the cast that participated at the previous performances. Grace Moore sang Mimi for the first time this season. Her voice has grown in power since last she portrayed the part of the delicate, ailing heroine. Her tones, however, were of pleasing quality even well and securely produced and effectively colored. Frances Greer, as Musetta, was vivacious and was applauded for her second act aria.

Nino Martini returned to the role of Rodolfo and gave a particularly satisfying performance. He was greeted with "bravos" after "Che geleda manina" and a ringing high C. Other leading parts were presented by Francesco Valentino (Marcello); Virgilio Lazzari (Colline); Salvatore Baccaloni (Benoit and Alcindoro); George Cehanovsky (Schaunard), and Lodavico Oliviero (Farpignol), Cesare Sodero conducted.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

An "Ecumenical Mass" (Missa Oecumenica) by Alexander Gretchaninoff, 79-year-old Russian composer now living in New York, had its first performance at the symphony concert of yesterday afternoon.

The orchestra was assisted by the choruses of the Cecilia Society and Apollo Club, prepared by Arthur Fiedler, and by these solo singers: Maria Kurenko, soprano; Dorothy Cornish, contralto; Roland Hayes, tenor, and Robert Hall Collins, bass. E. Power Biggs was the organist.

A prolific composer in many forms, Gretchaninoff is best known in this country by his sacred choral music and his songs, a few of which have attained considerable celebrity. It was only to be expected that his Mass would prove well written for the voices, both solo and choral. The music is no less grateful for the orchestra, though the scoring is conventional, reminiscent of an older day.

From a purely sonorous standpoint, then, the Mass may be pronounced successful. The music itself is, however, undistinguished, hardly more than the work of a competent craftsman. Only in the Sanctus did it rise for a moment above the level of agreeable commonplace. The composer's avowed intention of writing a mass in which would be combined the musical character of the eastern-western churches seemed to promise more in the matter of diversity of style than was actually forthcoming. In these days, however, suavity is at something of a premium and it was quite apparent that the audience as a whole found this mild music greatly to its liking. There was much applause for

Feb 26

the solo singers, competent in their several ways, and the applause was increased when the composer, looking very spry for his years, appeared upon the stage.

After the intermission Dr. Koussevitzky returned to conduct the only other number on the programme, Strauss' tone poem, "Death and Transfiguration." Time was when he used to present "Tod un Verklaerung" magnificently, but of late his version of it has become excessively mannered, static in the first section, hectic in much of the middle part and incredibly drawn out at the end. Such treatment serves to emphasize the weakness of the music rather than its strength. Nor was the performance tonally irreproachable

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NEW YORK, N. Y.
WORLD-TELEGRAM

FEB 10 1944

Magnificent Music by Boston Symphony

By ROBERT BAGAR.

Only two numbers made up the program of the Boston Symphony in Carnegie Hall last evening. They were the Berlioz Fantastic Symphony and the Hindemith Mathis der Maler. But what numbers! What magnificence of orchestral sound is in them and what variety of expression, and what imagination and resource!

These qualities of the works are always realistically present in performances such as were given them last night by the Bostonians under the magical direction of Serge Koussevitzky.

Berlioz' Grande Passion.

There are times when the Boston Symphony is not all that it is cracked up to be, when—for some reason or other—virtuosity takes a holiday and in its place comes the listless, routine toss-off of music that should be right in that organization's hip pocket.

This, however, was not one of them, and it may not be altogether inapropos to mention previous imperfections and to forget them straightway in the presence of the orchestral beauties we heard in Carnegie Hall last evening.

Berlioz, a hot and high-handed Romeo of his time, wrote this Fantastic Symphony under the spell of a grande passion for Harriet Smithson, the Shakespearean actress who had felled him with her golden voice as Juliet and Ophelia. He saw her, heard her, loved her from a distance and wooed her madly. He wound up marrying her and lived a pitifully unhappy life with her.

Works Well Played.

Whatever else can be said of the work, it cannot be denied that Berlioz depicted his raving infatuation of her. He even attempted in his stormy jealousy, to call her names in his music. And whether contemporary listeners care or not, the mark of a fantastic love, as fantastic as this symphony, is boldly imprinted on each of its notes.

Hindemith's Mathis der Maler Symphony is the result of an entirely different love, a respectful and spiritual adoration, in fact, of the paintings that constitute the Isenheim Altar piece, which might once (prewar) have been found in the museum at Colmar, Alsace. Originally an opera (which has never been performed), Mathis der Maler became a three-movement symphony of similar inspiration, though the character of Matthias Gruenewald—who is the painter—is not represented in the symphony, as it is in the opera.

Both of these works are great works, both calling for the most polished, the most subtly conceived execution, each in its way. To say that the Boston Symphony fell short of that would be falling short of the truth, for rarely has this body of musicians sounded so united, so clear-aimed as it did on this occasion. It was an inspiring concert that Mr. Koussevitzky presented his listeners with and they—a huge number of them—were enthusiastic in their gratitude.

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Feb 26

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After the intermission Dr. Koussevitzky returned to conduct the only other number on the programme, Strauss' tone poem, "Death and Transfiguration." Time was when he used to present "Tod un Verklaerung" magnificently, but of late his version of it has become excessively mannered, static in the first section, hectic in much of the middle part and incredibly drawn out at the end. Such treatment serves to emphasize the weakness of the music rather than its strength. Nor was the performance tonally irreproachable

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NEW YORK, N.Y.
WORLD-TELEGRAM

FEB 10 1944

Magnificent Music by Boston Symphony

By ROBERT BAGAR.

Only two numbers made up the program of the Boston Symphony in Carnegie Hall last evening. They were the Berlioz Fantastic Symphony and the Hindemith Mathis der Maler. But what numbers! What magnificence of orchestral sound is in them and what variety of expression, and what imagination and resource!

These qualities of the works are always realistically present in performances such as were given them last night by the Bostonians under the magical direction of Serge Koussevitzky.

Berlioz' Grande Passion.

There are times when the Boston Symphony is not all that it is cracked up to be, when—for some reason or other—virtuosity takes a holiday and in its place comes the listless, routine toss-off of music that should be right in that organization's hip pocket.

This, however, was not one of them, and it may not be altogether inapropos to mention previous imperfections and to forget them straightway in the presence of the orchestral beauties we heard in Carnegie Hall last evening.

Berlioz, a hot and high-handed Romeo of his time, wrote this Fantastic Symphony under the spell of a grande passion for Harriet Smithson, the Shakespearean actress who had felled him with her golden voice as Juliet and Ophelia. He saw her, heard her, loved her from a distance and wooed her madly. He wound up marrying her and lived a pitifully unhappy life with her.

Works Well Played.

Whatever else can be said of the work, it cannot be denied that Berlioz depicted his raving infatuation of her. He even attempted in his stormy jealousy, to call her names in his music. And whether contemporary listeners care or not, the mark of a fantastic love, as fantastic as this symphony, is boldly imprinted on each of its notes.

Hindemith's Mathis der Maler Symphony is the result of an entirely different love, a respectful and spiritual adoration, in fact, of the paintings that constitute the Isenheim Altar piece, which might once (prewar) have been found in the museum at Colmar, Alsace. Originally an opera (which has never been performed), Mathis der Maler became a three-movement symphony of similar inspiration, though the character of Matthias Gruenewald—who is the painter—is not represented in the symphony, as it is in the opera.

Both of these works are great works, both calling for the most polished, the most subtly conceived execution, each in its way. To say that the Boston Symphony fell short of that would be falling short of the truth, for rarely has this body of musicians sounded so united, so clear-aimed as it did on this occasion. It was an inspiring concert that Mr. Koussevitzky presented his listeners with and they—a huge number of them—were enthusiastic in their gratitude.

NEWARK, N. J.
~~CALL~~
News

FEB 11 1944

First Kit Donated to Russian War Relief

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Symphony Under Koussevitzky in Inspiring Concert at Mosque

BY ALAN BRANIGAN

This community's musical season achieved its apogee last night at the Mosque Theater when the Boston Symphony Orchestra gave what was probably the best orchestral program of the last decade. Dr. ~~Serge Koussev~~itzky, the Boston's maestro for the last 20 years, showed the innumerable fine qualities he possesses as a conductor and a personality and received definite ovations from an audience numbering about 3,300.

The assembled music lovers owed the Griffith Music Foundation a hearty vote of thanks for creating an opportunity to hear the group, which at present must be credited with having reached the peak of its powers. And what an evening it was!

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The Brahms, essentially intimate music despite the grandiose style of some of its measures, was excellently performed throughout. Here and there, though, were bits which seemed like jewels in an exquisite setting—the viola themes in the opening allegro, the endless and breath-takingly beautiful cello cantilena in the slow movement, the way the woodwinds and first horn intertwined later in the same section, the amazingly accurate bouncing bow interludes in the scherzo and the glorious sounds that issued forth in the last measures of the finale. It was playing worthy of a great and inspired musical entity.

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NEW YORK, N.Y.
TIMES

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Spirit of the Scherzo

The scherzo capped the reading of this offering, being completely in the Beethoven spirit and put forth with thrilling èlan and vital impact. If the finale was not remarkable for inner warmth, its series of variants proved vividly differentiated in color and the entire division was projected with a verve that gave it true climactic effect.

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This creation of Tchaikovsky's has suffered neglect, and this is easily understandable. In its structure and its choice of themes it is closely allied to the composer's "Romeo and Juliet," written six years earlier. But unlike that popular composition its thematic material is not of the composer's best and is used in too repetitive a fashion.

Deals With Dante Story

The fantasy, which deals with the celebrated story of Paolo and Francesca told by Dante in the fifth canto of the "Inferno," opens with a brooding introduction in which Mr. Koussevitzky at once established a sense of suspense that was not released until he reached the final measure of the magnificent unfoldment of the opus. In the allegro section, depicting the approach of the lovers as they are swept onward in the raging whirlwind, the conductor wisely made a considerable cut before the entrance of the central episode devoted to Francesca's narration of her tragic fate.

By means of the deletion, the work as a whole was shorn of much of its tendency to over-elaboration of the same material and given greater compactness to its advantage. That the central part also avoided a hint of overstatement was due to the wealth of expressiveness brought to it and the wonderful tinting it enjoyed. Mr. Koussevitzky could hardly be overpraised for the masterpiece of tone painting he achieved with this work, from the start of it to the terrifying pronouncements of the terminating harmonies of the brasses.

"Portrait" Is Analyzed

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But the central section delineating the general character of the times during Lincoln's life has far more to impart than the rest and is an excellent example of the use of folk music as a basis for symphonic treatment. Mr. Geer read the lines of Lincoln distinctly and forcefully, but most of them were obscured by the accompanying music, which is far too heavy. The work was warmly welcomed and occasioned bows from its composer from the stage. A rousing performance of the Sousa march mentioned gave just the right conclusion to the patriotic program.

HACKENSACK, N. J.
RECORD

FEB 11 1944

Music News And Views

By ROGER S. VREELAND

BOSTON SYMPHONY HEARD UNDER GRIFFITH AUSPICES

One of the world's greatest orchestras gave a concert last night at the Mosque Theater, Newark, and, as one lady said to a group of others who cluttered my path in the exit corridor in a rush for Penn Station: "It's to bad they can't give encores."

The Boston Symphony Orchestra, conducted ~~by its regular director,~~ Serge Koussevitzky, made its first appearance in this sector of the Metropolitan area, under auspices of the Griffith Music Foundation. Of course the house was packed.

'Lincoln Portrait'

Tried-and-true Brahms, alert and enterprising contemporary Aaron Copland, and sure-fire Tschaikowsky were the creative patrons of the evening—Brahms with the cordial aftermath of his First Symphony, i. e., his Second; Copland with his 2-year-old "Lincoln Portrait", in which actor Will Geer appeared as speaker, and Peter Ilich with his lurid fantasia, "Francesca da Rimini".

The beloved orchestra, which by such description must include its conductor, was true to tradition, to the many memories it has made. All the tone was not projected to fullest extent, but that was a matter beyond its control.

The Brahms music was the best music, which can be said without revealing any strongly opinionated ~~taste~~ or asperity against the other two composers represented. The orchestra caressed the inimitable Brahmsian legato of the first movement, as only that orchestra can. The sonority of the cellos rose gloriously in the second, and so on. For a little while near the middle of the first movement we thought the line of unity which holds music intact was a bit weak. Further comment on this in another column.

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NEW YORKER
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JOURNAL AMERICAN

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[53]

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NEW YORK, N.Y.
HERALD TRIBUNE

FEB 19 1944

M U S I C

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA concert in Symphony Hall, Friday afternoon, Feb. 18. Serge Koussevitzky, conductor; Leonard Bernstein, guest conductor; soloist, Jennie Tourel, mezzo-soprano. The program:

"La Procession Nocturne" .... Rabaud
Symphony No. 3, "Rhenish" .... Schumann
Symphony No. 1, "Jeremiah" .... Bernstein
"El Salon Mexico" .... Copland

Bernstein in Boston

BOSTON, Feb. 18.

THE Boston Symphony Orchestra at home seems always less ostentatious than on tour. In the hall where it has rehearsed (a hall of well focused, rather than diffuse acoustic properties) and in front of its own well washed, well mannered and respectful audience, it strikes one as only natural that the cultural amenities should have taken on so high a polish, as of good wood long regularly waxed and rubbed. Not the least of this orchestra's cultural amenities is its gracious hospitality to that which is novel and of good report in the world of music.

Leonard Bernstein, who conducted his own first symphony today, is nationally of good report as a conductor. He is less well known as a composer, though the present work, which has already been received well by both press and public in Pittsburgh, will no doubt go far toward correcting this situation. It is not a masterpiece by any means, but it has solid orchestral qualities and a certain charm that should give it a temporary popularity, not the least of its charms in today's concert being Mr. Bernstein's excellent directing of it and Jennie Tourel's superbly resonant intoning of its Hebrew text.

Unlike Robert Schumann (his third, or "Rhenish," symphony was played just before the new work, Mr. Koussevitzky conducting), who composed with genius but who was not a master of instrumentation, Mr. Bernstein orchestrates like a master but does not compose with either originality or much skill. His piece lacks contrapuntal coherence, melodic distinction, contrapuntal progress, harmonic logic and concentration of thought. On the other hand, it has by moments a certain lyrical intensity, and at the beginning of the middle, or scherzo, section there is a sort of dance passage that evokes most poignantly the Jewish near-East. Also, the instrumentation makes lovely sounds. The loud and soft contrasts are probably more extreme than they need be, but the placement of the instruments is at all times sonorous and soundly balanced.

There is no useless instrumental doubling anywhere. Solo passages are placed in grateful ranges for each instrument. And in the tuttis he writes his brass a little high, just as Berlioz did. The result is one of shining brilliance and vibrant juxtapositions of color. Aaron Copland's "El Salon Mexico," which Mr. Bernstein conducted at the end, itself a fairly brilliant piece of orchestration, sounded muddy and unsure by comparison with the Bernstein score. Neither his sure-handed scoring, however (almost too sure-handed for a young man of twenty-five who is going to be a real composer), nor the diffuse and improvisatory character of the composition inspires the confidence in Mr. Bernstein's original gifts that this reviewer entertains toward his musical genius.

Leonard Bernstein

Who conducted the Boston Symphony Orchestra in his symphony, "Jeremiah," yesterday

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BROOKLYN, N.Y.
EAGLE

FEB 14 1944

Boston Symphony Pays Respects to Lincoln

Koussevitzky chose to honor the memory of Abraham Lincoln by programming the Brooklyn composer, Aaron Copland's "Lincoln Portrait" for his concert at the Academy of Music on Friday night and in Carnegie Hall on Saturday afternoon. In thus repeating a work he introduced here almost a year ago, the noted conductor did his audiences a service in letting them hear a contemporary express a truly sincere evocation and draw an admirably conceived portrait.

This reviewer maintains more fervently than before that Mr. Copland has solved the problem of portraiture skillfully and effectively. Since he chose to use the spoken word, the question is not how wise the choice but how successful the adaptation. With Will Geer as speaker, word and note created a peculiar fitness, in which the music underlined immortal words, while language accentuated living music. Mr. Copland's originality of treatment must not be overlooked: his achievement won hearty indorsement if public reception is any criterion.

Beethoven's "Eroica" Symphony was also common to both programs, and perhaps chosen as a compliment to the great American. Neither performance revealed Beethoven fully, being less virile in statement and less heroic in interpretation. Debussy's "Afternoon of a Faun," an unnecessary repetition of Barber's "Commando March" and Sousa's "Stars and Stripes Forever" were listed on the Brooklyn program; Tchaikowsky's "Francesca da Rimini" on the one in Carnegie Hall. There was an encore on Saturday, a rousing performance of the Sousa march.

Other Musical Events

An excellent performance of Strauss' opera, "Salome," took place at the Metropolitan Opera House on Friday night. Lily Djanel outdid herself as Salome, winning exceptional praise for her Dance of the Seven Veils. Karin Branzell topped all previous personal triumphs as Herodias; Arthur Carron made an excellent impression as Herod. Julius Huehn was satisfactory as the Prophet. The whole production is one of the Met's best efforts. With George Szell conducting, it is again one of the season's hits.

Rodzinski repeated the new Creston Concerto for Saxaphone in his Sunday afternoon Philharmonic-Symphony program, allowing Vincent Abato to give another virtuoso performance on the saxaphone. A second hearing confirmed the fact that the new work is highly entertaining. Tchaikowsky's Sixth Symphony and Smetana's Overture to "The Bartered Bride" completed the program.

Vera Franceschi gave a piano recital in Town Hall yesterday afternoon, proving herself an able technician and a performer with considerable temperament. Some hard-driven tone and a lack of differentiation in the styles of various composers left a monochramatic impression of her afternoon's performance, a critical appraisal of which may be reserved when she has more fully matured in musicianship.

NEW YORK, N.Y.
HERALD TRIBUNE

FEB 13 1944

Copland Work Is Played Here By Bostonians

'A Lincoln Portrait' Given; Beethoven's 'Eroica' Also Heard at Carnegie Hall

By Paul Bowles

BOSTON SYMPHONY ORCHESTRA, conducted by Serge Koussevitzky, yesterday afternoon at Carnegie Hall, in the following program:

Symphony No. 3, in E-flat Major, "Eroica" .... Beethoven
"A Lincoln Portrait" .... Copland
(Speaker: Will Geer)
"Francesca da Rimini" ...... Tchaikovsky

Dr. Serge Koussevitzky offered his second Carnegie Hall concert of the week with the Boston Symphony Orchestra yesterday afternoon, terminating it with a beautifully rousing performance of Sousa's "Stars and Stripes Forever," complete with some fine piccolo playing. One felt that he owed his listeners a work with a little substance to it, in the way of a bonus, after forcing upon them Tchaikovsky's "Francesca da Rimini." They appreciated his thoughtfulness and responded with a salvo of cheers.

As yesterday was Lincoln's Birthday. Dr. Koussevitzky paid homage to the Civil War President by giving Aaron Copland's "Lincoln Portrait," for which Will Geer was the speaker. The work has been widely discussed, and it is generally agreed that the second, or picturesque section, with its poignant evocation of a particular time and place, is the most successful. (It also sounds the most like Mr. Copland's film and ballet music, where he is always adroit in creating definite atmosphere.) The piece has some of each quality that one looks for in a work by Copland: the Mahler-like theatricality near the beginning and at the end, the touching suggestions of melody with their open, sparse but tremendously effective harmonic support, and the taut, electric rhythms, which he is fortunately able to keep going longer than most composers. The action of rhythms like Copland's is cumulative and hypnotic, and so must continue in order to have impact. There is nothing more disappointing than a seductive rhythm which stops too soon; it is like a film sequence of a landscape taken from the front end of a locomotive. One hopes it will go on and on.

The final section, judged by its musical effectiveness, is less pleasing. The performance by the orchestra was excellent in its timing and balance, with the musical punctuations actually making the spoken prosody clearer rather than confusing it. Nevertheless, no matter how great and how true Lincoln's political utterances may have been, or how apposite they appear today, the symphonic concert scarcely seems the place to restate them, either in spoken or sung form. The public obviously thought otherwise, and Mr. Copland was called several times to the stage to acknowledge its applause.

The playing yesterday, while on the deliberate side, was always perfectly integrated sonorously. In the Beethoven Third Symphony, which occupied the first half of the program, the second movement benefited particularly from Dr. Koussevitzky's loving care. The performance of Tchaikovsky's "Francesca da Rimini" was as lucid in its elaboration as an exercise in orchestration, which is the ideal treatment for such a work.

Bernstein Directs His First Symphony

By L. A. Sloper

Leonard Bernstein, rising star of the musical world, directed the Boston Symphony Orchestra yesterday afternoon in the first local performance of his new Symphony No. 1, "Jeremiah"; and also in Aaron Copland's "El Salón México." These works constituted the second half of the sixteenth program of the orchestra season. Before the intermission, Dr. Koussevitzky conducted Rabaud's "La Procession Nocturne" and Schumann's "Rhenish" Symphony.

The youthful Mr. Bernstein made an excellent first impression, both as conductor and as composer. Everybody knows the story of his sudden emergence into fame as assistant conductor of the New York Philharmonic after completing his studies at Harvard, Curtis Institute and Tanglewood.

It was evident yesterday that the reports from New York of his prowess as leader had not been exaggerated. He follows the Koussevitzkyan style of conducting. Using no baton, he is free and energetic in his platform behavior, but his gestures are obviously meant for the players and not for the audience. There is no striving for eurythmic grace. This young man clearly knows his business and has no time for nonsense.

* * *

His Symphony, "Jeremiah," gave a similar effect of mastery of the technique of composition and sincerity of emotional expression. In these respects it recalled Bloch's "Schélomo" and "Three Jewish Poems." It is unconventional in form, consisting of three movements, entitled Prophecy, Profanation, and Lamentation. The first two are purely instrumental; the last employs a solo mezzo-soprano.

The composer lives up to the assertion in his note on the work that "as for programmatic meanings, the intention is not one of literalness, but of emotional quality." The Prophecy section succeeds in conveying the intensity of Jeremiah's pleas, the second in giving a sense of the destruction and chaos brought on by the corruption of priests and people. In the third, the solo voice intones texts from the Book of Lamentations, to a sparse instrumental accompaniment.

The musical means employed include themes based on the traditional Hebrew liturgical music, with liberal use of dissonant harmonies and involved rhythmical patterns, the latter especially in the second movement.

* * *

At a first hearing, I found the first two movements more interesting musically than the third, although there is a strong emotional appeal in the verses of this last section also. The solo part was sung by Jennie Tourel, whose voice lent itself singularly well to the dramatic demands. She was far better cast than she had been last season in Debussy's "La Damoiselle Elue," and she made a correspondingly better effect.

But the hero of the day, of course, was Mr. Bernstein, who had a notable popular as well as artistic success.

After "Jeremiah," the Copland piece, although played brilliantly, seemed even more superficial than on its first hearing here five years ago.

Indeed, the program as a whole was an odd mixture. Dr. Koussevitzky's apparent devotion to Rabaud's romantic picture in tone is hard to understand. The piece was pleasant to hear when its composer introduced it to us in 1918, but it has not taken on added interest with the years. Probably the conductor likes to use it as a mean of displaying the marvelous tone of his orchestra, and if that is so he was successful yesterday almost beyond complaint—except that the voice of the solo oboe, in the absence of Mr. Gillet, was thin and dry.

Probably it cannot be said that Dr. Koussevitzky is too partial to the "Rhenish" Symphony, which had not been heard at these concerts since 1931; but for some of us once in 13 years is too often to hear it, and in any case it was bound to sound out of place in the company it was keeping.

Those who have been protesting that we ought to hear the "Rhenish" more, instead of hearing the "Spring" so much, will now perhaps conclude that it will be best if we don't hear either of them too often. Why, indeed, do conductors find it necessary to repeat one or more of these inept symphonies every season?

As for the "Rhenish," it has all the faults and none of the virtues of the German style. Its themes are pale, its texture thin; and what is more depressing than the Teutonic notion of fun? Or funnier than the Teutonic notion of grandeur?

NEW YORK, N.Y.
HERALD TRIBUNE

FEB 1944

M U S I C

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor. Concert in Carnegie Hall Wednesday night. The program:

Symphonie Fantastique .... Berlioz
Mathis der Maler .... Hindemith

Diminishing Artistic Returns

THERE is a point in the perfection of artistic skills beyond which further progress is without artistic value. The surface becomes so shiny that nothing else can be perceived. The Boston Symphony Orchestra has been dangerously close to that point for several years now; and if Wednesday night's concert in Carnegie Hall is typical of the orchestra's present work, one may well judge that the point of optimum precision has now been passed.

* * *

Matters of musical understanding, of stylistic penetration and of interpretative warmth all aside—for these constitute the inner substance of music—its outer substance, sound, is wholly a matter of precision. Precisions of attack, of pitch, of color, of phrasing, of force, of blending constitute the musical amenities. Ultimate perfection in any of them is unattainable, but a reasonable degree of accuracy makes it possible for the meaning of music to be transmitted. Overmeticulousness about any of them will more often than not defeat this end.

* * *

One has heard string quartets play so carefully for beauty of tone that all the attacks became tenuous and the rhythm got lost. One has observed them so preoccupied about simultaneity of attack that the repeated split second in which the players look at another before beginning each phrase ends by destroying the music's line. One has heard all the amenities sacrificed for a relentless rhythm or a climactic effect; and on the whole, this procedure is probably less injurious to musical communication than the more delicate violences.

* * *

Some of the precisions observed by the Boston Symphony Orchestra last night were good for the music and some were not. In both the Berlioz "Symphonie Fantastique" and the Hindemith "Mathis der Maler," the instrumental colors, the mixtures and shades of sound, were more delicately differentiated and more expressively exact than this listener has ever heard them before. But their exactitude was achieved at the price of such watchfulness that both pieces seemed lacking in coherence and in continuity. In both of them, for example, Mr. Koussevitzky took such long breaths between phrases that one forgot there was supposed to be any sequence among these.

* * *

This wide spacing of phrases, plus the use of tempos rather slower than the standard French ones, dragged the Berlioz work out a good ten minutes longer than it is accustomed to last. (Forty-six minutes is the average timing of it; fifty minutes is a long version. Koussevitzky took an hour.) The first three movements seemed interminable. I did not time the Hindemith work, but it seemed slow, gasping and overemphatic. All this was the result of too much care about phrase attacks and instrumental blending. The attacks and the blending were incredibly precise. But the beautiful and spicy sounds we heard were less a performance of music by Berlioz and Hindemith than they were a performance by the Boston Symphony Orchestra.

[54]

Feb 19

MUSIC
SYMPHONY HALL
Boston Symphony Orchestra

Serge Koussevitzky and his talented protege, Leonard Bernstein, shared the program of the Boston Symphony Orchestra's concert at Symphony Hall yesterday afternoon. Mr. Bernstein conducted the first Boston performance of his own "Jeremiah" Symphony, and wound up the afternoon brilliantly with "E Salon Mexico," by Aaron Copland Mr. Koussevitzky began the concer with "The Nocturnal Procession" by Rabaud, and Schumann's "Rhenish" Symphony. Jennie Tourel, mezzo soprano, was soloist in the final of Mr. Bernstein's work.

That Mr. Bernstein is greatly talented, both as composer and conductor, must have been obvious to all present. He had mastered, it seemed, all the details of his own score and that of Mr. Copland (who was present as a listener). His conducting, which dispensed with a baton, was firm, vigorous and graphic. His gestures, often similar to those of Mr. Koussevitzky, were never superfluous nor contrived merely for visual effect. They meant something to the interpretation of the music.

His conducting was like his music: direct, emotional, but poised and usually clear-cut. He was meticulous in giving cues, quick to adjust dynamic shadings, and above all he gave one the impression he knew constantly what he was about. Through the rhythmical involvements of his own scherzo he steered an apparently unperturbed course. In "El Salon Mexico," which he whisked along rapidly, he was as careful with sonorities as with rhythms and accents.

Orchestras, particularly the best, can be intractable toward newcomers on the stand. From young conductors they exact a stiff test of both talent and tact. Mr. Bernstein came out with flying colors for the Boston Symphony played with that combination of willing effort, precision and beauty that showed they admired him.

It will not disparage Mr. Bernstein's creative gifts to say that the "Jeremiah" Symphony is remarkable more for what it promises in future than for the achievement it represents. It is a work of evident purpose and consistent style, even if the unusual formal plan of two slow movements and a scherzo inevitably gives an impression of motion concentrated in one place. The idiom is contemporary if derivative, as inevitably it must be in the first major orchestral work of any composer.

Mr. Bernstein handles dissonance

expressively, and to the voiced lamentations of Jeremiah over ruined Jerusalem, in the finale, he brings a well-sustained and effective melodic line. He was fortunate, too, in his soloist. Miss Tourel sang admirably.

Mr. Koussevitzky gave the Friday subscribers magnificent sounds and colors and the warmest sort of feeling in the immaculate score of Rabaud and the wine-iest of all the Schumann symphonies.—C. W. D.

RDAY, FEBRUARY 19,

MUSIC
Symphony Concert

By RUDOLPH ELIE, Jr.

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the 16th program of its 63d season in Symphony Hall yesterday afternoon. Leonard Bernstein was guest conductor and Jennie Tourel, mezzo-soprano, was the soloist. The program was as follows:

Rabaud........"La Procession Nocturne"
Schumann, Symphony No. 3 in E flat ("Rhenish"), Op. 97.
Bernstein....Symphony No. 1, "Jeremiah"
Copland..............."El Salon Mexico"

It was Leonard Bernstein day at the symphony yesterday, no doubt about it. The first half of the program was filled with good old music very beautifully played and it contributed much, of course, to the quality and the satisfaction of the concert. In fact, Rabaud's "La Procession Nocturne," a lovely piece of program music, managed to stick in the mind for all that came after it, while the Schumann, long unheard, surmounted the essentially inferior inspiration of its material and orchestral technic through the affectionate reading given it by Dr. Koussevitzky and the orchestra.

Yet it remained for Mr. Bernstein the 25-year-old Bostonian and protege of Dr. Koussevitzky, to give the concert its memorable qualities, and to help him do it, his mentor graciously gave him the whole of the second half of the concert . . . not to mention his advice, his encouragement and his best wishes. And for its part, the orchestra played its collective head off to make good his debut here both as conductor and composer.

To consider Mr. Bernstein first as a composer, it must be said that his first symphony is a striking and significant composition It is not an original one in the sense that it departs violently from tradition or strives for brash, startling effects, and that is good. For frantic search for a new musical expression is as much of an attempt to escape the present as, for instance, the attempt to speak further in the romantic or classical idioms of the past. Thus Bernstein has spoken in a present-day idiom which employs, almost at random, influences of the past, present and future, and anyone looking fussily for "influences" could find a surprising number. But why bother with all that?

The fact is, Mr. Bernstein has taken his musical language where he has found it, but he has spoken his own mind without obtrusive effort to be American (in the sense of the League of Composers tribe), Jewish (in the sense of Bloch), neo-classical, neo-romantic, impressionist or anyone else. And for his lack of pretense, his ability to resist the smart suasions of the sleek mechanics currently manufacturing music, and above all for his honesty, he deserves enormous credit.

His "Jeremiah" is a work of immediate appeal to the ear and the emotions. The first movement, rather weaker than the other two, is one of unfulfilled tension, so to speak. Its material is broad and strong—and often beautiful, but it doesn't quite make its point. The second, an exciting orchestral scherzo, is one of conflicting rhythms and bitter sonorities, very evocative and effective. The third movement, sub-titled "Lamentation," is one of the remarkable movements of contemporary music, no question about it. It reminds one strongly of Mahler, and there is the same hesitancy, at the end, of the "Lied von der Erde," to touch the final chord. Its melodic material is profoundly moving, almost incredibly so to have been the inspiration of a youthful composer in these times. The vocal part, sung in Hebrew by Jennie Tourel was very beautiful, and Mme. Tourel sang it excellently.

Well, here we are again at the end of another column, and still nothing said of Mr. Bernstein's conducting. Imagine Serge Koussevitzky at the beginning of his career, perhaps, and you will be able to catch the essential quality of it. The same intensity the same orchestral technic, the same ability to make an orchestra sound (as witness the performance of Copland's priceless "El Salon Mexico"); even some of the same gestures.

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at Roseland-State.

He Feb 1

SYMPHONY CONCERT
BY WARREN STOREY SMITH

Leonard Bernstein, the Boston b who was appointed assistant co ductor of New York's Philharmoni Symphony last fall, scored an un quivocal success both as composer an conductor at yesterday afternoon Symphony Concert. (In the second ha of the programme he introduced to u his First, or "Jeremiah" Symphony with Jennie Tourel singing the mezzo soprano solo required by the fina movement, "Lamentation," and h conducted a brilliant and truly reveal ing performance of Aaron Copland' "El Salon Mexico," never before hear here to such good advantage.)

In commenting upon what seemed t him a really significant occasion, thi reviewer finds himself in the predica ment of the Symphony man who said to have remarked that he didn' dare say how good he thought Mr Bernstein was for fear of appearin ridiculous. However, he is willing t go all overboard and quote Schumann' famous salutation to Chopin: "Hats of gentlemen, a genius!" To be sure, w do not yet know how many kinds o music this 25-year-old maestro ca conduct. We do not know whether h will ever surpass or even equal hi first symphonic effort. But no matter The real point is that one cannot thin off-hand of any other American com position that has the drive, the poig nancy, the dramatic strength, the emo tional force of this "Jeremiah." And Mr. Bernstein is far from being what we refer to as a composer-conductor. He directs an orchestra as one to the manner born.

The titles of the three movements tell the story. The first two are called, respectively, "Prophecy" and "Profanation." The text from the Book of Lamentations, so superbly sung by Miss Tourel, is, quite appropriately, in the original Hebrew. Much of the applause in which the orchestra joined was, of course, directed at her.

In the first part of the season's most memorable concert Dr. Koussevitzky conducted a surpassingly beautiful performance of Rabaud's tone poem, "La Procession Nocturne" and he restored to us Schumann's Third, or "Rhenish" Symphony, last heard at the regular concerts in 1931. After Rabaud's exquisitely contrived sonorities, poor Schumann's orchestration sounded clumsier than ever, but his music is still refreshingly hearty, and also heart-warming in its mellowness and geniality. Dr. Koussevitzky led it con amore.

MONDAY SYMPHONY

Familiar music made the programme of last evening's Symphony Concert, conducted by Richard Burgin. The major item, Brahms' Third Symphony, was heard not long ago at the longer series from Dr. Koussevitzky. It might be said that Mr. Burgin's interpretation laid more stress on the classical aspects of the music and less on its romantic side. In any event, the performance was a singularly satisfying one and greatly relished by the audience.

No less successful was Mr. Burgin's treatment of the final item, Moussorgsky's "Pictures at an Exhibition," as orchestrated by Ravel. The final picture, "The Great Gate of Kiev," was properly resplendent. Mozart's "Eine Kleine Nachtmusik" and Moussorgsky's Prelude to "Khovantchnia" made the rest of a thoroughly enjoyable concert, a repetition of which will be heard this afternoon.

Feb 29 Post

MUSIC
SYMPHONY HALL
Boston Symphony Orchestra

The fifth program of the Boston Symphony's shorter series is a first class example of how standard symphonic works can be made readily acceptable for repeated hearings. The secret lies, in this case, in the refreshing process of Richard Burgin's intense and personal recreation of those works.

Mozart's "Eine Kleine Nachtmusik," for instance, was not the tired old piece, familiar through countless slipshod radio performances, but young and fresh and luminous music. The strings were a trifle shrill in the high sections of the Menuetto, but for the remainder of the work comported themselves with their customary brilliance. Mr. Burgin played it unhurriedly, yet it had sparkle and bounce.

Mr. Burgin marked Brahms' Third Symphony with imagination and expressiveness. Certain transitions—particularly from the first to second themes of the third, and again at the same point in the final movement—were not always cleanly brought about. But in the main it was a sound and sturdy reading.

With two Moussorgsky works—the Prelude to "Khovanstchina" and "Pictures at an Exhibition"—Mr. Burgin led the orchestra through its paces, splashing orchestral colors prodigally and fully indulging what must be a delightful sense of humor. The orchestra players must have had a field day with the latter work since it gives a solo to nearly every first desk.

It is something of a tour de force to carry off familiar Mozart and Brahms with better than fair success. The audience gave Mr. Burgin a good solid round of applause for an evening of fine music. The program will be repeated today at 3.—J. W. R.

NEW YORK, N.Y.
HERALD TRIBUNE

FEB 26 1944

A New Mass
Gretchaninoff Work Receives Premiere in Boston

Special to the Herald Tribune

BOSTON, Feb. 25.—There are several viewpoints to consider in appraising Alexander Gretchaninoff's "Missa Oecumenica," given its first performance here this afternoon by the Boston Symphony Orchestra, Serge Koussevitzky conducting, ~~with four~~ solo voices, chorus and organ. And it is hardly possible to accept the composition without reserve from any of them.

The first is the sentiment of the occasion and is associated with the fact that the mass is the largest work of its seventy-nine-year-old composer (who was present at the performance), and also that the premiere of the work, inspired by the "idea of the universal meaning of the churches," coincided with the beginning of a particularly significant Lenten season.

From the second (or church) viewpoint, the mass is chiefly sensual and hardly acceptable to any faith. This is not to say that churches of all faiths in the present day offer better stuff, because they do not. The mass, however, is a melange of second-rate, turn-of-the-century operatic reminiscence, and although it often quotes modes of the Eastern and the Western church, one against the other, the supporting fabric violates the basic spirit of liturgical music by introducing subordinate tunes of a popular character.

In short, it is liturgical music of the genre of Rossini, Cherubini and Gounod, and will doubtless achieve a place on some future moto proprio.

The third approach is from its purely musical character, forgetting its unquestioned sincerity of purpose and its religious connotation. In this respect it is merely tedious. The composer speaks honestly enough in the idiom he knows best, a sort of lukewarm romanticism notable chiefly for the number of opportunities it provides the listener to police the work as a sort of tune detective. It is well written for the voice however, and the soloists (Maria Kurenko, Dorothy Cornish, Roland Hayes, Robert Hall Collins and chorus (St. Cecilia Society and Apollo Club), had little difficulty negotiating the six conventional sections of the mass. The orchestra, when not supporting the vocal line, played elegant figurations, and the whole was warmly conducted by Mr. Koussevitzky who commissioned the wor through his music foundation in memory of his wife. R. E. Jr.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

Feb. 23, 1944

DOWN THE LINE

A PROPOSED plan to dispose of the 1943 bumper potato crop by distributing five to ten pounds free in exchange for a designated ration stamp encountered the opposition yesterday of Gov. C. A. Bottolfsen of Idaho. The plan, proposed by Tom Dyalfi New York produce broker, was submitted also to governors of Maine, Michigan, Minnesota, North Dakota and South Dakota.—(AP)

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A SYNTHETIC radio beam is the newest noise-maker to invade the field of highbrow music. It's an electrical instrument especially constructed by the Bell Telephone Co. laboratory to simulate the sound of the radio beam used by aviators in night or blind flying. The gadget will be heard March 3 when the Boston Symphony Orchestra presents Samuel Barber's new air force symphony for the first time. On March 11 the orchestra will present the symphony in New York.—(U.P.)

* * *

BOSTON south end residents have been asked to search among ash barrels and open lots for the handbag of Mrs. Mary L. Hanson, 49, whose nude an ravished body was found in cellar excavation Saturday. P lice hoped last night that discov ery of the handbag might pr vide a clue in the baffling sla ing. They believed the purs contained about $20 in sma bills. Meanwhile, authoriti still held for questioning tw suspects who were arrested ea lier this week. Thus far, how ever, no trace has been foun of the tall, thin man who alle edly accompanied Mrs. Hanso from a south end cafe where sh last was seen alive.—(U.P.)

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COLLEGE girls from Massa chusetts Institutions agai will furnish a sizeable share o the labor needed to produce foo on Massachusetts farms thi year, according to state supervi sor Beatrice Billings of the Wo men's Land Army. Miss Bill ings said at Amherst last nigh that college girls probably ar the best source of farm labor i the state with the exception o regular and experienced summe workers. The supervisor added that the college helpers are physically perfect and eager to make their contribution toward victory on the home front.—(U.P.)

* * *

FIVE valuable trotting horses were killed, and four others were rescued by police early today when fire destroyed a stable opposite the Metropolitan Racing Association track in Brighton. Metropolitan District Policemen Fred Campbell and Jeremiah Murphy discovered the fire, forced a door to the barn, and led out four horses before the flames drove the officers from the building. Police said the stables were leased to Allison Fowler, Arlington Heights, but he was out of town and could not be reached for an estimate of the damage.—(AP)

* * *

WILLIAM E. CLEGG, 50, veteran assistant librarian at the Boston Public Library and father of five children faced municipal court arraignment today after allegedly confessing to the theft of some $23,000 from the library employes' sick fund during the past 10 years. Described by authorities as "a model husband," Clegg surrendered at police headquarters yesterday and deposited a satchel containing $2060 on the police superintendent's desk as partial restitution. Treasurer of the sick fund for many years, Clegg said he had been living at a Springfield lodging house since he disappeared a week ago. A warrant charging him specifically with the larceny of $2000 had been issued by police, who were astonished to learn the true extent of his peculations. Clegg's salary was $2300 a year until last July when it was increased to $3000.—(U.P.)

MUSIC
Monday Symphony

The fifth concert of the Boston Symphony Orchestra's subsidiary season was given last night at Symphony Hall, with Richard Burgin conducting, and with the following program:

"Eine Kleine Nachtmusik," Serenade for String Orchestra..........Mozart
Symphony no. 3 in F major.....Brahms
Prelude to "Khovanstchina"...Moussorgsky
"Pictures at an Exhibition," orchestrated by Maurice Ravel.........Moussorgsky

Last night's concert by the Boston Symphony Orchestra, with Richard Burgin conducting, did not present anything new or startling, either in program or performance. Rather, it consisted of a group of old and familiar friends, played in more or less routine fashion.

Mozart's delightful and ever young serenade had a tendency to drag, except in the Menuetto and Finale, where Mr. Burgin and the orchestra really got into the swing of things. The Brahms, on the other hand, was better performed in the earlier movements. There was considerable raggedness of attack in the Allegro finale, where the orchestra was not particularly responsive to the conductor's beat.

Following the intermission, Moussorgsky held the floor, first with the lyrically beautiful introduction to "Khovanstchina," and finally with Ravel's orchestration of "Pictures at an Exhibition." The latter group has been done by the orchestra so often that we expected a better performance than the one they presented. The playing was decidedly uneven, and Mr. Burgin's tempi were frequently unconventional, to say the least. In the "Great Gate at Kiev" he sacrificed melody for sheer noise, but the audience seemed to enjoy the crashing finish to the evening.

D. W. S.

A Creative Memorial

There are, usually, two types of memorial possible in commemoration of a man of genius. One of these—the customary one—is a memorial chiseled in marble or wrought through the skill of the architect. The other—less frequently invoked—is the sort of memorial which seeks to carry along down the years the creative impact of the personality it celebrates.

The Memorial Fund to be instituted, through voluntary subscription, to honor the achievements of Serge Rachmaninoff, the famous Russian composer, conductor and pianist, who died last March in California, concerns the latter form of commemoration. It is to be employed for the discovery and encouragement of exceptional native American talent in the three fields in which Rachmaninoff won fame. As a beginning, a series of biennial contests will be inaugurated next Spring throughout this country.

Boston is proud to find that Dr. Serge Koussevitzky, the distinguished conductor of the Boston Symphony, has been chosen to head the artists' advisory committee for this fund. Dr. Koussevitzky's interest in the finding and development of musical talent is of long standing.

SYMPHONY TO PLAY SUNDAYS
Will Give Series Starting in October

The Boston Symphony Orchestra will inaugurate next season a series of six Sunday afternoon concerts to take the place of those hertofore given Tuesday afternoons. In order to enable subscribers to take advantage of the present 10 per cent tax on tickets, to be doubled on April 1, the plans for the season are now being disclosed.

In addition to Serge Koussevitzky, now completing his 20th season, the conductors will be Richard Burgin, George Szell, Dimitri Mitropoulos and Leonard Bernstein. The soloists will include Jascha Heifetz, Zino Francescati and Ruth Posselt, violinists; Vladimir Horowitz, Robert Casadesus and Jesus Maria Sanroma, pianists, and the two-piano team of Pierre Luboshutz and Zenia Nemenoff. The season will open Friday afternoon, Oct. 6.

RADFORD, VA.
STAR

MAR 1 - 1944

Violinist Proves Also Taxiderms

BOSTON — The first trumpet player of the Boston Symphony orchestra wanted to find some one to stuff his pet canary. So he called the nearest taxidermist—one S. W. Gerhardt of Jamaica Plain, near Boston.

Well, Gerhardt turned out to be a violinist of the Boston Symphony orchestra and a colleague of the trumpet player. He stuffs canaries in his spare time.

[55]

MUSIC

Feb 19

SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky and his talented protege, Leonard Bernstein, shared the program of the Boston Symphony Orchestra's concert at Symphony Hall yesterday afternoon. Mr. Bernstein conducted the first Boston performance of his own "Jeremiah" Symphony, and wound up the afternoon brilliantly with "El Salon Mexico," by Aaron Copland. Mr. Koussevitzky began the concert with "The Nocturnal Procession" by Rabaud, and Schumann's "Rhenish" Symphony. Jennie Tourel, mezzo soprano, was soloist in the finale of Mr. Bernstein's work.

That Mr. Bernstein is greatly talented, both as composer and conductor, must have been obvious to all present. He had mastered, it seemed, all the details of his own score and that of Mr. Copland (who was present as a listener). His conducting, which dispensed with a baton, was firm, vigorous and graphic. His gestures, often similar to those of Mr. Koussevitzky, were never superfluous nor contrived merely for visual effect. They meant something to the interpretation of the music.

His conducting was like his music: direct, emotional, but poised and usually clear-cut. He was meticulous in giving cues, quick to adjust dynamic shadings, and above all he gave one the impression he knew constantly what he was about. Through the rhythmical involvements of his own scherzo he steered an apparently unperturbed course. In "El Salon Mexico," which he whisked along rapidly, he was as careful with sonorities as with rhythms and accents.

Orchestras, particularly the best, can be intractable toward newcomers on the stand. From young conductors they exact a stiff test of both talent and tact. Mr. Bernstein came out with flying colors for the Boston Symphony played with that combination of willing effort, precision and beauty that showed they admired him.

It will not disparage Mr. Bernstein's creative gifts to say that the "Jeremiah" Symphony is remarkable more for what it promises in future than for the achievement it represents. It is a work of evident purpose and consistent style, even if the unusual formal plan of two slow movements and a scherzo inevitably gives an impression of motion concentrated in one place. The idiom is contemporary if derivative, as inevitably it must be in the first major orchestral work of any composer.

Mr. Bernstein handles dissonance expressively, and to the voiced lamentations of Jeremiah over ruined Jerusalem, in the finale, he brings a well-sustained and effective melodic line. He was fortunate, too, in his soloist. Miss Tourel sang admirably.

Mr. Koussevitzky gave the Friday subscribers magnificent sounds and colors and the warmest sort of feeling in the immaculate score of Rabaud and the wine-iest of all the Schumann symphonies.—C. W. D.

RDAY, FEBRUARY 19, 1

MUSIC

Symphony Concert

By RUDOLPH ELIE, Jr.

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the 16th program of its 63d season in Symphony Hall yesterday afternoon. Leonard Bernstein was guest conductor and Jennie Tourel, mezzo-soprano, was the soloist. The program was as follows:

Rabaud.......''La Procession Nocturne''
Schumann, Symphony No. 3 in E flat (''Rhenish''), Op. 97.
Bernstein....Symphony No. 1, ''Jeremiah''
Copland..............''El Salon Mexico''

It was Leonard Bernstein day at the symphony yesterday, no doubt about it. The first half of the program was filled with good old music very beautifully played and it contributed much, of course, to the quality and the satisfaction of the concert. In fact, Rabaud's "La Procession Nocturne," a lovely piece of program music, managed to stick in the mind for all that came after it, while the Schumann, long unheard, surmounted the essentially inferior inspiration of its material and orchestral technic through the affectionate reading given it by Dr. Koussevitzky and the orchestra.

Yet it remained for Mr. Bernstein, the 25-year-old Bostonian and protege of Dr. Koussevitzky, to give the concert its memorable qualities, and to help him do it, his mentor graciously gave him the whole of the second half of the concert . . . not to mention his advice, his encouragement and his best wishes. And for its part, the orchestra played its collective head off to make good his debut here both as conductor and composer.

To consider Mr. Bernstein first as a composer, it must be said that his first symphony is a striking and significant composition It is not an original one in the sense that it departs violently from tradition or strives for brash, startling effects, and that is good. For frantic search for a new musical expression is as much of an attempt to escape the present as, for instance, the attempt to speak further in the romantic or classical idioms of the past. Thus Bernstein has spoken in a present-day idiom which employs, almost at random, influences of the past, present and future, and anyone looking fussily for "influences" could find a surprising number. But why bother with all that?

The fact is, Mr. Bernstein has taken his musical language where he has found it, but he has spoken his own mind without obtrusive effort to be American (in the sense of the League of Composers tribe), Jewish (in the sense of Bloch), neo-classical, neo-romantic, impressionist or anyone else. And for his lack of pretense, his ability to resist the smart suasions of the sleek mechanics currently manufacturing music, and above all for his honesty, he deserves enormous credit.

His "Jeremiah" is a work of immediate appeal to the ear and the emotions. The first movement, rather weaker than the other two, is one of unfulfilled tension, so to speak. Its material is broad and strong—and often beautiful, but it doesn't quite make its point. The second, an exciting orchestral scherzo, is one of conflicting rhythms and bitter sonorities, very evocative and effective. The third movement, sub-titled "Lamentation," is one of the remarkable movements of contemporary music, no question about it. It reminds one strongly of Mahler, and there is the same hesitancy, at the end, of the "Lied von der Erde," to touch the final chord. Its melodic material is profoundly moving, almost incredibly so to have been the inspiration of a youthful composer in these times. The vocal part, sung in Hebrew by Jennie Tourel was very beautiful, and Mme. Tourel sang it excellently.

Well, here we are again at the end of another column, and still nothing said of Mr. Bernstein's conducting. Imagine Serge Koussevitzky at the beginning of his career, perhaps, and you will be able to catch the essential quality of it. The same intensity the same orchestral technic, the same ability to make an orchestra sound (as witness the performance of Copland's priceless "El Salon Mexico"); even some of the same gestures.

Her

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The fifth program of the Boston Symphony's shorter series is a first class example of how standard symphonic works can be made readily acceptable for repeated hearings. The secret lies, in this case, in the refreshing process of Richard Burgin's intense and personal recreation of those works.

Mozart's "Eine Kleine Nachtmusik," for instance, was not the tired old piece, familiar through countless slipshod radio performances, but young and fresh and luminous music. The strings were a trifle shrill in the high sections of the Menuetto, but for the remainder of the work comported themselves with their customary brilliance. Mr. Burgin played it unhurriedly, yet it had sparkle and bounce.

Mr. Burgin marked Brahms' Third Symphony with imagination and expressiveness. Certain transitions—particularly from the first to second themes of the third, and again at the same point in the final movement—were not always cleanly brought about. But in the main it was a sound and sturdy reading.

With two Moussorgsky works—the Prelude to "Khovanstchina" and "Pictures at an Exhibition"—Mr. Burgin led the orchestra through its paces, splashing orchestral colors prodigally and fully indulging what must be a delightful sense of humor. The orchestra players must have had a field day with the latter work since it gives a solo to nearly every first desk.

It is something of a tour de force to carry off familiar Mozart and Brahms with better than fair success. The audience gave Mr. Burgin a good solid round of applause for an evening of fine music. The program will be repeated today at 3.—J. W. R.

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at Roseland-State.

He Feb 1

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Leonard Bernstein, the Boston b who was appointed assistant co ductor of New York's Philharmoni Symphony last fall, scored an un quivocal success both as composer an conductor at yesterday afternoon Symphony Concert. (In the second ha of the programme he introduced to u his First, or "Jeremiah" Symphon with Jennie Tourel singing the mezzo soprano solo required by the fina movement, "Lamentation," and h conducted a brilliant and truly reveal ng performance of Aaron Copland' "El Salon Mexico," never before hear here to such good advantage.)

In commenting upon what seemed t him a really significant occasion, thi reviewer finds himself in the predica ment of the Symphony man who i said to have remarked that he didn' dare say how good he thought M Bernstein was for fear of appearin ridiculous. However, he is willing t go all overboard and quote Schumann' famous salutation to Chopin: "Hats of gentlemen, a genius!" To be sure, w do not yet know how many kinds o music this 25-year-old maestro ca conduct. We do not know whether h will ever surpass or even equal hi first symphonic effort. But no matte The real point is that one cannot thin off-hand of any other American com position that has the drive, the poig nancy, the dramatic strength, the emo tional force of this "Jeremiah." And Mr. Bernstein is far from being what we refer to as a composer-conductor. He directs an orchestra as one to the manner born.

The titles of the three movements tell the story. The first two are called, respectively, "Prophecy" and "Profanation." The text from the Book of Lamentations, so superbly sung by Miss Tourel, is, quite appropriately, in the original Hebrew. Much of the applause in which the orchestra joined was, of course, directed at her.

In the first part of the season's most memorable concert Dr. Koussevitzky conducted a surpassingly beautiful performance of Rabaud's tone poem, "La Procession Nocturne" and he restored to us Schumann's Third, or "Rhenish" Symphony, last heard at the regular concerts in 1931. After Rabaud's exquisitely contrived sonorities, poor Schumann's orchestration sounded clumsier than ever, but his music is still refreshingly hearty, and also heart-warming in its mellowness and geniality. Dr. Koussevitzky led it con amore.

MONDAY SYMPHONY

Familiar music made the programme of last evening's Symphony Concert conducted by Richard Burgin. The major item, Brahms' Third Symphony, was heard not long ago at the longer series from Dr. Koussevitzky. It might be said that Mr. Burgin's interpretation laid more stress on the classical aspects of the music and less on its romantic side. In any event, the performance was a singularly satisfying one and greatly relished by the audience.

No less successful was Mr. Burgin's treatment of the final item, Moussorgsky's "Pictures at an Exhibition," as orchestrated by Ravel. The final picture, "The Great Gate of Kiev," was properly resplendent. Mozart's "Eine Kleine Nachtmusik" and Moussorgsky's Prelude to "Khovantchnia" made the rest of a thoroughly enjoyable concert, a repetition of which will be heard this afternoon.

Feb 29 Post

Post

NEW YORK, N.Y.
HERALD TRIBUNE

FEB 26 1944

A New Mass

Gretchaninoff Work Receives Premiere in Boston

Special to the Herald Tribune

BOSTON, Feb. 25.—There are several viewpoints to consider in appraising Alexander Gretchaninoff's "Missa Oecumenica," given its first performance here this afternoon by the Boston Symphony Orchestra, Serge Koussevitzky conducting, with four solo voices, chorus and organ. And it is hardly possible to accept the composition without reserve from any of them.

The first is the sentiment of the occasion and is associated with the fact that the mass is the largest work of its seventy-nine-year-old composer (who was present at the performance), and also that the premiere of the work, inspired by the "idea of the universal meaning of the churches," coincided with the beginning of a particularly significant Lenten season.

From the second (or church) viewpoint, the mass is chiefly sensual and hardly acceptable to any faith. (This is not to say that churches of all faiths in the present day offer better stuff, because they do not. The mass, however, is a melange of second-rate, turn-of-the-century operatic reminiscence, and although it often quotes modes of the Eastern and the Western church, one against the other, the supporting fabric violates the basic spirit of liturgical music by introducing subordinate tunes of a popular character.

In short, it is liturgical music of the genre of Rossini, Cherubini and Gounod, and will doubtless achieve a place on some future moto proprio.

The third approach is from its purely musical character, forgetting its unquestioned sincerity of purpose and its religious connotation. In this respect it is merely tedious. The composer speaks honestly enough in the idiom he knows best, a sort of lukewarm romanticism notable chiefly for the number of opportunities it provides the listener to police the work as a sort of tune detective. It is well written for the voice however, and the soloists (Maria Kurenko, Dorothy Cornish, Roland Hayes, Robert Hall Collins and chorus (St. Cecilia Society and Apollo Club), had little difficulty negotiating the six conventional sections of the mass. The orchestra, when not supporting the vocal line, played elegant figurations, and the whole was warmly conducted by Mr. Koussevitzky who commissioned the work through his music foundation in memory of his wife. R. E. Jr.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

Feb. 23, 1944

DOWN THE LINE

A PROPOSED plan to dispose of the 1943 bumper potato crop by distributing five to ten pounds free in exchange for a designated ration stamp encountered the opposition yesterday of Gov. C. A. Bottolfsen of Idaho. The plan, proposed by Tom Dyalfi New York produce broker, was submitted also to governors of Maine, Michigan, Minnesota, North Dakota and South Dakota.—(AP)

* * *

A SYNTHETIC radio beam is the newest noise-maker to invade the field of highbrow music. It's an electrical instrument especially constructed by the Bell Telephone Co. laboratory to simulate the sound of the radio beam used by aviators in night or blind flying. The gadget will be heard March 3 when the Boston Symphony Orchestra presents Samuel Barber's new air force symphony for the first time. On March 11 the orchestra will present the symphony in New York. —(U.P.)

* * *

BOSTON south end residents have been asked to search among ash barrels and open lots for the handbag of Mrs. Mary L. Hanson, 49, whose nude and ravished body was found in a cellar excavation Saturday. Police hoped last night that discovery of the handbag might provide a clue in the baffling slaying. They believed the purse contained about $20 in small bills. Meanwhile, authorities still held for questioning two suspects who were arrested earlier this week. Thus far, however, no trace has been found of the tall, thin man who allegedly accompanied Mrs. Hanson from a south end cafe where she last was seen alive.—(U.P.)

* * *

COLLEGE girls from Massachusetts Institutions again will furnish a sizeable share of the labor needed to produce food on Massachusetts farms this year, according to state supervisor Beatrice Billings of the Women's Land Army. Miss Billings said at Amherst last night that college girls probably are the best source of farm labor in the state with the exception of regular and experienced summer workers. The supervisor added that the college helpers are physically perfect and eager to make their contribution toward victory on the home front.—(U.P.)

* * *

FIVE valuable trotting horses were killed, and four others were rescued by police early today when fire destroyed a stable opposite the Metropolitan Racing Association track in Brighton. Metropolitan District Policemen Fred Campbell and Jeremiah Murphy discovered the fire, forced a door to the barn, and led out four horses before the flames drove the officers from the building. Police said the stables were leased to Allison Fowler, Arlington Heights, but he was out of town and could not be reached for an estimate of the damage.—(AP)

* * *

WILLIAM E. CLEGG, 50, veteran assistant librarian at the Boston Public Library and father of five children faced municipal court arraignment today after allegedly confessing to the theft of some $23,000 from the library employes' sick fund during the past 10 years. Described by authorities as "a model husband," Clegg surrendered at police headquarters yesterday and deposited a satchel containing $2060 on the police superintendent's desk as partial restitution. Treasurer of the sick fund for many years, Clegg said he had been living at a Springfield lodging house since he disappeared a week ago. A warrant charging him specifically with the larceny of $2000 had been issued by police, who were astonished to learn the true extent of his peculations. Clegg's salary was $2300 a year until last July when it was increased to $3000.—(U.P.)

Herald Feb

MUSIC

Monday Symphony

The fifth concert of the Boston Symphony Orchestra's subsidiary season was given last night at Symphony Hall, with Richard Burgin conducting, and with the following program:

"Eine Kleine Nachtsmusik," Serenade for String Orchestra............Mozart
Symphony no. 3 in F major.....Brahms
Prelude to "Khovanstchina"..Moussorgsky
"Pictures at an Exhibition," orchestrated by Maurice Ravel........Moussorgsky

Last night's concert by the Boston Symphony Orchestra, with Richard Burgin conducting, did not present anything new or startling, either in program or performance. Rather, it consisted of a group of old and familiar friends, played in more or less routine fashion.

Mozart's delightful and ever young serenade had a tendency to drag, except in the Menuetto and Finale, where Mr. Burgin and the orchestra really got into the swing of things. The Brahms, on the other hand, was better performed in the earlier movements. There was considerable raggedness of attack in the Allegro finale, where the orchestra was not particularly responsive to the conductor's beat.

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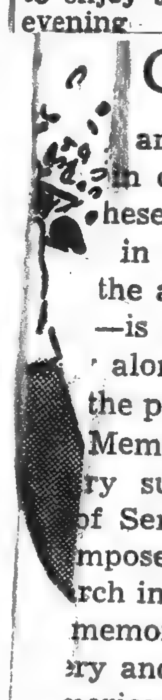
Creative Memorial



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RADFORD, VA.
STAR

MAR 1 - 1944

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Well, Gerhardt turned out to be a violinist of the Boston Symphony orchestra and a colleague of the trumpet player. He stuffs canaries in his spare time.

Men of Music and Their Hobbies

Symphony orchestra members give a wartime twist to their hobbies.

Wide World Photos

JACOBUS LANGENOOEN, 'cellist has two hobbies—working for the relief of distressed Dutch seaman who help deliver supplies to the Allied forces overseas, and caricaturing his orchestral colleagues. Here he is (right) at work on an unflattering cartoon of Jesus Sanroma, the pianist.

JULIUS THEODOROWICZ, 'violinist, is a mycologist—mushroom expert to you. But his favorite subject of conversation is his son, with the U. S. Marines overseas.

A SORT of busman's holiday is the hobby of Henry Fabrizio, 'cellist shown at work on one of the cellos he makes. They're so good that the cello virtuoso Piatigorsky, amazed at the excellent qualities of a cello Fabrizio made for himself, ordered one like it. As Fabrizio works he thinks of his son, serving under enemy fire in the U. S. Army.

Things Aren't What They Seem, Especially Geniuses

By RUDOLPH ELIE, JR.

It is difficult to accept Leonard Bernstein as a musical genius—which he unquestionably is—because he does not look like one, talk like one, or state that he is one. This is very confusing.

The public and, indeed, many people professionally associated with music in one capacity or another, are bred on the idea that a creative music genius is an exotic sort of character who emerges periodically from beneath a pile of manuscript paper with a new masterpiece, makes a few alarming statements about esoteric matters no one quite understands, and disappears under his manuscript paper where he exists, if at all, upon a few vitamin pills supplied by solicitous friends, while the light of inspiration burns as fiercely as magnesium until a new masterpiece is ready.

This legend has been fostered for years by the musical appreciation school of thought and is especially likely to be encountered on the radio when an announcer, armed with Tovey's "Essays in Musical Analysis" and a few popular biographies, sets out to conduct a program of recorded classical music. It is often met with, too, in the "birds, bees and flowers" school of critical thought which devotes most of its space to rhapsodical evocation of romantic pictures supposedly suggested by music. And it is also part and parcel of the phenomenon of "selling" classical music to the masses. In this latter form it has been increasingly in evidence since publishers discovered that the mere hooking of a fanciful title on a given composition would enhance its commercial value immeasurably—as witness the "Moonlight" Sonata. Thus fanciful titles and saucy biographical extravaganzas are the public relations policy of record companies, orchestras, concert bureaus and all others with a strong personal interest in that Virgil Thomson delights to call "the musical appreciation racket."

(It is quite true, of course, that many great composers and performers have been eccentrics, but certainly no more so than the great literary, graphic arts and historical personages. Besides, even the most commonplace person's life, subjected to the glare of public scrutiny, appears much more bizarre and eccentric than it really is.)

Be it as it may, 25-year-old Leonard Bernstein, who on Friday and Saturday with the Boston Symphony orchestra achieved a very real triumph both as conductor and composer, fulfills none of the qualities the public expects—one might even say "demands"—in a musical genius.

He is what he appears to be: a likeable young American; good looking, amiable, self-possessed, earnest, straightforward, and eager to get ahead in his chosen profession. He wears the same clothing as all other young Americans; dines in the same restaurants, lives in the same sort of house, has the same sort of family, goes to the same plays and movies, listens to the same radio programs, and reads the same books.

It also happens that he has very special musical gifts, and with them he has attained, at what is considered a fairly early age, a position of considerable prominence in the American musical world. Yet music has always produced far more than its share of prodigies and 25 is not young in an art noted for early maturity. But this is to digress again.

The facts of Mr. Bernstein's life are really quite simple. He was born in Lawrence, but was brought to Boston when five or six months old. He is thus a Bostonian to the core. He graduated from Boston Latin School in 1935 and from Harvard in 1939, majoring in music and the liberal arts. In the meantime he studied music at the Curtis School of Music in Philadelphia, and since his graduation from Harvard has worked closely with Dr. Koussevitzky (who "discovered" him) and the Koussevitzky Foundation at Tanglewood.

It was not until he was 10 years old that he turned to music, but from then on he demonstrated his inherent musical capacities so clearly that in three years he was capable of playing at sight the entire piano repertory. He started to compose when he started studying the piano, and now boasts a large output of compositions in various forms. Even so, he has never actually made a business of studying composition. The fact was—and is—composition came as easily to him as playing the piano and conducting an orchestra did. He doesn't know how he does it; he just does it. It is up to musicologists, critics and commentators to analyze his gift. So far as he is concerned, music is a natural means of expression; it makes no difference whether that expression takes the form of composition, performance or conducting.

This is not to say Mr. Bernstein's approach to his art is casual or improvisatory. He knows he has much to learn, and he spends every possible moment studying his art, its history, its esthetic and its technic. It is not to say, moreover, that Mr. Bernstein is without showmanship or practicality. He knows his is a difficult profession filled with jealousy, intrigue and public whim. He knows that music is both an art and a business. Regrettably enough, maturity in musical capacity comes much sooner than maturity in business, and so it is quite possible Mr. Bernstein faces many a heartbreak before he achieves a position in which he can demonstrate, beyond question, his true musical stature.

In the meantime, however, it is madness to allow questions of youth or appearance, lack of eccentricity or want of maturity, or any other consideration (such as having been born and completely educated in the U. S.), to obscure the basic fact of Mr. Bernstein's extraordinary musical gift. The young man is a genius, no doubt about it.

NAUGATUCK, CONN.
NEWS

FEB 29 1944

Finds Taxidermist Is His Colleague

Boston, Feb. 29—(UP)—George Mager of the Boston Symphony orchestra has good reason to believe that old saw about it being a small world.

Mager and his wife were heartbroken when their pet canary died, and decided to have it stuffer and kept in its cage.

Consulting the telephoning directory, they found that the nearest taxidermist was "S. W. Gerhardt."

Arriving at the address, Mager was astonished to discover the taxidermist was his colleague, Siegfried Gerhardt. Playing the viola in the Boston Symphony orchestra is Gerha[illegible] but he spends his free time at his hobby—stuffying such things as canaries.

ST. PAUL, MINN.
DISPATCH

MAR 2 - 1944

Boston Orchestra To Play Air Man's Symphony Friday

BOSTON—(AP)—A symphony produced by an Army Air Force corporal—among the first such works produced by a man in the Armed Forces — will have its premiere Friday by the Boston Symphony orchestra.

The work was produced by Cpl. Samuel Barber of Philadelphia, Pa., and is dedicated to the Army Air Force.

The 34-year-old Philadelphian started and completed his Symphony No. 2 while in the service. Serge Koussevitzky, conductor of the Boston Symphony, said he would present it on a short tour next week.

OKLAHOMA CITY, OKLA.
TIMES

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CINCINNATI, OHIO
TIMES-STAR

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NEW ORLEANS, LA.
TIMES-PICAYUNE

MAR 3 - 1944

BOSTON TO OFFER SOLDIER'S SYMPHONY

(The Associated Press)

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NEW ORLEANS, LA.
TIMES-PICAYUNE

MAR 3 - 1944

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CHICAGO, ILL.
SUN

MAR 2 - 1944

Voegeli's Job Goes to Kuyper

Boston Man Named Symphony Manager

GEORGE A. KUYPER, associate business and advertising manager of the Boston Symphony Orchestra for the last six years, has been appointed manager of the Chicago Symphony Orchestra, it was announced today by Edward L. Ryerson, president of the Orchestral Association.

Kuyper, who takes over his duties in Orchestra Hall on March 15, succeeds the late Henry E. Voegeli in the position.

The new symphony manager who is now 45, is qualified for his new position by a 20-year career in administrative and educational work, climaxed by his years in Boston.

Native of New Jersey.

A native of New Jersey, he graduated at Rutgers University and took his master's degree at Harvard. Upon completing his university work he spent two years at the University of Michigan as an instructor in English literature, leaving there to go to Boston University's college of business administration.

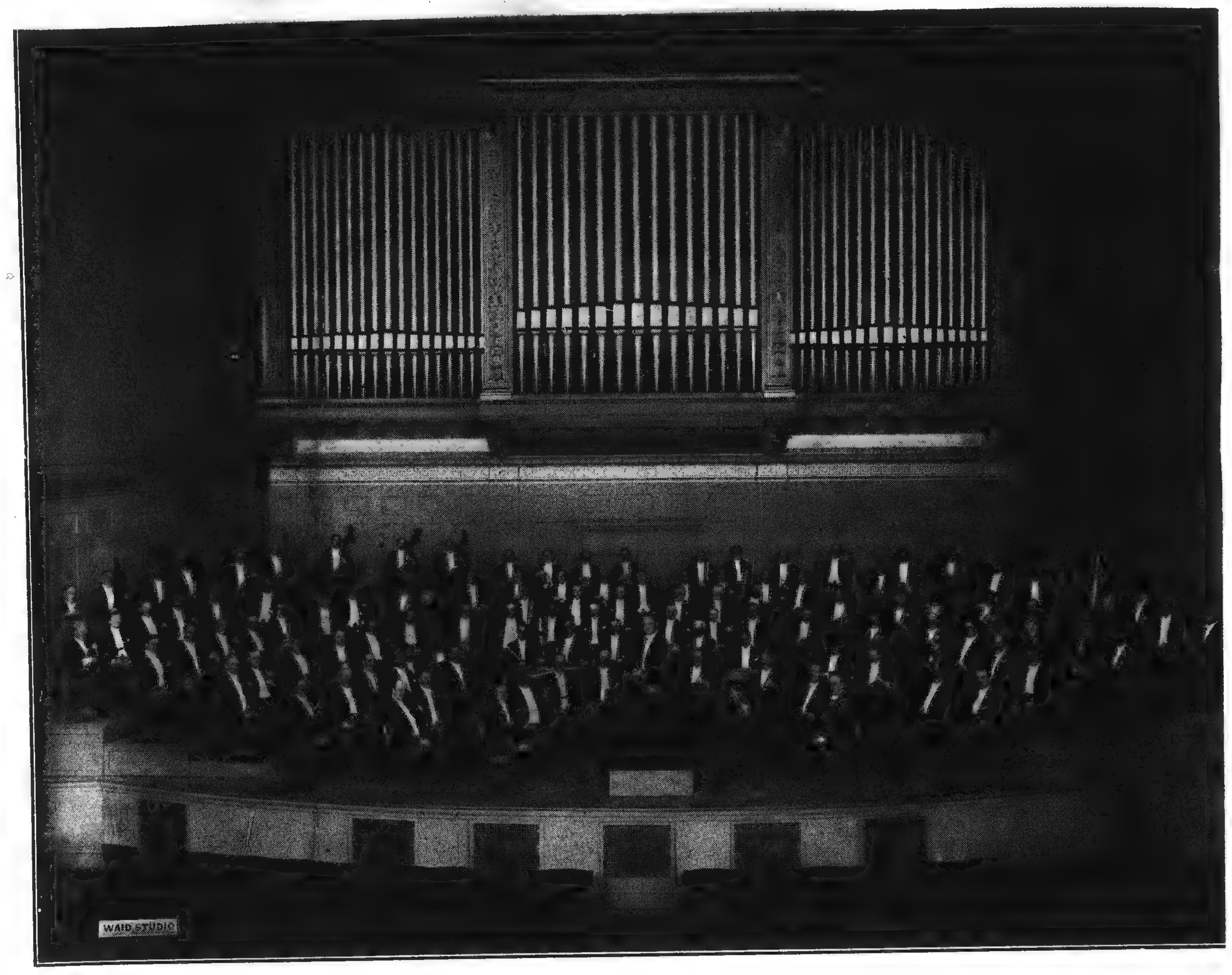
Later he accepted a post at New York University as a teaching fellow, assuming educational administrative duties at the same time.

Delighted, He Says.

In accepting the managership of the Chicago Symphony Orchestra, Mr. Kuyper made the following statement:

"I am delighted to come to Chicago because the future of the Chicago Symphony Orchestra looms up greater than that of any symphony orchestra in the country. It possesses a wonderful tradition plus a willingness to explore the new in music. I believe the Chicago Symphony Orchestra has unlimited opportunities."

THE PHILA. FORUM
MAGAZINE
PHILA. PA
MARCH, 1944



THE BOSTON SYMPHONY

The matchless Boston Symphony Orchestra, with Serge Koussevitzky conducting as usual, will be heard Wednesday evening March 29 in its annual Philadelphia Forum concert. We regret that at the time of going to press Dr. Koussevitzky was not yet ready to announce the program.

Serge Koussevitzky was born in 1874 in the small, central Russian province of Tver. When his father opposed a career so remote from the experience of their own community, he ran away, and presented himself at the Philharmonic School in Moscow. There was only one possible scholarship open to him, for a student of the double-bass, and he accordingly took on this strange instrument. In a short time he astonished everyone by coaxing a lovely 'cello-like tone and delicate melody from his huge, cumbrous bass. This was the Koussevitzky who later could elicit such transcendent tone and sheer melodic songfulness from a body of strings. And then, as now, he was tireless in his quest until he had reached new and unprecedented heights of beauty. Koussevitzky was soon known all over Europe as a virtuoso of the double-bass.

Then, coming to the end of its possibilities, Koussevitzky aspired to that richest of instruments, the hundredfold orchestra. He made his first trials in Berlin, and then, having independent means, he assembled his own orchestra in Moscow, and gave memorable series of concerts there and in St. Petersburg. When his public heard the erstwhile double-bassist on this infinitely more expressive instrument, the effect was electric. Koussevitzky was then, as ever, a pioneer for his art. He chartered a steamer to take his orchestra the length of the Volga through his vast country, taking to the musically starved people of innumerable provincial towns their first symphony concert.

After the revolution Koussevitzky conducted for a while under government subsidy, but, fleeing restriction, established his famous "Concerts Koussevitzky," with his own orchestra in Paris. Here, and by guest performances in London and other cities, western Europe came under the spell of this magnetic and forceful leader.

Such was the leader who came to America and the Boston Symphony Orchestra in 1924. His span of years covers more than a quarter of the Orchestra's history and far exceeds that of any previous conductor. He has touched new heights of his art, and brought the Orchestra even in this present era of much fine music to new and surpassing importance. It requires a succession of seasons to test the scope of a conductor's interest in new music and old, the extent of his vision and his ability to refine his orchestra into an ever more perfect instrument, to keep his approach to the more familiar "classics" vital and absorbing. Koussevitzky's lengthening term shows him to have these abilities to a transcendent degree. The Boston Symphony concerts have never held such an abundant musical life, utter freedom from routine, such a brilliant and engrossing eloquence.

GARY, IND.
POST-TRIBUNE

MAR 3 - 1944

MUSIC

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Gretchaninov, now in his 80th year, was born in Moscow and studied with Safanov and Rimsky-Korsakov. He has devoted most of his life to composition, and his church music follows the best traditions.

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There will be greetings from such organizations as the Music Educators National Association, National Federation of Music Clubs, American Musicological Society and Music Library Association. Officers interested in music of the armed forces will be represented. Among other outstanding personalities are Howard Hanson noted conductor and composer, R T. Botkin of the Library of Congress, Eugene Goosens, conductor Cincinnati Symphony orchestra and Roy Harris, famous American composer.

Among the topics to be discussed are "War Reactions on Music," "Music in the United States Navy," "Music in the U. S. Army," "Pos War Music Introduction," "Folk Music and the Composer" "Musicology and Education."

The National Conference of Music Educators is scheduled for St Louis and will run from March to 8. Late reports indicate that Miss Bess Feather of Edison will attend and that Miss Helen Egger of Lew Wallace may also go.

Gary citizens, especially music lovers, should not miss hearing Dorothy Maynor, sensational young soprano, on Sunday afternoon, March 12. The proceeds go to a worthy cause.

Barber's New Symphony Definitely 'On the Beam'

Cpl Sam Barber's new Symphony is definitely on the beam. At least it is in the second movement, for there he produces the sound of the radio beam used in flying, and it figures as an important thematic idea.

This new Symphony, the second Barber has composed, is dedicated to the Army Air Forces, and it will be performed for the first times by the Boston Symphony Orchestra at Symphony Hall this afternoon and tomorrow evening.

Two years ago next August the Pennsylvania-born composer donned a GI uniform. Last August he was transferred to the Air Forces and shortly afterward he was given the assignment of writing music about the outfit. The Symphony which resulted is said to be the first serious music written about Uncle Sam's present Army by a man in uniform.

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"I got the 'feel' of the Air Forces when they sent me up with the pilots, navigators and bombadiers," he said. "I flew in all types of craft from heavy bombers to pursuit ships.

"It's a different world up there, in more ways than one. Up there, at night and in blind flying, the radio beam is the only connection with civilization down below. I've tried to suggest that. with purely musical means of course, in the second movement of my Symphony. And talking with the boys who have flown in actual combat opens up a new world of feeling, hearing them tell of going into danger, and, though they have returned, of seeing their pals badly wounded or killed."

That radio beam is produced from a special instrument made by the Bell Telephone laboratories of New York. It is an actual tone, the A on the first line above the treble clef. It blends with the orchestral instruments.

Music Goes Very Freely

The Air Forces Symphony attempts to express that branch of the service in the emotional terms of music. It is not "program" music, however, and does not tell a story. The song of the Air Forces is not used.

"Terrifically difficult" are the words spoken of Cpl Barber's Symphony. The last movement, for example, begins very fast with no bar-lines between the notes. Barber wanted to express a spiral and believed the way to do it was to have the music go very freely, though with definite accents.

Cpl Barber began his Air Force duties at Fort Worth, Tex. Now he is attached to Stewart Field at West Point. He is a tall, lean fellow with a sensitive face and a quiet manner of speaking.

Incidentally, the OWI is going to have records made of the Symphony, which will be broadcast in Moscow, London and other cities of Allied countries.—C W D.

THE PHILA. FORUM
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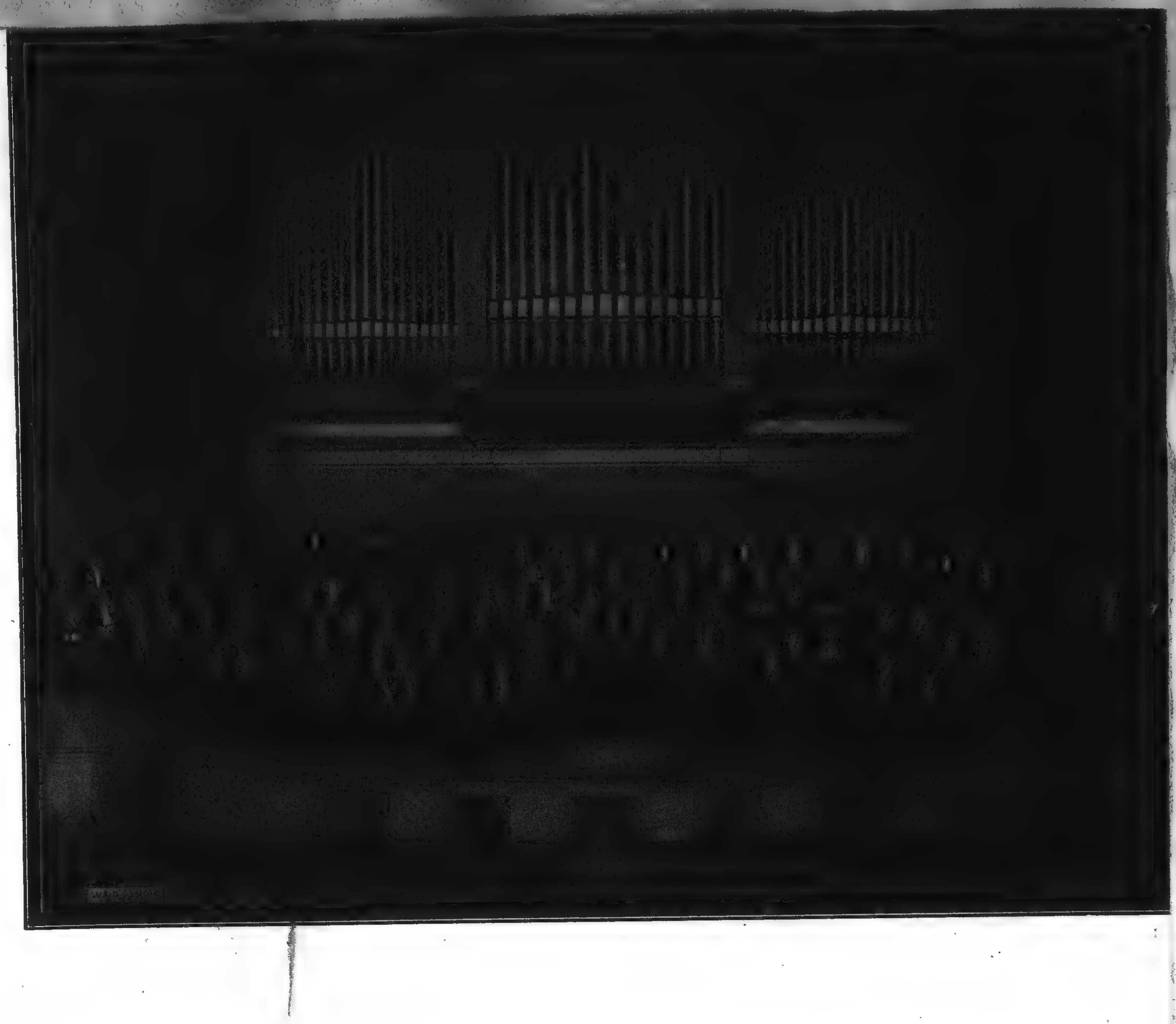

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Herald Mar 3

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NEW YORK, N.Y.
POST
MAR 2 44

[58]

POST Daily Magazine and Comic SECTION
NEW YORK POST

Koussevitzky—A Man With a Post-war Dream

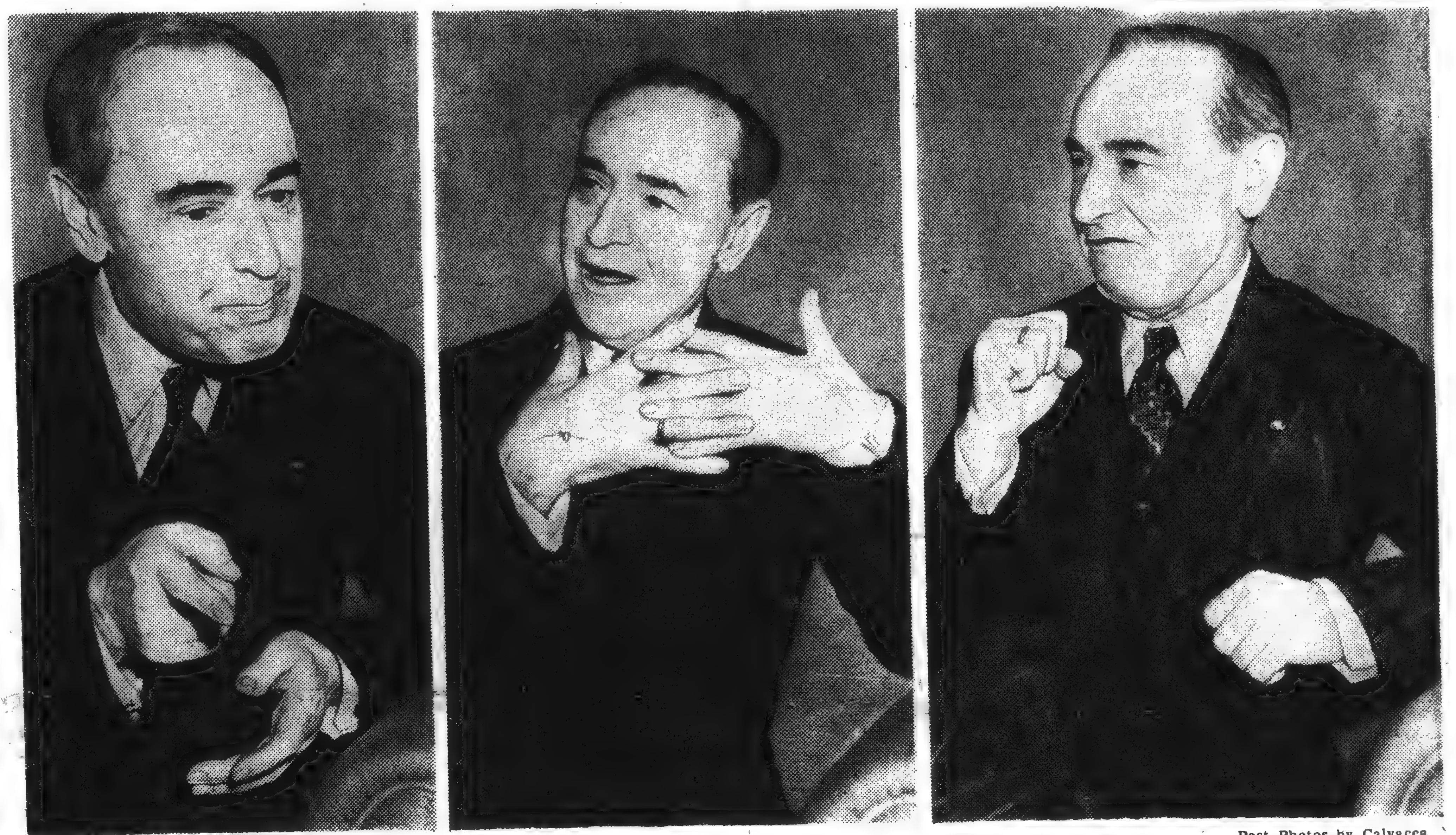
Close-up
MARCH 2, 1944

By MARY BRAGGIOTTI

"The whole of Europe lives these four years as in a hell. When it is over, we shall have to help the European countries not only with food and material things, but spiritually, too."

Dr. Serge Koussevitzky, great conductor of the Boston Symphony Orchestra, leaned forward in his chair in a Savoy-Plaza suite and continued: "We shall have to return to them the great art, the great values that we are keeping for them here. It is our obligation.

"Not only should the refugee artists return to their countries, but all artists should offer their services. Their appearances should be arranged by the governments of the United States and the various countries. We will gladly go with our orchestra to Europe immediately after the war."



GERMAN PEOPLE as much to blame . . . as Hitler for the h ell of war . . . declares Dr. Serge Koussevitzky.

Post Photos by Calvacca

Germans Don't Deserve It; Says People Chose Hitler

Dr. Koussevitzky's voice grew hard and the color deepened in his face.

"But not to Germany," he said decisively. "The Germans don't deserve it. It is the German people as much as Hitler himself who have made hell for the world. There was no revolution. Hitler was chosen by the people. They adopted his program to make the whole world slaves to Germany. The whole country must pay for its crime. The German people must win our respect again before they deserve the return of their own artists or the visits of foreign artists."

If Koussevitzky and the Boston Symphony go to Europe, Boston will feel that it is doing without its very soul until they return. And the colossal radio audience which listens to them over the Blue Network each Saturday night will be making a substantial sacrifice towards the pleasure and morale of the people of Europe.

He Sailed Down the Volga With an Orchestra of 74

This is Dr. Koussevitzky's 20th season as conductor of the 63-year-old Boston Symphony—he's the first to stay in that coveted spot for longer than eight consecutive seasons.

Nineteen years ago last fall, when he arrived in America, Boston displayed its traditional wariness of strangers towards the double-bass virtuoso who was to conduct its cherished orchestra. And Koussevitzky had no intention of staying in the U. S. longer than a season or two.

But there must have been a chemical affinity between the Puritan city and the dynamic Russian who, in the early years of his conducting career, sailed down the Volga River with an orchestra of 74 men, often playing to people who had never known such a thing existed as a symphony orchestra.

The Boston orchestra had been sinking into a grevious rut since the reign of Karl Muck ended with that conductor's internment during the last war. The uncompromising Koussevitzky immediately sorted the chaff from the wheat among the personnel. He stepped up the orchestra's musicianship to top form and breathed into it the fire of life which, to the amazement of steady listeners, has flamed up with the heat of true inspiration at every single performance since 1924.

A champion of modern composers, he has introduced to the American public, Sibelius, Honegger, Walton, Copland, Prokofieff—to mention only a few. And it is he who is responsible for the Berkshire Music Center and the Berkshire Symphonic Festival.

His Passion for Music Inherited From Forebears

To Dr. Koussevitzky music is so overwhelming an element in his life that he can't say that he has a second interest—even paintings, of which he left a fine collection in Russia. He inherits his passion for music from generations on both sides of his family. His father was a violinist (and poor, so that he wanted little Serge to grow up to be a doctor or lawyer) and his mother, who died very young, a pianist.

He was born on July 26 — or July 13th, by the old Russian calendar — 1874, in a "very small little city near Kalinin."

"My father had a very hard time taking care of us after my mother died, but we were all good children and studied hard," he said, smiling. The maestro's emotions are close to the surface. His blue eyes fill with tears at a sad memory as easily as they crinkle with merriment or spark with indignation.

By the time he was 10 years old he had read a good percentage of the great works of Russian and French literature. Of those days, his strongest literary memory is of Tolstoi.

He Conducted Imaginary Orchestras When a Boy

"When I was about five," he reminisced, "I read tales by Tolstoi which I have never seen translated. They taught that strength lies not in force, but in God and truth. The influence of these tales I still feel now. They have guided my life. I think they should be translated for every child to read."

At about the time he started reading Tolstoi he began conducting imaginary symphony orchestras. At 14, with three rubles in his pocket and his worldly belongings in a pack on his back, the boy set out for the Philharmonic Conservatory of Moscow to apply for a scholarship in composition and conducting. As the only available scholarship was for the double bass, he settled for that—but rather half-heartedly.

"One day my teacher told me he would send me from the class if I did not work," said Dr. Koussevitzky. "As soon as I began to study seriously I realized the double bass could be developed as a solo instrument."

He became the finest double bass player in the world, giving recitals all over Europe and, later, in Boston and New York.

"I have not played for 10 years," he said. "Sometimes I cry because I have not the time!"

He was playing one evening in the salon of a rich Muscovite when he noticed a lovely girl who was really listening to his music instead of talking, as the other fashionable ladies were doing. It was romance—and in 1905 they were married. Mrs. Koussevitzky died in Boston only a few years ago.

His Was the First Real Symphony in Russia

The very year of their marriage the young couple were forced to flee from Russia to escape arrest by the Czar's henchmen. During that "exile" he made his début as conductor with the Berlin Philharmonic Orchestra.

"Every intelligent person took

part in the revolution," explained the conductor.

It was in 1910 that Koussevitzky, with his own orchestra, made the first of his famous Volga trips. His was, in fact, the first real symphony orchestra in Russia. Symphony music had been played there, but always by opera orchestras. After the revolution, he became conductor of the Russian State Orchestra and one of the directors of the Grand Opera in Moscow, posts which he held until 1920, when he left to conduct orchestras in Paris, England, Italy, Spain and Portugal.

Dr. Koussevitzky lives in the Boston suburb of Brookline. For exercise, he walks as vigorously as he conducts. He sleeps poorly—four or five hours a night. He likes simple food and drinks "tea without tea"—hot water with lemon juice. He is known to his audiences and his friends as a meticulous dresser, but admits to no extravagance except, perhaps, shoes.

Of the effect that the war is having on musicians, the maestro said, "War will prove the fine processing of the inspired musicians—will make them all the more inspired. It will probably cast those who are not so talented into other fields, being unable to survive the ordeal of war."

Know Thyself

By Wells Carr

Are You Penny Wise?

That "corny", adage "a stitch in time saves nine," was never truer than today. You may ask why and wonder how it can be true in times when money is so plentiful for many people. "Easy come, easy go," you say. No need to be tight when you have it!

Before that loose change burns a hole in your pocket, answer two questions: What will you have to back you up if there's another depression? Are your pennies eating into vital materials needed for war?

Have a good time within reason—the relaxation and change are good for you. Get a few things you always needed, but hold onto those pennies, brother,

A score of 12 to 15 shows that despite increased income, you haven't gone spendthrift. A score between 3 and 9 shows that while you don't actually waste money, you live right up to the limit of your earnings. If you rate below 3 you're penny wise.

Score 0 for no. Add or subtract according to directions for yes. Then total your score.)

1. Are you trying to get remodeling or repairs done now that could wait? (sub. 3) ( )
2. Are you trying to get hold of the few remaining luxury items that may still be on the shelves? (sub. 3) ( )
3. Have you a sensible working budget that allows you to bank some money? (add 3) ( )
4. Can you meet your taxes and bills on time? (add 3) ( )
5. Does spending freely give you a sense of excitement or power? (sub. 3) ( )
6. Do you frequently try to impress others and overtip? (sub. 3) ( )
7. Does it bother you a little to see others spend their money foolishly? (add 3) ( )
8. Are you making your purchases for cash instead of credit? (add 3) ( )
9. Are you buying things to show your neighbors that you're "doing all right"? sub. 3) ( )
10. Are you saving your money for the wonderful things, like television that are promised after the war? (add 3) ( )

(Press Alliance, Inc.)

MUSIC

By RUDOLPH ELIE, Jr.

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the 18th program of its 63d season in Symphony Hall yesterday afternoon. Vladimir Horowitz, pianist, was the soloist. The program follows:

Mozart . . . Symphony in A major (K. 201)
Samuel Barber
Second Symphony ("Air Force")
Rachmaninoff
Concerto in D minor, No. 3, Op. 30

Any one of the three compositions on yesterday's program played as well as they were, would have given the concert a high position in the final summing up of Dr. Koussevitzky's 20th anniversary season. Coming as they did all of a lump yesterday—and all of them superbly played—they gave the concert a memorable aspect in a season, all things considered, of memorable concerts.

Most outstanding was the first performance of Samuel Barber's Second Symphony, commissioned by and dedicated to the Army Air Force, of which Corp. Barber is a member. Certainly the most progressive branch of the armed forces in regard to its attitude towards creative talent within its own ranks, the Air Force has not by any means backed the wrong horse in Samuel Barber. Nor has it, in backing him, embarrassed his artistic integrity by "suggesting" he incorporate Air Force tunes or realistic sound effects and so forth. On the contrary, Corp. Barber appears to have been on his own, and as his very considerable musical powers mature with every large-scale work, he has come into his own with his Second Symphony.

Despite its fairly easy audience success, due in no small measure to the very striking finale, it is not a work which speaks quickly to an audience. Corp. Barber's idiom is advanced; often difficult in its harsh textures and its sonorities. His rhythms are sometimes so complicated as to convey a feeling of patchiness or of a halting, groping pace. This is especially true of the first movement, which contains interesting material but which fails to make its point through its almost self-conscious attempt to achieve new combinations and contrasts. It is, in short, Barber the technician at work. The second movement, in a fine lyrical vein, is a far more emotional conception especially as it introduces the melancholy sound of a radio beam (tapping out, for no reason at all they tell me, the letter "Y"). The third movement, a striking instance of a technical orchestral tour de force combined with a powerful emotional drive, is far and away the strongest of the three as well as the most immediately effective (which is not always the case). Thus the symphony has a cumulative effect as contrasted with the conventional symphony, which states its strongest material at the outset, and it may well have been Corp. Barber's intention to follow this really more logical procedure. In any case, it works, for the composer was given an unusually warm reception following the sincere (and technically fabulous performance by Dr. Koussevitzky and the orchestra.

The Mozart Symphony, a gem without flaw, was done with unheard-of orchestral radiance, and the Rachmaninoff Concerto, by no means without flaw, was nonetheless in Vladimir Horowitz' prodigious performance of it, enough to unseat the most firmly established their holder. It [illegible] pretty close

PASTE OVER

MUSIC Mar

SYMPHONY HALL

Boston Symphony Orchestra

Yesterday' Boston Symphony concert was one of those thrilling occasions that happen about twice a year. It began with Mozart of the A major Symphony (K. 201), progressed with the first performance of Cpl Samuel Barber's Second, or Army Air Forces, Symphony, and ended with pianist Vladimir Horowitz, Serge Koussevitzky and the orchestra giving a magnificent, an incredible performance of the D minor Concerto by Rachmaninoff.

The whole afternoon was a crescendo of excitement. At its end, as Mr. Horowitz returned again and again to the stage, the ordinarily self-contained Friday audience let loose with a burst of handclapping, stamping and cheers. This was the only possible conclusion to an interpretation whose emotional force had reached the ultimate peak of tension.

Mr. Horowitz must surely be the greatest keyboard technician of our time. He has his peers in the musicianship and style required for Mozart, Beethoven, Chopin and others. But I can think of no one else who plays with the same combination of speed, dexterity and smoothness. He can reduce legato passages to the merest wisps of tone; his octaves and arpeggios are like lightning and quite as dazzling; he can articulate a melody with absolute evenness. He is at his best when playing with orchestra, and in a Romantic masterpiece like this he is unique.

Cpl Barber was also received very enthusiastically when he appeared on the stage after his music had been played. His Symphony, dedicated to the United States Army Air Forces of which he is now a member, reflects emotionally what the composer feels about the branch of service. He says it is pure music, without a story. So it is, lean and muscular and very good. The dissonance is astringent but always purposeful. Barber has a fine sense of melody, witness the English horn solo of the slow movement, and other passages.

It is easy, however, to imagine a night flight in the second movement, with the radio beam simulated by an electrical tone generator. (This device proved legitimate, but as usual with such mechanical innovations, of limited interest.) Toward the end of the finale—which begins in a "spiral" theme which dispenses with bar lines—you can find the turbulence of an air raid: block busters dropping on the scream of a trumpet and exploding in the boom of tympani and other percussion.

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[59]

Globe Mar 4

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On first acquaintance, the second and third movements seem superior to the first in which, however, an evident sincerity of utterance compensates for a certain dryness and austerity. There is also a second theme of a distinctly, and hardly distinctively, melodious character.

The Andante begins and ends in decidedly emotional vein, with an unmistakably nostalgic note, but turns dull and uninteresting in the middle section. In the latter part there is introduced an especially constructed instrument that simulates the sound of a radio beam.

The last movement, it is a pleasure to record, is masterly and compelling throughout. It is enormously vital and vigorous, rich in both rhythmic and contrapuntal interest, and, as suggested above, the dynamic close gives a hint of the air force's real business in life.

Dr. Koussevitzky and the orchestra had worked hard all the week and brought forth a masterly performance under the eyes and ears of the composer, who was called to the stage many times.

After the Symphony, Rachmaninoff's concerto, a bit old-fashioned when it was composed (in 1909), sounded as from another world, but the audience was due for change and contrast. We had heard Mr. Horowitz in this piece before and knew what to expect, from the marvelously controlled announcement of the chief theme to the hair-raising coda of the finale, which again brought the audience cheering to its feet. There is no one else who plays just that way.

Second Symphony Dedicated To The Army Air Forces

LOWELL, MASS.
SUNDAY TELEGRAM

MAR 5 - 1944

DES MOINES, IA.
REGISTER

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ONEONTA, N. Y.
STAR

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OMAHA, NEB.
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At a first hearing this symphony made a strong impression. It is certainly the most ambitious work its author has presented. Without attempting to tell a story, it undoubtedly reflects emotions aroused by the composer's service in the Army Air Forces. They are powerful emotions, expressed by violent dissonances and conflicting rhythms, but also by intricate contrapuntal patterns and even by a lyricism that pervades the slow movement and intervenes in the first Allegro.

A great deal of attention probably will be attracted by the use in the middle movement (there are three in all) of an electrical device which simulates the sound of the radio beam that is used to guide aviators. This note is ingeniously employed in the orchestration, and is heard in muted trumpets as the movement closes.

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Brahms, Mozart and Berlioz provided the tried and true portion of last night's program and the argumentative part, for whoever cares to argue, came with the performance of Cpl. Samuel Barber's new symphony, his second, which he has dedicated to the army air forces. Between the commendable purpose and the lamentable achievement of Cpl. Barber there appears to be a gaping chasm. True, he is a young man with an undisputed musical background. There was certain evidence of musical literacy, and there was, besides, cleverness and a willingness to succomb to melody. But from such a disarray of brash noises, of striving after sheer volume with no evidence of logic, little can be expected in the way of appreciation later. The electrical instrument which simulates the sound of a radio flying beam used in the second movement was, of course, interesting, and so the audience thought. But where this becomes music is a first class mystery.

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A crowded hall roared lusty approval both with tumultous applause and uninhibited stamping on the part of the college students. This was particularly evident after the performance of Corp Samuel Barber's new symphony, his second, dedicated to the army air forces which commissioned it and of which he is a member. The other works on the program were Mozart's "Eine Kleine Nachtmusik," Brahms's Third symphony and excerpts from "The Damnation of Faust" by Berlioz.

Corp Barber's work, like most new works, needs more than one hearing to provide a definitive impression. This reviewer would prefer to leave the ultimate opinion of its musical value to posterity, with the postscript that posterity, in this instance, should be here in a year or less. However it is certain that this work was fashioned by a literate hand, a hand that combines scholarship with deftness. Much of it, in the fashion of many a modern work that attempts to look to the future, conveys an oppressive sense of strain. In other parts it achieves a lilt and loveliness that is quite commanding.

The Mozart with which the concert opened was a model of classical clarity and restraint. The Brahms symphony was replete with passion and beauty, aided and abetted in the composer's intention with some of the finest instrumental work imaginable, particularly in the fabulous string sections of the Boston Symphony orchestra. The excerpts from the Berlioz symphony were on an equal plane in performance if not in solid musical achievement.

A leaflet accompanying the program announced the concert course for next year. In addition to the regular concerts by the Boston and Cleveland symphonies, there will be a concert by the Little symphony founded and directed by Adolph Busch. Soloists include Erica Morini, violinist, William Kapell, pianist, and Martial Singher, French baritone.

PASTE OVER

G.X. MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Yesterday' Boston Symphony concert was one of those thrilling occasions that happen about twice a year. It began with Mozart of the A major Symphony (K. 201), progressed with the first performance of Cpl Samuel Barber's Second, or Army Air Forces, Symphony, and ended with pianist Vladimir Horowitz, Serge Koussevitzky and the orchestra giving a magnificent, an incredible performance of the D minor Concerto by Rachmaninoff.

The whole afternoon was a crescendo of excitement. At its end, as Mr. Horowitz returned again and again to the stage, the ordinarily self-contained Friday audience let loose with a burst of handclapping, stamping and cheers. This was the only possible conclusion to an interpretation whose emotional force had reached the ultimate peak of tension.

Mr. Horowitz must surely be the greatest keyboard technician of our time. He has his peers in the musicianship and style required for Mozart, Beethoven, Chopin and others. But I can think of no one else who plays with the same combination of speed, dexterity and smoothness. He can reduce legato passages to the merest wisps of tone; his octaves and arpeggios are like lightning and quite as dazzling; he can articulate a melody with absolute evenness. He is at his best when playing with orchestra, and in a Romantic masterpiece like this he is unique.

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[59]

Post Mar 4

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Northampton, March 7—The Smith college concert course, as in a number of previous years, ended tonight with a concert by the Boston Symphony orchestra in John M. Greene hall. As in previous years, it was the superlative evening of the series, a concert involving singular musical imagination and greatness. Serge Koussevitzky, if such a presumption may be pardoned, is growing better with age. His baton appears to have even more fluidity and ease than it has had in the past.

A crowded hall roared lusty approval both with tumultous applause and uninhibited stamping on the part of the college students. This was particularly evident after the performance of Corp Samuel Barber's new symphony, his second, dedicated to the army air forces which commissioned it and of which he is a member. The other works on the program were Mozart's "Eine Kleine Nachtmusik," Brahms's Third symphony and excerpts from "The Damnation of Faust" by Berlioz.

Corp Barber's work, like most new works, needs more than one hearing to provide a definitive impression. This reviewer would prefer to leave the ultimate opinion of its musical value to posterity, with the postscript that posterity, in this instance, should be here in a year or less. However it is certain that this work was fashioned by a literate hand, a hand that combines scholarship with deftness. Much of it, in the fashion of many a modern work that attempts to look to the future, conveys an oppressive sense of strain. In other parts it achieves a lilt and loveliness that is quite commanding.

The Mozart with which the concert opened was a model of classical clarity and restraint. The Brahms symphony was replete with passion and beauty, aided and abetted in the composer's intention with some of the finest instrumental work imaginable, particularly in the fabulous string sections of the Boston Symphony orchestra. The excerpts from the Berlioz symphony were on an equal plane in performance if not in solid musical achievement.

A leaflet accompanying the program announced the concert course for next year. In addition to the regular concerts by the Boston and Cleveland symphonies, there will be a concert by the Little symphony founded and directed by Adolph Busch. Soloists include Erica Morini, violinist, William Kapell, pianist, and Martial Singher, French baritone.

NEW YORK, N.Y.
HERALD TRIBUNE

MAR 1 0 1944

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor. Concert in Carnegie Hall last night. The program:
Eine kleine Nachtmusik (K. 525) . . . Mozart
Symphony No. 2, Op. 19 (dedicated to the Army Air Forces) . . . . . . Barber
Symphony No. 3, F major, Op. 30 . . Brahms
Excerpts from "The Damnation of Faust." Berlioz

More Barber

NOT in several years has your announcer heard Serge Koussevitzky in such fine form as at last night's concert of the Boston Symphony Orchestra in Carnegie Hall. The orchestra itself in always in such perfect condition that one gets to thinking it doesn't make much difference how the conductor feels. It does, though. Because with him, too, at his best and well cast as to repertory, the music he plays can be as memorable an experience as the sound it makes.

* * *

Mozart's Kleine Nachtmusik is not perfect casting for the good Doctor. The rhythm of Mozart, his meter, his varied phraseology, the relation of ornament to melodic line, the function of off-beat accents and of surprise modulations all seem to escape him. The music comes out, in consequence, paled and a little nervous. But once this work was out of the way last night the concert took on color and command. I have seldom heard a reading of the Brahms Third Symphony (by far his best, in my modest opinion) that was at once so poetic, so gracious and so transparent. The Berlioz selections, ending as usual with the Rakoczy March, were so happily equilibrated in every way and so utterly delicious as sheer sound that their memory will remain, I am sure, for many years as a model of the way they can and should be performed.

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Samuel Barber's Second Symphony is a broadly conceived work full of variety and emphasis. I admit some uncertainty as to what it is all about. If his First, which we heard on Wednesday at the Philharmonic, represents, as I think it does, a Hamlet-like backward yearning toward the womb of German Romanticism, this one may well be Hamlet in modern dress. I've a suspicion they are really the same piece. The new one is modernistic on the surface; at least an effort has been made to write in the dissonant style. But the melodic material would have been set off just as well, and probably better, by a less angular harmonic texture. Also, Mr. Barber does not handle dissonant counterpoint with much freedom.

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The work seems to lack striking melody and contrapuntal life. There is lots of emphasis, but it is all of inferior material; and it is operated chiefly by instrumental weight rather than led up to by logic or by tonal rhetoric. Even the instrumentation, though competently calculated, is lacking in character. The constant abuse of instrumental doublings for purposes of emphasis has produced a muddiness of texture that weighs down further a piece already top-heavy with oratorical paraphernalia. Mr. Barber, at his best, is songful and elegiac. His harmonic instincts and training, though elegant, are conventional. Pending further acquaintance with his Second Symphony, I am inclined to think that the commission to write a work glorifying the Army Air Forces has led him to try his hand at a publicitary task for which he has little taste and less preparation.

NEW YORK, N.Y.
POST

1944

Bostonians Give N. Y. Premiere Of New Symphony by Barber

By Harriett Johnson

The Army Air Forces commendably illustrated the esthetic aspects of its functioning recently by commissioning one of its corporals, Samuel Barber, to write a symphony. In Carnegie Hall last night, the Boston Symphony, with Serge Koussevitzky conducting, played a stirring New York premiere of the work.

While the music is not intended to be programmatic, its inspiration derives partly from influences in the Corporal's life during the past months at the Army Air Field in Fort Worth, Texas, and at Stewart Field, New York, where he has been stationed. A novelty of the second movement is the use of an electrical "tone generator," especially constructed by Bell Telephone Laboratories for the purpose of imitating the sound of a radio-beam. The instrument, probably effecting a more musical impression than the actual code signal employed for night and blind flying, created quite an atmosphere.

Surrounded by the composer's nocturnal sounding themes and his picturesque orchestration, the mood suggests flying at night without actually saying so in words.

Vitality and Strength

Corporal Barber has made his symphony stronger by not attempting to be descriptive. It is a relief to know that we are not obligated to conjure up sounds of airplane engines or the whirr of propellers when our ears take in the music. He stipulates that his use of the radio-beam signal is primarily musical. The total result is a three movement symphony (the second of the composer's) of extraordinary strength.

Much of it is complicated and dissonant, which does not add up to easy listening. But through the intangible medium of its multifarious tonal combinations the composition appears to have captured something of the conflicts, paradoxes, questionings and vitality of our present life. Yet its primary theme is positive. The composer affirms his belief through the rhythmic vigor of his themes, the soaring quality of his climaxes, the power and frequent brightness of his orchestration. The work also illustrates a technical and musical growth for the Corporal, who already has numerous orchestral works to his credit.

Mozart's "Eine Kleine Nachtmusik," Symphony No. 3, by Brahms, and excerpts from "The Damnation of Faust," by Berlioz were also performed by the orchestra.

Samuel Barber

Whose Second Symphony was performed by the Boston Symphony Orchestra last night

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NEW YORK, N. Y.
PM

MAR 1 0 1944

The AAF Gets A Symphony

Cpl. Samuel Barber of the Army Air Forces, whose Second Symphony was given its New York premiere last night by Serge Koussevitzky and the Boston Symphony, was, as a civilian, one of our most polished, well-mannered composers. His works were marked by a fine sense of proportion and were at their best when he expressed a kind of brooding intensity. His *Essay for Strings* and his setting of *Dover Beach*, for example, move their hearers by emotional understatement: there is deep feeling in them, but never an attempt, through harmonic, rhythmic or melodic eccentricities, to make a sensation.

It is too easy a guess to conclude that a vigorous Army life has ended this phase. Nevertheless, the Second Symphony is far more raucous (and I don't mean merely loud) than any earlier works of his that I know. His cross-rhythms—which he has used for other purposes before—are there to create nervousness; his underlying pattern of dissonances in the first movements is effective but tricky; and he uses an electric device to imitate the sound of a radio beam for no discernible reason excepting that the Symphony is dedicated to the Army Air Forces. For if the few sounds it made were there primarily for musical and not descriptive reasons, as the program notes said, they could just as well have made been by one of the woodwinds.

Mr. Barber's fine sense of proportion is still evident in the construction of each of the three movements, but his new-found muscular extroversion does not yet sound very convincing. Maybe it presages a wider development in one of our finest composers.

The other numbers on the program were Mozart's *Eine Kleine Nachtmusik*, the Brahms Third Symphony and three excerpts from *The Damnation of Faust* by Berlioz. Mr. Koussevitzky has conducted all of these here before and there is no need to remind you how well he does them.

—HENRY SIMON

NEW YORK, N.Y.
HERALD TRIBUNE

MAR 1 2 1944

Boston Orchestra Plays New Schuman Symphony

Work for Strings Features Carnegie Hall Concert

The Boston Symphony Orchestra, under direction of Serge Koussevitzky, performed a concert devoted to the Symphony for Strings of William Schuman, the Second Symphony (dedicated to the Army Air Forces) by Samuel Barber and "Scheherazade" by Rimsky-Korsakov at Carnegie Hall yesterday afternoon. The conductor and orchestra were in top form.

It was the first New York performance of the Schuman work. Barber's Symphony was reviewed by Virgil Thomson on Friday.

Rarely do American works get such a well rehearsed reading, but in spite of this the new Schuman Symphony, his fifth, remained as hard a nut to crack as when it was first performed from Boston over the radio. Filled with harmonic and thematic mannerisms borrowed from his other works, Schuman relies too much on re-using old material to give an impression of individuality. The first and second movements have a strained artificiality and an arbitrariness that works against the establishment of a continuity and a mood. Featuring awkward, truncated, unmelodic lines, the music leads up to climaxes that don't warrant all the fuss that leads up to them. In the last movement, for once, however, Schuman relaxes into graceful wit and gives evidence of a side far more appealing than anything he has so far written. The light and humorous may be one of the characters he can handle best, judging from this.

A performance by the Boston Symphony of Scheherazade is still one of the wonders of the musical world. This work is a touchstone that always brings out the orchestra's best playing year after year, and yesterday the artists brought their program to a close with as brilliant a performance as they have ever given.

E. C.

"Rakoczy." The hall was packed and there was much enthusiasm. It is due Mr. Barber to record that there was particularly long applause after his symphony.

NEW YORK, N. Y.
JOURNAL AMERICAN

MAR 1 1944

War Inspired Symphony

By GRENA BENNETT

War-inspired music was the feature of the program performed by the Boston Symphony Orchestra in Carnegie Hall last evening. Serge Koussevitzky conducted the first New York presentation of Cpl. Samuel Barber's Second Symphony, bearing a Dedication to the Army Air Forces.

Mr. Barber, one of the most important of contemporary American composers, began the score at the Army Air Field in Fort Worth, Texas, in September. He accompanied pilots on a number of flights, and while he insists the music is not intended to reflect his experiences in the air, the score reveals invention particularly in heavy dissonance and dynamics.

Otherwise the listener recognized fragmentary borrowings from many sources; some of these frank imitations and others deftly paraphrased. The slow movement contained some solacing measures resembling the lonesome tunes from remote mountain sections.

The introduction of an electrical instrument that lightly tapped a code in imitation of a radio beam, and a similar effect contributed by the regular musical instruments, muted and otherwise, were intended to suggest happenings in the planes of war.

NEW YORK, N.Y.
SUN

MAR 1 0 1944

BOSTONIANS PLAY NEW BARBER WORK

By OSCAR THOMPSON.

A new symphony by Samuel Barber was played at the Boston Symphony's concert last night in Carnegie Hall. It is his second and is dedicated to the Army Air Forces. The novelty is to be repeated by the Bostonians on Saturday afternoon, and since the Philharmonic-Symphony will revert to the same composer's earlier symphony in one movement this afternoon and again on Sunday, after having performed it on Wednesday night, Mr. Barber is in the enviable position of chalking off five Carnegie Hall performances in a single week. He was again present in his uniform as an Army corporal to take his composer bows last night.

Though his scoring makes use of an electrical instrument that simulates the sound of a radio beam, the composer has let it be known that this is in no sense program music, explaining that his use of the rhythmic code signal, ordinarily an aid in blind flying over unknown territory, is primarily musical and not descriptive. Only the dedication remains to explain his use of it at all. Musically, the simulated radio beam contributes little or nothing. Instruments of the orchestra could give a fair imitation of it, but the signal—save as it might serve the programmatic purpose that the composer disavows—is arbitrary and pointless.

Otherwise, we have here a symphony in three movements—allegro ma non troppo; andante un poco mosso; presto, allegro molto—that is harmonically the most "modern" and adventurous of Mr. Barber's usually orthodox compositions for orchestra. It is weakest thematically. Though there are moments of moderate charm, there is more that bespeaks a paucity of really salient ideas.

Besides the new work, Serge Koussevitzky led the always polished ensemble in performances of Mozart's "Eine kleine Nachtmusik," the Brahms Third Symphony and the usual three excerpts from Berlioz's "Damnation of Faust." In the Mozart serenade the strings played with a delectable lightness, without overriding the belief that this "night music" is for a smaller ensemble. The Brahms symphony was elegantly, if not very robustly, played. Dr. Koussevitzky can be counted upon to make Berlioz scintillant. Applause was tumultuous after the "Rakoczy" March.

NEW YORK, N. Y.
TIMES

MAR 1 0 1944

NEW BARBER WORK HONORS AIR FORCES

Koussevitzky Conducts Boston Group in Symphony—Ovation for Corporal-Composer

By OLIN DOWNES

The novelty of the concert given by Dr. Koussevitzky and the Boston Symphony Orchestra last night in Carnegie Hall was Samuel Barber's Second Symphony, composed by commission of the Army Air Forces and dedicated to them. The symphony is farther to be broadcast over short wave stations by the Office of War Information and scores of the work sent to London and Moscow.

Corporal Barber was present last night to enjoy the very cordial reception given him and his symphony. After the performance he appeared in uniform on the stage to acknowledge long applause. He has been given opportunities for his creative work as a musician by the Army, which evidently has not been backward in recognizing his value as a composer as well as a soldier.

We are told that in this symphony Mr. Barber has made no attempt to convey a "program" or "story." It is true that he makes sounds which seem to have realistic suggestion, including the use of a special instrument, an electric "tone-generator," especially constructed for his purposes at the Bell Telephone Laboratories in New York, and used at the climax of the slow movement of his symphony in a way "which stimulates the sound of a radio-beam." Generally speaking, we would call this programmative. It is not the first time that a mechanical sound apparatus has been used in a symphonic score. The voice of a nightingale as canned on a Victor record has been used in a well known symphonic poem by Ottorino Respighi. But Mr. Barber is not writing of nightingales.

Structure of Symphony

What he is writing about, if anything specific, is left to our imagination—which seems a trifle casuistic. For if there was no definite idea in the music, why the special electrical instrument? An ordinary woodwind or combination of wind instruments could have produced as effective a tone color, wherever wanted. One would say that an imaginary flier has found the beam, and is sticking to it. There is any dramatic connotation you please in all this, but certainly it is not "pure music." It is, however, by the test of music and not by that of a "program," implicit ro otherwise, that we are to listen to this symphony.

It is a "modern" score, if modernity is assumed to be absent unless typified by dissonance. In structure this is the most close-knit and concise of his works we have heard. The first movement is clear and strong in outline and the last sounds brilliantly. Whether the slow movement is longer than its ideas justify, and whether this tonal speech is as native to Corporal Barber as earlier idioms which he has successfully treated is to be better decided after more than one hearing.

Mozart and Brahms Heard

The other compositions were Mozart's "Kliene Nachtmusik," Brahms' Third Symphony and the excerpts from Berlioz's "Damnation of Faust" which include the "Minuet of the Will'o the Wisps," the "Dance of the Sylphs" and the "Rakoczy March." The conductor's approach impressed us as especially subjective. Precision and beautiful balance, perfect style in the turning of the phrase, preserved the indescribably eighteenth century quality of adorable music. The question of how many instruments should be employed to give ideal presentation of such a score is one susceptible to long debate. It was remarkable with what mastery Dr. Koussevitzky made a large orchestra sound like a small one, very fine in tone, consummately finished in articulation.

The announcement of the theme that leaps like a flash of lightning from the orchestra after the two stormy chords that define a principal interval of the Brahms symphony was in the great vein. The interpretation was virile and direct to the point of the conservative, if one accepts a pace in the third movement that hurried the gruppetto which ornaments the Schumannish motive, and an end almost too tranquil for the fundamental mood of the last movement, which is that of great spaces and wind-swept splendor.

The Berlioz pieces are sure-fire. We had anticipated more of diablerie in the Minuet of Mephistopheles' spirits. The orchestra displayed its delicacy in the diaphonus scoring of the waltz, and a plenitude of power in the fiery and rhapsodic performance of the

[60]

NEW YORK, N.Y.
WORLD-TELEGRAM
MAR 10 1944

Air Force Symphony Makes Bow

By LOUIS BIANCOLLI.

Add to the music's growing tributes to the country's armed units, Cpl. Samuel Barber's Second Symphony, dedicated to the Army Air Forces, and given a local premiere by Serge Koussevitzky and the Boston Symphony in Carnegie Hall last night.

Cpl. Barber's symphonic ode to the branch in which he now serves is an outgrowth of personal flying experiences, though not intended to picture any actual flight. Featured in the andante movement is a radio-beam motif, worked in, however, for purely musical effect.

While the symphony may still be dubbed the Radio Beam Symphony or the Nosedive Symphony, Cpl. Barber planned it strictly as musico-emotional expression. If you don't feel up in the clouds while listening to it, remember it wasn't meant to be a musical logbook.

Symphonic Logic.

Yet it's hard to say whether Cpl. Barber's intentions come through clearly. The electrical instrument flashing the code signal in the andante, later picked up by muted trumpets, fits into the work's symphonic logic all right, but it brings in a programmatic note. A radio beam is still a radio beam, in or out of a symphony.

Although the work failed to measure up to Cpl. Barber's earlier symphony, premiered in a new version Wednesday night by the Philharmonic-Symphony, the andante sounds like a real flash of inspiration. The flying signal is a needed detail, but still only a detail.

What impressed me, apart from the smoothly-knit fabric of the movement, was Cpl. Barber's success in getting over the pathos and loneliness of solo night or blind flying. You sense the feeling of growing tension and bleak waiting in the music.

Style Jagged.

The end movement, written briskly around a spiral figure, roughly suggestive not so much of an upward spin, but of the reaction to one, isn't bad in make-up and continuity. As for the opening movement, the jagged idiom, zig-zag style, and shrieking cross-currents, just didn't seem to be the language Cpl. Barber is most fluent in.

As a whole, the revised first symphony holds up better in compactness and unity. Yet, the Air Forces Symphony has its timely points, though I suspect people will hear the radio beam device and some of the first-movement whirring and clanging as parts of a symphonic news report on aeronautics.

Mr. Koussevitzky's reading seemed designed to put the new score on a par with the repertory best. The fine orchestra gave it everything it had. In fact, Cpl. Barber got the same consideration as Mozart, Brahms and Berlioz, who joined him on last night's program.

NEW YORK, N.Y.
HERALD TRIBUNE
MAR 13 1944

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E. C.

BROOKLYN, N.Y.
EAGLE
MAR 10 1944

MUSIC

By Miles Kastendieck

Koussevitzky Introduces Barber's Second Symphony at Carnegie Hall

Out of the war effort has come Samuel Barber's Second Symphony, which was given its first New York performance by Koussevitzky and the Boston Symphony in Carnegie Hall last night. Direct contact with the experiences of aviators supplied the background, and the work is dedicated to the army air forces. Aside from these facts, Corporal Barber has made no attempt to write a program symphony; instead he has attempted to express emotional reactions musically.

That some of these emotions are determined, keen and hard can readily be discerned in the discordant parts of the score; that some of them are groping, bewildered and deadening can be gathered from still other parts. Mr. Barber has been successful in creating certain atmospheric conditions both figurative and literal. There is the sense of spaciousness, of mechanical friction, of realistic experience. The harshness of the opening measures of the first movement gives way to more stabilized harmonies as the music pursues regular sonata form. The second movement is of nocturnal character and employs the code signal of the radio beam as part of the musical development. A finale is suggestive of harnessed energy, of monotony, of conquering spirit as it passes through a set of variations and short fugato.

But the work is short on sustained melody, losing effect thereby. Much of the technical sound of contemporary orchestral writing detracts from the impression of the whole, leaving the listener interested but not quite satisfied. As for the ecstacy of flying, there appears to be little; instead grimness predominates. This music sounds like a literal translation of emotional reactions rather than an imaginative expression of them.

The concert opened with a refined performance of Mozart's "Eine Kleine Nachtmusik," continued with a mellowed conception of Brahms' Third Symphony played with measured tread, and ended with the familiar three excerpts from Berlioz' "Damnation of Faust." The exquisite finesse of the playing robbed some of this music of its robustness: refinement may be too refined.

Concert at Academy

Koussevitzky will conduct the Boston Symphony in its fourth Brooklyn concert at the Academy of Music this evening. The program consists of William Schuman's "Symphony for Strings," Robert Schumann's Rhenish Symphony and Rimsky-Korsakov's "Scheherazade."

Boston Symphony Plans for the 1944-'45 Season

The Boston Symphony Orchestra will open its 64th season next Oct. 6 under the directorship of Serge Koussevitzky, who will then begin his 21st successive season as its conductor.

Soloists to appear with the orchestra in the series of 24 Friday afternoon and Saturday evening concerts will include violinists Jascha Heifetz, Zino Francescatti and Ruth Posselt; pianist Vladimir Horowitz, Robert Casadesus and Jesus Maria Sanroma, and the two-piano team Pierre Luboshutz and Genia Nemenoff.

Three notable guest conductors are announced in addition to Richard Burgin, the associate conductor; George Szell, now conductor at the Metropolitan Opera Company; Dimitri Mitropoulos, who made his American debut at these concerts in 1936, and Leonard Bernstein, who conducted the orchestra a few weeks ago.

An important change is that in the shorter afternoon series of six concerts, which until now have been given on Tuesday afternoons. These will be given instead on six Sunday afternoons in Symphony Hall at 3:30. The change in the day has been made in response to an evident demand under present conditions. The Monday evening series of six Monday evening concerts will be given as usual.

Renewals are being made and subscriptions taken at the present government tax rate of 10 percent until April 1, when the 20 percent tax ruling will go into effect.

NEW YORK, N. Y.
TIMES
MAR 12 1944

WORK BY SCHUMAN IN PREMIERE HERE

His 'Symphony for Strings' Is Played at Carnegie Hall by Boston Orchestra

Compositions of his adopted country and of his native Russia formed the program conducted by Serge Koussevitzky at the concert given yesterday afternoon by the Boston Symphony Orchestra in Carnegie Hall. The American works performed consisted of William Schuman's "Symphony for Strings," which received its New York première, and Corp. Samuel Barber's Second Symphony, accorded its second presentation. Russia was represented by the "Schéhérazade" of Rimsky-Korsakoff, the centenary of whose birth occurs this month.

After the cacophonies and complexities that prevailed in the contemporary offerings by Mr. Schuman and Mr. Barber during the first half of the concert, the spontaneous, natural and euphonious music of Rimsky-Korsakoff's wonderously contrived score spoke its powerful message on behalf of the essential simplicity of artistic creations destined to survive. "Schéhérazade" says what it has to say with such directness and clarity that anyone can comprehend its intentions, and yet it is so fascinatingly constructed and orchestrated with such supreme skill that it can hold the attention of the most sophisticated listener.

Dr. Koussevitzky could hardly have celebrated the Rimsky-Korsakoff anniversary more fittingly than he did with his magnificent reading of this ever-popular and ingratiating suite. The leisurely tempo employed made it possible for all of the exquisite detail lavished on each the four movements to be clearly defined and of enchanting effectiveness in an interpretation equally remarkable for its richness of exotic coloring, tonal glamour and sensousness, and evocation of highly contrasted moods. The leader spent no end of loving care on every page of the masterpiece and his men responded with a zeal that made for the utmost perfection of performance on the part of all concerned.

Mr. Schuman's new symphony, his fifth, was written for the Koussevitzky Music Foundation and was first presented by the same forces in Boston last November. It comprises three movements, the first, "Molto agitato e energico," being followed by a Larghissimo and a final Presto. The opening division is robust and austere. The second, chiefly for muted strings, proved rather vague and wandering in its melodic outline, with a strange climax for the upper strings and some interesting coloring in its closing harmonies. The last division made a less positively defined impression than the rest, and in parts reminded one of Tchaikovsky's procedure in certain of his scherzos in its treatment of piggicate. All of this music was masterly in its treatment of dissonant counterpoint, logical and in each of its movements well unified in style. But in general it was dry and not particularly communicative.

N. S.

NEW YORK, N.Y.
HERALD TRIBUNE
MAR 11 1944

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor. Concert in Carnegie Hall Thursday night. The program:
Eine kleine Nachtmusik (K. 525) . . . Mozart
Symphony No. 2, Op. 19 (dedicated to the Army Air Forces) . . . . Barber
Symphony No. 3, F major, Op. 30 . . Brahms
Excerpts from "The Damnation of Faust." Berlioz

More Barber

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Mitropoulos to Conduct Symphony

In its announcement of its forthcoming 64th season beginning next Oct. 6, the Boston Symphony orchestra revealed today that its guest conductors for next season include Dmitri Mitropoulos, George Szell and Leonard Bernstein, and that soloists include Heifetz, Horowitz, Casadesus, Francescatti, Sanroma, Ruth Posselt and Luboschutz and Nemenoff.

In announcing its 64th season, the trustees of the orchestra pointed out that subscription renewals made before April 1 could be taken at the present government tax rate. Dr. Koussevitzky will enter his 21st year as conductor of the orchestra next season.

BROOKLYN, N.Y.
EAGLE
MAR 11 1944

MUSIC

By Miles Kastendieck

Boston Symphony Gives Its Fourth Brooklyn Concert at the Academy

Whatever the intention, the program for the Boston Symphony concert at the Academy of Music last night resolved itself into a study of styles in composition. It was the juxtaposition of the music of William Schuman of New York City, born in 1910, and that of Robert Schumann of Zwickau, Saxony, born in 1810, that precipitated discussion. The interval of 100 years also came into focus because Rimsky-Korsakov of "Schehrazade" fame was born March 18, 1844. But though the arrangement of the program had been so nicely timed, the performances were not so well timed. The result was that, in spite of some marvelous playing on the part of the orchestra, the concert was not altogether satisfying as Boston Symphony concerts usually are.

Rimsky-Korsakov saved the evening for having written the now shop-worn musical fantasy of the Arabian Nights which still holds its lustre and charms its audiences after half a century even when the music is too deliberately paced and the performance lacks the necessary sparkle. Koussevitzky has always broadened his tempos too much, but now they are slow to the point of dragging. When he did tighten up, the music acquired the right amount of scintillation. But this came only in flashes. Had not the orchestra played so clearly and so precisely throughout, the disappointment would have been more marked.

Robert Schumann, of the two "n's," won out over him of the one "n" through quality of inspiration, of warmth and of melody. Robert's Third Symphony was the work played. It is a happier work than Koussevitzky made it sound last night, for the performance was in need of more good all-round spirits than this painstaking interpretation allowed. The flush of romanticism was missing.

Though not marked as a first New York performance, William Schuman's Symphony for Strings (his Fifth) was heard for the first time. Its three movements sounded like much ado about getting some music written, but left this listener in an unresponsive mood. The workmanship was good, the intent as good, but that something more, which in this case was the need of some flowing melody to relieve the rhythmic patterns, just wasn't there. The composer was on hand to take bows. He needed to bow to the orchestra for having done so much for his music. What an inferior performance would have revealed, however, does not call for speculation.

NEW YORK, N.Y.
SUN
MAR 13 1944

NEW SCHUMAN WORK

William Schuman may be entering a more normal phase of composition, or so it would seem, at least, from a luminous reading of his Symphony for Strings, which had its first New York performance at the Boston Symphony concert in Carnegie Hall Saturday afternoon. He was less inclined in this work to pellet his audience with ideas which strain for easy attention. This may have been partly because he could not rely upon the assembled forces of the brass, but it also indicated a trend toward consistency and integration. These qualities showed up more particularly in contrast to Samuel Barber's loose and rhetorical Second Symphony, which Serge Koussevitzky repeated after having introduced it here only two days before. None of the Schuman ideas are as striking as those in his "Festival Overture" or as bold as some in his Third Symphony, but they tend to move forward, even if not always eventfully. The second movement is too long and static. The program closed with Rimsky-Korsakoff's "Scheherezade."

A. V. B.

WORCESTER, MASS.
GAZETTE

5 1944

Fine Symphonic Program By Boston Music Group

By LESLIE MOORE

The Civic Music Association presented the Boston Symphony Orchestra, Serge Koussevitzky conducting, at the Auditorium last night in this program:

Eine Kleine Nachtmusik (K 525) Mozart
Allegro
Romanza
Menuetto: Allegretto
Rondo: Allegro

Symphony No. 3 in F Major, Opus 90 Brahms
Allegro con brio
Andante
Poco allegretto
Allegro

Prelude to "Khovanstchina" Moussorgsky
Fantasia "Francesca da Rimini" Tchaikovsky

Here was a program that had just about everything symphonic. It had the clean sparkle of Mozart in the spontaneous serenade, for strings only. Some may, for all I care, argue that this and kindred Mozart should be done by a quintet to capture its essential fragility. To say that is to reckon without the astonishing ensemble virtuosity of the Boston strings, and without the Koussevitzky touch that can, on demand, be as lightsome as a breeze. Whether in the flowing air of the menuetto or the brilliant rondo, last night's work treated Mozart delightfully.

Reason and Poetry

The program had the intellect of Brahms, the magnificent blend of reason and sheer poetry which enter his third symphony. This opus, which so excites the Brahms devotee, leaps from romance to declamation, from intensity to serenity, and back again. The brasses shone in the conbrio. The woodwinds knew beauty in the organlike passages of the andante. The strings were eloquent in the grace of the third movement, and the whole orchestra rallied nobly to the challenge of Brahms in the finale.

Probably the curiously inspired Moussorgsky has no greater exponent than Dr. Koussevitzky. Anyway, you came to believe that last night, if you were not previously convinced by the Boston recording of the Khovanstchina prelude. Aside from its message as part of an opera, the prelude, thanks in good part to Rimsky-Korsakov's orchestrating, becomes remarkable music, structurally and melodically, all superbly demonstrated by the Boston orchestra's interplay of string and woodwind themes and variations, and climaxed by an incredible whisper of a pianissimo in the best Koussevitzky manner. The program had that.

It had the uninhibited musical emotion of Tchaikovsky loosed on the Dante story of poor Francesca. It may have been the shrewd conducting of a double-bass virtuoso, which Koussevitsky is when he wants to be, but at any rate the solid bass foundation which marks the opening of this symphonic poem gathered tremendous power. The sustained qualities of the middle or narrative portions were exquisitely done by clarinet and strings. And the third section, with its fury, violence and swift lulls, winding up with those celebrated, walloping and ominous chords of the full orchestra, brought the whole program to a rousing climax.

The program had Koussevitzky, a great conductor, a conscientious and courageous musician, a man of artistic dignity and relentless good taste. There is little more that can be said of him to add to volumes already written. We must be grateful that Koussevitzky, with just enough showmanship to make him interesting, can bring his great orchestra here annually at the full flower of his own and the organization's inspiring careers.

Mar 18 MUSIC Gof

SYMPHONY HALL

Boston Symphony Orchestra

Conductor Serge Koussevitzky is observing another anniversary at the Boston Symphony concerts this week: the centenary of the birth of Nikolai Andreievitch Rimsky-Korsakoff on March 18, 1844. The Russian composer is accordingly represented by his setting of the folk song, "Dubinushka," and the symphonic suite, "Scheherazade." After intermission comes the Brahms Violin Concerto, with Joseph Szigeti as soloist.

The performance yesterday afternoon of "Scheherazade" was not without some technical blemishes, but was at the same time one of the most exciting I can remember. And even on a warmish, damp day, which can do strings no good, the orchestra sounded superbly rich and deep.

Those who felt that Rimsky's anniversary might better have been served by music infrequently played today—such as the "Antar" Symphony—must have had their feelings changed by this eloquent "Scheherazade" and the vigor of "Dubinushka." The little folk song of workers, which became a revolutionary tune in 1905, is of no great artistic stature. But it does have that cumulative and irresistible force common to melodies in which, figuratively, runs the blood of the great masses of people. "Dubinushka," like "La Marseillaise" and "The Battle Hymn of the Republic," is a march of victory.

After the spectacular Russian music, Brahms' uncompromisingly structural Violin Concerto had to stand on its own feet, which it did quite easily, since it is a masterpiece. The performance, both solo and orchestral, was a crescendo that found its peak in the finale. It took a while for the first movement to get off the ground. But after it did, there was a steady interpretive soaring.

Mr. Szigeti is a fine musician in whose art are the essential qualities of grace, dignity and an interpretive ease which can be termed scholarly contemplation. There is never any doubt as to the refinement of his playing, his mastery of style. On the other hand, he seldom lets himself go in flights of emotional ecstasy.

Yesterday his tone was on the whole smoother and more fluid than I have heard it to be, and a genuine lyrical warmth ran through the slow movement and finale. In general, however, this reviewer thought his performance to be more refined than exalting.—C. W. D.

MILWAUKEE, WIS.
JOURNAL

MAR 26 1944

Famed Boston Orchestra Will Be Here Dec. 9

SERGE KOUSSEVITZKY and his great Boston symphony orchestra will come to Milwaukee next Dec. 9 for an Auditorium concert under Arion Musical club auspices.

Arrangements have been made to use the full capacity of the main Auditorium hall, about 6,500 seats, and advance ticket sales will begin at once.

The Boston symphony of 105 men has been heard in recent weeks in Saturday night radio concerts over the Blue network, under auspices of the Allis-Chalmers Co.

The Boston symphony was founded by Henry L. Higginson of Boston. A student of music in Vienna in 1860, he was impressed by the famous orchestra there, and he resolved that Boston must some day have one, too. Twenty years later, when business success had brought him sufficient means, Higginson engaged the best musicians he could find and induced Georg Henschel, a young conductor of talent, to come over from England to be their leader.

The Boston orchestra played its first concert on Oct. 22, 1881.

In 1924 Serge Koussevitzky arrived in America to conduct the group.

Sales of Boston orchestra recordings total more than 1,000,000 per year.

WORCESTER, MASS.
TELEGRAM

MAR 15 1944

Boston Symphony Gives Fifth Civic Concert

By RAYMOND MORIN

The fifth of the Civic Music concerts was another of those inspiring orchestral experiences that the Boston Symphony Orchestra can be counted upon to give. Last night a capacity Auditorium audience heard this superb organization led by Serge Koussevitzky.

The program opened with the delightfully embroidered Mozart "Eine Kleine Nachtmusik," which brought out in full relief the remarkable richness and uniform bowing of the strings. In contrast to the Brahms score which followed, this Mozart music maintains a consistent eloquence. Dr. Koussevitzky's approach to the classic style is painstaking. Typically, he uses the very minimum of motion seemingly only for achieving desired nuances, accents and subtleties of detail. Although a slightly slower tempo for the "Rondo" movement is perhaps more to our liking, there was no loss of rhythmic stability. In short, last night's Mozart had a crystalline clarity and coolness that would refresh the most exacting classic devotee.

Russian Selections

It is not for the purpose of "boarding the bandwagon" that we re-affirm the critical consensus that the final two movements of Brahms' "Third Symphony, Opus 90" lapse into comparative mediocrity in which Brahms becomes tonally harsh and orchestrally confused. The problem then is whether the two superlative opening movements are to be sacrificed, and the answer is obviously in the negative. Dr. Koussevitzky's conception of Brahms is heroic rather than purely stimulative. In matters of balance he prevents the sweep of foreground melodies from trampling the rich underlying detail.

After intermission, the orchestra and conductor concerned themselves with two colorful excerpts from Russian pens—Moussorgsky's "Prelude" to the opera "Khovantchina" and Tschaikowsky's "Francesca Da Rimini." Last night's readings were typical. Dr. Koussevitzky derives from his native music an intensity without affectation. The Moussorgsky opus emphasized the remarkably gentle flexibility of the organization. There was a pizzicato motive that hushed itself almost to a whisper. It was a psychological as well as musical interpretation.

Next Concert March 27

We have read of Tschaikowsky's dissatisfaction with the "Rimini" music. He referred to its "meaningless uproar" and "sham exquisiteness." It is true that he made full use of his "bag of tricks" even to the wailing woodwind solos and well-distributed chromatic runs, but in spite of its obvious "fireworks," it has strong appeal, notably in those passages where the high strings entreat to the accompaniment of heavy brass and percussion backgrounds. Technically, there was nothing to be desired, even in the "exposed" excerpts for the brass section. The audience expressed itself with emphasis by hearty and prolonged applause.

The next concert on March 27 will return Soprano Helen Traubel to the Civic Music stage.

MANCHESTER, N. H.
LEADER

MAR 17 1944

Koussevitzky to Stay ~~as Symphony Leader~~

BOSTON, March 17—(A. P)—The Boston Symphony orchestra will begin its 64th season next October 6 under the directorship of Serge Koussevitzky, Symphony hall officials announced today.

The coming season will mark Koussevitzky's 21st successive year as conductor of the orhcestra.

The announcement said three guest conductors will appear with the orchestra next year in addition to Richard Burgin, the associate conductor.

They include George Szell, now conductor at the Metropolitan Opera company; Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, and Leonard Bernstein, assistant conductor of the New York Philharmonic-Symphony society.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

MAR 18 1944

BOSTON SYMPHONY ANNOUNCES PLANS FOR 64TH SEASON

BOSTON, (AP) — The Boston Symphony Orchestra will begin its 64th season next October 6 under the directorship of Serge Koussevitzky. The coming season will mark Koussevitzky's 21st successive year as conductor of the orchestra. The announcement said three guest conductors will appear with the orchestra next year in addition to Richard Burgin, the associate conductor. They include George Szell, now conductor at the Metropolitan Opera Co.; Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, and Leonard Bernstein, assistant conductor of the New York Philharmonic-Symphony society.

URDAY, MARCH 18, 1

MUSIC

By RUDOLPH ELIE, Jr.

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the 17th program of its 63d season in Symphony Hall yesterday afternoon. Joseph Szigeti, violinist, was the soloist. The program was the soloist. The program was as follows:

Rimsky-Korsakov, "Dubinushka," Op. 62; Symphonic Suite "Scheherazade," Op. 35.
Brahms, Concerto in D major for Violin and orchestra, Op. 7.

If there's one thing to leave the commentator speechless it is a program such as that given yesterday. The pieces on the program were all old and true friends, one back for a welcome visit, the other returning a little too soon after his last visit to be appreciated to the full (but still good company), and the performance by the orchestra, the conductor and the soloist was capital all the way through. And that, for all practical purposes, about sums it all up.

The principal reason for the appearance so soon again of our trusty old friend "Scheherazade" was to observe the 100th anniversary of its composer's birth (March 18, 1844). Little indeed can be added at this point to the position Rimsky-Korsakov occupies in music. He was, there is little question, one of the many fine composers on the second team. And, like many a fine man on the second team, he can prove a very spectacular performer when he gets his chance, as witness the enormous success "Scheherazade achieved yesterday afternoon, and certainly will again tonight.

As was the case with many of the composers on the fringes of greatness (for instance, C. P. E. Bach, Chopin, Liszt, etc.), Rimsky-Korsakov's chief contribution to music, besides such indubitably fine works as "Scheherazade," "Coq d'Or" and "Snegourochka," was in the way of technical or idiomatic innovation. With Rimsky the orchestra was everything, and he was the first to apply the science of acoustics to the principles of orchestration, even going so far as to apply mathematical formulae to orchestra balance and sonority.

The result, aside from the purely technical aspects which have clearly influenced virtually all composers ever since his day, was a brilliance, a clarity and a scintillating quality which, combined with his pseudo-oriental melodic invention, gave his scores an opulence and an elan not to be resisted . . . provided the melodic quality (as in "Scheherazade") is not too banal. And it is especially not to be resisted in Dr. Koussevitzky's fervent conception of it and the orchestra's fabulous performance of it. It is one of the latter-day miracles.

The Brahms Violin Concerto, certainly after Beethoven's the greatest of all, was given a nobly conceived although not always nobly executed performance by Joseph Szigeti. His technic does not always keep abreast of his superb musicianship, but even so, it it not easy to imagine a more telling traversal of this great composition. The orchestral accompaniment, or, more correctly, the orchestral performance with the soloist was notable for the warmth of its textures and the unanimity of its utterance.

Next week Andre Kostelanetz conducts the orchestra, Lily Pons appearing in two groups of songs with orchestral accompaniment. Stravinsky's Suite from "The Firebird" is the featured item on the program, with pieces by Kabalevsky, Creston and Albeniz and vocal pieces by Gretry, Milhaud, Mozart and Rachmaninoff.

SCIENCE MONITOR, BOSTON, SATURDAY, MARCH 18, 1944

Symphony Honors Rimsky-Korsakov

By L. A. Sloper

The nineteenth program of the Boston Symphony season is dedicated to the memory of Nicolai Rimsky-Korsakov, who was born on March 18, 1844. Works by the Russian composer occupy the first half of the program: the orchestral setting of the Russian folk song, "Dubinushka," and the symphonic Suite "Schéhérazade." The Brahms Violin Concerto fills the second half of the program, with Joseph Szigeti as soloist.

It is not easy to pay tribute to Rimsky in the concert hall. He was a great master of orchestration, but his orchestral works are not substantial enough to fill a program. "Schéhérazade," the most popular of them, has been played so much that it is no longer very effective for habitual concertgoers, in spite of Dr. Koussevitzky's unsparing labors to make it so. He does dramatize vividly the tale of the Prince Kalandar, but the Young Prince and the Young Princess are not very interesting people musically, and the sea and the festival and the wreck are pretty repetitious and pretty tame today.

"Dubinushka" holds of course far less of musical value. It might be better to try something else when there is reason to list a Rimskyan item—a suite from one of his operas, for example. But then, perhaps, we should be crying out for "Schéhérazade" again. What we really need in Boston is a performance of "The Snow Maiden" or "The Golden Cockerel" at the Opera House. Alas, that prospect is remote indeed.

Mr. Szigeti has played here several times before, and we have had occasion to admire his technique and his seriousness of purpose, but it may be doubted whether the Brahms Concerto is the best vehicle for his art. His tone is sweet but not very broad, and he seemed yesterday not to be too happy with the composer's romantic lyricism. His performance was made choppy by his rather erratic rhythms, and the full beauties of the songful Adagio were not conveyed. He was warmly applauded, nevertheless, by audience and orchestra.

VIRGINIA, MINN.
ENTERPRISE

MAR 18 1944

By C. E. BUTTERFIELD

New York—(AP)— When the Boston Symphony orchestra and ~~the spotlight bands~~, which follow each other regularly on the schedule, go on the Blue next Saturday night they will be presented as a combined hour and a half, first classical, then "hot" music.

It will be done by a radio link between the studio audiences in Symphony Hall, Boston, and in the Milwaukee Auditorium.

HIBBING, MINN.
TRIBUNE

MAR 18 1944

NEW YORK (AP)—When the Boston Symphony Orchestra and the ~~spotlight~~ bands, which follow each other regularly on the schedule, go on the BLU next Saturday night, they will be presented as a combined hour and a half, first classical, then "hot" music.

It will be done by a radio link between the studio audiences in Symphony Hall, Boston, and in the Milwaukee auditorium.

NEW YORK, N.Y.
TIMES

MAR 18 1944

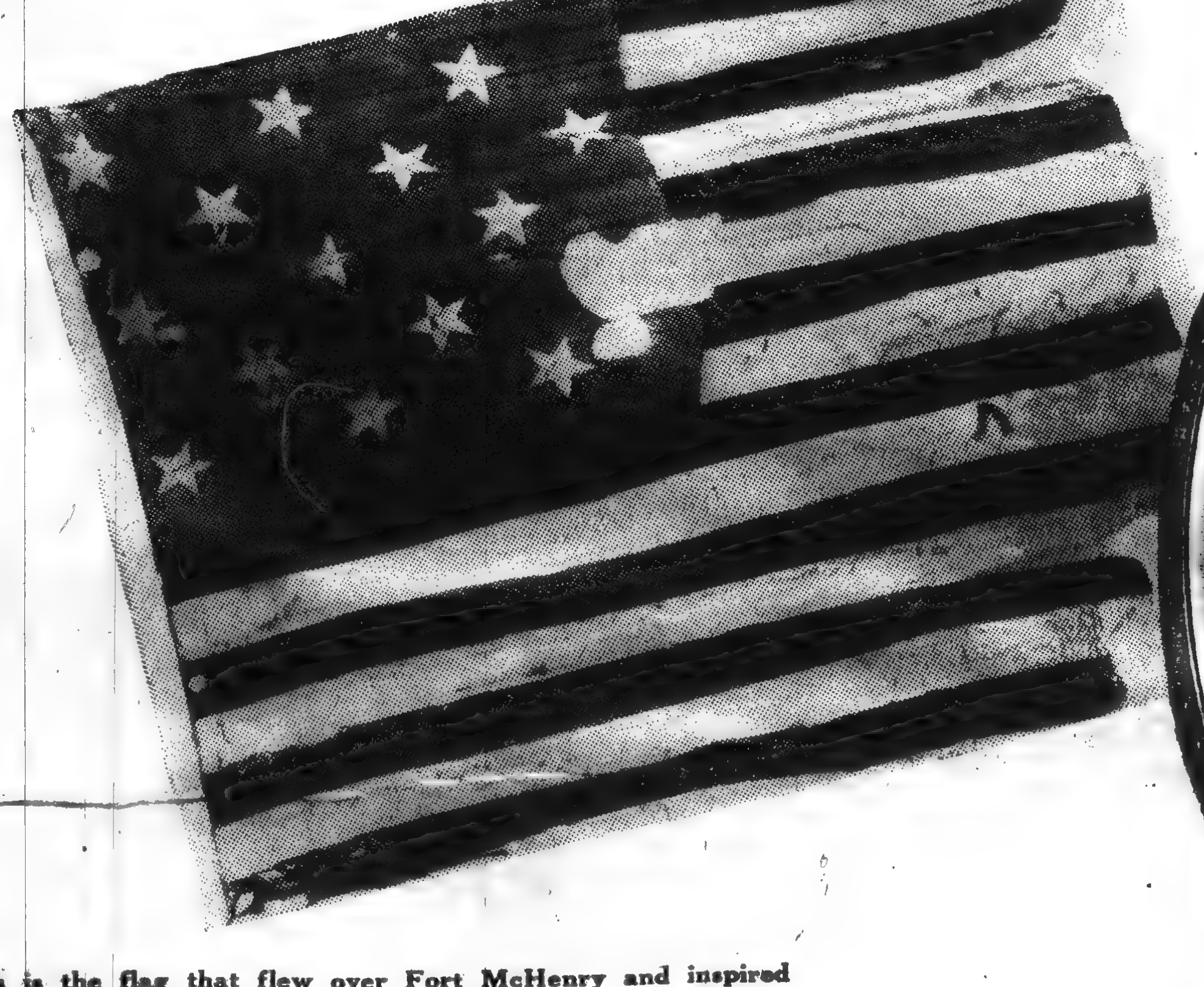
Boston Re-engages Koussevitzky

BOSTON, March 17 ~~(P)—The~~ Boston Symphony Orchestra will begin its sixty-fourth season next Oct. 6 under the directorship of Serge Koussevitzky, Symphony Hall officials announced today. It will be Mr. Koussevitzky's twenty-first successive year as conductor of the orchestra. Guest conductors, in addition to Richard Burgin, the associate conductor, will include George Szell, now conductor at the Metropolitan Opera Company; Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, and Leonard Bernstein, assistant conductor of the New York Philharmonic-Symphony Society.

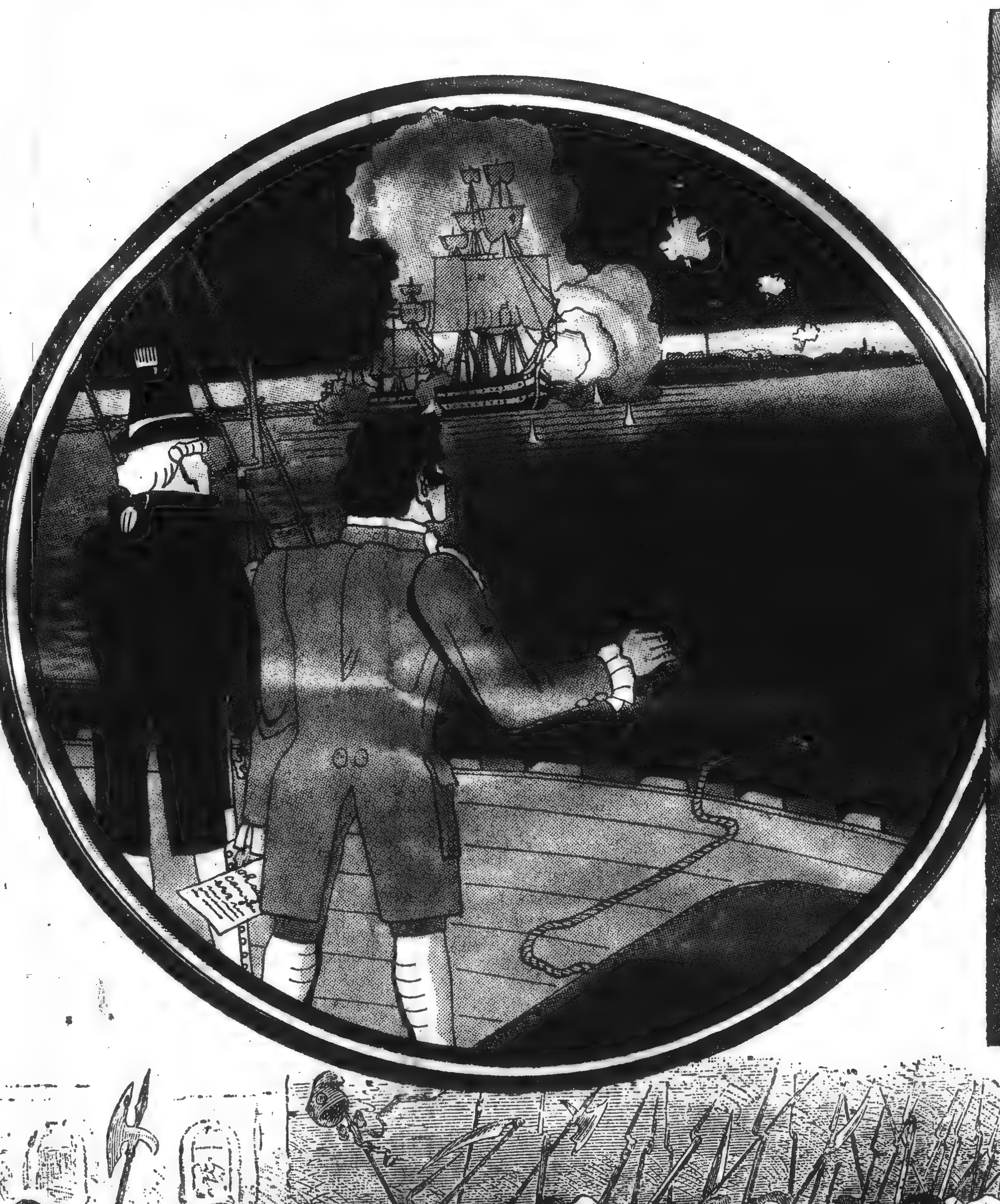
[62]

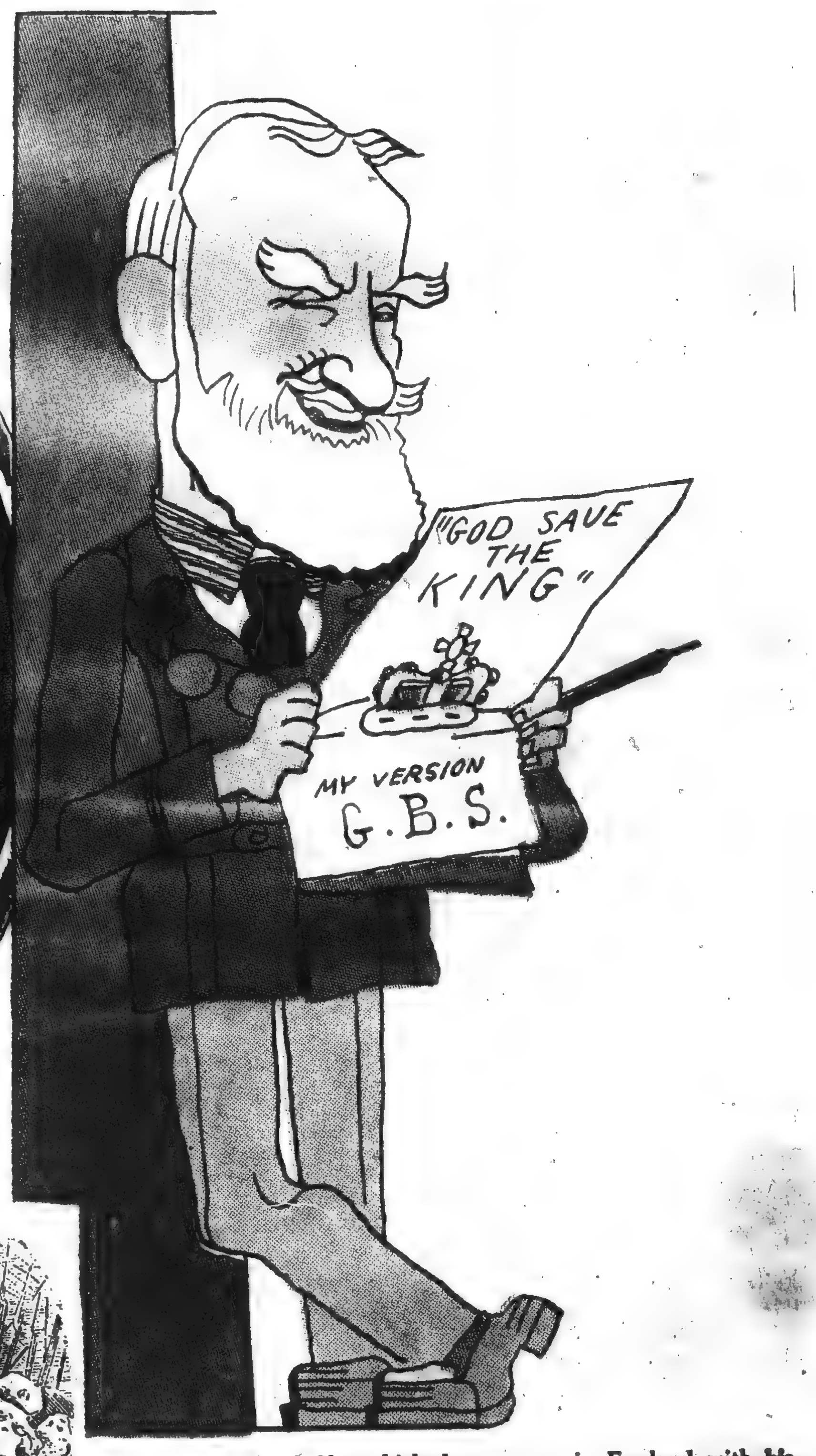
INFORMATION OBSCURED

There Is No Official Version of Our National Anthem



This is the flag that flew over Fort McHenry and inspired Francis Scott Key to write "The Star Spangled Banner."





George Bernard Shaw kicked up a row in England with his proposed new verse for "God Save the King."

By WENDALL HAZEN

The recent excitement over the playing of Stravinsky's version of "The Star Spangled Banner," by the Boston Symphony Orchestra, and the row kicked up in England over George Bernard Shaw's proposed new verse for "God Save The King," brings up an interesting point, but settles no arguments.

That point is, just what is the official and legal version of either piece of music, both officially adopted as the national anthems of the two governments?

In the case of "God Save The King," the issue is further complicated by the fact that it not only serves as the national anthem of Great Britain and the Commonwealth of Nations, but is also officially recognized in Denmark, Sweden, Norway and Switzerland, and was so recognized in the former German states of Bavaria, Prussia, Saxony and Wurttemberg, and in the cities of Hamburg, Mecklenburg and Weimar. Moreover, the tune is that of "America," our own runner-up as a national hymn, although without official governmental appointment as such.

When the English adopted the tune, it had already served as the popular choice for a long time. The actual music was made official but the words have kept

Representatives of the United States of America in Congress assembled, that the composition consisting of the words and music known as "The Star-Spangled Banner," is designated the national anthem of the United States of America."

In a bibliography of the song published by Joseph Muller in 1935, more than 200 different versions of the music were recorded. Thus Igor Stravinsky's version, played for a Friday afternoon performance of the Boston Symphony Orchestra, and ruled out by the Boston Police department on the following evening, was just as much a playing of "the words and music known as the Star Spangled Banner," quoting the Congressional bill, as any other.

EMBELLISHMENTS FORBIDDEN

The State law invoked at Symphony forbids "embellishments" or the playing of the piece as a part of any other or as an exit march. What actually constitutes an embellishment in a musical sense is obscure, especially where there exists no legal score in the first place.

According to Webster's dictionary, embellishment means "that which adds beauty or elegance"; in special relation to music, "ornament."

Neither of these definitions gives much help in the present case as Stravinsky's own reason for presenting his version royalty free to the American public was, according to a printed note on his orchestral score, as follows:

"Searching about for a vehicle through which I might best express my gratitude at the prospect of becoming an American citizen, I chose to harmonize and orchestrate as a national choral the beautiful sacred anthem, 'The Star Spangled Banner.'

"It is a desire to do my bit in these grievous times toward fostering and preserving the spirit and patriotism in this country that inspires me to tender this, my humble work, to the American people."

The Boston police department said a firm and distinct "No."

Stravinsky is by no means the first to attempt to change the music of our national anthem, nor the first to come to grief in that attempt. The music to which it is usually sung is that of a once popular drinking tune, "Anacreon in Heaven," imported from England and widely used in the earlier days here to fit many different popular ditties.

Objection has often been made by singers that it is too high for the ordinary voice as usually played. For this reason changes have been suggested at various times. But Stravinsky's attempt at change is the first to be made from purely patriotic reasons.

FIEDLER SUGGESTED CHANGE

Back in 1937, Arthur Fiedler, popular conductor of the Boston Pops concerts and then a playing member of the Symphony Orchestra, suggested a new version for easier rendition which was seriously considered at the annual convention of the National Music Teachers' Association in Pittsburgh. No action was taken and what happened to the Fiedler version is probably unknown except by himself. Perhaps it is the version he uses at his own Pops concerts, or at the Charles River Basin. If so, the Boston police department hasn't noticed the change.

In the following year, Vincent Lopez, popular radio and dance band leader, started a national row by offering a revised version of his own. It got as far as a proposed petition to President Roosevelt to prevent any tampering with the tune, and then vanished as most public controversies do.

A Boston singing teacher, Raffaello Martino, took his turn at tinkering with the score in 1941. He not only lowered the high notes, but he made one change in the words, switching "Oh say does that star spangled banner yet wave," to "Oh the star spangled banner in triumph doth wave," all in the interests of better breathing on the part of the singers. Music publishers considered the Martino version, but decided on a hands-off policy so far as results are discoverable.

As late as 1942, Captain Howard Bronson, in charge of music for the army's morale division, in collaboration with Dr. George Sallade Howard, associate professor of music at Pennsylvania State College, produced a stream-lined version of the anthem for army use. Copies were supplied without charge to every army band in the service. So if you see the Boston police in active combat with the next army band which ventures to play "The Star Spangled Banner" here, you will know why, even if the bandsmen may be a bit puzzled by the interference.

COPY OF ORIGINAL HERE

The only strictly legal rendition of the national anthem, according to police interpretation, as evidenced in the Stravinsky incident, would be to have a piano thump out the first published version of the song. And that is made especially easy for Bostonians, for a copy of the original score is the proud possession of the Boston Public Library.

If, however, a genuine American version be wanted, music written especially for the anthem and not a borrowed drinking song of questionable moral standing, that, too, can be accomplished.

"The Star Spangled Banner" was sung with American music especially composed for the words sometime between 1816 and 1825, only a few years following its original appearance, as words only, in a broadcast published in Baltimore in 1814. "Broadcast" did not mean a radio programme then, as radio was yet to be invented, but a single sheet of paper which was printed and placed on sale much as the words of popular songs are now hawked about in the streets.

This purely American version was first sung from the stage of a New York theatre by two actors, Messrs. Darley and Nichols. It was composed by John H. Hewitt and published by J. A. & W. Geis, 223 Maiden Lane, New York city.

The composer was the orchestra leader of the famous old theatrical organization known as The American Company, and he wrote a considerable number of patriotic tunes for use in the theatres in which he was responsible for the music.

A score of the Hewitt version was discovered in 1930 in Philadelphia, where the American company also operated. A facsimile copy of that score rests in the Boston Athenaeum.

While there must have been orchestrations made by Mr. Hewitt, as the music was played in a theatre, none has as yet been discovered by musicologists.

An investigation in 1919 by the Library of Congress revealed that 90 different versions of the music had been used and that more than 20 different lyrics had been sung to the tune of John Spofford Smith's "Anacreon in Heaven" in this country between 1797 and 1813, when it finally became the more-or-less official background of the song that was to become our national anthem.

As to that classic announcement by radio announcer Gene Hamilton on the night of Jan. 9 that "Mr. Stravinsky will play 'The Star Spangled Banner' in its customary version," the word "customary" was chosen after the most careful consideration of the right word to be used. For, quite aside from the musical interest of the police department of Boston, the playing of the national anthem always has been at least a minor problem for symphony orchestras.

BOSTON SYMPHONY'S SCORE

Due to the lack of any official version carrying a government seal of approval or acceptance, and also due to the fact that the anthem is not, like that of England, a "must," on every public performance of every kind from opera to a circus, symphony orchestras seldom have had need of an orchestral score of the piece.

Most of them, including the Boston Symphony, culled an orchestration from Victor Herbert's "American Fantasy" when World war I. made the piece a symphonic "must."

Later, feeling the need of a better singing version, the Boston Symphony Orchestra commissioned the late Frederick S. Converse of the New England Conservatory faculty to make a symphony orchestra score. It was first played under the direction of Henri Raboud, Dec. 30 and 31, 1918, and has remained the "official" version used at Symphony up to the Stravinsky incident of last month.

As to the recent fuss stirred up by Shaw and his newly-suggested verse for Britain's national anthem, "God Save the King," it should have caused little excitement. The words of that widely-sung anthem have changed almost with the regularity of the seasons up to recent years.

KING SLOWED IT

No further back than March, 1933, the playing of the tune got a going over by no less a personage than King George himself. He was annoyed at the speed with which it was usually played, especially by army bands, and ordered it slowed down. Necessary orders were issued and the tune is now played in exactly one-quarter more time than it used to take.

Objection was also made in 1933 to the most recent British army publication of the music that it was too high, being scored in B-flat. This brings up a parallel to repeated objections of our own musicians and teachers that "The Star Spangled Banner" is also too high.

As to the change in words in "God Save the King," it has been going on industriously ever since the song was first introduced to the British public from the stage of Drury Lane Theatre in 1745.

It was a fearsome time in the country's history. George II. was on the throne and the Young Pretender had already landed in Scotland with no kindly intentions visible or suspected.

Following the evening's performance of Ben Jonson's drama, "The Alchemist," and before the audience had time to leave, the curtain rose again and three of the leading singers of the day sang the song.

Other theatres took up the song and practice, which probably originated the custom, strictly enforced wherever the British flag waves, of bringing to an end any public performance with a singing of "God Save the K

in the words to fit about every historical event of importance that took place in England.

There is a bit of doubt as to who actually was the composer, although a noted musician, John Bull, quite appropriately, is the leading choice. Claims for at least seven others have been entered at various times, including Lully, the noted Italian composer.

One incident in connection with the tune was the playing of it for George III. who was on the throne during what may perhaps be politely termed our own little unpleasantness with Great Britain in Colonial days. The ancient record reads:

"The king bathes, and with great success; a machine follows the royal personage into the sea, filled with fiddlers, who play 'God Save the King,' as His Majesty takes his plunge."

A new version of words had been done for George's wedding. The song got an anti-Napoleonic twist in the year 1803. Coronation versions were the rule, one being done for William IV. in 1830 and another for Queen Victoria, who also had another for her wedding with Albert. Another one marked the wedding in 1858, which was to result in the birth of Kaiser Wilhelm of Germany.

LONGFELLOW'S CONTRIBUTION

The death of Albert was marked by another version, also the attempted assassination of Victoria in 1882. Both jubilee celebrations of England's longest-lived ruler, that of 1887 and the Diamond Jubilee of 1897, had its own rewrite of the national anthem. One version was contributed by our own Henry Wadsworth Longfellow. Edward VIII., in 1901, was responsible for another version, this one by H. W. Taunt of Oxford.

The English version crossed the sea with the Colonists and was in common usage in concerts here from 1745 to 1761.

In 1831 the tune was selected as the musical accompaniment to the Rev. Samuel Francis Smith's lyrics, and was naturalized as "America, My Country 'Tis of Thee." Many believed that it, and not "The Star Spangled Banner," should have been officially recognized as our national anthem.

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"Oh Lord our God arise
All our salvation lies
In Thy great hands.
Center his thoughts on Thee
Let him God's captain be
Thine to eternity.
God save the King."

The present version is:

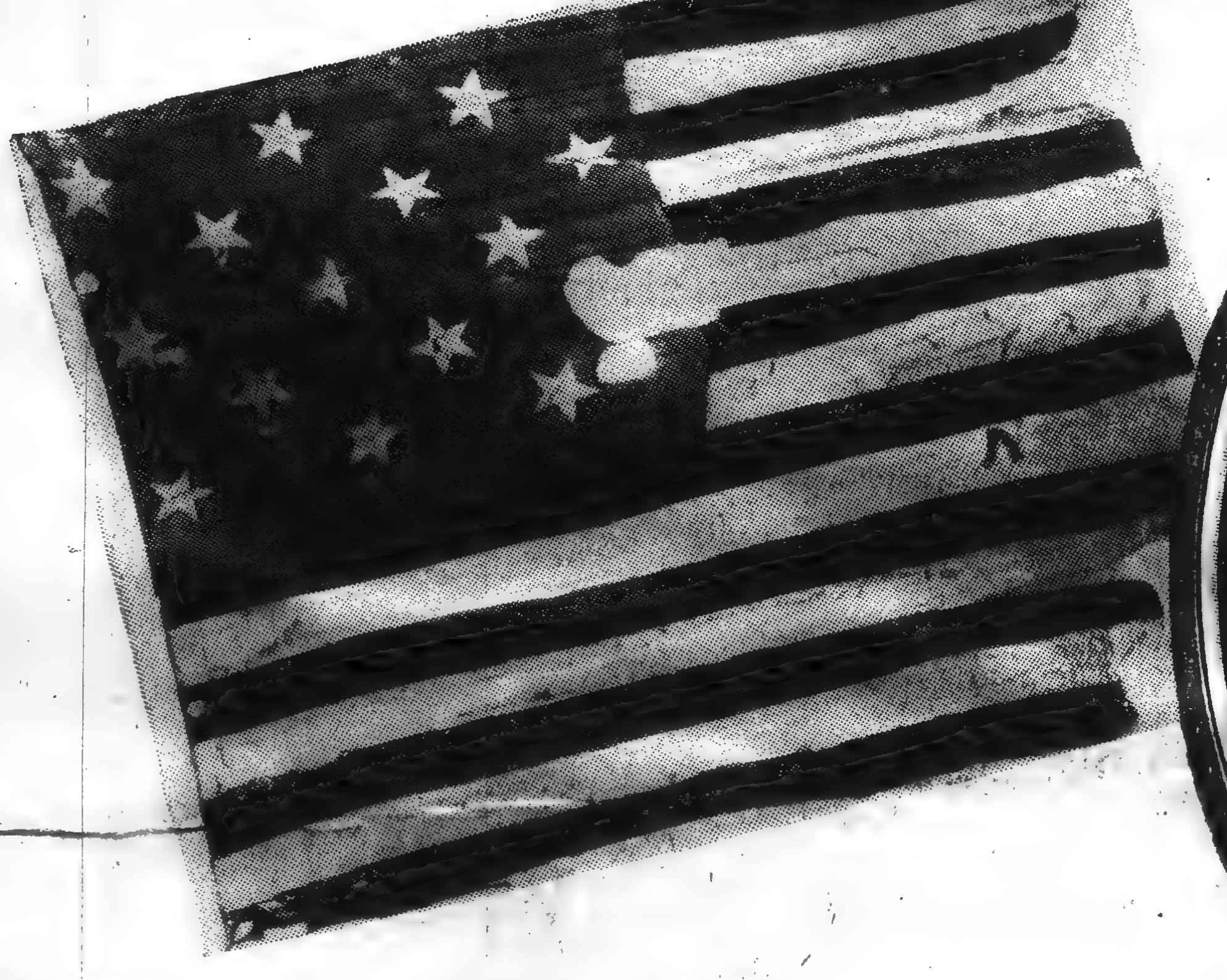
"O Lord our God arise
Scatter his enemies
And make them fall!
Confound their politics
Frustrate their knavish tricks!
On thee our hopes we fix
God save us all!

His collaborator is no less a musical personage than Sir Edward Elgar, but the public is annoyed.

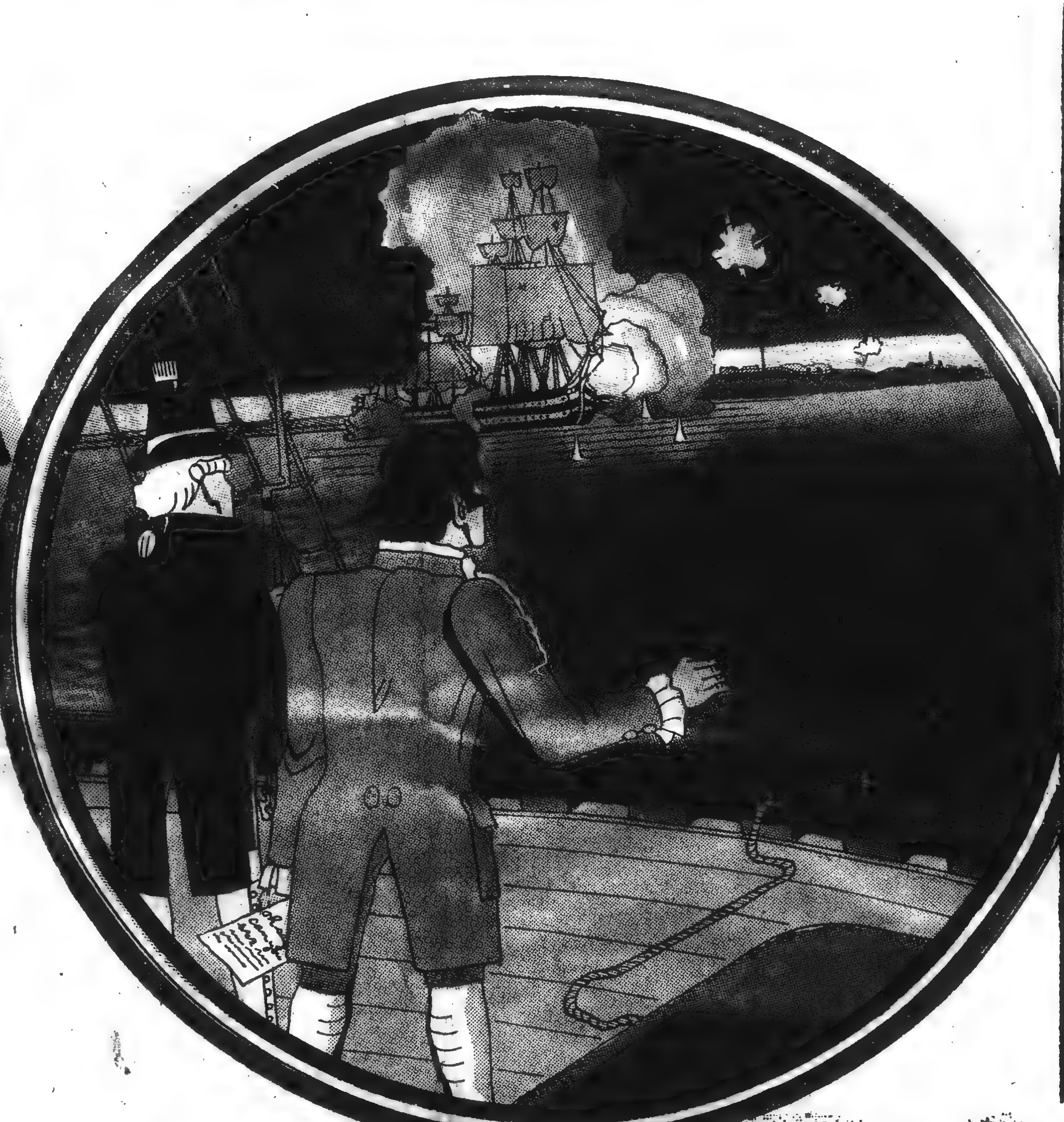
Church dignitaries, says Shaw, want that second verse kept in because, in their opinion, "the ordering about of God Almighty is the special business of the Church of England."

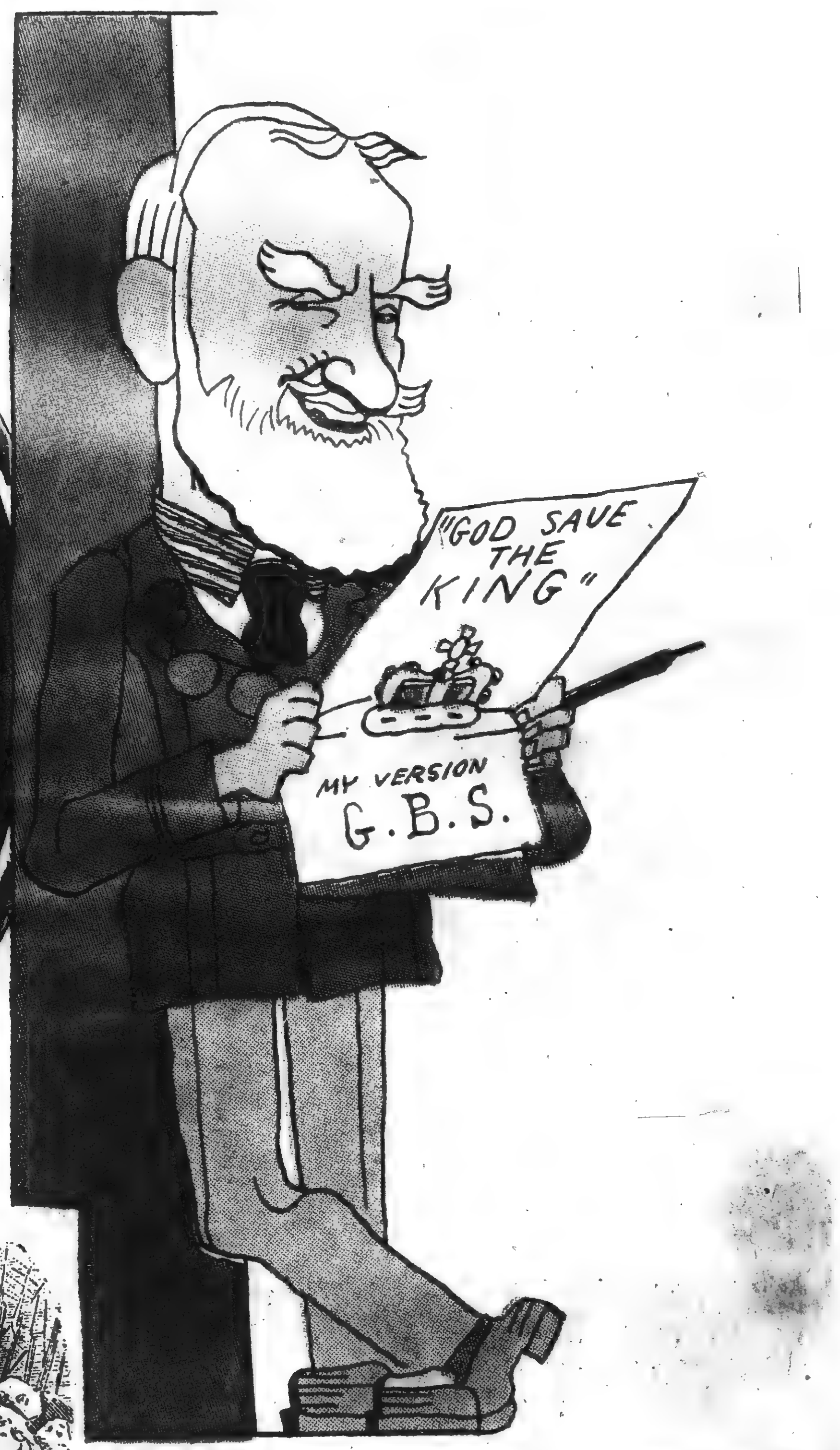
INFORMATION OBSCURED

There Is No Official Version of Our National Anthem



This is the flag that flew over Fort McHenry and inspired Francis Scott Key to write "The Star Spangled Banner."





George Bernard Shaw kicked up a row in England with his proposed new verse for "God Save the King."

By WENDALL HAZEN

The recent excitement over the playing of Stravinsky's version of "The Star Spangled Banner," by the Boston Symphony Orchestra, and the row kicked up in England over George Bernard Shaw's proposed new verse for "God Save The King," brings up an interesting point, but settles no arguments.

That point is, just what is the official and legal version of either piece of music, both officially adopted as the national anthems of the two governments?

In the case of "God Save The King," the issue is further complicated by the fact that it not only serves as the national anthem of Great Britain and the Commonwealth of Nations, but is also officially recognized in Denmark, Sweden, Norway and Switzerland, and was so recognized in the former German states of Bavaria, Prussia, Saxony and Wurttemberg, and in the cities of Hamburg, Mecklenburg and Weimar. Moreover, the tune is that of "America," our own runner-up as a national hymn, although without official governmental appoint[illegible] as such.

[illegible] the English adopted the tune, it had al[illegible] served as the popular choice for a long time. [illegible] actual music was made official but the words [illegible] Repr[illegible] the United States of America in Congress assembled, that the composition consisting of the words and music known as "The Star-Spangled Banner," is designated the national anthem of the United States of America."

In a *bibliography* of the song published by Joseph Muller in *1935*, more than 200 different versions of the music were recorded. Thus Igor Stravinsky's version, played for a Friday afternoon performance of the Boston Symphony Orchestra, and ruled out by the Boston Police department on the following evening, was just as much a playing of "the words and music known as the Star Spangled Banner," quoting the Congressional bill, as any other.

EMBELLISHMENTS FORBIDDEN

The State law invoked at Symphony forbids "embellishments" or the playing of the piece as a part of any other or as an exit march. What actually constitutes an embellishment in a musical sense is obscure, especially where there exists no legal score in the first place.

According to Webster's dictionary, embellishment means "that which adds beauty or elegance"; in special relation to music, "ornament."

Neither of these definitions gives much help in the present case as Stravinsky's own reason for presenting his version royalty free to the American public was, according to a printed note on his orchestral score, as follows:

"Searching about for a vehicle through which I might best express my gratitude at the prospect of becoming an American citizen, I chose to harmonize and orchestrate as a national choral the beautiful sacred anthem, 'The Star Spangled Banner.'

"It is a desire to do my bit in these grievous times toward fostering and preserving the spirit and patriotism in this country that inspires me to tender this, my humble work, to the American people."

The Boston police department said a firm and distinct "No."

Stravinsky is by no means the first to attempt to change the music of our national anthem, nor the first to come to grief in that attempt. The music to which it is usually sung is that of a once popular drinking tune, "Anacreon in Heaven," imported from England and widely used in the earlier days here to fit many different popular ditties.

Objection has often been made by singers that it is too high for the ordinary voice as usually played. For this reason changes have been suggested at various times. But Stravinsky's attempt at change is the first to be made from purely patriotic reasons.

FIEDLER SUGGESTED CHANGE

Back in 1937, Arthur Fiedler, popular conductor of the Boston Pops concerts and then a playing member of the Symphony Orchestra, suggested a new version for easier rendition which was seriously considered at the annual convention of the National Music Teachers' Association in Pittsburgh. No action was taken and what happened to the Fiedler version is probably unknown except by himself. Perhaps it is the version he uses at his own Pops concerts, or at the Charles River Basin. If so, the Boston police department hasn't noticed the change.

In the following year, Vincent Lopez, popular radio and dance band leader, started a national row by offering a revised version of his own. It got as far as a proposed petition to President Roosevelt to prevent any tampering with the tune, and then vanished as most public controversies do.

A Boston singing teacher, Raffaello Martino, took his turn at tinkering with the score in 1941. He not only lowered the high notes, but he made one change in the words, switching "Oh say does that star spangled banner yet wave," to "Oh the star spangled banner in triumph doth wave," all in the interests of better breathing on the part of the singers. Music publishers considered the Martino version, but decided on a hands-off policy so far as results are discoverable.

As late as 1942, Captain Howard Bronson, in charge of music for the army's morale division, in collaboration with Dr. George Sallade Howard, associate professor of music at Pennsylvania State College, produced a stream-lined version of the anthem for army use. Copies were supplied without charge to every army band in the service. So if you see the Boston police in active combat with the next army band which ventures to play "The Star Spangled Banner" here, you will know why, even if the bandsmen may be a bit puzzled by the interference.

COPY OF ORIGINAL HERE

The only strictly legal rendition of the national anthem, according to police interpretation, as evidenced in the Stravinsky incident, would be to have a piano thump out the first published version of the song. And that is made especially easy for Bostonians, for a copy of the original score is the proud possession of the Boston Public Library.

If, however, a genuine American version be wanted, music written especially for the anthem and not a borrowed drinking song of questionable moral standing, that, too, can be accomplished.

"The Star Spangled Banner" was sung with American music especially composed for the words sometime between 1816 and 1825, only a few years following its original appearance, as words only, in a broadcast published in Baltimore in 1814. "Broadcast" did not mean a radio programme then, as radio was yet to be invented, but a single sheet of paper which was printed and placed on sale much as the words of popular songs are now hawked about in the streets.

This purely American version was first sung from the stage of a New York theatre by two actors, Messrs. Darley and Nichols. It was composed by John H. Hewitt and published by J. A. & W. Geis, 223 Maiden Lane, New York city.

The composer was the orchestra leader of the famous old theatrical organization known as The American Company, and he wrote a considerable number of patriotic tunes for use in the theatres in which he was responsible for the music.

A score of the Hewitt version was discovered in 1930 in Philadelphia, where the American company also operated. A facsimile copy of that score rests in the Boston Athenaeum.

While there must have been orchestrations made by Mr. Hewitt, as the music was played in a theatre, none has as yet been discovered by musicologists.

An investigation in 1919 by the Library of Congress revealed that 90 different versions of the music had been used and that more than 20 different lyrics had been sung to the tune of John Spofford Smith's "Anacreon in Heaven" in this country between 1797 and 1813, when it finally became the more-or-less official background of the song that was to become our national anthem.

As to that classic announcement by radio announcer Gene Hamilton on the night of Jan. 9 that "Mr. Stravinsky will play 'The Star Spangled Banner' in its customary version," the word "customary" was chosen after the most careful consideration of the right word to be used. For, quite aside from the musical interest of the police department of Boston, the playing of the national anthem always has been at least a minor problem for symphony orchestras.

BOSTON SYMPHONY'S SCORE

Due to the lack of any official version carrying a government seal of approval or acceptance, and also due to the fact that the anthem is not, like that of England, a "must," on every public performance of every kind from opera to a circus, symphony orchestras seldom have had need of an orchestral score of the piece.

Most of them, including the Boston Symphony, culled an orchestration from Victor Herbert's "American Fantasy" when World war I. made the piece a symphonic "must."

Later, feeling the need of a better singing version, the Boston Symphony Orchestra commissioned the late Frederick S. Converse of the New England Conservatory faculty to make a symphony orchestra score. It was first played under the direction of Henri Raboud, Dec. 30 and 31, 1918, and has remained the "official" version used at Symphony up to the Stravinsky incident of last month.

As to the recent fuss stirred up by Shaw and his newly-suggested verse for Britain's national anthem, "God Save the King," it should have caused little excitement. The words of that widely-sung anthem have changed almost with the regularity of the seasons up to recent years.

KING SLOWED IT

No further back than March, 1933, the playing of the tune got a going over by no less a personage than King George himself. He was annoyed at the speed with which it was usually played, especially by army bands, and ordered it slowed down. Necessary orders were issued and the tune is now played in exactly one-quarter more time than it used to take.

Objection was also made in 1933 to the most recent British army publication of the music that it was too high, being scored in B-flat. This brings up a parallel to repeated objections of our own musicians and teachers that "The Star Spangled Banner" is also too high.

As to the change in words in "God Save the King," it has been going on industriously ever since the song was first introduced to the British public from the stage of Drury Lane Theatre in 1745.

It was a fearsome time in the country's history. George II. was on the throne and the Young Pretender had already landed in Scotland with no kindly intentions visible or suspected.

Following the evening's performance of Ben Jonson's drama, "The Alchemist," and before the audience had time to leave, the curtain rose again and three of the leading singers of the day sang the song.

Other theatres took up the song and practice, which probably originated the custom, strictly enforced wherever the British flag waves, of bringing to an end any public performance with a singing of [illegible] the K[illegible] in the words [illegible] to fit about every historical event of importance that took place in England.

There is a bit of doubt as to who actually was the composer, although a noted musician, John Bull, quite appropriately, is the leading choice. Claims for at least seven others have been entered at various times, including Lully, the noted Italian composer.

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SUNDAY CONCERTS BY HUB ORCHESTRA NEXT SEASON

LIST OF GUEST LEADERS ALSO ANNOUNCED

By WARREN STOREY SMITH

THE world changes and institutions great and small must change with it or lose their hold upon the public. Which is another way of saying that the Symphony Orchestra is well advised to shift, as of next season, its six Tuesday afternoon concerts to approximately the same hour on Sunday. With everyone, generally speaking, a lot busier than in more peaceful times, mid-week matinees just don't go. There has been a steady drop in patronage at the Tuesday concerts and a corresponding tendency to place as many musical events as possible on Sunday, the day when people feel freer for such pursuits.

When the Tuesday concerts were begun in 1925, the second year of Dr. Koussevitzky's reign, they followed a course independent of the Monday evening ones, which had been inaugurated four years earlier. For the former, Dr. Koussevitzky devised programmes of an historical, one might say educational, nature, with an idea, no doubt, of catching some of the school trade. The works played in these half-dozen matinees were presented chronologically, or grouped according to national schools. One season was confined to music of the 19th century. Certain pieces turned up on these occasions that were not heard in the longer series or on Monday evenings and Dr. Koussevitzky's procedure seemed well justified. However, the preparing of three sets of programmes imposed a considerable strain on both conductor and orchestra and, in time, the Monday-Tuesday concerts became a pair, like those of Friday afternoon and Saturday evening. Regarding the new Sunday afternoon concerts, it appears now that the programmes will be of a general nature, drawn in the main from the current repertory, but they will not duplicate those of the other two series. The six Monday evening concerts will, of course, continue as before. Save for soloists' numbers, they have not as a rule offered music peculiar to themselves.

Ordinarily the Symphony Orchestra makes its announcements early in September, but in this respect as well the times have forced its hand. Beginning with April 1 the amusement tax will be raised from 10 per cent to 20, and those who buy their season tickets now will save some money. This little detail has probably had its effect upon the sale of opera tickets which, by report, has been brisk, indeed.

Under ordinary circumstances, then, we would not have learned for several months that Messrs. Mitropoulos, Szell and Bernstein have been engaged as guest conductors for the season of 1944-45, which will be Dr. Koussevitzky's 21st. Without intending any reflection upon Vladimir Golschmann, who appeared here for a fortnight in January, or upon Andre Kostelanetz, who takes over this week while his wife, Lily Pons, makes her Boston Symphony debut, it is gratifying to have men of abilities so conspicuous as those of Mr. Mitropoulos and Mr. Szell in charge while Dr. Koussevitzy is on holiday. As a promising talent, Leonard Bernstein deserves his chance.

When the Greek conductor came to Boston seven seasons ago he was very definitely a dark horse. Few, even among well informed people hereabouts, were aware of his existence. The almost sensational impression which he created then, and on his subsequent appearance a year later, is now a matter of history. Having established himself in Minneapolis, where he still functions, Mr. Mitropoulos greatly augmented his reputation in the East by his engagements as guest with the New York Philharmonic Symphony. It would not be too much to call him the outstanding conductor of his particular generation.

Getting back to the Kostelanetz family, the conductor, who has been doing a lot of guesting with symphony orchestras of late, will introduce two works to us, the Overture to the opera "Colas Breugnon," by the Soviet composer, Dimitri Kabalevsky, and Paul Creston's "Frontiers," dedicated to Mr. Kostelanetz. The other orchestral pieces will be Stravinsky's "Firebird" Suite and three numbers from Albeniz's "Iberia," as orchestrated by Arbos. Mme. Pons will sing an air by Gretry, four songs by Milhaud, Rachmaninoff's "Vocalise" and Mozart's Variations, as arranged by La Forge. Nothing routine about that programme.

YOUTH CONCERT WEDNESDAY

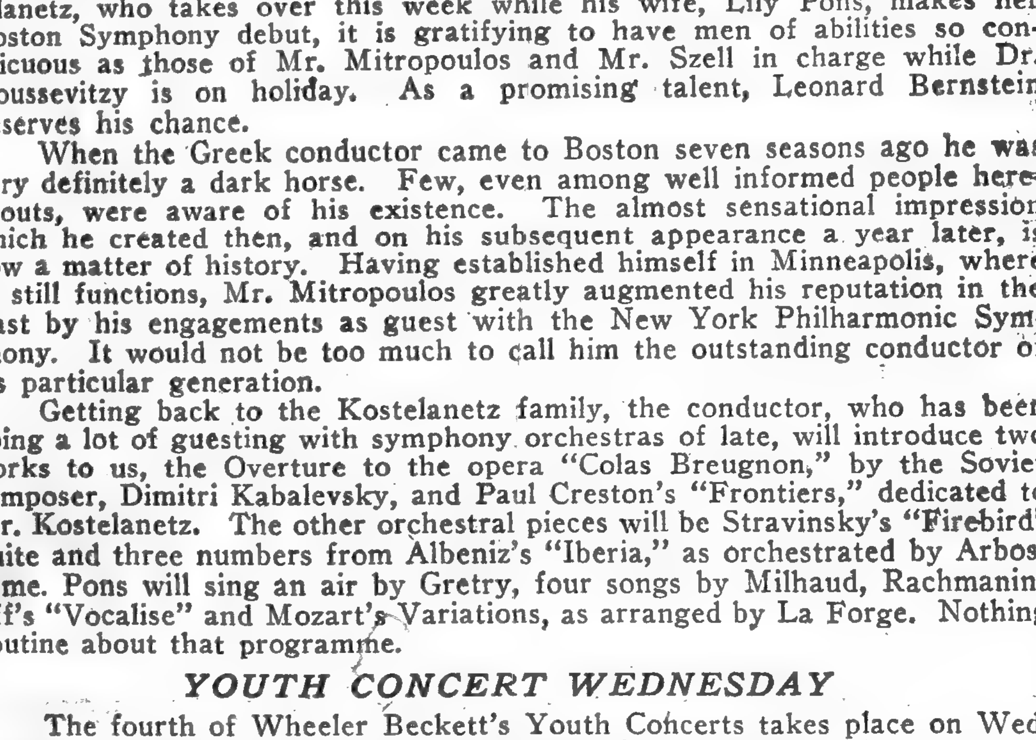
The fourth of Wheeler Beckett's Youth Concerts takes place on Wednesday afternoon and that always enterprising conductor will restore to Symphony Hall Mendelshson's delightful orchestral fairy tale, the Overture, "The Fair Melusina," last heard there in 1906. Its long neglect had disturbed this department considerably and Mr. Beckett graciously credits it with bringing the work to his attention in a recent paragraph on the Youth Concerts and their programmes. Mr. Beckett will also play for the youngsters a Reverie of his own, written in 1942 and brought out by him at an Esplanade Concert in the summer of that year. Sibelius' "Valse Triste," Moussorgsky's "A Night on Bald Mountain," Franck's Symphonic Variations, with Althea Everitt as the soloist, and the Finale of Tchaikovsky's Fourth Symphony make the rest of the programme.

There will be two recitals at Symphony Hall this week by eminent artists, Efrem Zimbalist, the violinist, this afternoon, and Roland Hayes, the tenor, on Thursday evening.

GARDNER, MASS.
NEWS

MAR 27 1944

CONDUCTOR WITH PROTEGE



Serge Koussevitzky, Boston Symphony conductor, looks over a musi al score with Leonard Bernstein, a former student of Koussevitzky's who ow is assistant conductor of the New York Philharmonic orchestra.

NEW YORK, N. Y.
TIMES

MAR 23 1944

MEMORIAL IS SET UP FOR RACHMANINOFF

Discovery and Encouragement of Pianists, Composers and Conductors Is Goal

Plans international in scope were announced yesterday by the Rachmaninoff Memorial Fund, Inc., to honor the memory of the famous Russian musician who died last March 28 in Beverly Hills, Calif., at the height of his fame.

The purpose of the new organization, instituted at the request of Mrs. Rachmaninoff, the composer's widow, who is its honorary president, is to discover and encourage exceptional native talent in the three fields in which Rachmaninoff won eminence—as pianist, conductor and composer—and thereafter to effect an interchange of such talent between the United States and Russia, which has been asked to cooperate when international conditions make it possible to reciprocate in these exchanges.

The Rachmaninoff Memorial Fund will start its activities with a competition for pianists. The awards to the winner will be a season's coast-to-coast concert tour of the United States, including appearance with leading symphony orchestras, under joint management of the principal American concert organizations.

The first of three biennial contests planned will take place next spring. Thereafter the plans for the selection of conductors and composers will be perfected.

Vladimir Horowitz, close to Rachmaninoff as artist and friend, has accepted the presidency of the organization, whose offices are at Steinway Hall, 113 West Fifty-seventh Street.

Dr. Serge Koussevitzky is chairman of the Artists Advisory Committee, whose members include many of the most distinguished names in the field of music.

The vice presidents are Mrs. Henry Martyn Alexander, Mrs. Horowitz, Mrs. Otto H. Kahn, Walter W. Naumburg, Miss Sophie Satin, Theodore E. Steinway and Allen Wardwell. Olin Downes is chairman of the executive committee, which includes Mrs. Horowitz, Mrs. Downes, Mrs. John T. Pratt, Mrs. Frederick Steinway, Mrs. Kahn, André Maximov, Miss Satin and Miss Martha Winslow. Mrs. Pratt is chairman of the board of directors, serving on which are thirty-seven men and women prominently associated with the field of music.

The Rachmaninoff Memorial Fund, Inc., is supported wholly by voluntary contributions. To each contributor, whatever the amount, will be sent a certificate of membership.

In setting forth the purposes of the new organization, Mr. Horowitz said:

"The Rachmaninoff Memorial Fund has been formed to honor the memory of the great musician whose name it bears and to set forth his purposes and ideals. His life held a two-fold significance—artistic and humanitarian. When, during his last years, at the height of his fame, his native Russia was attacked by enemies that threatened to destroy her, Rachmaninoff despite his previous political differences with the land of his birth, contributed large sums from the receipts of his concerts to the Russian War Relief. In a reciprocal spirit the Soviet Government instituted festivals in his honor. The Rachmaninoff Memorial Fund, Inc., desires to carry forward in his name this noble spirit of reciprocity through cultural interchanges between the two nations."

SYMPHONY TO PLAY SUNDAYS

Will Give Series Starting in October

Post Mar 2?

The Boston Symphony Orchestra will inaugurate next season a series of six Sunday afternoon concerts to take the place of those hertofore given Tuesday afternoons. In order to enable subscribers to take advantage of the present 10 per cent tax on tickets, to be doubled on April 1, the plans for the season are now being disclosed.

In addition to Serge Koussevitzky, now completing his 20th season, the conductors will be Richard Burgin, George Szell, Dimitri Mitropoulos and Leonard Bernstein. The soloists will include Jascha Heifetz, Zino Francescati and Ruth Posselt, violinists; Vladimir Horowitz, Robert Casadesus and Jesus Maria Sanroma, pianists, and the two-piano team of Pierre Luboshutz and Zenia Nemenoff. The season will open Friday afternoon, Oct. 6

PAWTUCKET, R. I.
TIMES

MAR 24 1944

Homemade Cello Delights World Famous Virtuoso

BOSTON (AP)—A homemade violincello with remarkable tonal qualities—an instrument so fine that Gregor Piatigorsky wants one like it—has been constructed by a member of the Boston Symphony orchestra in his tiny cellar workshop.

Boston-born Enrico Fabrizio is the creator, still a little amazed at the beauties of his hobby shop handiwork.

Amazed, too, is Piatigorsky, one of the world's leading players of the 'cello, who is appearing as soloist with the Boston Symphony today.

The unusual meeting between the homemade 'cello and the master performer occurs in the guest artist's room at Symphony Hall. Fabrizio shows him the instrument. Towering Piatigorsky picks it up in one huge hand—he's well over six feet in height—and admires the craftsmanship.

He borrows a bow, stoops over—he can't wait to find a chair to sit in—and begins playing. The expressive face breaks into a smile as rich, vibrant tones pour from the instrument.

"Good," he mumurs, patting the neck fondly. "What is it?"

Half a dozen watching members of the orchestra speak as one man. "Fabrizio's. He made it himself."

HE LIKES IT

"Bravo!" exclaims Piatigorsky. "I like it very much. Make me one."

He begins playing again, interpreting some of those lovely lyric measures from the Brahms double violincello concerto. Then Serge Koussevitzky, the orchestra's distinguished conductor, enters and warm greetings are exchanged between the two Russian-born artists.

Piatigorsky returns the homemade cello to its beaming creator and unpacks his own cello, made by Domenico Montagna in 1739. It was given him by the late Ernest B. Dane, one-time president and treasurer of the Boston Symphony.

"I come from Philadelphia in an upper berth," he says. "I sleep with this between my legs all night."

The picture of the tremendous man wound round his cello draws smiles from the growing audience.

"How is it today?" Jean Bedetti, first cellist in the orchestra, asks.

INSTRUMENTS VARIABLE

"She is moody," Piatigorsky explains. "You know instruments, they are like people. Sometimes they do not feel so good. In this country, when one travels great distances — in Florida one night and Maine the next—it is not always good. The sudden change in climate sometimes affects the quality of the instrument."

Other cellists from the orchestra, Hippolyte Droghmans, Carl Zeise, Joseph Zimbler and Mischa Nieland, crowd around Fabrizio as Piatigorsky prepares to go on stage.

Fabrizio proudly explains about his home-made cello. He has been with the orchestra since 1918 and a few years ago he began working with wood in his cellar workshop at his Arlington, Mass., home.

"This cello took about two years to make in my spare time," he says. "I was lucky to have some fine old wood to work with. The worst problem was setting the neck correctly. That took almost a month.

"When I began scraping and polishing I knew I had something. Every time I scraped, the instrument would speak for itself. Then when it was done I couldn't believe it, the sound was so fine.

9 COATS OF VARNISH

"I put on nine coats of varnish, rubbing the instrument down each time."

"While I was making it," he said, smiling reminiscently, "I hung it out on the clothes line in the sun on clear days from a half-hour before noon until a half-hour after noon.

"I guess the neighbors thought I was crazy."

SYMPHONY CONCERT

BY WARREN STOREY SMITH

In effect, the B. S. O. is rushing the season this week with a pair of very special Pop concerts, minus the tables and the refreshments but plus the 20-odd men who do not play under Mr. Fiedler, not to mention Lily Pons and her husband, Andre Kostelanetz, who made his Boston debut as conductor. Needless to say, the demand for seats exceeded the supply.

The first number on the programme was Dmitri Kabalevsky's Overture to his opera, "Colas Breugnon," after Romain Robin. The piece has been going the rounds of the American orchestras, but yesterday's brilliant performance was the first in these parts. Excellent Pops material, by the way, it is full of lusty high spirits. It is also marked by the highly professional competence that comes so naturally to European composers.

Mme. Pons appeared on the scene to sing a charming air from Gretry's comic opera, "Zemire et Azor," and with a performance of the suite from Stravinsky's "Fire Bird" the first half of the concert came to an end.

After intermission Mr. Kostelanetz offered the suite of three numbers from Albeniz' "Iberia," as orchestrated by Arbos, and the rest belonged to his attractive spouse. The first and most ponderable of Mme. Pons' remaining numbers was a group of four Ronsard Chanson's, set to music especially for her by Darius Milhaud.

Mme. Pons looked as cute as ever and sang in the main with her accustomed skill, but her music lay almost entirely in the upper register which, in the end, made for monotony. Mr. Laurent supplied the flute obbligatos in the Gretry and the Mozart.

Mar 23
Post

URDAY, MARCH 25, 1

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Andre Kostelanetz conducting, gave the 20th program of its 63rd season in Symphony Hall yesterday afternoon. Lily Pons, soprano, was the soloist. The program:

Kabalevsky Overture to "Colas Breugnon"
Creston ...."Frontiers"
Stravinsky....Suite from "The Firebird"
Gretry..Aria, "La Fauvette avec ses petits" from "Zemire et Azor"
Albeniz Suite from "Iberia" (orch. Arbos)
Milhaud.....Quatre Chansons de Ronsard
Rachmaninoff ....Vocalise
Mozart..Variations, "Ah, vous dirai-je maman" (K. 265); arr. LaForge

Yesterday's novel concert proved three things very nicely: that Andre Kostelantez is a good, sound conductor; that Lily Pons is an especially delightful singer when she has a conductor before her and an orchestra behind her; and that a change of pace in the symphony season always makes for an agreeable concert. And "agreeable" is what everything was yesterday; nothing earth-shaking, just pleasant music expertly set forth.

There were two things, however, which gave it moments of real musical vitality. The first was Paul Creston's "Frontiers," a brief and unpretentious, but surprisingly eloquent tone poem depicting the spirit of the westward movement of the American pioneers. It is a thoroughly enjoyable composition, sincere, melodic and without a semblance of self-conscious striving. Mr. Creston, no musical brick builder, obviously knew where he was going before he started, and he refrained from pausing on the wayside to inflate his music with pompous technical bric-a-brac. "Frontiers" is an honest piece, in short, and consequently a very good one.

The second noteworthy thing was Darius Milhaud's "Quatre Chansons de Ronsard." Conceived with the unity of a tiny four-movement symphony for voice and orchestra, the songs are by all odds the finest things Milhaud has done since he made his home in America. They express, in the first place, the composer's view that without melody, music is nothing, but he goes further than that in his wonderful delicacy of proportions, his exquisite clarity of scoring, and his charming harmonic flavor. And added to that he has the "x" factor necessary to all songs: the quality of expressing perfectly in music the essence of the verse. Miss Pons (who commissioned the songs) gave them just the proper interpretative piquance and negotiated the vocal line excellently. The other pieces she sang were outright coloratura display, and she was in good form throughout. In the Gretry and the Mozart Georges Laurent supplied beautiful flute obbligatos.

Mr. Kostelanetz, a conductor with a meticulous beat and a thorough command of orchestral technic, made the orchestra sound splendidly although his approach was always a little too reserved and straightforward to excite either the orchestra or the audience. Guest conductor and soloist were warmly applauded by the audience, which forgot that the rules prohibit encores and stood about for some time after the Mozart hoping to persuade the musicians to defy the house rules.

The orchestra is out of town on its final tour next week, but returns on April 6 and 7 with Rudolf Serkin as piano soloist and with G. Wallace Woodworth as guest conductor in a program featuring Beethoven's Emperor Concerto, a new symphony by Walter Piston and Haydn's 80th Symphony.

[65]

NEW YORK, N.Y.
HERALD TRIBUNE

MAR 23 1944

U. S. and Russia May Exchange Musical Talent

Conductors, Composers and Pianists To Be Traded as Rachmaninoff Memorial

A post-war exchange of young pianists, composers and conductors between the United States and the Soviet Union to serve as a memorial to Sergei Rachmaninoff was announced yesterday by the Rachmaninoff Memorial Fund, Inc., an organization which has the nation's leading musicians on its advisory committee and board.

Rachmaninoff died last March 28 in Beverly Hills, Calif., less than two months after he became an American citizen. The memorial was conceived by a small group of his friends, headed by his widow, Mrs. Natalie Rachmaninoff.

The announcement was made as part of an observance of the first anniversary of Rachmaninoff's death, which will include a memorial service at 8 p. m. on March 28 in the Russian Orthodox Church of Christ the Saviour, 51 East 121st Street, and a performance of Rachmaninoff's Second Symphony by the Boston Symphony, directed by Dr. Serge Koussevitzky, over the Blue Network on Saturday evening, April 1.

May Start Next Year

The exchange of musical talent between Russia and the United States will begin in 1945—if world conditions permit—with exchange concert tours by the finest young pianists the two countries have to offer.

Present plans call for biennial nation-wide competitions, the first of which is scheduled for the spring of 1945, following six regional contests throughout the country next fall. Pianists between the ages of seventeen and twenty-five will be eligible, with the exception of men and women in the armed forces who will be unable to compete until they pass their twenty-ninth birthday. It is planned to include composers and conductors in later contests.

The immediate award to the national winner will be a concert tour which will include appearances with the leading symphony orchestras in America, followed by a similar tour of the Soviet Union if the Soviet government approves and supports the plan. Though the plan has not yet been considered by government officials in Moscow, Soviet Embassy officials in Washington have given it enthusiastic, though unofficial, support.

It is hoped that the Soviet Union will conduct similar contests in Russia, the winner to receive an American concert tour under the sponsorship of the Rachmaninoff Memorial Fund.

Funds To Be Solicited

The fund will be supported entirely by voluntary contributions received at its offices in Steinway Hall, 113 West Fifty-seventh Street. Plans are being made to canvass music lovers throughout the United States and 300,000 handbills have been printed which will be inserted in symphony concert programs.

Mrs. Rachmaninoff said yesterday at her home, 136 East Sixty-fourth Street: "Mr. Rachmaninoff always had a great interest in young talent and mourned the fact that he had so little time to help the young musicians brought to him for auditions and the young composers whose works he was asked to review. That is why we, who wanted to do something to make a memorial to his name, evolved the fund.

Mrs. Rachmaninoff is honorary president of the fund, and Vladimir Horowitz, Russian-born pianist who was a close friend of Mr. Rachmaninoff, is president. Mrs. John T. Pratt is chairman of the board; Mrs. Frederick T. Steinway is treasurer; Olin Downes, music critic of "The New York Times," is chairman of the executive committee; Mrs. Olin Downes is corresponding secretary, and Miss Martha Winslow is executive director.

Vice-presidents of the fund include Mrs. Henry Martyn Alexander, Mrs. Vladimir Horowitz, Mrs. Otto H. Kahn, Walter W. Naumburg, Miss Sophie Satin, a sister of Mrs. Rachmaninoff; Theodore E. Steinway and Allen Wardwell.

NEW YORK, N.Y.
HERALD TRIBUNE

MAR 31 1944

Carnegie Hall Concert By Boston Symphony

Koussevitzky Conducts Work by Rachmaninoff

Serge Koussevitzky's program with the Boston Symphony Orchestra in the organization's final evening concert of the season in Carnegie Hall last night was cannily calculated to reveal the incomparable virtuosity of the orchestra and the conductor's own virtuosic gifts. All three works chosen by Mr. Koussevitzky for performance were among the most sumptuously orchestrated in the symphonic literature: Rachmaninoff's Symphony in E minor, played to commemorate the first anniversary of the death of the Russian composer, which took place on March 28, 1943; Strauss's "Tod und Verklaerung" and Ravel's second "Daphnis et Chloe" Suite.

The result was a veritable tonal piling of Pelion on Ossa until the ear became surfeited with gorgeous, glowing and shimmering sounds and wished for the less pretentious but more substantial musical delights provided by a Mozart or a Haydn. Mr. Koussevitzky elicited the last drop of emotion from the Rachmaninoff and Strauss works and the audience was greatly pleased.

J. D. B.

NEWPORT NEWS, VA.
PRESS

MAR 26 1944

Three score and nine years from the night Abraham Lincoln passed from the American scene to the ranks of earth's immortals, his memory will be tendered unique tribute by the premiere performance of the Sixth Symphony of Roy Harris, preeminent American composer.

The work, specially commissioned by the Blue network and based upon the Gettysburg Address, will be performed by the Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky, and will be broadcast over WGH and the Blue network Saturday, April 15, from 8:30 to 9:30 p. m.

The Sixth Symphony is in four movements: "Awakening," a prelude reflecting the opening passage; "Conflict," a fantasy dramatizing war; "Dedication," a chorale of dedication to the dead, and "Affirmation," a fugue reflecting the faith in mankind that rings forth from the last paragraph of the passage.

PHILADELPHIA, PA.
NEWS

MAR 30 1944

Bostonians play Brahms First in Forum visit

Local concert-goers had their opportunity to compare the talents of the local village band with those of the far-famed Boston Symphony orchestra when the Beantowners came here for their annual concert, under the auspices of the Philadelphia Forum, at the Academy of Music last night. And after the tall, gaunt maestro, Serge Koussevitzky, had batoned his music-makers through a trio of varied works, the would-be critics begged for time before casting their ballots.

Koussevitzky is no newcomer to these parts, since these annual visitations have been a milestone in harmonic activities hereabouts. He is a concise, dramatic, capable musician who commands every talent of his troupe. He is demanding in his request for performance and he usually receives the response for which he searches. He has a friendly, mild-like approach, but he reads the score with an acknowledged artistry. He leaves no corner unturned in his effort to make each presentation surpass its previous performance.

ST. LOUIS, MO.
POST DISPATCH

MAR 26 1944

Music And Music Makers

Impressions of the Symphony

By
Arthur W. Hepner

Thomas B. Sherman, music critic, is on a brief vacation in New York. Arthur W. Hepner of the Post-Dispatch staff, who has assisted Sherman this winter in reviewing local concerts, writes his impressions on a season by the St. Louis Symphony Orchestra.

IN 15 years of concert-going, I have heard most of the major symphony orchestras in this country, principally the "big three" on the Eastern seaboard—the Boston Symphony Orchestra, Philadelphia Orchestra and New York Philharmonic-Symphony Orchestra. It was with a certain sense of curious anticipation that I came to St. Louis this year and for the first time heard the orchestra under Mr. Golschmann.

I would not hesitate for a moment to say that, with the exception of the "big three," the orchestra here makes music as engagingly and sensitively as any other in the land. That Mr. Golschmann has a fine sense of ensemble and sympathy for the art of orchestral music is indisputable; that the ensemble is composed mainly of orchestral musicians who can stand on a footing with colleagues elsewhere, likewise. The string section, to lay special stress, performs with an assurance, suppleness and tonal purity that gives the conductor a firm base upon which to work.

* * *

OF COURSE, THIS observation does not lose sight of certain elements of dead wood in the orchestra. You find them everywhere, except perhaps in the Boston Symphony Orchestra. It was Artur Rodzinski's elimination of the dead wood in the New York Philharmonic-Symphony Orchestra last spring which brought down the tempest of the instrumentalists' gods. Orchestra players are no longer a dime a dozen, and we cannot help but hope Mr. Golschmann will find able replacements for some of the dead wood when engaging the orchestra players for next year.

During the winter, I had occasion to call attention to the relaxed quality of the orchestra in an article on how Mr. Golschmann rehearses the ensemble. That quality is always evident, but one wonders whether it is a wholly desirable asset. At times, it would seem to get into the way of a bold and epic interpretation, especially when the ensemble's tonal productive capacities are already limited by its smaller numbers. Often, the readings lacked bite and the dynamic drive which Mitropoulos—not very popular here—or Koussevitzky gives to music.

* * *

It is a matter of personal taste, doubtless, as to which is preferable in performance, intensity or relaxation. The question is whether intensity can be achieved without creating an impression of forcing with a small ensemble. I think it can and there were occasions on which Mr. Golschmann demonstrated this. And these performances — such as the supremely beautiful reading of Vaughn Williams' Fantasia on a Theme by Thomas Tallis—were far superior to anything else heard during the season.

* * *

MIAMI, FLA.
HERALD

MAR 3 - 1944

Named Orchestra Manager

CHICAGO, March 2. (UP)—George A. Kuyper, Boston, has been appointed manager of the Chicago Symphony orchestra. Kuyper for the last six years has been business and advertising manager of the Boston Symphony orchestra.

Lily Pons Symphony Soloist With Kostelanetz to Conduct

Monitor

By L. A. Sloper

Mar 25

It was like ancient times in Symphony Hall yesterday afternoon, when André Kostelanetz directed the twentieth Friday concert of the Boston Symphony season. At least, those times seem ancient, when there could be eight numbers on a symphony program, four of them calling for the cooperation of a vocalist, two with flute obbligato.

Since the singer yesterday was Lily Pons, this was an occasion. Looking very charming in a gown and cap that suggested Francesca, she won the audience completely. It seems a pity that somebody, conductor or flute soloist, could not have appeared as Paolo. But perhaps that wouldn't have worked out so well, sartorially.

Mme. Pons occupies a lonely peak today in the coloratura field. Her light voice is sure in pitch, and she can still reach the F in alt, as she proved in her concluding piece, Mozart's Variations on "Ah, vous dirai-je maman," arranged for voice and orchestra by Frank La Forge. This is an agreeable display piece, of which the artist made the most.

* * *

Here, and in an aria from Grétry's "Zémire et Azor," her voice and M. Laurent's flute complemented each other suavely. The aria, seldom heard now, is characteristic of its period, full of florid grace, and the singer gave full value to its mannered style.

A group of settings by Milhaud of four songs of Ronsard had their first local hearing. Playful or wistful in turn, they were well received. The orchestral accompaniment is unobtrusive.

One of the most interesting items of the day was Rachmaninov's Vocalise. The program notes told us that the composer orchestrated this wordless song for Dr. Koussevitzky's Moscow concerts in the season of 1915-16. In the present performance Mme. Pons took the melody given to solo violin in the orchestral version. The work is somberly lyrical, and beautifully scored, and its performance was a high light of the afternoon.

With all this time and space devoted to the soloist, it was impossible for Mr. Kostelanetz to present a big symphonic work. He compensated for this lack by offering two orchestral novelties. The opening number was the overture to Dmitri Kabalevsky's opera, "Colas Breugnon" (after Romain Rolland). This turned out to be a lively, forthright composition. It received an appropriately lusty performance.

* * *

Paul Creston's "Frontiers" also was heard for the first time in Boston. It is an impressionistic-romantic piece designed to depict the character of the American pioneers, the obstacles they met, their relentless march onward. Conventional in form and style, it conveys atmosphere and mood.

For the rest, Mr. Kostelanetz offered the Stravinsky "Fire Bird" Suite and Albeniz's Suite from "Ibéria." He is a businesslike conductor, free of pose or affectation. He secures accurate performances, faithful to the intention of the composer, and does not try to impose his personal mark on the scores. Both Mme. Pons and he were warmly received.

NEW YORK, N.Y.
POST

MAR 31 1944

Final Concert Of Season By Bostonians

By HARRIETT JOHNSON

Anyone who thinks of the Russian temperament as cold, distant and remote should have heard Rachmaninoff's Second Symphony, performed last night in Carnegie Hall by Serge Koussevitzky and the Boston Symphony Orchestra. On this fifth and final visit of the season to New York the orchestra played the symphony in commemoration of the composer's death a year ago.

Its general atmosphere of passionate exuberance, its warm melodies, its soaring climaxes—these positive characteristics make a vital impression on the listener. Much of Rachmaninoff's orchestral music is derivative in the sense that many of his compositions are reminiscent of one another. Phrases of the symphonies seem related to those of the concertos and vice versa. Nevertheless, tremendous beauty, vibrant creative vitality as well as highly skilled workmanship are present in the best illustrations of his creative ability, such as this second symphony.

Superb Discipline

"Death and Transfiguration," tone-poem by Richard Strauss, and Ravel's Second "Daphnis and Chloe" Suite made up the completed program. The superb discipline and beauty of tonal quality, so characteristic of the Bostonians, were notably presented last night. Maestro Koussevitzky was the serene arbiter of all that took place and his conceptions of the three different composers' styles were intelligently differentiated and stunningly projected. The first phase of his musical farewell party was a distinguished occasion. On Saturday afternoon the final concert will be presented.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Yesterday's Boston Symphony concert at Symphony Hall was quite a glamorous affair, decidedly different from what the Friday subscribers are accustomed to hearing. The glamor was provided by the presence as guest conductor of Andre Kostelanetz, noted maestro of the airwaves, and of his famous wife, Metropolitan Opera soprano, as soloist.

In its large assortment of composers and pieces, this program suggested both the old-fashioned "grand concert" and the new-fashioned potpourri you frequently hear at light symphonic radio concerts. Mr. Kostelanetz gave three "first times in Boston; the Soviet Dmitri Kabalevskys' "Colas Breugnon" overture, Paul Creston's "Frontiers" and four lovely songs by Darius Milhaud on poems by Ronsard. Stravinsky's "Firebird" Suite and Arbos' orchestration of three of the "Iberia" piano pieces by Albeniz also were played.

Mr. Kostelanetz, inclined to baldness and stoutness, made a businesslike figure on the stand. Everything went off briskly and vigorously, and there was so much attention to rhythms that some of the music seemed rough about the edges. The guest showed himself a well-routined technician, though there was little imagination or delicacy in his conducting, apart from the slow sections of the "Firebird."

An orchestra so sensitive as the Boston Symphony is always changed in tonal quaity when a guest directs it. Only the woodwinds invariaby retain their individual timbre. The tone yesterday was dominated by that mixture of "slick and shrill" you find in much radio and film music.

Kabalevsky's Overture reveals an expert technical hand, and it bubbles like champagne. The Overture is part of an opera Kabalevsky wrote in 1037 after the Burgundian novel of Romain Rolland. Mr. Creston's laborious "Frontiers" is another of those depictons of wide-open-spaces, in an idiom which straddles conservative and radical attitudes.

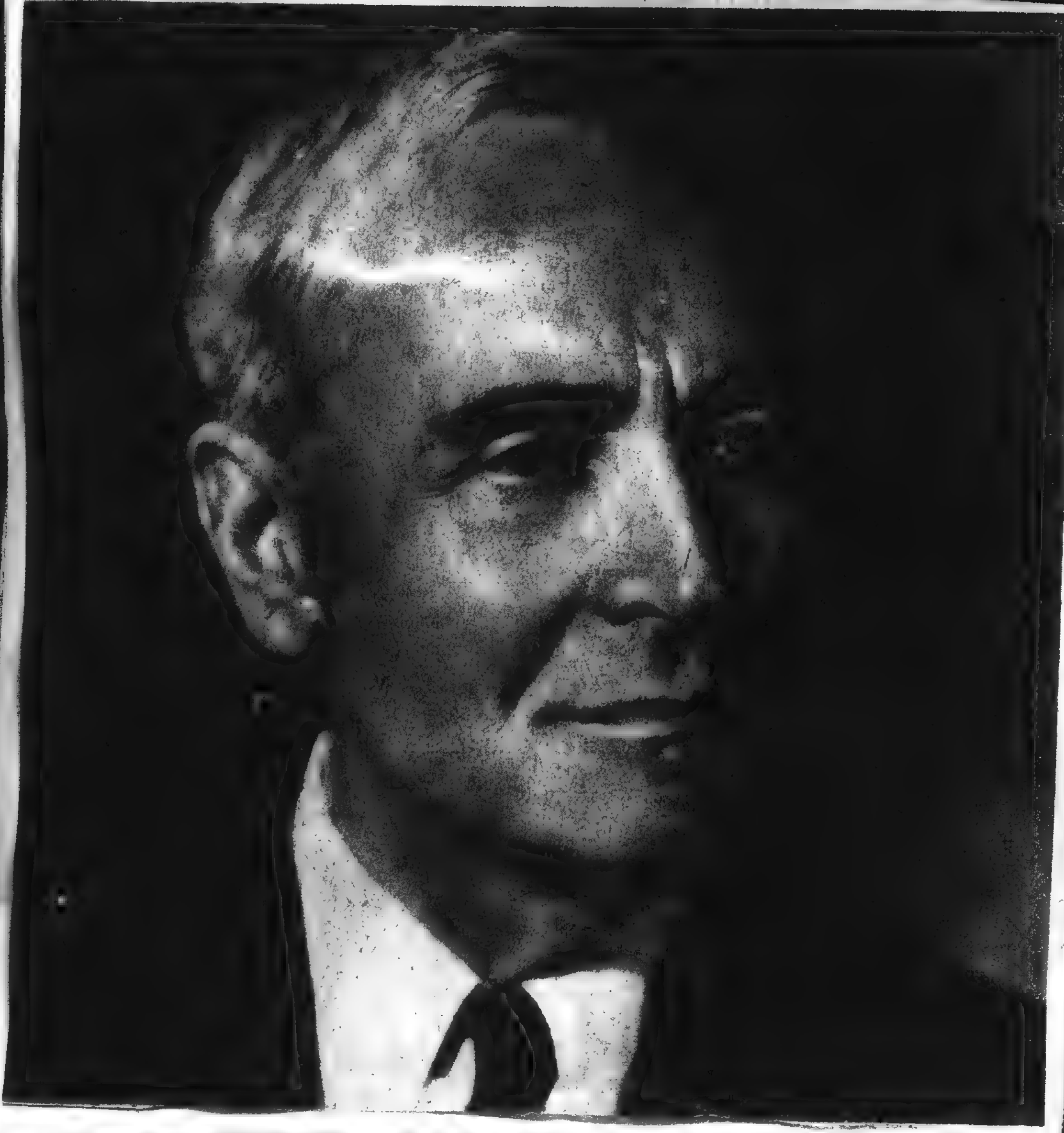
Milhaud's four songs, composed for Miss Pons, are utterly delightful in their exploitation of the characteristics of a high coloratura voice, and they sound very difficult. The poems are "To a Fountain," "To Cupid," "Hush, Chatterer" and "God Keep You."

Miss Pons sang them ably and gave an impression of brilliance and buoyancy. She was also heard in an aria from Gretry's "Zemire et Azor," Rachmaninoff's Vocalise and Frank LaForge's unnecessary vocal arrangement of Mozart's Variations on "Ah, vous dirai-je Maman," whose words were sung in English. Her voice was fresh and accurately pitched, but she interpolated many aspirated h's before vowels. Miss Poons looked charming in a blue period gown and, as always, was rapturously applauded. Mr. Kostelanetz, too, was well received.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

MAR 26 1944

COMMUNITY CONCERT ARTISTS APPEARING IN [illegible] SERIES



BOSTON SYMPHONY

America's foremost symphony returns another year under the direction of Serge Koussevitsky. (LEFT)

[67]

PHILADELPHIA, PA.
INQUIRER

MAR 30 1944

Boston Symphony Gives Concert Here

By Linton Martin

Serge Koussevitzky and the Boston Symphony Orchestra were in top form when they gave their annual concert for the Forum in Academy last night. Not, come to think of it, that the distinguished maestro and his musicians have been anything less than that on their yearly visits here in recent seasons.

But last night they seemed to be especially inspired, playing with a brilliance of tone and sensitiveness of interpretation that was breathtaking, amply earning the enthusiastic response of the large audience.

SYMPHONIC STAPLES

In accordance with his custom at his concerts here, Mr. Koussevitzky presented a program of symphonic staples, this time consisting of the Haydn G major Symphony, generally listed as No. 88; Debussy's "Sea Sketches," and the Brahms First Symphony in C minor.

The cheerful little earful of the [illegible] symphony of course comes around regularly in all its sparkling length of 22 minutes, which the conductor shortened a bit last night by his brisk tempi. And both the Debussy sketches and the Brahms symphony were played earlier this season by Mr. Ormandy and the Philadelphia Orchestra, so that hearing them on this occasion provided something of a post-view under different hands.

SUPERB MUSICIANSHIP

On this score, the showmanship exercised by the Boston leader might perhaps be questioned. Perhaps he feels that novelties might prove a bit too "debatable" for this city, even if they afforded a field for discussion.

But certainly nobody could question the superb musicianship, the almost superhuman perfection and precision of the playing of the Boston band, which has a glistening surface of sound like clearest sunlight, marked by a transparency of tone even in the most complex pages and passages.

Familiar as all three of Mr. Koussevitzky's offerings were for the sophisticated symphonic citizens of this city, at least they were so arranged on the program as to provide contrast.

FACETS DISCLOSED

And each disclosed a different facet of the conductor's qualities and equipment—the quite irresistible rhythm of the sunny little Haydn symphony, which he kept perfectly proportioned within its own framework and properly scaled; the shimmering, iridescent tonal tints of the Debussy sketches; and the treatment of the Brahms symphony that was both poetic and imposing.

It is always a privilege to hear the Boston Symphony under its noted leader. It was again last night. But probably even the most incurably conservative Forum member would not mind a bit, or at least not very much, if Mr. Koussevitzky's programs provided more novelty than they generally do.

BROOKLYN, N. Y.
EAGLE

MAR 31 1944

MUSIC By Miles Kastendieck

Koussevitzky Honors Rachmaninoff In Bostonians' Carnegie Program

Koussevitzky chose to take note of the anniversary and to honor the memory of Rachmaninoff, who died a year ago Tuesday, by playing his Symphony in E Minor, No. 2, at the final evening concert of the Boston Symphony in Carnegie Hall last night. It was a wonderful tribute, for the conductor was steeped in the romanticism of the work and the players gave of their best in an exceptionally satisfying performance.

If the music sounded old fashioned to some, the reason lay simply in the fact that Rachmaninoff was writing in the established tradition of the 19th century music. That tradition is not easily brushed aside because it belongs to another day, for the music finds a responsive chord in the hearts of many of the audience. That kind of response like still water runs deep. It springs out of the eternal love of melody. Rachmaninoff loved melody, too, and his long-spun lines have their appeal however heavily they may be scored.

Rachmaninoff may not have been an innovator, but he was a satisfier. Time will probably relegate his music to an historical category, but for present generations he will still hold a firm place because of the pleasure his music brings when so understandingly unfolded as it was last night.

Still another enveloping performance served to reaffirm the forcefulness and durability of Richard Strauss' Tone Poem: "Death and Transfiguration." It surged forth in all the glory of the Boston Symphony's tonal splendors and became another testimony to the greatness of Koussevitzky as a conductor. The music and the performance made a profound effect on the audience.

The concert ended with the "Daphnis and Chloe" Second Suite of Ravel, a Koussevitzky war-horse if ever there were one. It made an excellent finale for this well-planned program, played so memorably.

NEW YORK, N. Y.
SUN

MAR 31 1944

BOSTON ORCHESTRA IN BRILLIANT EVENT

By OSCAR THOMPSON.

At the final Thursday concert of their Carnegie Hall series, Dr. Serge Koussevitzky and the Boston ~~Symphony~~ honored the memory of Sergei Rachmaninoff by playing his Second Symphony. It was written nearly forty years ago, when Rachmaninoff was in his earlier 30's and was one of fortune's favorites, so busy and popular in Russia that to find the seclusion to compose he withdrew to Dresden. The two cataclysmic wars which were to engulf the world in his time had cast no shadows of tragedy to come upon his retreat.

The E minor symphony is a happy one. As heard again last night, it yielded almost nothing of that brooding and melancholy that have so personal an expression in many of Rachmaninoff's compositions, the early ones included. If there is no bitterness such as some have found in the much later Rhapsody on a Theme by Paganini, neither is there the darkly meditative outgiving of "The Isle of the Dead," which was about contemporaneous with the E minor Symphony.

The spirit of this symphony is chivalresque. It is a confident and healthful work, in which moves the stir of ambition. There is brave adventure here, as there is a manly grasp of the problems of composition. The symphony perhaps falls short of greatness. Its thematic substance may be even a little less than its composer's best. The second and third piano concertos and certainly the Rhapsody are more distinctively the Rachmaninoff who was among us a little more than a year ago. But it is a pleasure to listen to a work so well written, so warm in its content and so beautifully orchestrated, irrespective of its late-Romantic idiom that is here and there decried.

Last night's performance was a stimulating one, if not quite the Boston Symphony's best in minor details of unity and precision. The orchestra fairly surpassed itself, however, in Strauss's "Death and Transfiguration" and Ravel's second "Daphnis et Chloe" Suite, two of our continuing miracles of orchestral virtuosity and color. If there was cause to wonder momentarily how the Ravel ballet music would fare after the sumptuous peroration of the Strauss, it was soon swept away by the dazzling splendor of the French masterpiece. Dr. Koussevitzky seems always to perform this suite incomparably well.

NEW YORK, N. Y.
WORLD-TELEGRAM

MAR 31 1944

Symphony Honors Rachmaninoff

By LOUIS BIANCOLLI.

A vibrant reading of the late Serge Rachmaninoff's Second Symphony, tingling with warmth and power, featured last night's Boston Symphony program in Carnegie Hall, as observance of the first anniversary of the composer's death.

No better tribute could hav been devised by Serge Koussevitzk and his men. Some of Rachmaninoff's best music is embedded in this score, and no commemorative homage can excel the artistic treatment of a great artist's work The two Serges met on even ground last night.

Rachmaninoff's 37-year-old score, once widely flouted as a pianist's misguided pretention a large-scale composition, still thrives, thanks to rich melody and frank drama, interwoven in an intensely glowing fabric. Many other scores rated higher at the time of its premiere are now dustily slumbering on library shelves

Showed Dramatic Technic.

The answer was in the warm response aroused by last night's hearing. Audiences still throb to Rachmaninoff's symphonic sway The nostalgic melody is wrapped in rich-hued harmonies that gush over into schmalz in places, but along with a heartwarming sequence of theme is one of the shrewdest grasps of dramatic technic in music.

Of course, it's too early to predict how long Rachmaninoff's scores will keep. So much of Rachmaninoff's personality was merged with the keyboard, many feared the pianist's death would be reflected in a declining interest in his music.

Tones Brilliant.

But Rachmaninoff's concertos and symphonies pack so much enduring art in the way of haunting themes and sweeping suspense of structure, that they may even outlast many likelier-seeming items in the modern repertory—a few of the scores of Richard Strauss, for example. There will always be room for Rachmaninoff's kind of artistic appeal.

If super-brilliant tone, uncanny precision, and unctuous lyric style can win fresh converts to any composer's music, Mr. Koussevitzky's reading of the Second Symphony must have brought in dozens of recruits to the Rachmaninoff cause last night. Those still in doubt will probably stay that way.

Also listed were two other samples of mammoth tone—Strauss' Death and Transfiguration and Ravel's Daphnis and Chloe Suite No. 2—both read in similarly vital fashion. The orchestra piled up layers of vivid volume, mounting to the peak outburts. That was a lot of tone being minted in Carnegie Hall last night, and all of it on the gold standard.

MILWAUKEE, WIS.
SENTINEL
MAR 26 1944

AT BROADCAST These are a few of the thousands of Allis-Chalmers employes who crowded the Auditorium for the Louis Armstrong broadcast Saturday night, while the Trumpet King and his orchestra gave out on a national hookup. Their applause was switched into the end of a Boston Symphony program, to blend with an ovation for Andre Kostelanetz. Sentinel photo.

Whistle Blows for A-C Workers So They Knock Off for Some Dancing

By DOROTHY MADLE

Nearly 20,000 gates and chicks, after a week og high voltage equipment, fine tolerances and circuit breaks, went out to spoil while Saturday night at the Auditorium, where Satchmo was booked for a session.

All right. All right. We'll start over. Louis Armstrong and his orchestra, broadcasting on the Coca-Cola program, were featured at a party Saturday night at the Auditorium, for Allis-Chalmers employes.

The party started at 8, and before you could say **"Can I borrow your frame for this struggle"** the main arena was packed so tightly with war workers it would take a pair of outsize calipers to estimate the crowd.

Then Satchmo came on stage. The crowd jammed the arena; it filled the corridors; alligators deployed to the adjoining halls; a few wistful cats, when The Satchmo got the reap beat down to fine micrometer measurement, jived hardily in the street.

Most of the kidlies stayed in the terrestrial firetrap, keeping the sight of Louis and his boys with the licorice sticks and the 3,600 RPM beat, although in such a packed spot dancing was strictly from hunger. You couldn't even manipulate a half twist without first clearing a space with your elbows, much less swing out for some solid rug cutting.

O. K. O. K. There was dancing all over the place, but the majority remaained in the main arena, which soon became too crowded for free movement.

During the broadcast, the crowd cheerfully obeyed the announcer's signals for alternate silence and frantic applause. In one point only it failed to comply. Many ebullient ones couldn't refraain from whistling.

Backstage during intermission, Armstrong smiled broadly as he signed autographs. He said:

"This sure is a party. Not a squade guy here."

And that, Graandpapa, did not mean what you were taught to think it would. He meant that no misfits were present.

NEW YORK, N. Y.
TIMES
MAR 31 1944

CONCERT TRIBUTE TO RACHMANINOFF

Dr. Koussevitzky Marks First Anniversary of Composer's Death With 2d Symphony

By OLIN DOWNES

The program given by Dr. Koussevitzky and the Boston Symphony Orchestra last night in Carnegie Hall, almost exactly on the anniversary of Rachmaninoff's death last March 28, and coincidently with the establishment of the memorial society which bears his name, began with that lamented composer's Second Symphony and continued with the "Death and Transfiguration" of Richard Strauss. The sequence needed no underscoring save the intensities and eloquence of the music. At the end came a fillip of sheer and irresistible entertainment—the far-famed Boston Symphony performance of the excerpts from Ravel's "Daphnis et Chloe."

Yet each of the items on this program, aside from special and poignant associations, would have been engrossing. Witness the strength and vitality of Rachmaninoff's eloquent and unrevolutionary symphony; a work which keeps its position in the repertory not by the novelty of its terms but solely because of the feeling and invention, emotion and Slavic color and splendid structure of the music. It has a quality of organic development which sustains the interest of the listener throughout its considerable length. Interest never flags for an instant. Nothing is without the logic of beauty. And, despite the classic form, the symphony is a highly personal document. Also it sounds superbly, and with a special lustre from the devoted ministrations of Dr. Koussevitzky's Boston Symphony.

Nor is "Tod und Verklaerung" a novelty. Liszt and Wagner are its forbears, yet here again is a composer with an intense conviction in what he has to say, and a certain faculty for blazing portraiture. Theatrical this may sound in certain pages, but so is Verdi's "Requiem," played here at a recent concert performance, theatrical. Last night's tone poem is the characteristic speech of the young Strauss who once shook the world with the unheard-of intensities of his art. The somber opening; the depiction of a lifetime as the field of battle that it is, and the long triumphant ascent to the final rainbow chord of transfiguration are pages that still grip and take us far from the pettiness of the "vie quotidienne."

An evening of masterful interpretation of a program which may have been a horrible slump into the sound, safe and sane, but which did not seem to hang heavy upon Dr. Koussevitzky's conscience, or that of his players, or the audience! And the Boston Symphony's evocation of Ravel's glowing, scintillant music is so remarkable for its tonal glory, precision and "panache" that it almost surpasses the music itself in its values—almost becomes, in and of itself, a work of art. No audience listens to it without cheering, as did last night's audience.

NEW YORK, N.Y.
JOURNAL AMERICAN

31 1944

Tribute At Carnegie

By GRENA BENNETT

A tribute to an honored and gifted musician was the first offering of the Boston Symphony Orchestra's concert in Carnegie Hall last evening, when Conductor Serge Koussevitzky began his program with the E minor Symphony of Rachmaninoff, the great Russian composer who died a year ago.

The Symphony is one of the most admired in the composer's vast store of creations and is a memento of the period that was richest in invention. This provided grateful material for interpretation by the Bostonians who seemed especially en rapport with the music which was performed in the grand manner, with stressed poignancy in the stately opening phrases that assumed the character of a threnody.

Throughout the four movements the audience listened enthralled to a gloriously devised example of musical architecture directed by a scrupulous stylist and read by sensitive and responsive instrumentalists.

Strauss' "Death and Transfiguration" was a fitting follow-up to the symphony and the complexion of that part of the program, and the list ended with a blithely poetic reading of Ravel's "Daphnis et Chloe" Suite No. 2.

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MIRROR
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"The picture will be made a year from next May," Morros said, explaining research would require that time.

"It's going to be the life story of a Carnegie Hall box holder, and Ronald Colman will be the fictitious Carnegie patron," he revealed.

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"And when the armistice is signed," he added, "swing music will vanish. It's only a symptom of public hysteria, anyway."

PHILADELPHIA, PA.
RECORD
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The Boston Symphony Orchestra and its distinguished conductor, Serge Koussevitzky, paid their annual visit to the Academy of Music last night under Philadelphia Forum auspices.

It is probably good for those of us who are likely to get smug about our own great Philadelphia Orchestra to be reminded at least once a year that there are other superlative symphonic organizations in this country. And Dr. Koussevitzky and his men, as usual, performed that eye-opening function admirably last night.

Nicely Balanced

The program was nicely balanced on peaks of the classical, romantic and impressionist schools of the last two centuries with Haydn's Symphony in G No. 88; the Brahms First Symphony and Debussy's "La Mer."

Dr. Koussevitzky is apparently one of those conductors who believes that Haydn should be played with a minimum of "interpretation," and the result last night was a forthright performance of great clarity but some angularity. Under this approach the symphony's first movement lost a little of its playfulness, and the Minuet sounded martial rather than courtly. But there were compensations. It was good to hear the slow movement spared any sentimentality and the bustling Finale had inspiring pace and fine firm texture.

Debussy's Seascape

Debussy's superb seascape, "La Mer," found the conductor in magnificent control of the winds and waters. In this complex and miraculous score Dr. Koussevitsky particularly showed his ability to integrate his orchestral forces in a single fabric, to achieve that propulsive sweep and that balanced unity of orchestral voices that give music perspective in three dimensions and are the sure sign of a master on the podium.

The Brahms First was given a reading notable for its warmth and dignity. It was not a passionately romantic Brahms, but it was beautifully perceptive, and, once more, a triumph of balanced ensemble playing, projected on a three-dimensional scale.

Comparisons Inevitable

In their annual visits here, Dr. Koussevitzky and the Bostonians come, in a way, as guests of our musical community. And appraising the assets of a guest is, perhaps bad manners. Yet comparisons between this member of the country's orchestral "Big Three" and our own are inevitable. And, in brief, last night's box score seemed to show as last year's did, that the Boston strings, though brilliant, lack the silken warmth of Dr. Ormandy's fiddlers, and that his woodwinds are dry and sparse in the same comparison. The Boston brasses, however, are particularly golden and solid, and the discipline of all hands is superb and unanimous.

It should hardly be necessary to add that last night's concert was a memorable one; that Dr. Koussevitzky is still one of the world's great maestros and that it would be a pleasure to hear him and his band much oftener than once a year.

NEW YORK, N. Y.
SUN
APR 3 - 1944

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Serge Koussevitzky conducted the season's last New York concert of the Boston Symphony in Carnegie Hall Saturday afternoon. Haydn's Symphony in G major, No. 88, which opened the program, was such a delight as performed by the visiting orchestra that it is to be hoped Mr. Koussevitzky's series here next season will afford us more than one occasion of hearing the symphonic masterpieces of the eighteenth century. Debussy's "La Mer," which followed, had magnificent color, but the structure was not as well delineated as it might have been. The Brahms First Symphony, however, followed with exceptional clarity and strength. A. V. B.

[68]

NEW YORK, N. Y.
WORLD-TELEGRAM

MAR 31 1944

Symphony Honors Rachmaninoff

By LOUIS BIANCOLLI

A vibrant reading of the late Serge Rachmaninoff's Second Symphony, tingling with warmth and power, featured last night's Boston Symphony program in Carnegie Hall, as observance of the first anniversary of the composer's death.

No better tribute could hav been devised by Serge Koussevitzk and his men. Some of Rachmaninoff's best music is embedded ir this score, and no commemorative homage can excel the artistic treatment of a great artist's work The two Serges met on ever ground last night.

Rachmaninoff's 37 - year - olc score, once widely flouted as a pianist's misguided pretention a large-scale composition, stil thrives, thanks to rich melody anc frank drama, interwoven in an intensely glowing fabric. Many other scores rated higher at the time of its premiere are now dustily slumbering on library shelves

Showed Dramatic Technic.

The answer was in the warm response aroused by last night's hearing. Audiences still throb to Rachmaninoff's symphonic sway The nostalgic melody is wrappec in rich-hued harmonies that gush over into schmalz in places, but along with a heartwarming sequence of theme is one of the shrewdest grasps of dramatic technic in music.

Of course, it's too early to predict how long Rachmaninoff's scores will keep. So much of Rachmaninoff's personality was mergec with the keyboard, many fearec the pianist's death would be reflected in a declining interest ir his music.

Tones Brilliant.

But Rachmaninoff's concertos and symphonies pack so much enduring art in the way of haunting themes and sweeping suspense of structure, that they may even outlast many likelier-seeming items in the modern repertory—a few of the scores of Richard Strauss, for example. There will always be room for Rachmaninoff's kind of artistic appeal.

If super-brilliant tone, uncanny precision, and unctuous lyric style can win fresh converts to any composer's music, Mr. Koussevitzky's reading of the Secon Symphony must have brought in dozens of recruits to the Rachmaninoff cause last night. Those still in doubt will probably stay that way.

Also listed were two other samples of mammoth tone—Strauss' Death and Transfiguration and Ravel's Daphnis and Chloe Suite No. 2—both read in similarly vital fashion. The orchestra piled up layers of vivid volume, mounting to the peak outburts. That was a lot of tone being minted in Carnegie Hall last night, and all of it on the gold standard.

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MILWAUKEE, WIS.
SENTINEL

MAR 26 1944

AT BROADCAST These are a few of the thousands of Allis-Chalmers employes who crowded the Auditorium for the Louis Armstrong broadcast Saturday night, while the Trumpet King and his orchestra gave out on a national hookup. Their applause was switched into the end of a Boston Symphony program, to blend with an ovation for Andre Kostelanetz. Sentinel photo.

Whistle Blows for A-C Workers So They Knock Off for Some Dancing

By DOROTHY MADLE

Nearly 20,000 gates and chicks, after a week og high voltage equipment, fine tolerances and circuit breaks, went out to spoil awhile Saturday night at the Auditorium, where Satchmo was booked for a session.

All right. All right. We'll start over. Louis Armstrong and his orchestra, broadcasting on the Coca-Cola program, were featured at a party Saturday night at the Auditorium, for Allis-Chalmers employes.

The party started at 8, and before you could say **"Can I borrow your frame for this struggle"** the main arena was packed so tightly with war workers it would take a pair of outsize calipers to estimate the crowd.

Then Satchmo came on stage. The crowd jammed the arena; it filled the corridors; alligators deployed to the adjoining halls; a few wistful cats, when The Satchmo got the reap beat down to fine micrometer measurement, jived hardily in the street.

Most of the kidlies stayed in the terrestrial firetrap, keeping the sight of Louis and his boys with the licorice sticks and the 3,600 RPM beat, although in such a packed spot dancing was strictly from hunger. You couldn't even manipulate a half twist without first clearing a space with your elbows, much less swing out for some soli rug cutting.

O. K. O. K. There was dancing all over the place, but the majority remaained in the main arena, which soon became too crowded for free movement.

During the broadcast, the crowd cheerfully obeyed the announcer's signals for alternate silence and frantic applause. In one point only it failed to comply. Many ebullient ones couldn't refraain from whistling.

Backstage during intermission, Armstrong smiled broadly as he signed autographs. He said:

"This sure is a party. Not a squade guy here."

And that, Graandpapa, did not mean what you were taught to think it would. He meant that no misfits were present.

NEW YORK, N.
TIMES

MAR 31 194

CONCERT TRIBU
TO RACHMANIN

Dr. Koussevitzky Marks Anniversary of Compos Death With 2d Sympho

By OLIN DOWNES

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RECORD

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SUN

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Two Conductors: the young distinguished Bernstein; the great Koussevitzky

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MUSIC

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Symphony Concert

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Piston ....Symphony No.
Beethoven ....Concert
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This is not to say Mr. Woodworth is a green hand with an orchestra. He has done odd jobs of orchestral conducting for some years and, in fact, was conductor of the school orchestra at Tanglewood some seasons back. Thus he knows his business. More than that, he has a sound, steady style, sufficient authority to command attention and respect, and a good bit of flair into the bargain. He never did set the orchestra on edge, so to speak, but he did make good and lively music free of emotional distortion or capriciousness. The Haydn Symphony, delightfully unfamiliar, was especially well done.

Walter Piston's Second Symphony didn't appeal to me very much for reasons not quite clear to me at the moment. It was just good, neat, clean and tidy; not dry and not juicy. Here and there it seemed a little manufactured and, in the second theme of the first movement, what would be known outside the concert hall as "corny." It starts out very well indeed with a distinguished and beautiful strain. Then comes that pseudo-American tune, characteristic of all American composers laboring under the delusion that they must be American, and it is not until the end of the movement that the noble mood of the opening is restored. The second movement also begins beautifully, but its texture is so polyphonically sustained the ear demands more contrast in note values before it is over. The finale resumes the exploitaton of rythmic device and the search for new sonorities, and is suitably agitated. I should like to hear Mr. Piston's Prelude and Allegro for organ and strings again soon, but somehow or other the symphony finds me neither hot nor cold.

The concert came to a fine close with a good but not great performance by Rudolf Serkin and the orchestra under Mr. Woodworth of Beethoven's "Emperor" concerto. In sections it was most eloquently realized; in others it was not quite so satisfactory. The audience was cordially disposed toward conductor, soloist and, in the case of the new symphony, the composer, and all three were given warm receptions. Next week we shall have Roy Harris' new Sixth Symphony, a Concerto Grosso of Handel, and Mendelssohn's "Scottish" Symphony.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

G. Wallace Woodworth conducted the Boston Symphony Orchestra at Symphony Hall yesterday afternoon. Following the practice always observed during Holy Week, the Friday concert was advanced to Thursday. The evening concert will, as usual, be given tomorrow at 8:30, when Mr. Woodworth will repeat his program of the D minor Symphony, No. 80, by Haydn; Walter Piston's Second Symphony, and the "Emperor" [illegible]ano Concerto of Beethoven, with Rudolf Serkin as soloist.

Although yesterday was the first time that Mr. Woodworth had conducted the full Boston Symphony at one of its regular concerts, the admired conductor of the Harvard Glee Club has had a long association with the orchestra. For many choral scores presented by the Boston Symphony he has prepared the Harvard and Radcliffe voices. He conducted one of the chamber concerts last Summer, when he gave the first local performance of this very Haydn Symphony. In short, he is as well known and liked in Symphony Hall as within the Harvard Yard.

He gave a very good account of himself yesterday. There were depth and style and feeling and poise in all his readings. The Haydn went nicely; to Mr. Piston's work, heard in Boston for the first time, Mr. Woodworth seemed to bring smoothness and eloquence. And the orchestra played well for him. Indeed, more than any other guest conductor I have heard this season, Mr. Woodworth made the orchestra sound indisputably like the Boston Symphony.

In Beethoven's great Concerto there were flaws of precision and of tempo between orchestra and soloist, and the performance as a whole, though brilliant and exciting, was a bit rough and on the nervous side. Tomorrow night it probably will go better. But the cumulative effect was highly satisfying, and Mr. Serkin, Mr. Woodworth and the orchestra all deserved their hearty reception. Incidentally, if memory is correct, Mr. Woodworth did not once take a bow without asking the orchestra to rise.

Mr. Piston's Second Symphony, commissioned by the Alice M. Ditson Fund of Columbia University and first played in Washington, D. C., last March, shows a new side of Piston. The three movements have traces of academicism and echoes of Hindemith and other composers. But they are full of melodic juice, and their agreeable idiom makes this the most easily assimilable of any of Piston's serious music. Work and composer were favorably received.

Alfred Einstein, the noted musicologist now at Smith College, may be credited with revival of the Haydn Symphony, one of five put together by him from parts reposing in the British Museum. It was composed at Eisenstadt about 1783, and it is a beautiful Symphony, mellifluous and vigorous, scored for seven winds and strings. Yesterday's performance, by a reduced orchestra, was the first at these concerts. We may all hope that the great Haydn resurrection now in progress will continue.—C. W. D.

BROOKLYN, N. Y.
EAGLE

APR 1 - 1944

MUSIC By Miles Kastendieck

Koussevitzky Programs Three Master Works for Final Brooklyn Concert

Final concerts must bring special inspiration to Serge Koussevitzky. Following a memorable evening of virtuoso performances in Carnegie Hall on Thursday, he came to the Academy of Music last night to make the last Brooklyn concert of the Boston Symphony equally memorable. The Brooklyn program, however, demanded a different kind of performance, for it listed three of the great masterpieces of symphonic literature. These called for deep-seated interpretation wherein effectiveness was quite a secondary matter.

But the Boston Symphony has not been called the first orchestra of the land in any hasty appraisal; it met its more challenging problems with the keenest kind of musicianship, creating under the baton of its inspired leader three superlative performances. Artistry was demanded and artistry resulted in some phenominal realization of detail. Because of the transparency of the playing, several slips were the more noticeable; but they were quickly submerged in the quality of the playing and the aural beauties of instrumental sounds.

The program opened with Mozart's E Flat Symphony, one of the last three which proclaim the peak of the composer's symphonic achievements. The elegant simplicity of the music was matched in the performance; so, for that matter, was the charm. Perhaps there could have been a bit more gaiety arising out of a slight increase in tempo; but this was a performance in the classic tradition and it carried the atmosphere of near-perfection along with it.

There followed one of Koussevitzky's special achievements: his performance of Debussy's "La Mer," wherein he enhances the impressionistic effect of the music by the refinement of his interpretation. He has conducted a more magnificent performance of this work, but this was one to treasure. As for the music, it grows more and more on the listener. There is nothing quite like it in all musical literature: a lonely masterpiece of its kind.

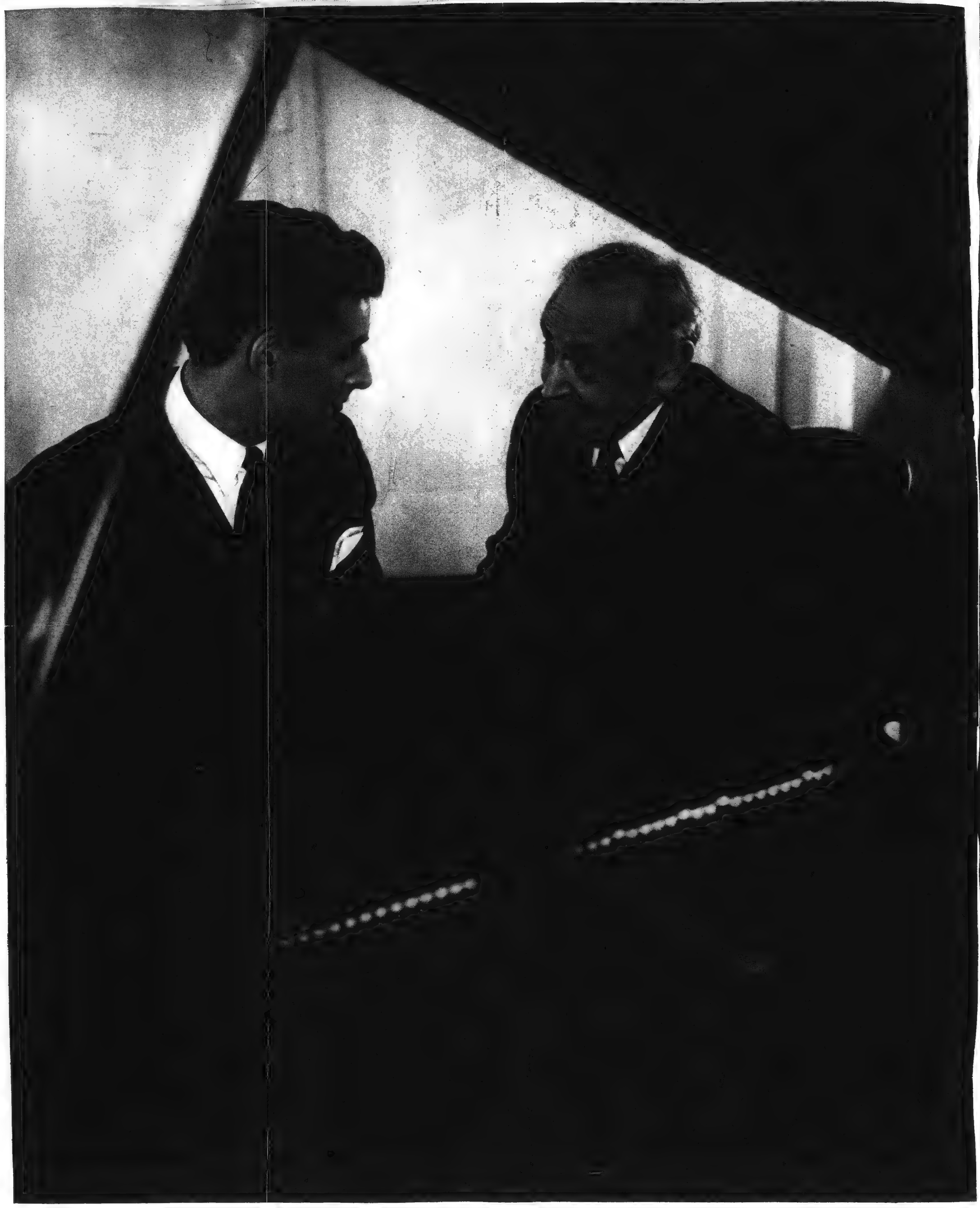
Brahms' Second Symphony brought the concert to a triumphant close. The performanse sounded well, though the spirited finale tended to emphasize a certain lack of vitality in parts of the other movements. The first movement tended to lag without actually getting out of hand; but then there is a persistent deliberateness about Koussevitzky's tempos. This conductor's brand of magic, however, is always at his command. He sprinkled it freely on all the music of the program last night. There was little question that such great music so played carries some of the most transcendent power in the world.

Bridgeport Conn
Post

APR 16 1944

RED ENVOY TO VISIT BOSTON

BOSTON, April 15—(AP) Andrei Gromyko, Soviet ambassador to the United States, will make his first visit to Boston next Saturday, when he will be special guest of the Boston Symphony orchestra at a performance of the Shostakovitch Eighth symphony.



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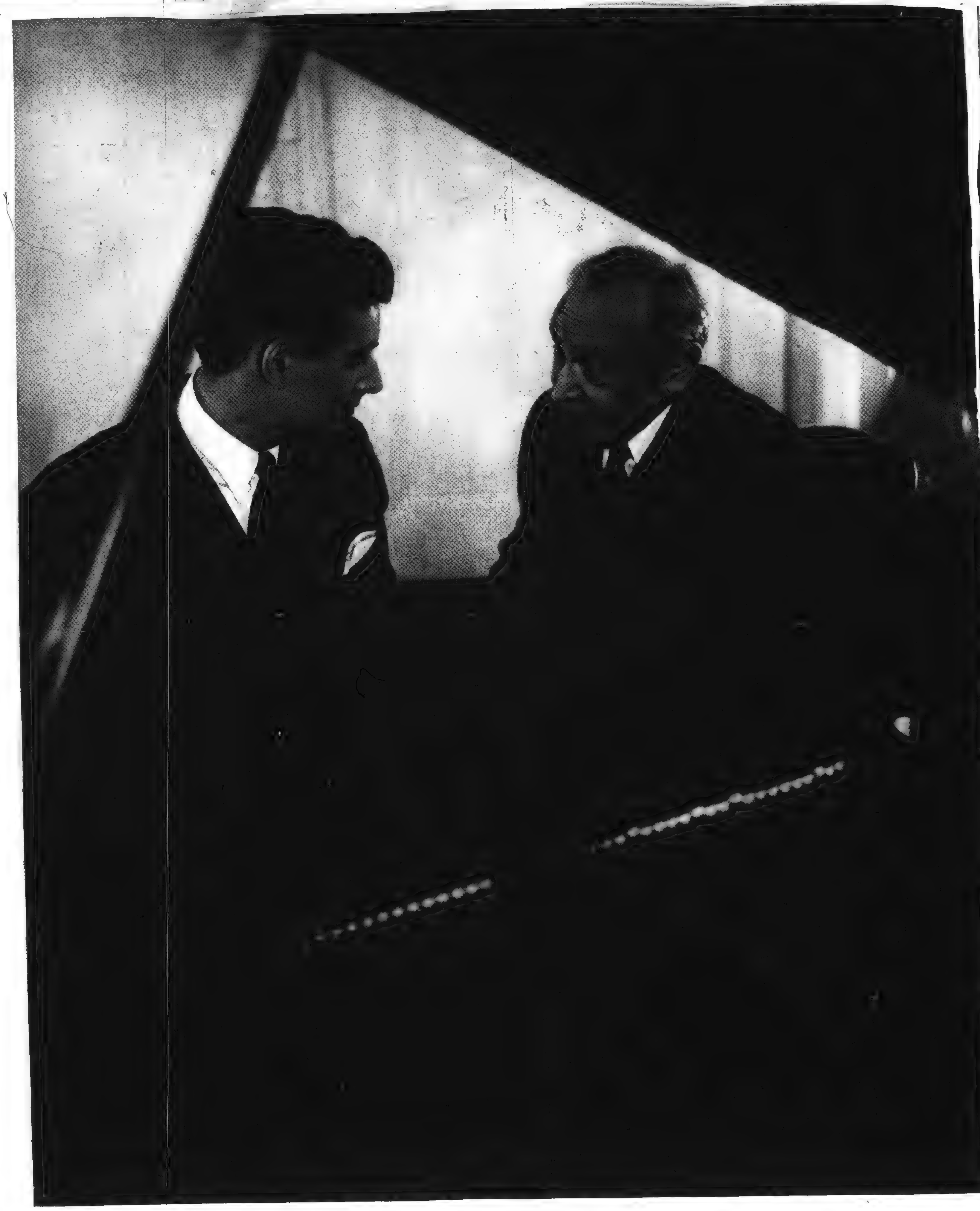

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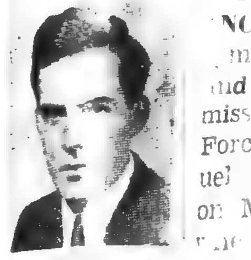
ETUDE
PHILA., PA
APRIL, 1944



SAMUEL BARBER

THE FIRST PERFORMANCE of a full-length symphony, composed for and dedicated with permission to the Army Air Forces by Corporal Samuel Barber, took place on March 3 in Boston, when the work was presented by the Boston Symphony Orchestra [illegible] Serge Koussevitzky. The "Symphony [illegible] the Army Air Forces." [illegible] September at Fort Worth [illegible] Field, Texas, where Corporal B[illegible] pilots in many flight [illegible] work in this form. [illegible] "Symphony" have been written [illegible] the distinction of [illegible] American works produced t[illegible] Salzburg, w[illegible] it was con[illegible] Artur Rodzinski. The new [illegible] movements and makes [illegible] wind movement of an elec[illegible] instrument especially constructed [illegible] Bell Telephone laboratory to [illegible] the sound of the radio beam [illegible] flight or [illegible] flying.

Roy Harris' Sixth Symphony Has Its First Performance

By L. A. Sloper

The event of the antepenultimate Friday afternoon concert of the symphony season, given yesterday in Symphony Hall, was the first performance of Roy Harris' Sixth Symphony. This work is already known as the "Gettysburg" Symphony, since the composer has said that it is based upon Lincoln's Gettysburg Address.

The spectacle of a world at war has naturally engaged the attention of composers. Artists have always been interested in the efforts of peoples to solve their problems by killing one another. Beethoven wrote a "Battle" Symphony, Tchaikovsky the "1812" Overture, neither of which stands in the first rank of musical compositions.

Usually artistic remark on world catastrophe awaits the conclusion of the struggle. During this war there has been a good deal of musical comment already. Most of it, not surprisingly, has come from Britain, Russia, and the United States. Of the musical historians, Shostakovitch and Harris have held most attention.

Both of them have written symphonies to commemorate the heroic deeds of the Soviet armies: Shostakovitch's Seventh and Harris' Fifth. Now Shostakovitch has written an Eighth Symphony to forecast victory, and Harris a Sixth, dedicated to the Armed Forces of the United States. There seems to be a friendly antiphonal competition between the two men.

A year ago another American musician, Aaron Copland, composed a "Lincoln Portrait," built around words of the statesman himself, spoken in the third section of the work by a Narrator. In commenting on this work I wrote: "Of course the composer was wise in making no attempt to compete with or elaborate upon the words of the Emancipator."

Mr. Harris has been bolder, and perhaps less wise. The Gettysburg Address has long been accepted as one of the masterpieces of oratory. To attempt to say it over again in music is like Massine trying to tell us by means of choregraphy what Brahms meant to say in the Fourth Symphony. It is an undertaking not likely to succeed.

Nevertheless, Harris, like Massine, has tried, and unquestionably his attempt is earnest and sincere. Naturally, also, in view of his technical accomplishments, the piece commands respect as a composition. If the author does not achieve all he hoped, probably another composer could have done no better, if as well.

The four movements of the symphony bear the titles, "Awakening," "Conflict," "Dedication," and "Affirmation," and each has been inspired by particular phrases of the Address. The composer has relied extensively upon the use of pedal point, repetition of themes, and crescendo. For most of the way the work is built on long lyrical lines, but in the Scherzo ("Conflict") he glances not only at Shostakovitch but at Tchaikovsky, and in the Finale ("Affirmation") he employs the fugal form. Yet the work as a whole is wanting in contrast and does not escape montony.

The performance, under Dr. Koussevitzky's devoted guidance, was brilliant, and did, one feels sure, all that possibly could be done for the symphony.

The concert opened with Handel's Concerto Grosso for String Orchestra, op. 3, no. 6, in G minor, and closed with Mendelssohn's "Scottish" Symphony.

Soviet Ambassador in Hub to Hear Symphony

FIRST VISIT OF SOVIET AMBASSADOR
Andrei Gromyko and Mrs. Gromyko came to Boston for the first time to hear the Shostakovitch Eighth Symphony last night.

The Boston Symphony Orchestra's rendition of the Shostakovitch Eighth Symphony lured the Soviet ambassador and his wife, Mr. and Mrs. Andrei Gromyko, from the busy embassy in Washington to Boston last night. The ambassador, who replaced Maxim Litvinoff, had never been in the Cradle of Liberty and said he hoped to take a ride through historic Boston before his departure today.

Mr. Gromyko, the youngest diplomat of his rank in Washington, said that he could not comment on American lend-lease other than to say that "Russia was receiving it and needed lots of it." He refused to make any predictions as to the war's duration.

Following the concert the board of trustees of the Boston Symphony Orchestra gave a reception in honor of the ambassador and his wife. Accompanying the ambassador was the first secretary of the Soviety embassy and his wife, Mr. and Mrs. Vladimir Bazuikin.

VOGUE
GREENWICH, CONN.

APR 1 - 1944

BERNSTEIN AND KOUSSEVITZKY

e. pho[illegible]raphed especially for Vogue, are two of most-[illegible]ked-about conductors in this country. enty-y[illegible]old Serge Koussevitzky, who for twenty rs has [illegible] the great Boston Symphony Orch into exquisite sonority; and twenty-five-year-ol onard Bernstein who, in this one season, came o his own. The peak of his dramatic year was th nducting rece[illegible] of his own Jeremiah symph[illegible] h the Boston. ([illegible]n this photograph was taken, . Bernstein was explaining to Mr. Koussevitzky okowski's interpretation of the Sunday befor . Koussevitzky's blue eyes bulged.)

Mr. Bernstein, who has been the assistant co ctor of the New York Philharmonic this year a ll be a guest conductor next, made his début last vember without rehearsal. He substituted at a few urs' notice for Bruno Walter. The next day, the tics flung into the pot every elaborate musical ad- tive of adulation. But *The Daily News* explaine imply, likening the opportunity to "a shoestring ch in centre field. Make it, and you're a hero. ff it, and you're a dope. He made it."

WATERBURY, CONN.
AMERICAN

APR 5 - 1944

'Woody' Conducts Boston Symphony

Boston, April 5—(AP)—A choral leader who could not sing well enough to make the Harvard Glee club will be guest conductor of the Boston Symphony orchestra Thursday afternoon. He is G. Wallace Woodworth, conductor of the Harvard Glee club and the Radcliffe Choral society for the past 10 years and a pianist.

"Woody," as he is known to hundreds of past and present students, tried out for the Glee club when a freshman at Harvard in 1920.

Dr. Archibald T. Davison, the conductor, listened for a few minutes and then told him quite frankly: "You simply can't sing, my dear boy."

The evening of the day he was rejected as a singer "Woody" won acceptance as piano accompanist for the Glee club. He toured Europe with the organization and later was appointed temporary conductor. He became permanent conductor in 1934 when Dr. Davison retired.

NEW YORK, N.Y.
HERALD TRIBUNE

APR 2 - 1944

Boston Symphony

Koussevitzky Conducts Concert in Carnegie Hall

The Boston Symphony Orchestra played its fifth matinee concert of the season yesterday afternoon at Carnegie Hall, Serge Koussevitzky conducting. The program consisted of the Haydn Symphony in G Major, (No. 88), Debussy's three symphonic sketches, known as "La Mer," and the Brahms First Symphony in C Minor.

The juxtaposition of the modest Haydn Symphony to the luxurious display of French impressionism made an amusing contrast of two ways in which the symphonic ensemble can be impressive in sound. The Debussy work remains a fine period piece, albeit perhaps somewhat arbitrarily named. The performance was scintillating and vibrant, stressing the rich variety of contrasting timbres. Particularly the last movement, with its snatches of Wagnerian harmony and its Franckian theme, brought to mind Cocteau's remark of two decades ago in which he alluded to the similarity between Wagner's fog and Debussy's mist. It is difficult not to feel that the work's true raison d'etre is the (for its time) novel orchestration, yet even though now hundreds of people can and do score in the same fashion, especially in commercial music, there still is a vast difference between the original, and its subsequent emulators, from Ravel to Morton Gould.

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P. B.

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TWENTIETH YEAR AS LEADER FOR DR. KOUSSEVITZKY

By WARREN STOREY SMITH

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Such complete identification of a great orchestra and a distinguished director can serve to heighten the prestige of both, and that is exactly what has happened in the present instance. The Boston Symphony was the foremost orchestra in this country long before Dr. Koussevitzky came to us, though it lost that position temporarily as a result of the first World war and the ill-advised strike, which, together, made it necessary for, first, Mr. Monteux and then Dr. Koussevitzky to build it up anew. The latter has done his part of the job with a thoroughness that even the warmest of his admirers would not have anticipated.

But there is another side to the question, namely, that with one conductor in charge over so long a period the repertory is bound to reflect a single outlook, the performances a single personality. The first difficulty was long resolved in Dr. Koussevitzky's case by the truly amazing range of his programmes. Of late years, however, he has viewed his responsibilities in a rather different light. Remaining faithful to his novelties, now largely American, he has come to rely more and more upon the most familiar classics for the rest. Aside from the semi-occasional revivals, we have experienced a freshening of the basic repertory largely through the efforts of the guest conductors—more power to them—and of Associate Conductor Richard Burgin. Occasioally, too, one of these visitors has given us a new and welcome angle on some standard work; for example, Vladimir Golschmann's "Eroica" last January and George Szell's version of the Schubert C major in the season before. Additional instance might easily be cited.

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NATIVE COMPOSERS' YEAR

This was truly the native composers' year. No less than eight new American symphonies were heard, if we may place Russian-born Nicolai Berezowsky's Fourth in this category, most of them for the first time anywhere. This particular work was conducted by its composer, as were Hanson's Fourth, Gardner Read's Second and Bernstein's First, titled "Jeremiah." A. Wallace Woodworth gave us the Second of Piston and Dr. Koussevitzky the Fifth of Schuman (for strings), the Sixth of Harris and Barber's Second. Those of Bernstein and Barber were far and away the best.

Superior to Mr. Piston's surprisingly conventional effort was his sterling Prelude and Allegro for organ and strings. Paul Creston, whose name like that of Leonard Bernstein, was new to the Symphony programmes, was represented by an innocuous "Pastorale and Tarantelle," which Mr. Golschmann conducted at a Monday-Tuesday pair, and the agreeably panoramic "Frontiers," which we owed to Andre Kostelanetz. Another and shorter "Western" was Lukas Foss' "The Prairie," and its young composer was also a newcomer. Of little moment were Barber's "Commando March" and Bennett's symphonic synthesis of "Porgy and Bess." Most of us like our "Porgy" straight. It is perhaps significant that the only American piece that was not a novelty was Copland's "El Salon Mexico," given a revealing performance by Mr. Bernstein, who is gifted both as conductor and composer.

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Of the non-American new pieces the most imposing were Shostakovich's uneven Eighth Symphony, the most satisfying in their very different ways were Kabalevsky's brilliant Overture to his opera, "Colas Breugnon," disclosed to us by Mr. Kostelanetz, and Stravinsky's Ode in memory of Mme. Koussevitzky. In a concert of his own music Mr. Stravinsky brought us his not-too-convincing "Norwegian Moods" and his amusing "Circus Polka," soon to find its way to the Pops. His curious harmonization of "The Star-Spangled Banner" stirred up a typical teapot tempest.

* * * *

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BELMONT, MASS
CITIZEN
4/7/44

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Nelson Chase, Kathryn Nason (Mrs. Walter Piston), Grace D. Reasoner, C. Scott White, John Sharman and Karl Zerbe.

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PAWTUCKET, R. I.
TIMES
APR 8 - 1944

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MUSIC
By RUDOLPH ELIE, JR.
phony Concert

Boston Symphony orchestra, G.
Woodworth conducting, gave the
ogram of its 63d season in Sym-
Hall yesterday afternoon. Rudolf
pianist, was the soloist. The
n was as follows:
y.....Symphony No. 80 in D minor
en .... Symphony No. 2
s in E flat, Op. 73 ("Emperor") Concerto
, when you think it over, re-
ble that a man who has de-
his musical career to the
g and conducting of choral
(the Harvard and Radcliffe
in partcular), could step be-
10 crack symphonic musicians
roduce such well-disciplined
ell - integrated music as G.
e Woodworth did yesterday.
he finesse, the perfect school-
nd the warm glow of a Dr.
evitzky were not there, but
ering Mr. Woodworth's ex-
ce at so arduous and exacting
, it must be considered a very
sive display of musicianship.
a concert, already interesting
new music and its soloist, an
nal pleasure.
is not to say Mr. Woodworth
reen hand with an orchestra.
s done odd jobs of orchestral
cting for some years and, in
vas conductor of the school
tra at Tanglewood some sea-
ack. Thus he knows his busi-
More than that, he has a
steady style, sufficient au-
to command attention and
, and a good bit of flair into
rgain. He never did set the
tra on edge, so to speak, but
make good and lively music
emotional distortion or ca-
sness. The Haydn Sym-
delightfully unfamiliar, was
lly well done.
er Piston's Second Symphony
appeal to me very much for
s not quite clear to me at
ment. It was just good, neat,
and tidy; not dry and not
Here and there it seemed a
anufactured and, in the sec-
eme of the first movement,
ould be known outside the
hall as "corny." It starts
y well indeed with a distin-
and beautiful strain. Then
that pseudo-American tune,
teristic of all American com-
laboring under the delusion
ey must be American, and
t until the end of the move-
hat the noble mood of the
is restored. The second
ent also begins beautifully,
texture is so polyphonically
ed the ear demands more
t in note values before it is
The finale resumes the ex-
n of rythmic device and the
for new sonorities, and is
agitated. I should like to
r. Piston's Prelude and Alle-
organ and strings again
ut somehow or other the
ny finds me neither hot nor

concert came to a fine close
good but not great perform-
Rudolf Serkin and the or-
under Mr. Woodworth of
ven's "Emperor" concerto. In
it was most eloquently
; in others it was not quite
factory. The audience was
disposed toward conduc-
oist and, in the case of the
mphony, the composer, and
e were given warm recep-
Next week we shall have Roy
new Sixth Symphony, a
o Grosso of Handel, and
sohn's "Scottish" Sym-

1944

SIT BOSTON

(AP) Andrei
nbassador to
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ext Saturday,
l guest of the
rchestra at a
Shostakovitch

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This con-
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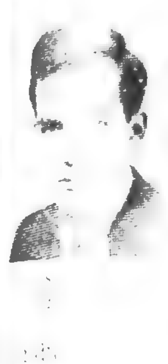
There was
great music
of the most
e world.

ETUDE
PHILA., PA
APRIL, 1944



Roy Harris' Sixth Symphony Has Its First Performance

By L. A. Sloper

The event of the antepenultimate Friday afternoon concert of the symphony season, given yesterday in Symphony Hall, was the first performance of Roy Harris' Sixth Symphony. This work is already known as the "Gettysburg" Symphony, since the composer has said that it is based upon Lincoln's Gettysburg Address.

The spectacle of a world at war has naturally engaged the attention of composers. Artists have always been interested in the efforts of peoples to solve their problems by killing one another. Beethoven wrote a "Battle" Symphony, Tchaikovsky the "1812" Overture, neither of which stands in the first rank of musical compositions.

Usually artistic remark on world catastrophe awaits the conclusion of the struggle. During this war there has been a good deal of musical comment already. Most of it, not surprisingly, has come from Britain, Russia, and the United States. Of the musical historians, Shostakovitch and Harris have held most attention.

Both of them have written symphonies to commemorate the heroic deeds of the Soviet armies: Shostakovitch's Seventh and Harris' Fifth. Now Shostakovitch has written an Eighth Symphony to forecast victory, and Harris a Sixth, dedicated to the Armed Forces of the United States. There seems to be a friendly antiphonal competition between the two men.

A year ago another American musician, Aaron Copland, composed a "Lincoln Portrait," built around words of the statesman himself, spoken in the third section of the work by a Narrator. In commenting on this work I wrote: "Of course the composer was wise in making no attempt to compete with or elaborate upon the words of the Emancipator."

Mr. Harris has been bolder, and perhaps less wise. The Gettysburg Address has long been accepted as one of the masterpieces of oratory. To attempt to say it over again in music is like Massine trying to tell us by means of choregraphy what Brahms meant to say in the Fourth Symphony. It is an undertaking not likely to succeed.

Nevertheless, Harris, like Massine, has tried, and unquestionably his attempt is earnest and sincere. Naturally, also, in view of his technical accomplishments, the piece commands respect as a composition. If the author does not achieve all he hoped, probably another composer could have done no better, if as well.

The four movements of the symphony bear the titles, "Awakening," "Conflict," "Dedication," and "Affirmation," and each has been inspired by particular phrases of the Address. The composer has relied extensively upon the use of pedal point, repetition of themes, and crescendo. For most of the way the work is built on long lyrical lines, but in the Scherzo ("Conflict") he glances not only at Shostakovitch but at Tchaikovsky, and in the Finale ("Affirmation") he employs the fugal form. Yet the work as a whole is wanting in contrast and does not escape montony.

The performance, under Dr. Koussevitzky's devoted guidance was brilliant, and did, one feels sure, all that possibly could be done for the symphony.

The concert opened with Handel's Concerto Grosso for String Orchestra, op. 3, no. 6, in G minor, and closed with Mendelssohn's "Scottish" Symphony.

NEW YORK, N.Y.
HERALD TRIBUNE

Soviet Ambassador in Hub to Hear Symphony

FIRST VISIT OF SOVIET AMBASSADOR

Andrei Gromyko and Mrs. Gromyko came to Boston for the first time to hear the Shostakovitch Eighth Symphony last night.

The Boston Symphony Orchestra's rendition of the Shostakovitch Eighth Symphony lured the Soviet ambassador and his wife, Mr. and Mrs. Andrei Gromyko, from the busy embassy in Washington to Boston last night. [illegible] vinoff, had never been in the Cradle of [illegible] Boston before his [illegible] diplomat [illegible] said that he could not comment on American lend-lease other than to say that "Russia was receiving it and needed lots of it." He refused to make any predictions as to the war's duration.

Following the concert the board of trustees of the Boston Symphony Orchestra gave a reception in honor of the ambassador and his wife. Accompanying the ambassador was the first secretary of the Soviety embassy and his wife, Mr. and Mrs. Vladimir Bazikin.

VOGUE
GREENWICH, CONN.

APR 1 - 1944

RNSTEIN AND KOUSSEVITZKY

[illegible] especially for Vogue, [illegible] conductors in this [illegible] George Koussevitzky, who for [illegible] great Boston Symphony Orch [illegible] ority: and twenty- [illegible] year-ol [illegible] who, in this one sea- [illegible] of his dramatic year [illegible] his own Jeremiah symph [illegible] this photograph was tak [illegible] ining to Mr. Koussevitzk [illegible] n of the Sunday befor [illegible] eyes bulged.

M [illegible] n, who has been the assistant [illegible] York Philharmonic this year [illegible] nductor next, made his début [illegible] rehearsal. He substituted at a [illegible] Bruno Walter. The next day, the [illegible] put every elaborate musical a [illegible] n. But *The Daily News* explaine [illegible] the opportunity to "a shoestrin [illegible] centre field. Make it, and you're a hero [illegible] you're a dope. He made it."

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The juxtaposition of the modest Haydn Symphony to the luxurious splay of French impressionism made an amusing contrast of two ways in which the symphonic ensemble can be impressive in sound. The Debussy work remains a fine period piece, albeit perhaps somewhat arbitrarily named. The performance was scintillating and vibrant, stressing the rich variety of contrasting timbres. Particularly the last movement, with its snatches of Wagnerian harmony and its Franckian theme, brought to mind Cocteau's remark of two decades ago in which he alluded to the similarity between Wagner's fog and Debussy's mist. It is difficult not to feel that the work's true raison d'etre is the (for its time) novel orchestration, yet even though now hundreds of people can and do score in the same fashion, especially in commercial music, there still is a vast difference between the original, and its subsequent emulators, from Ravel to Morton Gould.

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P. B.

WATERBURY, CONN.
AMERICAN

APR 5 - 1944

'Woody' Conducts Boston Symphony

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"Woody," as he is known to hundreds of past and present students, tried out for the Glee club when a freshman at Harvard in 1920.

Dr. Archibald T. Davison, the conductor, listened for a few minutes and then told him quite frankly: "You simply can't sing, my dear boy."

The evening of the day he was rejected as a singer "Woody" won acceptance as piano accompanist for the Glee club. He toured Europe with the organization and later was appointed temporary conductor. He became permanent conductor in 1934 when Dr. Davison retired.

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NEW YORK, N. Y.
WORLD-TELEGRAM

APR 8 - 1944

Broken Back Helped His Composing Technique!

Harris' 6th Symphony Debuts Next Saturday

By ROBERT BAGAR.

Roy Harris.

When Roy Harris counts his blessings, past and present, he never fails to include a broken back, received during his Guggenheim Fellowship days in Paris, 1931.

"I was laid up for eight months—not supposed to move at all, you know," he said the other day at the Lotos Club. "I couldn't have moved if I'd wanted to. But it was a wonderful eight months in so far as it aided my composing technique. I learned to compose in my head, without piano or manuscript, or any tools at all. See what I mean? Now I do that all the time. And it's a great advantage."

While the benefits he derived from that accident turned out to be real ones, he doesn't recommend going to such extremes for them. Mr. Harris has wit, you see.

He has been called "America's No. 1 composer" by Nicolas Slonimsky, and there is good foundation for the statement. He has recived honors from high quarters all over the world, even to a dramatically worded message of greeting from Soviet colleagues. In short, Roy Harris, Colorado-born composer of pioneer stock, is a world figure, a distinction attained by a singular honesty of purpose, in addition to considerable learning and imagination.

Inspired by Lincoln.

Next Saturday evening over the Blue Network (WJZ locally) Roy Harris' Sixth Symphony will be given its premiere by the Boston Symphony Orchestra under the direction of Serge Koussevitsky The work was commissioned by Mark Woods, president of the Blue Network. It is in four movements its inspiration being Abraham Lincoln's Gettysburg Address.

The movements and Mr. Harris' explanation of them follow: (1) Awakening, "a prelude reflecting the opening passage of Lincoln's speech;" (2) Conflict, "a fanta dramatizing war;" (3) Dedicatio "a long chorale of dedication the dead;" (4) Affirmation, fugue reflecting the mood strong faith in mankind that rin forth from the last paragraph Lincoln's address."

Every composer has a credo or should have. We have kno for a long time what the Ha credo is. He words it this w "I am trying to write a mu which expresses our time a period in America and which serviceable to our musical life. serviceable I mean music which effectively uses the instrumental and choral and other resources available at present.

"As I see it," he continued, "a composer is a combination of inventor and manufacturer, his raw materials—or musical ideas—being inside himself. The composer has two major problems; (a) to stay away from the world long enough to create a marketable product, and (b) to market it. Now the first problem is esthetic, historical, social, spiritual, emotional, intellectual; his second problem is to put the sum total of his thoughts and moods in those categories in a serviceable form."

The tendency is to get away from long forms, according to Mr. Harris. It is by no means something to rush into, this business of writing more briefly. But he believes that it is worth every composer's serious consideration.

New Avenues on Radio.

"I've been made much aware of this tendency of late," he said. "For instance, Paul Whiteman has commissioned me to do a piece for his radio orchestra. It is a small orchestra, but by means of a series of soundboard reflections and microphone technique, it is able to have a flexibility in dynamics and tone color which are germane to broadcasting. One flute, as an illustration, could play a solo against a big accompaniment in brass. This has not been possible in the concert hall, as you know. It is broadcasting that now opens these new avenues to us."

Mr. Harris declared that the old symphonic practices of the 18th and 19th centuries were conceived for a society which moved in a much slower tempo than ours. The distribution of music, also, was limited, as compared to present day standards. Therefore, the idea of long developments, long forms was suitable to the time.

"Any really smart swing orchestra," he said, "expresses our own time a good deal better than do many of the ambitious works written today, no matter how good they may be. The form usually favored by swing orchestras is Theme and Variations. In that, you see, there is practically no repetition or development.. But you do find in the music of such a group a wonderful variety, wonderful contrast in tone, color and dynamics. Some of the orchestrations are remarkable. And that's why our people like that music. They can't go to sleep on it, you know."

Thanks to radio and records, so-called serious music is just beginning to open the door to mass public acceptance. "Up to now, Mr. Harris said, "pop music has had all the better of it. Shakespearean drama, to draw an analogy, is one thing and the general run of movies is another, but the movies reach many more people. That, of course, paves the way for better movies.

WORCESTER, MASS.
GAZETTE

APR 5 1944

PORTLAND, ME.
EXPRESS

APR 5 1944

NEW HAVEN, CONN.
REGISTER

APR 5 1944

KEENE, N. H.
SENTINEL

APR 5 - 1944

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

APR 5 - 1944

LEWISTON, ME.
JOURNAL

APR 5 - 1944

ATTLEBORO, MASS.
SUN

APR 5 - 1944

No Singing on This Program

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SYMPHONY CONCERT

BY WARREN STOREY SMITH

April 7 44

As conductor of the choirs of Harvard and Radcliffe, with which the Boston Symphony Orchestra is constantly collaborating—a performance of Bach's B minor Mass is being prepared for April 30—G. Wallace Woodworth is to that organization what a chorus master is to an opera company. Last summer he directed a pair of the orchestra's so called chamber concerts, and this week he is having his first opportunity to lead the full band in a pair of regular concerts. Because of Good Friday, the first of these took place yesterday afternoon. The other will come tomorrow night.

A feature of Mr. Woodworth's concert of last August was the first performance hereabouts of Haydn's Symphony No. 80, in D minor, reconstructed by Alfred Einstein from a set of parts in the British Museum. The symphonies of Haydn's middle years are still comparatively unknown and if this engaging work is a fair sample, it is high time we made the acquaintance of some of the others. The first movement is vigorous and dramatic, the last is provocative rhythmically. The middle ones are less outstanding, but far from negligible.

To Haydn's symphony succeeded the Second of Walter Piston, which had its first performance in Washington a month ago. By it one was reminded of the story of the young composer who asked Verdi what type of music he would employ in a certain situation. Verdi replied that he would just write some music, and that is exactly what Mr. Piston has done. He has not tried to be original, or individual, or contemporaneous, or American, or anything else in particular. The first two movements might almost be considered reactionary in style. They are melodious and far from dissonant, as that term is understood nowadays. With the energetic finale things wake up a bit, though even here by certain standards Mr. Piston is conservative. Given what seemed to be a just and revealing presentation by the composer's colleague, the Symphony greatly pleased the audience, which was probably prepared for something quite different.

To an unfamiliar classic and a novelty, Mr. Woodworth added a staple repertory piece, the "Emperor" Concerto of Beethoven, with Rudolf Serkin as the soloist. Orchestrally and pianistically, the performance was sound and musicianly. Mr. Serkin played with the brilliance, the sympathy and discernment that were to be expected from him. Yet for this observer the performance was somehow not one to get excited over. The audience thought otherwise.

NEW BRUNSWICK, N. J.
HOME NEWS

APR 3 - 1944

Boston Symphony Enthralls 2,700 at University Concert

Satisfying Program Conducted by Dr. Serge Koussevitzky Including Beethoven, Debussy and Tschaikowsky

By MARY PURNELL

Greeted by storms of applause from 2,700 members of the music-hungry populace hereabouts, the Boston Symphony Orchestra and Dr. Serge Koussevitzky made their annual appearance at Rutgers Gymnasium yesterday afternoon. The concert had all the anticipated brilliance.

Beethoven's "Eroica" Symphony No. 3, major work on the program, received a triumphantly beautiful performance, conducted with precision and deep insight by Dr. Koussevitzky.

The opening Allegro con brio and the revolutionary funeral march, one reason the symphony startled the world over a century ago, are so vastly conceived that, on hearing them, a ridiculous fear arises that the Scherzo may seem frivolous and the short finale meager; yet the essential rightness of the concluding movements still sound forth in a positive way.

The intensity and spirit of the first movement and Scherzo and the universal compassion breathed by the funeral march as conducted by Dr. Koussevitzky dismissed as trivial any reminders that the symphony was composed as a tribute to Napoleon. The real hero of the "Eroica" is Beethoven himself; its drive, originality and grandeur reflect him and no smaller person.

Although this performance led one to wonder what was left that could possibly add to the afternoon, the audience was enthusiastic over the three final compositions, two Debussy Nocturnes and Tschaikowsky's fantasia, "Francesca da Rimini," all of which evoked an appropriately springtime mood.

Delicate Portrayal

"Clouds," the first of the familiar Debussy pieces, was played exquisitely, with the fineness of tone characteristic of this orchestra, while the electrifying effect of "Festivals" on the audience may be compared only with that produced by Ravel's second "Daphnis and Chloe" suite last year, so vividly was it performed.

Staunch Tschaikowsky fans, the audience also enjoyed to the utmost "Francesca," a tonal impression of the 13th figure described by Dante. The work depicts the tempests of the underworld eternally lashing the girl and Paolo, brother of her husband, as punishment for their love. In contrast is set the gentle episode of the lovers' story.

"Francesca" has alternately been ranked with Tschaikowsky's most impressive works by some and pronounced "too long and too loud" by others. The truth, of course, lies between these extremes. "Francesca" has forcefulness and dramatic impact. Magnified yesterday by the playing of a great orchestra and stirring conducting, these qualities made "Francesca" seem splendid, indeed.

Many soldiers and WAC's and students from other parts of the state swelled the audience. In spite of the rain, there was a touch of spring color in the costumes of women attending.

Old, New Hits For Pops Fans

The blend of popular classics and such popular music, old and new, as is suitable for performance by a symphony orchestra, that has made the Pop Concerts irresistible entertainment for more than half a century, again will characterize them during their 59th season, beginning Tuesday evening in Symphony Hall. The occasion will make Arthur Fiedler's 15th season as conductor.

The opening night program will be notable for the latest addition to its endlessly delightful repertoire, selections from the Rodgers and Hart score, "Oklahoma!" Broadway's first musical.

Other program items will be the popular "Holiday for Strings," Elgar's march, "Pomp and Circumstance"; the overture to Weber's "Der Freischutz"; Prokofieff's "Classical Symphony" Gavotte and his march from his "Love of Three Oranges"; Bach's "Wachet Auf" from cantata 160, some Strauss waltzes and Walton's "Facade" suite.

NEW YORK, N. Y.
TIMES

APR 2 - 1944

BOSTON SYMPHONY ENDS SEASON HERE

Koussevitzky Leads Group in Haydn, Debussy and Brahms Works at Final Concert

By NOEL STRAUS

The Boston Symphony Orchestra, under Serge Koussevitzky, gave the final concert of its New York season yesterday afternoon in Carnegie Hall. For the event the conductor had chosen three sharply contrasted masterpieces by Haydn, Debussy and Brahms, each of which gloried in a superlative reading.

The program opened with the Haydn symphony in G major (B. and H. No. 88) from the second Paris set. With the slow introduction to the initial allegro of this work, it at once became obvious that Dr. Koussevitzky and his men were definitely in the vein for an afternoon of great music-making.

The precision and bite of the fortissimo chords for full orchestra, the importance given the rests between them, the impressiveness of the softly answering strings, were factors that lent unusual effectiveness to the preludial measures. All that followed was as successful in maintaining the classic character of the symphony, while at the same time investing its four movements with intense vitality and full-blooded tone. The noble song of the Largo soared forth in soulful, rich sonorities, but never overstepped the bounds of its essential simplicity, while the finale was given with a rhythmic charm and infectuousness that made it exceptionally ingratiating.

Dr. Koussevitzky's magnificent account of Debussy's "La Mer" was again worthy of all of the encomiums that have been expended on his presentations of the impressionistic creation in the past. From its mysterious opening bars to the scintillant peroration of the last of its three movements it was a revelation in play of prismatic color, dynamic gradations of the most subtle type, and positive projection of all of the varied moods of the sea from playful abandon to stormy tumultuousness.

The First symphony of Brahms which closed the concert, received an interpretation as extraordinary for grandeur of conception as for tonal splendor. It was all on a heroic scale, throbbing with inner life and marvelously communicative throughout. The andante with its fascinating combination of warmth and tenderness; the third movement, taken at the rapid pace favored by conductors at present, yet filled with all the grace that commonly escapes at this tempo and the finale, which was beyond praise in its eloquence and tonal splendor, were so many concomitants of a magisterial and unforgettable performance, that roused the large audience to a fervent demonstration at the close.

IN MEMORIAM

BY WARREN STOREY SMITH

In memory of Cardinal O'Connell the Largo from Vivaldi's orchestral concerto in D minor has been added to this week's final Symphony programme. Not only a music-lover but an accomplished musician and composer, the late Cardinal was, in his more active years, a frequent attendant at the Friday Symphony matinees. Did it enter into Dr. Koussevitzky's mind that Vivaldi was himself a priest? And how much more suitable and appropriate these beautifully solemn measures than the conventional funeral march.

As originally announced, the programme heard yesterday consisted only of two symphonies, the Fourth of Brahms and the Fifth of Beethoven. So familiar are these masterpieces and the Koussevitzkyan performance of them that further comment at this time is hardly necessary. Certain general observations on the conductor's 19th season and the orchestra's 63d will appear in the music columns tomorrow.

PASTE OVER

NEW YORK, N. Y.
WORLD-TELEGRAM
APR 8 - 1944

Broken Back Helped His Composing Technique!

Harris' 6th Symphony Debuts Next Saturday

By ROBERT BAGAR.

Roy Harris.

When Roy Harris counts his blessings, past and present, he never fails to include a broken back, received during his Guggenheim Fellowship days in Paris, 1931.

"I was laid up for eight months—not supposed to move at all, you know," he said the other day at the Lotos Club. "I couldn't have moved if I'd wanted to. But it was a wonderful eight months in so far as it aided my composing technique. I learned to compose in my head, without piano or manuscript, or any tools at all. See what I mean? Now I do that all the time. And it's a great advantage."

While the benefits he derived from that accident turned out to be real ones, he doesn't recommend going to such extremes for them. Mr. Harris has wit, you see.

He has been called "America's No. 1 composer" by Nicolas Slonimsky, and there is good foundation for the statement. He has recived honors from high quarters all over the world, even to a dramatically worded message of greeting from Soviet colleagues. In short, Roy Harris, Colorado-born composer of pioneer stock, is a world figure, a distinction attained by a singular honesty of purpose, in addition to considerable learning and imagination.

Inspired by Lincoln.

Next Saturday evening over the Blue Network (WJZ locally) Roy Harris' Sixth Symphony will be given its premiere by the Boston Symphony Orchestra under the direction of Serge Koussevitsky. The work was commissioned by Mark Woods, president of the Blue Network. It is in four movements its inspiration being Abraham Lincoln's Gettysburg Address.

The movements and Mr. Harris' explanation of them follow: (1) Awakening, "a prelude reflecting the opening passage of Lincoln's speech;" (2) Conflict, "a fantasy dramatizing war;" (3) Dedication, "a long chorale of dedication to the dead;" (4) Affirmation, "a fugue reflecting the mood of strong faith in mankind that rings forth from the last paragraph of Lincoln's address."

Every composer has a credo—or should have. We have known for a long time what the Harris credo is. He words it this way: "I am trying to write a music which expresses our time and period in America and which is serviceable to our musical life. By serviceable I mean music which effectively uses the instrumental and choral and other resources available at present.

"As I see it," he continued, "a composer is a combination of inventor and manufacturer, his raw materials—or musical ideas—being inside himself. The composer has two major problems; (a) to stay away from the world long enough to create a marketable product, and (b) to market it. Now the first problem is esthetic, historical, social, spiritual, emotional, intellectual; his second problem is to put the sum total of his thoughts and moods in those categories in a serviceable form."

The tendency is to get away from long forms, according to Mr. Harris. It is by no means something to rush into, this business of writing more briefly. But he believes that it is worth every composer's serious consideration.

New Avenues on Radio.

"I've been made much aware of this tendency of late," he said. "For instance, Paul Whiteman has commissioned me to do a piece for his radio orchestra. It is a small orchestra, but by means of a series of soundboard reflections and microphone technique, it is able to have a flexibility in dynamics and tone color which are germane to broadcasting. One flute, as an illustration, could play a solo against a big accompaniment in brass. This has not been possible in the concert hall, as you know. It is broadcasting that now opens these new avenues to us."

Mr. Harris declared that the old symphonic practices of the 18th and 19th centuries were conceived for a society which moved in a much slower tempo than ours. The distribution of music, also, was limited, as compared to present day standards. Therefore, the idea of long developments, long forms was suitable to the time.

"Any really smart swing orchestra," he said, "expresses our own time a good deal better than do many of the ambitious works written today, no matter how good they may be. The form usually favored by swing orchestras is Theme and Variations. In that, you see, there is practically no repetition or development.. But you do find in the music of such a group a wonderful variety, wonderful contrast in tone, color and dynamics. Some of the orchestrations are remarkable. And that's why our people like that music. They can't go to sleep on it, you know."

Thanks to radio and records, so-called serious music is just beginning to open the door to mass public acceptance. "Up to now, Mr. Harris said, "pop music has had all the better of it. Shakespearean drama, to draw an analogy, is one thing and the general run of movies is another, but the movies reach many more people. That, of course, paves the way for better movies.

WORCESTER, MASS.
GAZETTE
APR 5 1944

PORTLAND, ME.
EXPRESS
APR 5 1944

Man Who Failed To Make Club, Leads Symphony

BOSTON, April 5 (AP)—A choral leader who could not sing well enough to make the Harvard Glee Club will be guest conductor of the Boston Symphony Orchestra Thursday afternoon.

He is G. Wallace Woodworth, conductor of the Harvard Glee Club and the Radcliffe Choral Society for the past 10 years and a pianist of ability.

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Dr. Arc[illegible]

ATTL

APR 5-

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NSWICK, N. J.
E NEWS
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RKER
K CITY
APR 8 - 1944

MUSICAL EVENTS

Mostly Standard Music

THE perfor ance of Ver Requiem at the M ropolitan last w was in the nature a double benefacti because it brought a handsome sum the Red Cross a brought forward a superb presentati of a musical masterpiece. Bruno Walt conducted, and his Requiem had t same warmth and power that h marked his direction of Verdi opera The soloists—Zinka Milanov, Kerst Thorborg, Charles Kullman, and N cola Moscona—collaborated ably. Sp cial mention should be made of the re markable singing of Mme. Milanov whose fine voice provided some of th most beautiful sound that has been hear hereabouts all season. There was excel lent assistance from the Metropolitan chorus, prepared for the occasion by Giacomo Spadoni, and from the Metropolitan orchestra.

Sergei Rachmaninoff died a little more than a year ago, and in his memory the Boston Symphony, on its Thursday-evening program in Carnegie Hall, included his second symphony. This symphony has been in the standard orchestral repertory ever since its première some thirty-five years ago and will probably stay there a good many years more. It is fairly long, and considered rather old-fashioned by some, but it has rich melodies and sweeps along so well that, when it's finished, you know you've heard something substantial. Serge Koussevitzky conducted it with his customary enthusiasm and devotion.

LEONARD BERNSTEIN, who has served the Philharmonic-Symphony this season as assistant conductor, pinch-hitter, and director of part of a concert, turned up with a complete program of his own last week. I heard this one at its second, or Saturday-night, performance, at which a capacity audience raised repeated ructions of delight over this young musician, who turned in expert and animated performances of music by Mozart, Mendelssohn, Tchaikovsky, Copland, and Bernstein.

Mr. Bernstein was represented as a composer by a symphony entitled "Jeremiah," with movements named "Prophecy," "Profanation," and "Lamentation," the last being an extended mezzo-soprano solo, impressively sung by Jennie Tourel. This symphony started a good deal of discussion in the lobby after the concert. The opinions I heard varied, all right, because the symphony is fairly provocative music, both in style and in form. The first movement is melodiously declamatory and generally persuasive. The second, a scherzo designed, according to the composer, "to give a general sense of the destruction and chaos brought on by the pagan corruption within the priesthood and the people," is rhythmically ingenious and has plenty of instrumental color, but it seems overcrowded. The finale, with a text from the Book of Lamentations, has breadth and power. Mr. Bernstein's writing for orchestra is surehanded, and I suspect that there will be more of his works around for public consideration before long.

Bridgeport Post

APR 12 1944

Saturday night at 8:30, the Boston Symphony — on WNAB-Blue at 8:30—presents the world premiere of Roy Harris' Symphony No. 6, based on Lincoln's Gettysburg address. Serge Koussevitzky conducts.

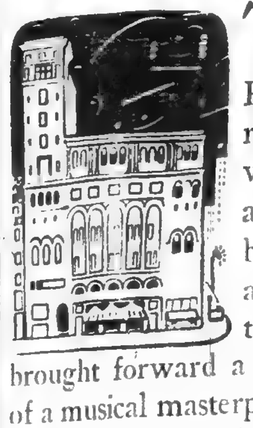
Sunday [illegible] WABC-[illegible] at 3 p. m. Dr. Artur Rodzinski conducts the New York Philharmonic-Symphony in the [illegible] Symphonies of Beetho-

NEW YORKER
NEW YORK CITY

APR 8 - 1944

MUSICAL EVENTS

Mostly Standard Music



THE performance of Verdi's Requiem at the Metropolitan last week was in the nature of a double benefaction, because it brought in a handsome sum for the Red Cross and brought forward a superb presentation of a musical masterpiece. Bruno Walter conducted, and his Requiem had the same warmth and power that has marked his direction of Verdi operas. The soloists—Zinka Milanov, Kerstin Thorborg, Charles Kullman, and Nicola Moscona—collaborated ably. Special mention should be made of the remarkable singing of Mme. Milanov, whose fine voice provided some of the most beautiful sound that has been heard hereabouts all season. There was excellent assistance from the Metropolitan chorus, prepared for the occasion by Giacomo Spadoni, and from the Metropolitan orchestra.

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LOWELL, MASS.
SUNDAY TELEGRAM

APR 9 - 1944

Rudolf Serkin Concert Soloist

By BETSY WARREN

A Harvard day at Symphony Hall, Boston, Thursday afternoon with G. Wallace Woodworth conducting the Boston Symphony Orchestra and Walter Piston's second symphony—both members of the Harvard College music faculty—plus Rudolph Serkin, soloist, playing Beethoven's Emperor Concerto drew a full house of admirers.

Mr. Woodworth, who has had great success as conductor of the Harvard Glee Club and the Radcliffe Choral Society, now seems prone to extend his endeavors into orchestral fields. With a well-planned program — Haydn, Symphony in D minor, No. 80; Piston, Symphony No. 2; and Beethoven's Concerto for Pianoforte No. 5 in E-flat major, Op. 73—interest was sustained throughout by impersonal unfolding of musical content rather than by personal conspicuousness. In comparison with more gymnastic conductors, Mr. Woodworth directs a little on the stolid side; while the orchestra, under his direction never quite gave out its stunning lustre of tone.

After a few moments of Piston's Symphony No. 2, it became apparent that here too, in the last stronghold of the frantic French dissonance, the charm of melody and triad consonance had conquered. The first two movements were superior in structure and material to the third; although the seco nd might be said to be almost too continuous, with hardly an intensifying let-up in its progress. A similarity to the manner of Milhaud is noticeable in the rhythms of the first and last movements.

A first performance of Haydn's Symphony in D minor brings to mind the many other works of his which are still waiting contemporary audiences. Certainly if each succeeding first performance discloses so commanding a piece of music, the Haydn star may again rise to its proper glory.

Rudolph Serkin's execution of the Beethoven piano concerto No. 5 can be classified as one of the best achievements of Boston Symphony soloists for this season. With his customary crisp and lucid tone, the concerto was obviously plain sailing. It remained only for him to add the graces of his own conscientious interpretation.

Next week's Symphony program includes: Handel, Concerto Grosso; Roy Harris, Symphony No. 6 (first performance); Mendelssohn, Symphony No. 3.

MEMPHIS, TENN.
COMMERCIAL APPEAL

APR 9 1944

Roy Harris' 6th Hits Air On Saturday

Boston Orchestra Will Offer Composition By American

BASED on Lincoln's immortal Gettysburg, address and dedicated to the fighting men and women of America on all the battlefronts, a new American Symphony will be given its premiere performance Saturday night the Boston Symphony orchestra. The Roy Harris "Sixth Symphony" is the new work, to be heard from 7:30 to 8:30 p.m.

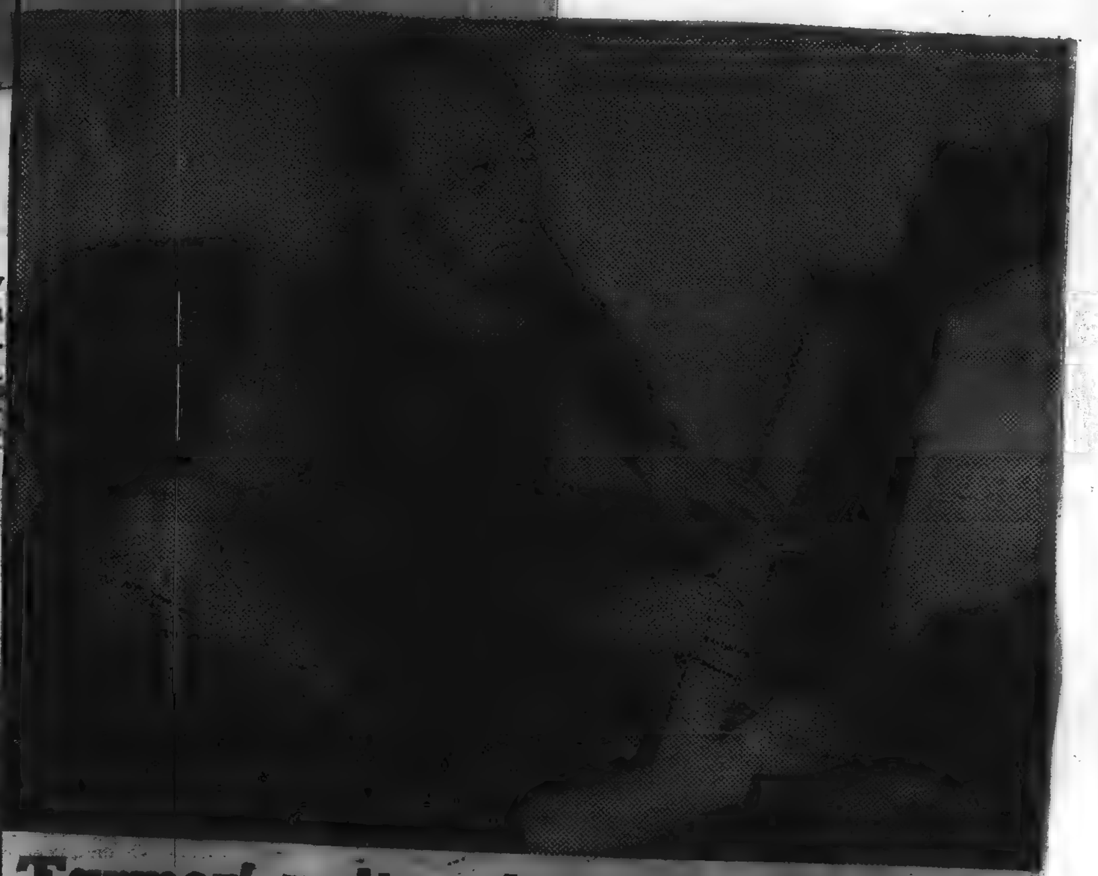
The composer was commissioned last Spring by the Blue Network to write the symphony in the interest of American Culture, following the world-wide acclaim accorded his "Fifth" which was dedicated to the people of the Soviet Union.

Harris' Fifth Symphony was the first work of its kind to be written by an American. The new composition is in four movements.

Harris, born in a log cabin in Lincoln County, Okla., on Lincoln's birthday, is regarded as one of the most promising figures in classical music to arise on the American scene.

CHICAGO, ILL.
TIMES

APR 8 1944



'Farmer' writes sixth symphony—Dirt farmer turned musician, 44-year-old Roy Harris completes sixth symphonic work, in it sets to music Lincoln's Gettysburg address. Now composer-in-residence at Colorado college, Colorado Springs, Harris quit soil at 28 to study musical composition, has won plaudits of music world. In campus home Mrs. Harris listens to excerpts from new work, which Boston Symphony will premiere next Saturday, 79th anniversary of Great Emancipator's death. (Wide World Photo)

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Handel....Concerto Grosso in G minor, Op. 6, No. 6
Harris..........Symphony No. 6, Op. 60
Mendelssohn.....Symphony No. 3 in A minor, Op. 56 ("Scottish")

As one who can be led to the Harris fountain but cannot swallow the waters thereof, I must confess I was unmoved by Mr. Harris' latest determined go at creating the Great American Symphony, the premiere of which was the chief event on yesterday's symphony program.

There was little of a rewarding nature in the composition as pure music itself, it seemed to me, outside of a few clever tricks in instrumentation, but what really sticks in the craw is that the composer believes he can force music of an abstract nature to express intellectual or ideological concepts if he tries hard enough. There can be no doubt that he does so because he says he has tried to do so in the program notes.

He says that this symphony represents the "great cycle (of) the intellectual or spiritual growth of people." He says he finds the Gettysburg Address of Lincoln is the expression of that cycle, and to it he has turned "for guidance." The first movement, then, represents awakening; the second, conflict; the third dedication, and so on. The audience reads all this in the program notes and then listens for literal evidence of the ideas. To one listener, perhaps, a thump on the drums stands for a semi-colon in the speech; to another it stands for rifle fire, and to a third it conveys the idea of "conceived in liberty." This is foolishness and distorts, of course, Mr. Harris' obviously sincere intention. Yet he invites it by telling us what he is trying to do in specific terms. He would be well advised, I think, to confide his titles and his program notes to his intimates and keep the rest of us guessing. Then imagine his satisfaction when the critics and commentators guess 100 per cent wrong!

While the symphony never approaches the level of the Fifth Symphony, it has some interesting moments, but they are interesting chiefly in a technical fashion. The manner in which, for instance, he builds the climax of the first movement (generally the best) through the almost unobtrusive addition of voices. The long pedal chord of the second movement is striking, but chiefly as a new treatment of a hoary old device. On the whole, however, I found the music, as music, a little tedious.

The concert began with a marvelously refined and poised performance of Handel's Sixth Concerto Grosso. It is hard to be sure, in a case like that, who is responsible for the miracle, Koussevitzky, the string section of the orchestra, or Handel himself. Of course it is a perfect amalgamation of all three, but it has to be heard to be believed. The same was more or less true of the Mendelssohn "Scottish" Symphony, a fine work but almost too elegant and well-bred to bear. Dr. Koussevitzky has recently been subjecting Mendelssohn's life and works to a complete re-study, and yesterday's vivifying performance of the Symphony was certainly a direct result.

Next week Shostakovitch's Eighth has its turn and Khatchatourian's Piano Concerto (William Kapell, soloist) its return.

[illegible], apr. 15/44

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NEW YORK, N. Y.
HERALD TRIBUNE

APR 15 1944

Harris's Sixth Symphony

Kouss[illegible]s Bostonians in Work by U. S. Composer

Special to the Herald Tribune

BOSTON, April 14.—Commissioned by the Blue Network last May, Roy Harris's Sixth Symphony was given its premiere in Symphony Hall this afternoon by the Boston Symphony Orchestra under Serge Koussevitzky.

The composition, in four movements representing, according to the composer, "the great cycle of the intellectual or spiritual growth of people" as exemplified in Lincoln's Gettysburg address, had as subtitles "Awakening," "Conflict," "Dedication" and Affirmation."

Dedicated 'with respect, to the Armed Forces of our nation," the symphony was received with moderate approval by teh audience. The composer was present to take a bow on the stage.

Before Mr. Harris came the Handel of the G minor Concerto Grosso for strings and after him the Mendelssohn of the "Scotch" Symphony. This concerto is one of the finest of the set of 12 that Handel composed in the fall of 1739; and while, on the whole, a less brilliant achievement than the "Italian" Symphony, its romantic companion was most welcome. Possibly Dr. Koussevitzky finds these symphonies to be too sharply contrasted. A little more sip and zest in the faster portions and a less sentimentalized treatment of the opening of the first movement might have imparted to the "Scotch" a fuller measure of vitality. The concerto, too, was dragged at times, but in both works the orchestra sounded superbly.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

1944 — april 15

Of late our American composers have been endeavoring to ride to fame on the shoulders of Abraham Lincoln. We have had at least two Lincoln symphonies and a Lincoln "portrait," and now comes Roy Harris with a Sixth Symphony, based on the Gettysburg Address. With the composer in attendance it received its first performance at yesterday afternoon's Symphony Concert. It will be repeated tonight.

In the four movements respectively entitled "Awakening," "Conflict," "Dedication" and "Affirmation," Mr. Harris would interpret musically the thoughts and emotions inspired by Lincoln's immortal words. Unhappily the monotonous result fails to bear out these laudable intentions. There are impressive moments in each of the movements. Here and there come flashes of beauty or bursts of eloquence. But the difficulty is that having expressed a certain mood in his opening measures, Mr. Harris continues to extend it, to enlarge upon it, only in the end to defeat his purpose.

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apr 15

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

The new Sixth Symphony by Roy Harris was given its first performance at Symphony Hall yesterday afternoon by the Boston Symphony Orchestra. Serge Koussevitzky conducted. The program began with the G minor Concerto Grosso for strings, Op. 6, No. 6, by Handel, and ended with Mendelssohn's "Scottish" Symphony.

Mr. Harris' work, commissioned by the Blue Network over which it will be broadcast for the first time tonight, has as yet no characterizing sub-title. Perhaps it will come to be known as his "Lincoln" Symphony, for in the mind of the composer the music is closely associated with the Gettysburg Address. They Symphony is dedicated "With Respect, to the Armed Forces of Our Nation."

In idiom the Sixth Symphony is recognizably pure Roy Harris. The strings, the brass and other instruments, the turns of harmony and counterpoint, have, in the main, the unmistakable sounds you can find in Harris' orchestral works from the Third Symphony onward. But the scoring indicates a clarifying process, in spite of all its dissonance. The sonorities of the Sixth are more transparent than in anything Harris has done before.

Whether the work is unmistakably an expression of Lincoln's classic speech only time can reveal to us. I doubt that, without the composer's explanation, I would have thought so. Music without words is abstract, and when a composer tries to put a literary pictorial or dramatic attribute in music, his avowal that he has done so is the only evidence in support of his idea.

Mr. Harris has not only claimed association between his music and the Gettysburg Address, but he has titled the four movements in accordance with the thought expressed in certain sections. The first movement is "Awakening" ("Fourscore and seven years ago . . ."); the tumultuous second is "Conflict" ("Now we are engaged in a great civil war . . ."); "Dedication" refers to "We are met on a great battlefield of that war," and "Affirmation" (a fugue that doesn't sound like one) reflects that singing paragraph which is one of the great utterances in all the history of mankind, and which concludes ". . . government of the people, by the people, for the people shall not perish from the earth."

There are many fine pages in the Symphony, many expertly wrought measures and some very fascinating sounds. Whether or not the dissonant ostinato that pervades most of "Conflict" was inspired by Shostakovich is of no consequence. The device is common currency, and Mr. Harris has used it graphically. But one got a disturbing impression that, for all its merit, the Sixth Symphony is pretentious and much too long for the essential worth of its musical—mind you, musical—ideas.

Only repeated hearings, however, will confirm or refute the accuracy of these observations. Yesterday's audience gave cordial applause to Mr. Harris when he appeared after the performance and to Mr. Koussevitzky and the orchestra for an eloquent reading.

The Handel Concerto Grosso, certainly not the most interesting of the 12, was another testimonial to the glory of the Boston strings. Mendelssohn's Symphony, apart from a mannered phrasing of the opening theme, was beautifully vital and expressive.

LEWISTON, ME.
SUN

APR 7 - 1944

WOODWORTH LEADS BOSTON SYMPHONY

Harvard Glee Club Direction Conducts Me. Man's Work Skillfully

BOSTON, April 6-AP-A thoroughly agreeable combination of maestro and musician from Harvard University dominated today's Boston Symphony concert, with G. [illegible]th making his first appearance as conductor on a program featuring Walter Piston's new Second Symphony.

For ten years Woodworth has directed the Harvard Glee Club and the Radcliffe choral society, developing the conductor's art with his students and during guest appearances at the pops and Esplanade concerts.

Woodworth's calm competence on the podium today provided ample evidence of mature mastery. He conducted with ease and authority and seemed especially en rapport during the new Piston Symphony, a lyric, melodious work very pleasing to hear.

The composer, a Rockland, Me., native and now on the musical faculty at Harvard, wrote the symphony for the Alice M. Ditson fund, Columbia University. It had its world premiere by the National Symphony Orchestra in Washington March 5 and was performed for the first time in Boston today.

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RK, N. Y.
MES
1944

YMPHONY
ASON HERE

Leads Group in
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Final Concert

EL STRAUS

Symphony Orches-
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concert of its New
yesterday afternoon
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gloried in a super-

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o. 88) from the sec-
With the slow in-
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the symphony, while
time investing its four
with intense vitality
oded tone. The noble
Largo soared forth in
sonorities, but never
the bounds of its es-
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sevitzky's magnificent
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were so many concomi-
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ation at the close.

MEMORIAM
EN STOREY SMITH

f Cardinal O'Connell the
Vivaldi's orchestral con-
or has been added to this
ymphony programme. Not
over but an accomplished
composer, the late Cardi-
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es. Did it enter into Dr.
's mind that Vivaldi was
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appropriate these beau-
measures than the con-
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ly announced, the pro-
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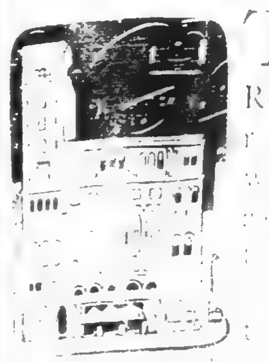
phonies, the Fourth of
the Fifth of Beethoven. So
these masterpieces and
vitzkyan performance of
rther comment at this time
ecessary. Certain general
on the conductor's 20th
he orchestra's 63d will ap-
music columns tomorrow.

NEW YORKER
NEW YORK CITY

MUSICAL EVENTS

Mostly Standard Music



THE performance of Verdi's Requiem at the Metropolitan last week was in the nature of a double benefaction, because it brought in a handsome sum for the Red Cross and brought forward a [illegible] presentation of music [illegible]. Bruno Walter conducted, and his Requiem had the same warmth and power that has marked his direction of Verdi operas. The soloists—Zinka Milanov, Kerstin Thorborg, Charles Kullman, and Nicola Moscona—collaborated ably. Special mention should be made of the remarkable singing of Mme. Milanov, whose fine voice provided some of the most beautiful sound that has been heard hereabouts all season. There was excellent assistance from the Metropolitan chorus, prepared for the occasion by Giacomo Spadoni, and from the Metropolitan orchestra.

Sergei Rachmaninoff died a little more than a year ago, and in his memory the Boston Symphony, in its Thursday-evening program in Carnegie Hall, included his second symphony. This symphony has been in the standard orchestral repertory ever since its première some thirty-five years ago and will probably stay there a good many years more. It's fairly long, and considered rather old-fashioned by some, but it has rich melodies and sweeps along so well that, when it's finished, you know you've heard something substantial. Serge Koussevitzky conducted it with his customary enthusiasm and devotion.

LEONARD BERNSTEIN, who has served the Philharmonic-Symphony this season as assistant conductor, pinch-hitter, and director of part of a concert, turned up with a complete program of his own last week. I heard this one at its second, or Saturday-night, performance, at which a capacity audience raised repeated ructions of delight over this young musician, who turned in expert and animated performances of music by Mozart, Mendelssohn, Tchaikovsky, Copland, and Bernstein.

Mr. Bernstein was represented as a composer by a symphony entitled "Jeremiah," with movements named "Prophecy," "Profanation," and "Lamentation," the last being an extended mezzo-soprano solo, impressively sung by Jennie Tourel. This symphony started a good deal of discussion in the lobby after the concert. The opinions I heard varied, all right, because the symphony is fairly provocative music, both in style and in form. The first movement is melodiously declamatory and generally persuasive. The second, a scherzo designed, according to the composer, "to give a general sense of the destruction and chaos brought on by the pagan corruption within the priesthood and the people," is rhythmically ingenious and has plenty of instrumental color, but it seems overcrowded. The finale, with a text from the Book of Lamentations, has breadth and power. Mr. Bernstein's writing for orchestra is sure-handed, and I suspect that there will be more of his works around for public consideration before long.

Saturday night at 8:30, the Boston Symphony — on WNAB-Blue at 8:30—presents the world premiere of Roy Harris' Symphony No. 6, based on Lincoln's Gettysburg address. Serge Koussevitzky conducts.

Sunday, on WABC-CBS at 3 p. m. Dr. Arthur Rodzinski conducts the New York Philharmonic-Symphony in the First Symphonies of Beethoven and Brahms.

LOWELL, MASS.
SUNDAY TELEGRAM

APR 9 - 1944

Rudolf Serkin Concert Soloist

By BETSY WARREN

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[72]

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apr. 13

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Mr. Harris has not only claimed association between his music and the Gettysburg Address, but he has titled the four movements in accordance with the thought expressed in certain sections. The first movement is "Awakening" ("Fourscore and seven years ago . . ."; the tumultuous second is "Conflict" ("Now we are engaged in a great civil war . . ."); "Dedication" refers to "We are met on a great battlefield of that war," and "Affirmation" (a fugue that doesn't sound like one) reflects that singing paragraph which is one of the great utterances in all the history of mankind, and which concludes ". . . government of the people, by the people, for the people shall not perish from the earth."

There are many fine pages in the Symphony, many expertly wrought measures and some very fascinating sounds. Whether or not the dissonant ostinato that pervades most of "Conflict" was inspired by Shostakovich is of no consequence. The device is common currency, and Mr. Harris has used it graphically. But one got a disturbing impression that, for all its merit, the Sixth Symphony is pretentious and much too long for the essential worth of its musical—mind you, musical—ideas.

Only repeated hearings, however, will confirm or refute the accuracy of these observations. Yesterday's audience gave cordial applause to Mr. Harris when he appeared after the performance, and to Mr. Koussevitzky and the orchestra for an eloquent reading.

The Handel Concerto Grosso, certainly not the most interesting of the 12, was another testimonial to the glory of the Boston strings. Mendelssohn's Symphony, apart from a mannered phrasing of the opening theme, was beautifully vital and expressive.

LEWISTON, ME.
SUN

APR 7 - 1944

WOODWORTH LEADS BOSTON SYMPHONY

Harvard Glee Club Direction Conducts Me. Man's Work Skillfully

BOSTON, April 6-AP-A thoroughly agreeable combination of maestro and musician from Harvard University dominated today's Boston Symphony concert, with G. Wallace Woodworth making his first appearance as conductor on a program featuring Walter Piston's new Second Symphony.

For ten years Woodworth has directed the Harvard Glee Club and the Radcliffe choral society, developing the conductor's art with his students and during guest appearances at the pops and Esplanade concerts.

Woodworth's calm competence on the podium today provided ample evidence of mature mastery. He conducted with ease and authority and seemed especially en rapport during the new Piston Symphony, a lyric, melodious work very pleasing to hear.

The composer, a Rockland, Me., native and now on the musical faculty at Harvard, wrote the symphony for the Alice M. Ditson fund, Columbia University. It had its world premiere by the National Symphony Orchestra in Washington March 5 and was performed for the first time in Boston today.

PASTE OVER

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SAN FRANCISCO, CALIF.

APR 14 1944

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The first movement of the work, entitled "Awakening," is a prelude embodying the opening passage of Lincoln's speech. The second movement, "Conflict," is a fantasy dramatizing war. The third movement is a long chorale of eulogy to the dead, called "Dedication." The final movement, "Affirmation," is a fugue reflecting the note of firm faith ringing forth from the closing paragraph of the Gettysburg speech.

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NEW YORK, N. Y.
HERALD TRIBUNE

APR 16 1944

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Koussevitzky Leads Bostonians in Work by U. S. Composer

Special to the Herald Tribune

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Dedicated "with respect, to the Armed Forces of our nation," the symphony was received with moderate approval by the audience. The composer was present to take a bow on the stage.

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~~JOURNAL-COURIER~~
Register

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LOWELL, MASS.
SUNDAY TELEGRAM
Apr 16 1944

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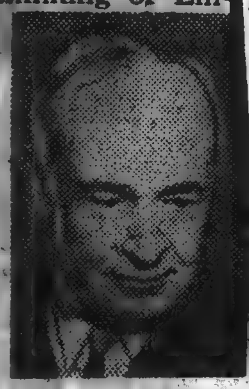
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The subject of Lincoln was imbued in Harris's blood from the very day he was born, forty-six years ago on Lincoln's birthday, in Lincoln county, Oklahoma.

MUSIC

Apr. 22

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Serge Koussevitzky conducted the Boston Symphony Orchestra in the first Boston performance of Shostakovich's Eighth Symphony, yesterday afternoon, and a large question mark grew smaller. This Gargantuan work formed the balance of a nearly all-Soviet program that included Aram Khatchatourian's Piano Concerto, again with young William Kapell as soloist; the new Soviet National Anthem by Anatole Alexandroff, and "The Star Spangled Banner."

After hearing the Western Hemisphere premiere of the Shostakovich Eighth, over the air nearly three weeks ago, one had only scattered impressions of a vast musical canvas. A second hearing indeed reduces the size of one's mental question mark, and also an individual estimate of the work.

Apart from the more or less philosophical and sociological aspects of the Eighth—which have nothing whatever to do with intrinsic musical value—the Eighth now seems overblown and pretentious. One had expected more of a very gifted artist who has given us great pages in his previous symphonies and other music.

Mr. Koussevitzky traveled the score in one hour and three minutes. Such exhausting length does make a certain impression, just as a large man is more conspicuous than a small one. But sheer length cannot conceal the tiring reiteration of ideas which in themselves are hardly significant.

Where Shostakovitch's Seventh was vital and melodic, the Eighth is inclined to dryness and lack of motion. There is no memorable tune like that of the brilliant march in the Seventh. No advance in style or idiom is apparent; the composer seemed to have little new to state, and he said it in terms of his Fifth, Sixth and Seventh symphonies. It is true, however, that there are magnificent sounds and some terrific dynamic climaxes. No one will deny Shostakovich's orchestral mastery or his remarkable facility in establishing and extending musical moods.

The Friday audience received the Eighth Symphony quite cordially, recalling Mr. Koussevitzky to the stage several times, but they reserved their warmest applause for the Khatchatourian Concerto, which seemed a plenary masterpiece by comparison. Last October Mr. Kapell was most cordially applauded when he first played the Concerto with the Boston Symphony. His brilliant, muscular performance yesterday aroused no less approval. He is indeed a greatly talented musician.

Many beautiful orchestral effects abound in the Concerto, although it is fabricated in a mixture of styles recalling both Rachmaninoff and the Oriental touches of Rimsky-Korsakoff, as well as numerous touches of dissonant modernism. The main virtues are the work's vitality and condensation.

C. W. D.

[73]

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The subject of Lincoln was imbued in Harris's blood from the very day he was born, forty-six years ago on Lincoln's birthday, in Lincoln county, Oklahoma.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Serge Koussevitzky conducted the Boston Symphony Orchestra in the first Boston performance of Shostakovich's Eighth Symphony, yesterday afternoon, and a large question mark grew smaller. This Gargantuan work formed the balance of a nearly all-Soviet program that included Aram Khatchatourian's Piano Concerto, again with young William Kapell as soloist; the new Soviet National Anthem by Anatole Alexandroff, and "The Star Spangled Banner."

After hearing the Western Hemisphere premiere of the Shostakovich Eighth, over the air nearly three weeks ago, one had only scattered impressions of a vast musical canvas. A second hearing indeed reduces the size of one's mental question mark, and also an individual estimate of the work.

Apart from the more or less philosophical and sociological aspects of the Eighth—which have nothing whatever to do with intrinsic musical value—the Eighth now seems overblown and pretentious. One had expected more of a very gifted artist who has given us great pages in his previous symphonies and other music.

Mr. Koussevitzky traveled the score in one hour and three minutes. Such exhausting length does make a certain impression, just as a large man is more conspicuous than a small one. But sheer length cannot conceal the tiring reiteration of ideas which in themselves are hardly significant.

Where Shostakovitch's Seventh was vital and melodic, the Eighth is inclined to dryness and lack of motion. There is no memorable tune like that of the brilliant march in the Seventh. No advance in style or idiom is apparent; the composer seemed to have little new to state, and he said it in terms of his Fifth, Sixth and Seventh symphonies. It is true, however, that there are magnificent sounds and some terrific dynamic climaxes. No one will deny Shostakovich's orchestral mastery or his remarkable facility in establishing and extending musical moods.

The Friday audience received the Eighth Symphony quite cordially, recalling Mr. Koussevitzky to the stage several times, but they reserved their warmest applause for the Khatchatourian Concerto, which seemed a plenary masterpiece by comparison. Last October Mr. Kapell was most cordially applauded when he first played the Concerto with the Boston Symphony. His brilliant, muscular performance yesterday aroused no less approvel. He is indeed a greatly talented musician.

Many beautiful orchestral effects abound in the Concerto, although it is fabricated in a mixture of styles recalling both Rachmaninoff and the Oriental touches of Rimsky-Korsakoff, as well as numerous touches of dissonant modernism. The main virtues are the work's vitality and condensation.

C. W. D.

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BROOKLYN, N. Y.
EAGLE

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Victor Presents Recording of Foote's 'Suite for Strings' Among April Albums

MILES KASTENDIECK

Some 20th century American music finds an immediate udience, a fact which Serge Koussevitzky has duly appre- ated on numberous occasions when he has programmed rthur Foote's "Suite for Strings in E." By present-day ndards this work might be read- classified as old-fashioned, and n Old World music. Still, it nas a great deal of pleasure and no ready to be shelved because les have somewhat changed. It representative of an important ase in our cultural development, it belongs to the flowering of usical New England, representing e traditions of Paine, Chadwick d Parker.

Victor might well have made its lease of this suite as played by e Boston Symphony Orchestra's ing section its feature set for pril. That it did not do so is rious, for both the work and the rformance merit that designation.

An appraisal of Foote points out at: "Of his compositions as a hole it may be said that they are tonishingly original in an age hich has found it all but impos- ble to escape imitation. He is, like ost of the great composers, largely lf-taught, and yet there is scarcely trace of mannerisms, nor—what even more remarkable—of the mannerisms of others. His music the pure and perfectly formed xpression of a nature at once re- ined and imaginative. In these ays of startling innovations, the ncerity of which may not be un- esitatingly trusted, it sounds none he less spirited because it is un- uestionably genuine and relatively imple. It stands forth as a sub- tantial proof that delicate poetry nd clear-cut workmanship have not yet failed to charm."

All this is exemplified in his "Suite for Strings." Though refer- nces will be made to its being sug- gestive of Tchaikowsky and others, the music nevertheless retains its own individuality. Thanks to Kous- sevitzky it will not soon be forgotten, for he has seen to that matter through an excellent performance.

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HARTFORD, CONN.
TIMES

APR 17 1944

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By CARL E. LINDSTROM

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It is probably not mere chance that the Associated Press in reporting the premier sees in it "a work perhaps destined to equal the famous Shostakovich Seventh Symphony." Maybe even Harris had his eye on the extraordinary reclame with which the young Russian's successive works have recently been attended, but let us hope not.

There would be no need to worry about it except for recurring evidences that we are in for a wave of documentary music. The German assault culminating at Stalingrad produces the Seventh Symphony; the rolling back of the Nazi tide inspires the Eighth, and haven't there been hints that a Ninth would be based on Russia's postwar operations on Germany?

On this side of the water we have Virgil Thomason's documentary music for films, Ives "Concord Sonata," Douglas Moore's "Devil and Daniel Webster," Hanson's "Merrymount" and didn't somebody write a tone poem based on Lindbergh's flight?

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NEWPORT NEWS, VA.
PRESS

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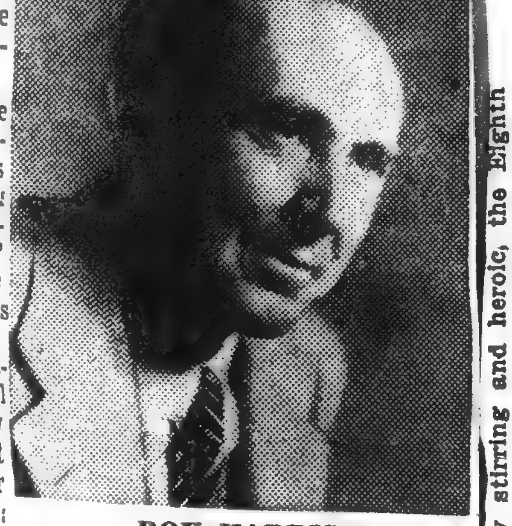

ROY HARRIS

Harris Symphony Premiere Tonight

An event of prime importanc to the world of music takes plac tonight when the new Symphon No. 6 of Roy Harris, based on Lincoln's Gettysburg Address, is give its world premiere by Dr. Serg Koussevitzky and the Boston Symphony orchestra over the Blue network and station WGH at 8:30.

The Sixth Symphony, which was ommisisoned last May by the Blue etwork as a contribution to Amerian culture, is dedicated to the men nd women of America in the rmed services all over the world.

The first movement of the work ntitled "Awakening," is a prelude mbodying the opening passage of Lincoln's speech. The second movement, "Conflict," is a fantasy dramatizing war. The third movement a long chorale of eulogy to the ead called "Dedication." The final movement, "Affirmation," is a fugue eflecting the note of firm faith nging forth from the closing paragraph of the Gettysburg speech.

PROVIDENCE, R. I.
JOURNAL

APR 16 1944

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Henri Rabaud's "La Procession Nocturne Substituted for Strauss's "Death and Transfiguration".—Other Events

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Dr. Koussevitzky will open the program with Rachmaninoff's Second Symphony which he will conduct in memory of the composer who was his friend. Koussevitzky and Rachmaninoff, who died a year ago last month, were colleagues in Russia where the conductor published some of the composer's scores. Ravel's Second Suite from "Daphnis et Chloe" will complete the program which now stands as follows:

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Lever du Jour—Pantomime—Danse Generale

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SYMPHONY CONCERT

BY WARREN STOREY SMITH

The Eighth Symphony of Shostakovitch was well received in its Boston premiere at Symphony Hall yesterday afternoon, but the cheers with which the Seventh, or "Leningrad" Symphony, was hailed a year and a half ago were missing. These came, however, at the end of the concert when William Kapell repeated his brilliant performance of the Khatchatourian Piano Concerto. This last is a taking piece, but a bit on the superficial side.

While the Shostakovitch Eighth has not lacked for publicizing, it has had no such build-up as its predecessor, nor were its origins so picturesque and appealing. If the Seventh is predominantly stirring and heroic, the Eighth is for the most part contemplative and ends in peaceful calm. Both works are too long for the amount of real interest they contain. The opening Adagio of the Eighth, for instance, lasting close on half an hour, could well be cut in two, and some might favor scrapping it altogether.

Were this amputation effected, the remaining four movements would constitute a very good symphony, complete with a slow movement—the fourth division is a Largo and a better slow movement than the first one. Most immediately effective is number three, a sort of martial moto perpetuo that could well stand alone. The second movement is also march-like, but makes considerably less impression on the listener. The pastoral finale may owe its origin to the fact that the symphony was completed in rural surroundings.

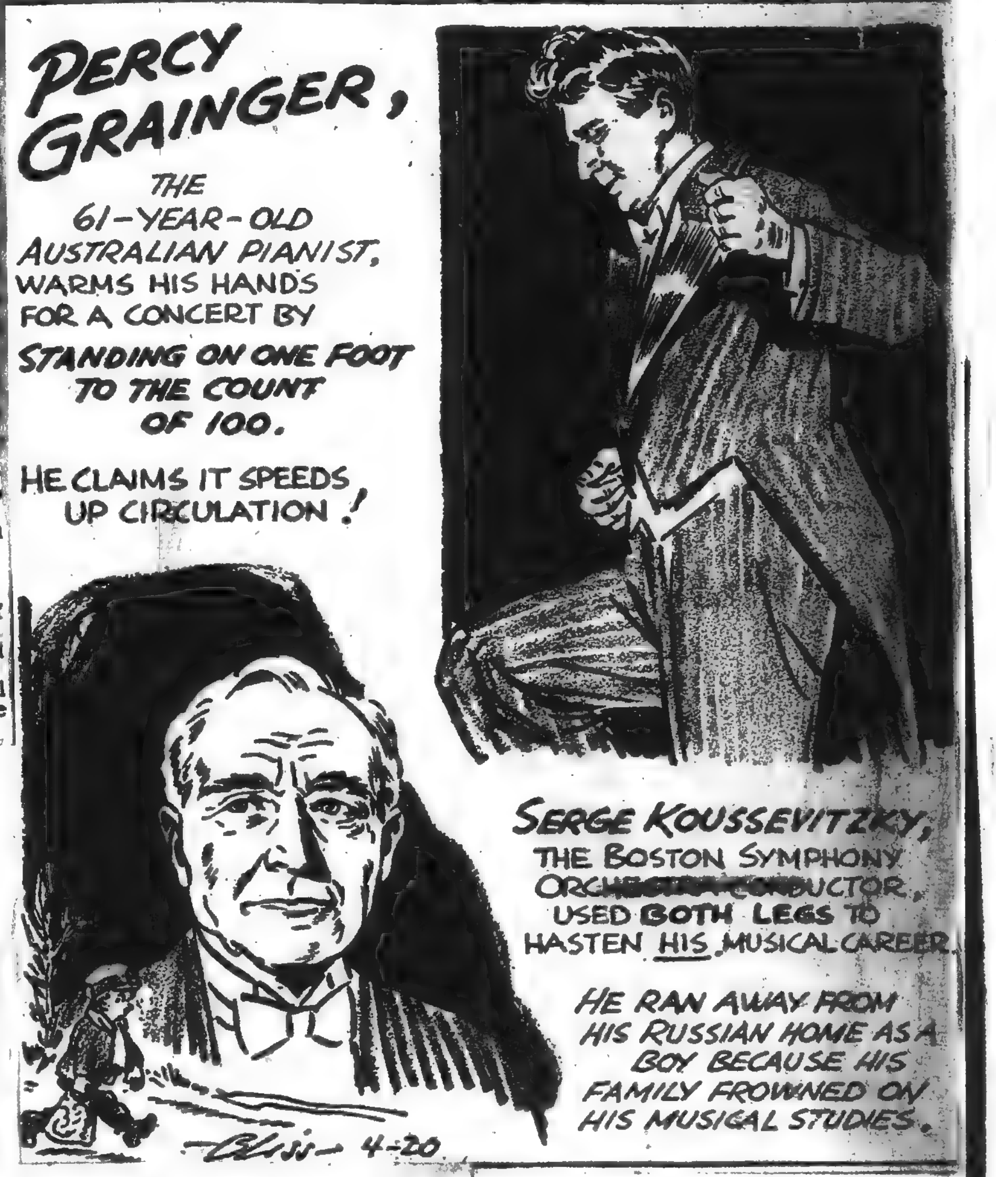
Not yet 40, Shostakovitch is too young a man to have written himself out. However, there are indications that he has done that very thing. He tends more and more to repeat himself, to rely on formulas; though since these last are of his own creating, they give his work the stamp of individuality. We must also acknowledge the sureness of his technique and his masterly way of putting things, even when he has nothing in particular to say. For hese reasons alone he towers over most f his contemporaries, and perhaps hen he stops writing symphonies to rder, when he begins again to create ithout the intention to propagandize, e will seem more the artist, less the xpert rhetorician.

At the conclusion of this all-Soviet rogramme there came for the first me at the Symphony Concerts the new ational anthem of Soviet Russia, a la- ored and perfunctory tune, as it eemed yesterday. "The Star-Spangled anner," and for once Dr. Koussevitz- y did not drag it, appropriately came st.

BROOKLYN, N. Y.
EAGLE

APR 20 1944

RIVATE LIVES By Paul For



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Bliss 4-20

NEW YORK, N. Y.
HERALD TRIBUNE

APR 16 1944

RECENT RECORDINGS OF ART MUSIC

By JEROME D. BOHM

WITH the Petrillo ban on new recordings still in force, Victor's April list is again a lean one, including but three sets and four single disks. Included is an album of Stokowski transcriptions of J. S. Bach, W. F. Bach and Palestrina, containing the former's "Es ist vollbracht," from the "St. John Passion"; the chorale prelude, "Ich ruf zu Dir, Herr"; the Prelude and Fugue in E minor, No. 3, from the Eight Little Preludes and Fugues for organ; W. F. Bach's Sonata in E flat for Pedal Klavier and Palestrina's "Adoramus Te." These are played by the Philadelphia Orchestra under Mr. Stokowski's direction.

Mr. Stokowski's skill in making transcriptions of this kind is undeniable, even if one cannot always agree with his sentimentalization of some of them in his interpretations thereof. His discourses of "Es ist vollbracht" and "Ich ruf zu Dir, Herr" are particularly disaffecting. Fortunately, the remaining arrangements are more honestly treated. The first side of "Es ist vollbracht" is recorded off center with disastrous results to the pitch; otherwise, the recording is good.

Other Victor Sets

Arthur Foote's Suite for Strings, Op. 63, is performed by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. This is the workman-like product of an eclectic composer who makes unabashed use of such familiar masterpieces as the Fugue from Brahms's Variations on a Theme of Handel and the Pizzicato movement from Tchaikovsky's Fourth Symphony. The performance is a superb one and the recording is excellent.

Eight traditional Welsh songs are sung by Thomas L. Thomas to harp accompaniments by Edward Vito. The songs, which Mr. Thomas sings in the original tongue, are "David of the White Rock," "Idle Days in Summertime," "Counting the Goats," "Adieu to Dear Cambrai," "The Dove," "Farewell, Mary," "All Through the Night" and "Men of Harlech." The texture of Mr. Thomas's uncommonly persuasive barytone voice has been recorded with remarkable felicity and his interpretations of these songs of his native land bear the stamp of his musical sensibility. Mr. Vito's harp accompaniments add to the effectiveness of these poetic songs.

Single Victor Twelve-Inch Disks

Ernest Bloch's "Nigun" from his "Baal Shem" Suite for violin, is set expressively forth by Mischa Elman with able assistance at the piano from Vladimir Padwa. Richard Crooks sings Schubert's "Ave Maria" in Latin and Samuel Liddle's "How Lovely Are Thy Dwellings" with "white" tones, employing his tenor voice at full strength throughout both numbers. The accompaniments are by the Victor Symphony Orchestra, Nathaniel Shilkret, conducting.

From its treasury of old vocal recordings, Victor has culled Lucrezia Bori's delivery of "Sempre libera" from Verdi's "Traviata" and Caruso's "Recondita Armonia," from Puccini's "Tosca" and reissued them on one disk. Miss Bori's "Sempre libera" reveals her elegance of style, although she has not hesitated to simplify two of the florid passages. Caruso's "Recondita Armonia" remains unequalled in its tonal beauty and warmth of feeling.

On a ten-inch record, Eleanor Steber sings Griffes's "By a Lonely Forest Pathway" and John Sacco's "Rapunzel" agreeably although her soprano voice has not been recorded to the best advantage. John Quillan provides the piano accompaniments.

NEW YORK, N. Y.
TIMES

APR 23 1944

Koussevitzky Wins Honor

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has been chosen by the Essex County Symphony Society of Newark, N. J., of which Mrs. Parker C. Griffith is president, for its annual Achievement Award this year. The award will be presented at a luncheon in honor of Dr. Koussevitzky on Friday, May 5, at Essex House, Newark. Among the guests expected are the Russian Ambassador, Eugene Droymko, and Mrs. Droymko.

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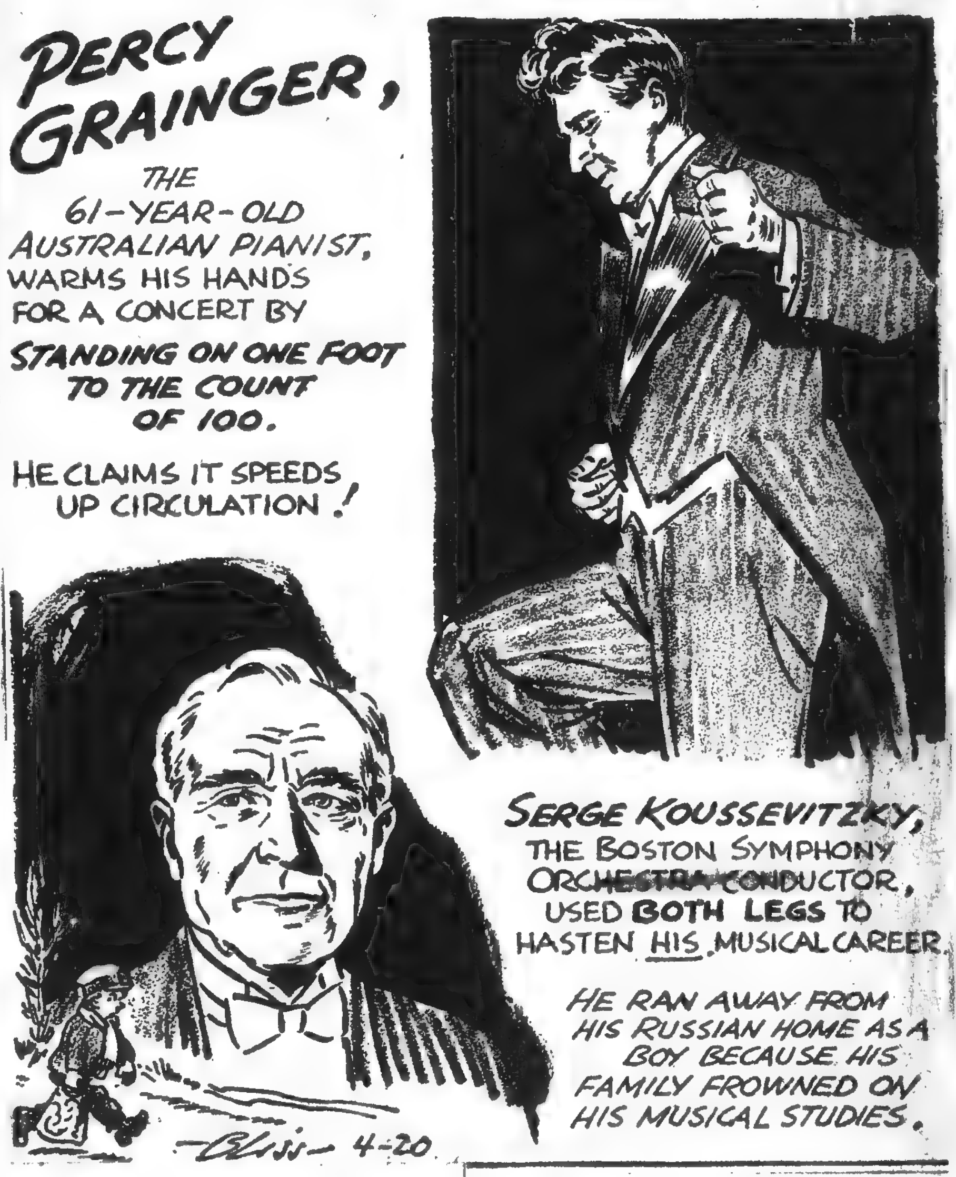
BROOKLYN, N. Y.
EAGLE

APR 2 1944

RIVATE LIVES

By Paul For



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HARTFORD, CONN.
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ROY HARRIS

Harris Symphony Premiere Tonight

An event of prime importance to the world of music takes place tonight when the new Symphony No. 6 of Roy Harris, based on Lincoln's Gettysburg Address, is given its world premiere by Dr. Serge Koussevitzky and the Boston Symphony orchestra over the Blue network and station WGH at 8:30.

The Sixth Symphony, which was commissioned last May by the Blue Network as a contribution to American culture, is dedicated to the men and women of America in the [illegible] all over the world.

The first movement of the work, called "Awakening," is a prelude announcing the opening passage of Lincoln's speech. The second movement, "Conflict," is a fantasy dramatizing war. The third movement is a long chorale of eulogy to the dead called "Dedication." The final movement, "Affirmation," is a fugue reflecting the note of firm faith ringing forth from the closing paragraph of the Gettysburg speech.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The Eighth Symphony of Shostakovitch was well received in its Boston premiere at Symphony Hall yesterday afternoon, but the cheers with which the Seventh, or "Leningrad" Symphony, was hailed a year and a half ago were missing. These came, however, at the end of the concert when William Kapell repeated his brilliant performance of the Khatchatourian Piano Concerto. This last is a taking piece, but a bit on the superficial side.

While the Shostakovitch Eighth has not lacked for publicizing, it has had no such build-up as its predecessor, nor were its origins so picturesque and appealing. If the Seventh is predominantly stirring and heroic, the Eighth is for the most part contemplative and ends in peaceful calm. Both works are too long for the amount of real interest they contain. The opening Adagio of the Eighth, for instance, lasting close on half an hour, could well be cut in two, and some might favor scrapping it altogether.

Were this amputation effected, the remaining four movements would constitute a very good symphony, complete with a slow movement—the fourth division is a Largo and a better slow movement than the first one. Most immediately effective is number three, a sort of martial moto perpetuo that could well stand alone. The second movement is also march-like, but makes considerably less impression on the listener. The pastoral finale may owe its origin to the fact that the symphony was completed in rural surroundings.

Not yet 40, Shostakovitch is too young a man to have written himself out. However, there are indications that he has done that very thing. He tends more and more to repeat himself, to rely on formulas; though since these are of his own creating, they give his work the stamp of individuality. We must also acknowledge the sureness of his technique and his masterly way of putting things, even when he has nothing in particular to say. For these reasons alone he towers over most of his contemporaries, and perhaps when he stops writing symphonies to order, when he begins again to create without the intention to propagandize, he will seem more the artist, less the expert rhetorician.

At the conclusion of this all-Soviet programme there came for the first time at the Symphony Concerts the new national anthem of Soviet Russia, a labored and perfunctory tune, as it seemed yesterday. "The Star-Spangled Banner," and for once Dr. Koussevitzky did not drag it, appropriately came last.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 16 1944

RECENT RECORDINGS OF ART MUSIC

By JEROME D. BOHM

WITH the Petrillo ban on new recordings still in force, Victor's April list is again a lean one, including but three sets and four single disks. Included is an album of Stokowski transcriptions of J. S. Bach, W. F. Bach and Palestrina, containing the former's "Es ist vollbracht," from the "St. John Passion"; the chorale prelude, "Ich ruf zu Dir, Herr"; the Prelude and Fugue in E minor, No. 3, from the Eight Little Preludes and Fugues for organ; W. F. Bach's Sonata in E flat for Pedal Klavier and Palestrina's "Adoramus Te." These are played by the Philadelphia Orchestra under Mr. Stokowski's direction.

Mr. Stokowski's skill in making transcriptions of this kind is undeniable, even if one cannot always agree with his sentimentalization of some of them in his interpretations thereof. His discourses of "Es ist vollbracht" and "Ich ruf zu Dir, Herr" are particularly disaffecting. Fortunately, the remaining arrangements are more honestly treated. The first side of "Es ist vollbracht" is recorded off center with disastrous results to the pitch; otherwise, the recording is good.

Other Victor Sets

Arthur Foote's Suite for Strings, Op. 63, is performed by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. This is the workman-like product of an eclectic composer who makes unabashed use of such familiar masterpieces as the Fugue from Brahms's Variations on a Theme of Handel and the Pizzicato movement from Tchaikovsky's Fourth Symphony. The performance is a superb one and the recording is excellent.

Eight traditional Welsh songs are sung by Thomas L. Thomas to harp accompaniments by Edward Vito. The songs, which Mr. Thomas sings in the original tongue, are "David of the White Rock," "Idle Days in Summertime," "Counting the Goats," "Adieu to Dear Cambrai," "The Dove," "Farewell, Mary," "All Through the Night" and "Men of Harlech." The texture of Mr. Thomas's uncommonly persuasive barytone voice has been recorded with remarkable felicity and his interpretations of these songs of his native land bear the stamp of his musical sensibility. Mr. Vito's harp accompaniments add to the effectiveness of these poetic songs.

Single Victor Twelve-Inch Disks

Ernest Bloch's "Nigun" from his "Baal Shem" Suite for violin, is set expressively forth by Mischa Elman with able assistance at the piano from Vladimir Padwa. Richard Crooks sings Schubert's "Ave Maria" in Latin and Samuel Liddle's "How Lovely Are Thy Dwellings" with "white" tones, employing his tenor voice at full strength throughout both numbers. The accompaniments are by the Victor Symphony Orchestra, Nathaniel Shilkret, conducting.

From its treasury of old vocal recordings, Victor has culled Lucrezia Bori's delivery of "Sempre libera" from Verdi's "Traviata" and Caruso's "Recondita Armonia," from Puccini's "Tosca" and re-issued them on one disk. Miss Bori's "Sempre libera" reveals her elegance of style, although she has not hesitated to simplify two of the florid passages. Caruso's "Recondita Armonia" remains unequalled in its tonal beauty and warmth of feeling.

On a ten-inch record, Eleanor Steber sings Griffes's "By a Lonely Forest Pathway" and John Sacco's "Rapunzel" agreeably although her soprano voice has not been recorded to the best advantage. John Quillan provides the piano accompaniments.

NEW YORK, N. Y.
TIMES

APR 2 194

Koussevitzky Wins Honor

Serge ~~Koussevitzky~~, conductor of the Boston Symphony Orchestra, has been chosen by the Essex County Symphony Society of Newark, N. J., of which Mrs. Parker C. Griffith is president, for its annual Achievement Award this year. The award will be presented at a luncheon in honor of Dr. Koussevitzky on Friday, May 5, at Essex House, Newark. Among the guests expected are the Russian Ambassador, Eugene Droymko, and Mrs. Droymko.

Youth Concert Season En

Monitor Apr. 29 '44

Final Program From Haydn To Honegger

More influential in the cause of musical art than any college president or other high educational official should be Wheeler Beckett, conductor of the Boston Symphony Orchestra Youth Concerts, closing yesterday afternoon in Symphony Hall.

For the academic administrator gets hold of the matter too late; Mr. Beckett stands in at the source. The impulse to compose the piece of music that gives America distinction among the nations is back in childhood, probably, rather than in maturity. Otherwise the thing would have been done long ago.

Mr. Beckett may not be a very obvious force in the community of today. He does not do great things with an institutional group of performers like the artists of the Boston Symphony, but he can win the enthusiastic interest of young folks from upper high school age away down the grades, calling them to town from everywhere round about to hear presentations of music such as grown-up audiences of a generation ago regarded as exacting.

The start is made where the last composer left off, and that could be understood at the final meeting of the season, when Honegger's "Pacific 231" came to notice. No boy or girl who listened to the interpretation of that by Mr. Beckett has got to be educated up to it some time. "Pacific" goes for music, that is all, just like the Andante of the "Clock" Symphony of Haydn, which followed it on the program.

For a moment of diversion, the conductor offered his own version of the story of the glass slipper, and no missing the clink of it when it fell off Cinderella's foot on the stair. Into another realm of the imagination, Mr. Beckett took his listeners with Wagner's "Ride of the Valkyries." Then for a good showy finish, Grieg's Piano Concerto, with a fairy figure in the character of soloist—Hazel Hallet.

GALVESTON, TEX
NEWS
4/23/44

We read with enthusiasm in the current issue of the magazine "Life" an article on American composers by Serge Koussevitzky, conductor of the Boston Symphony Orchestra. Koussevitzky is one of the most ardent supporters of music by native American composers. His opinions on music in America are sound and worth listening to.

The conductor says that "if we in America want to produce perhaps as great a genius as Beethoven, we must give to the great body of people the elements of musical education. This is more important than the education of professionals." He also believes that music must be brought closer to the people. "The artificial barrier between the initiated and the uninitiated must be broken down."

One opinion which Koussevitzky expresses applies, we believe, to many things we undertake. How often must a necessary pill be sugar-coated, or an enticing material award be offered before the undertaking of a duty can be brought about? However, the conductor speaks specifically of our education.

The bane of American education is the overemphasis on "having a good time." Much that is offered to the American public in the guise of art is in reality momentary entertainment. Too many of those responsible for bringing music to people apologize for mediocre standards with the excuse: "We have to give the public what it wants."

Trying to discover what the public wants has brought gray hairs to many a man. Giving the public what they thought the public should have has plunged other men into despair and cynicism. The surest way to overcome this is, we believe, through sound education given by highly qualified teachers. We do not argue for a teaching philosophy based only on the belief that virtue alone is its own reward, but we do believe that it should be forcefully demonstrated to our children that little of worth is accomplished that doesn't entail some hard work.

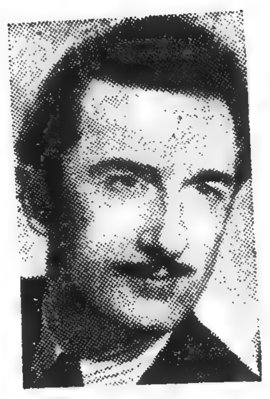
Health and happiness are both elusive in our life, especially the latter. When a child is blessed with both then is its mind most receptive. Unless our teachers are able to take advantage of this receptivity, then they become ciphers in the process of education. Education, one writer said, is really the possession of method. We can not believe that method in education plays a part of very great importance with the teacher referred to above. Sound method in the education of children is more important now than ever before. The child growing up in the postwar world will need the strongest equipment to meet and conquer conditions da capo al segno. . . . tgR.

David Nilsson

Arthur Fiedler

Conductor of the Pops, beginning a new season at Symphony ...lay evening.

BRYN MAWR, PA
HOME NEWS
4/21/44



IN THE WORLD OF RECORDED MUSIC

By Joseph E. Barone, Mus. D.

Director, Bryn Mawr Conservatory of Music

Current Recordings

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, is represented on Victor's April list with "Suite for Strings in E Major, Opus 64," by Arthur Foote. Dr. Koussevitzky leads the famous string choirs of the Boston Symphony in a glimmering and brilliant exposition of some of the finest of the early twentieth century American music.

Arthur Foote saw the flowering of New England musical culture in his lifetime, and he himself composed eight major orchestral works, innumerable songs, eight major chamber group works, and many choral selections, some of which were written while he was director of the Harvard Glee Club.

The "Suite for Strings" was composed in 1907, and it was dedicated to Max Fiedler, who gave it its debut performance in April, 1909, with the Boston Symphony. No doubt, due to Foote's training in choral work, the harmony in the "Suite for Strings" is close and the range is limited. It is rather Tschaikovskian in vein, is logically and clearly integrated, and is a tribute to a man, who in spite of the promiscuous samplings by his contemporaries of many schools and styles, maintained in his music a thorough craftsmanship coupled with a creative energy which has made his works lasting contributions to the musical literature of New England.

The Boston Symphony performs the work with great skill and evident devotion.

On Victor's single Red Seal record list for April is probably the most revered selection of religious music—Schubert's "Ave Maria." Richard Crooks has chosen to record this both because he knows and loves devotional music, of which this is a unique example, and because the graceful and lovely strains of the song are so admirably suited to his rich lyric tenor voice. The second selection on this disc is "How Lovely Are Thy Dwellings," by Samuel Liddle, which also receives excellent projection by this great artist.

MUSIC

22 '44

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the 23d concert of its 63d season in Symphony Hall yesterday afternoon. William Kapell, pianist, was the soloist. The program was as follows:
Symphony No. 8, Op. 65.....Shostakovitch
Piano Concerto ....Khatchatourian

It is a little to be regretted that so many eyes are focussed upon Mr. Shostakovitch's labors in the symphonic vineyard. The poor fellow can write a fine symphony, that no one will deny, but if there were ever the signs of the uneasiness which goes with being a "great" composer whose every scratch of the pen is reported to the public in a sort of awed whisper, those signs are apparent in the Eighth Symphony.

This is not to say it doesn't have its moments. Time and again there are pages of soaring beauty as each voice strives to rise to greater heights of expression, all combining at last in a passage of great nobility. And then, as if haunted by the vision of the musical world breathlessly buzzing "what will he do next?" he either launches into the most gigantic concatenation of orchestral sonorities ever achieved at the expense of the brass and percussion players, or he repeats the whole thing twice as slowly, or he extends it through incredibly diverse manipulation of contrapuntal devices. For the symphony is an extraordinary example of thematic unity. In short, and to be perfectly blunt about it, it amounts to what the New Yorker so wonderfully labels Infatuation With the Sound of One's Own Words department.

It is clear that Shostakovitch, whose every new symphony requires more time than the last, is leaning ever more heavily on sheer length to reinforce the grandeur of his conceptions. It is as though he felt the audience believes that the longer anything is, the greater it is. Mahler, to some extent, felt this, and 30 years after his death he is far more discussed than performed. Yet he, too, wrote some of the finest and most moving passages in music. Shostakovitch, whose kinship with Mahler goes far deeper than the deployment of his forces, seems headed in the same direction. Thus, in the Ninth (on which the composer is now employed), we shall doubtless have a work two hours in length and, if the war is won by then, a chorus of 5000.

The tendency, too consistent to be coincidence, is a pity, for Shostakovitch, whether all of us are bowled over by him or not, is a very fine composer. He is writing for his times and his people, and this honestly cannot but be admired. It may be that he is writing for posterity, too, but first, he wants to speak to his contemporaries. The fact that he does succeed so well in this is attributable to the glorious miniatures with which his symphonies abound despite the elaborately cyclical nature of the whole.

In the Eighth, for example, the whole second movement is in reality a miniature march-scherzo. It is extended beyond its logical limits,

but it is on the whole most effec-tive. The closing moments of the first movement are very beautiful as are the final moments of the las movement. And in the meantim there are exquisite solos for Englis horn, witty solos for piccolo, and sorts of crashing climaxes whic whatever their musical merit, paralyzing to hear. Occasiona passages reminiscent of ear Shostakovitch works and, enough, this listener found him wishing he were listening to earlier work, such as the First Sy phony or the Piano Concerto, wh are much less self-conscious.

The Symphony was give feverish performance by the orch tra, Dr. Koussevitzky astonis all by the intensity of his re The concert, which was a gest Russian-American goodwill, to an end with a spectacular formance by William Kap Khatchatourian's Piano Co (which is a sort of Soviet Rh in Blue), and the national of Russia and the United

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YOUNGSTOWN, O.
VINDICATOR

APR 23 1944

Boston Symphony Records Foote's "Suite for Strings"

Serge Koussevitzky Directs Performance of Classic First Heard Under Fiedler's Baton

By Col. L. R. Boals

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, undoubtedly one of the greatest musical organizations in existence, is presented on Victor's April list in "Suite for Strings in E Major, Op. 63," by Arthur Foote. It seems appropriate that the Bostonians should have recorded the work, as it was given its first public performance by that orchestra in April, 1909, under Max Fiedler, to whom it was dedicated.

Foote was New England through and through. Born in Salem, Mass., in 1853, he studied theory with Stephen Emery, and entered Harvard, where he studied music under John Knowles Paine. He conducted the Harvard Glee Club until he received his M. A. in 1873. He became organist of the First Unitarian Church in 1878, and retained that position 32 years.

Unlike Paine and Chadwick, Foote did not go to Europe for instruction, but received all of his training in New England. He saw the flowering of New England musical culture in his lifetime. He composed eight major orchestral works, innumerable songs, eight major chamber group works, and many choral pieces, some written while he was director of the Harvard Glee Club.

The fact that Foote composed so much choral music is reflected in his Suite for Strings, in that the harmony is close and the range is limited. While it is music "Made in America," it is not without influence of European composers.

But in spite of such exhibitions as the Peace Jubilee of 1869, where an orchestra of 1,000 players and a chorus of unbelievable size were directed by Johann Strauss, and in spite of the tremendous impression of Wagner's earth-shaking chords and lush orchestral color, Foote's music remained serene, lovely and unaffected.

The prelude of the Suite, structurally and idiomatically, is evidence of Foote's tasteful craftsmanship. The second movement, with its plucked strings, is reminiscent of Tschaikowsky in his Fourth Symphony. The third movement is a brilliant Fugue worked out logically and clearly.

The performance of the outstanding string section of the Boston orchestra is superb and the recording is excellent. It is said of Kouseevitzky that he seems to infuse every composition which he performs with an almost magic-like quality—extracting the full measure of the work's content and spirit. This applies to his reading of Foote's Suite for Strings. The work is released in the two-disk album DM-962, price 2.50.

Welsh Songs by Thomas

An unusual addition to the Vic- r album list of Musical Master- eces is being made this month th the release of a collection of elsh Traditional Songs by Thomas Thomas.

Thomas was born and spent his arliest years in Wales, but was rought to the United States when 2 years old. While he studied and rained here, and attained great popularity on the concert stage and on the radio, as well as at the Metropolitan Opera House, he has retained a love for the music of his native country. It is from this great store of traditional Welsh songs that the pieces recorded in this album were chosen.

The quality of Mr. Thomas's he- man baritone voice is recorded with remarkable fidelity, and his interpretation of the songs bears the stamp of his musicianship. He sings the songs in the original language. The accompaniments are played on that national instrument of Wales, the harp, by Edward Vito.

The English title of the eight songs are "David of the White Rock," "Idle Days in Summertime," "Counting the Goats," "Adieu to Dear Camb[illegible]" "The Dove," "Farewell, Mary," "All Through the Night," and "Men of Harlech." They are recorded on four 10-inch disks, in album M-9[illegible] price $3.50.

Popular Records

The Sentimental Gentleman, Tommy Dorsey, upholds his title of the "Number One Sweet Band of the Land" with a coupling of two tunes which are setting themselves up as standard ballads. Both tunes, "I'll Be Seeing You" and "Let's Just Pretend," are played in the smoothe style of the Dorsey band and feature former Dorsey vocalists, Frank Sinatra and Jo Stafford. Both found their fame with the Dorsey band.

Last month Artie Shaw received an honorable discharge from the U. S. Navy after one year of overseas service with an all-star navy band. He toured the South Pacific area, entertaining servicemen wherever the band was able to play. In a salute to Artie's grand morale job among the fighting men, Victor releases a coupling of two of his best-known arrangements, "Any Old Time" and "My Heart Stood Still."

"Any Old Time" is played in Shaw's distinctive sweet-swing dance style, the vocal chorus being taken by Helen Forrest, who found a good share of her success with Artie's band. "My heart Stood Still" is strictly instrumental, featuring the entire band. Artie comes in for solo work on both sides of the record.

Bluebird has coupled two of the best records ever made by Lena Horne in its new release of "Good for Nothin' Joe" and "Haunted Town," with Charlie Barnet and his orchestra. Lena has established herself in the last two years as one of the greatest torch singers in the country. In "Good for Nothin' Joe," she sings a blues-lament with the expressive sincerity which sets the mood for excellent blues. "Haunted Town" is taken in much the same vein, and could even be a sequel to that number. This is Lena in her best voice and in tunes which bring out her ability to the limit. Barnet's band plays in the weird Ellington manner.

NEWARK, N. J.
NEWS

[illegible] 1944

Luncheon to Honor Serge Koussevitzky

The annual award luncheon of Essex County Symphony Society, to be held May 5 at Essex House, will honor Dr. Serge Koussevitzky, conductor for 20 years of the Boston Symphony. The society, of which Mrs. Parker O. Griffith is president, in making the announcement called Koussevitzky the "guiding hand and spirit of a great organization, a native son of our ally, Russia and American by choice and an internationalist in his aspirations for peace for the peoples of all nations."

Leaders of organizations co-operating with the society and several of the stars of the forthcoming opera festival at the Mosque will be among the guests.

[75]

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NEWS

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ON DAILY GLOBE

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Serge Koussevitzky conducted the Boston Symphony Orchestra in their last Friday concert yesterday afternoon. With a repetition of the program tonight, the 63d season of the orchestra will be ended. To Brahms' Fourth Symphony and Beethoven's Fifth Symphony, the scheduled music, Mr Koussevitzky added the Largo from the D minor Orchestral Concerto of Vivaldi, in memory of Cardinal O'Connell.

The Friday subscribers left with magnificent sounds in their ears. The Symphony in E minor of Brahms and Beethoven's "V for Victory" are music that kindle and then intensify the conductor's emotions. His readings of them are personal and fervid, admitting no distortions of anything in the printed score, but which heighten what the composers set down.

Following the scores of each, yesterday afternoon, one noted places here and there where the rush and flow of the music obscured bits of orchestral detail. All that was trifling, of course, and is here noted merely as observation and not as picayune criticism of trifles. In line, sweep, style and expression, both symphonies were done with that precision and distinction attainable only by a great orchestra bending to the will of a great conductor. For richness and depth of tone, the orchestra never sounded better.

There are certain traditional amenities observed at the beginning and end of each season. Foremost among them is the gracious custom of the audience rising, along with the orchestra, when Mr. Koussevitzky enters the stage. Yesterday a standing throng applauded him lengthily until he signalled for "The Star-Spangled Banner." Another custom is that of opening and closing a season with familiar music, to the usual exclusion of anything new or requiring a soloist. This final program is thus quite correct.

Mr. Koussevitzky and his players again take a leave knowing, along with the rest of us, that the Boston Symphony is still securely in its Golden Age. The conductor's 20 years among us will, it is said, be appropriately honored tonight. Those ceremonies will symbolize the regard held for Mr. Koussevitzky both as a man and as a musician whose genius and energies have brought a long-continuing richness to Boston's musical life. The ministrations of Mr. Koussevitzky and the orchestra which he has led to such perfection were never more needed than today, when the flame of culture must be more carefully guarded than ever. It is always a little melancholy to leave a 24th program at Symphony Hall, even with the realization that a pension fund performance remains ahead. Yet there is compensation and reassurance in thinking that when the leaves turn brown, the musicians and the public that make the Boston Symphony concerts what they are once more will be in their accustomed places.

APRIL 24, 1944

Guest at Symphony

Associated Press

Soviet Envoy to United States

Andrei Gromyko, left, Russia's Ambassador to the United States, chats, after the performance, with Serge Koussevitzky, conductor of the Boston Symphony Orchestra. He was a special guest at Saturday night's concert on his first visit to Boston.

NEW YORK, N.Y. TIMES

TURDAY, APRIL 29, 19

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the 24th concert of its 63d season in Symphony Hall yesterday afternoon, performing the following program:

Symphony No. 4 in E minor, Op. 98 — Brahms
Symphony No. 5 in C minor, Op. 67 — Beethoven

The first and last concerts of the symphony season are always sort of special; the first in promise; the last in fulfillment. And so it was yesterday afternoon as Serge Koussevitzky brought his 20th anniversary season to a close with as tremendous a realization of Beethoven's Fifth as anyone is ever likely to hear. Thus the concert was a perfect fulfillment to what has been a fine; indeed, a great symphony season.

Everything has combined to make it so. In the first place, Dr. Koussevitzky, in his full maturity as the greatest all-around conductor now living, has striven far harder to make his 20th season his most memorable than he really should have at an age when most men would consider a little coasting justifiable. Those of us who have been privileged to attend rehearsals have seen that, and have been astonished at the painstaking, arduous preparation of such a familiar work as the Beethoven Fifth.

Then there's the orchestra. True Dr. Koussevitzky has made it what it is, and surely (as we have had occasion to see this year) only he fully commands its secret. Yet it is to be doubted if there is a more marvelously gifted ensemble of individual artists anywhere in this world; and men, moreover, of the greatest artistic sincerity and integrity. Few of us realize the terrific emotional strain and the technical responsibility of orchestral playing, while none can quite comprehend the nullification of the individual urge for self-expression or recognition which the orchestra, by its very nature, must forcibly exact.

Finally, there was the year. There never has been a time that music has been more necessary to the spiritual replenishment of the people than this, and surely there was never a time when the music of the masters spoke so clearly to so many.

All these things, then, combined to make yesterday's concert a particularly impressive event, and then tension was increased by the performance, in memory of William Cardinal O'Connell, of the largo from Vivaldi's D major concerto. The audience repeatedly called the conductor back to the stand to give him acclaim following his illuminated performance of the Beethoven, and so the season came to an end. Nor could anyone dream of saying "just another" season. It was magnificent, and unique.

APR 24 1944

~~Koussevitzky~~ Wins Honor

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has been chosen by the Essex County Symphony Society of Newark, N. J., of which Mrs. Parker C. Griffith is president, for its annual Achievement Award this year. The award will be presented at a luncheon in honor of Dr. Koussevitzky on Friday, May 5, at Essex House, Newark. Among the guests expected are the Russian Ambassador, Eugene Droymko, and Mrs. Droymko.

RAHWAY, N.J.
RECORD
4/27/44

Boston Symphony Conductor Awarded Annual Citation of Essex Co. Society

Mrs. Parker Griffith

Dr. Serge Koussevitsky

Following in the footsteps of other distinguished personalities, including Lily Pons, to whom the Essex County Symphony Society of Newark, Mrs. Parker O. Griffith, president, has presented its annual Achievement Award, is Dr. Serge Koussevitsky, distinguished conductor of the Boston Symphony who has been selected to receive the Society's citation this year.

The award will be made at a luncheon honoring Dr. Koussevitsky on Friday, May 5, at 12:15 o'clock at Essex House; and among the eminent guests expected to attend are the Soviet ambassador and Mme. Eugene Dromyko.

Many of the operatic stars who are to appear during National Music Week (May 8 through 13) in the Symphony Society's Grand Opera Festival, to be held at the Mosque Theatre, will also be among the honored guests at the luncheon.

The Essex County Symphony Society, announces that due to the overwhelming demand for seats for the performance of Humperdinck's fairy tale opera "Hansel and Gretel," to be presented at the Mosque Theatre on Saturday afternoon, May 13, a repeat performance will be given the following afternoon, Sunday, May 14.

LOWELL, MASS.
SUNDAY TELEGRAM
Apr. 30 - 1944

Final Concert In Symphony Series

By BETSY WARREN

The final symphony concert of the season given by the Boston Symphony Orchestra in ~~Symphony Hall Friday~~ afternoon went out like a lamb, so to speak, with Brahms' Symphony No. 4 in E minor, Op. 98 and Beethoven's Symphony No. 5 in C minor, Op. 67. Vivaldi's Largo from the Orchestral Concerto in D minor was added at the beginning of the concert in memory of William Cardinal O'Connell.

When one hears two master's symphonies played with all the skill that one of the world's greatest orchestras and conductors together can yield, we again attempt to grasp just what it is that makes a masterpiece. It cannot be a series of nouns such as melody, orchestration, contrapuntal vigor. Because the whole is not mathematically the sum of its parts, but in art becomes magically something infinite. But if one cannot define the work of genius, one can try to describe it.

Such a series of statements embracing the term perfection, as exemplified by these two symphonies, may also serve as a measuring rod for modern music:

First, the music is fundamental, normal. It is endowed with reason. It embodies the essential. It partakes of the spiritual. It is alive. It progresses earnestly and unfeignedly. And almost more important than all, it warms the heart.

To see an audience sit back and absorb such qualities without the tempting frills of soloist, exotic guest conductor, xylophone, or electric beam, and then to hear long and hearty applause speaks well and joyfully for the musical future of America.

[illegible] Monitor April [illegible]

# of Art, Music and the Theater

A Saturday Page

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Serge Koussevitzky

Twenty Years of Koussevitzky

By L. A. Sloper

With the final concerts this week of the sixty-third season, Dr. Serge Koussevitzky rounds out 20 years of continuous service as director of the Boston Symphony Orchestra. Next fall he will begin a new season, for which he already has ambitious plans.

The season now closing has held an interest not merely sentimental. It has been stimulating enough to be counted a good year if there had been no anniversary to celebrate. The conductor's powers seem not only undiminished but enlarged. His artistic curiosity seems to have increased. The programs have included more novelties than usual, and a fair proportion of them have made a good impression.

* * *

The conductor has grown with the orchestra. After two decades he displays the same energy, the same vividness of imagination, catholicity of taste and passion for perfection; and he has curbed his native tendency to exaggeration. He still is essentially dramatic in his interpretations, but nowadays he seldom slips over into the theatrical. He likes sharp contrasts of tempo and dynamics, but he is less given to distortion than he once was. His excesses are the consequence of his enthusiasm.

As a program maker Dr. Koussevitzky has always excelled. He devotes himself to all schools, classic, romantic, impressionist, modernist. He has fewer blind spots than most conductors, and his are minor ones. He does not find the music of Vaughan Williams, for example, congenial, and he is not fond of most of the other modern Englishmen. This is not surprising; the Russian temperament is as far as the Irish from the English, and perhaps only an Anglo-Russian like Albert Coates can reconcile them.

But Dr. Koussevitzky plays Bach and Tchaikovsky, Corelli and Mendelssohn, Haydn and Debussy, Beethoven and Stravinsky, Brahms and Honegger, Sibelius and Shostakovitch, Strauss and Hindemith, Ravel and Mahler—each as if this were the composer he really loved. It is true that he is inclined to treat some eighteenth-century music as if it had been written by Tchaikovsky, but that is a result of his temperament and not of wilfulness.

* * *

He has been exceptionally receptive to American music. Harris, Copland, Barber, Schuman, Piston, Hanson, Berezowsky are a few of the younger men who are indebted to him. Nor has he neglected such representatives of the older generation as Chadwick, Foote, Converse, Loeffler, Hill.

Even in wartime, the conductor has held the orchestra to the highest standards. The loss in personnel has been small so far, and the unionization of the orchestra appears to have had no bad effects on discipline or performance. There has been talk of filling the few vacant desks with women players next year. This would be a departure. There have been several women second harpists at various times, but no other women players.

* * *

During the past season 13 works, by 11 composers, have had their first concert performances by the Boston Symphony Orchestra. Thirteen more have been performed for the first time "at these concerts." The most notable of these novelties have been Barber's Second Symphony, Piston's Prelude and Allegro for Organ and Strings and his Second Symphony, Schuman's Symphony for Strings, Bernstein's Symphony "Jeremiah," and Shostakovitch's Eighth.

The final program of the season comprised Brahms' Fourth Symphony and Beethoven's Fifth. The Largo from Vivaldi's Orchestral Concerto in D minor was played also, in memory of William Cardinal O'Connell, Roman Catholic Archbishop of Boston.

Dr. Koussevitzky was greeted on his entrance by a standing and applauding audience and orchestra, and there was an ovation at the conclusion of each of the familiar symphonies.

[76]

LIFE
CHICAGO, ILL.
APR 24 1944

Koussevitzky conducting puts on facial expressions which the orchestra sees but the audience doesn't. These are from March of Time film, *Upbeat in Music*, taken at rehearsal. The conductor goes along with various expressions of pleasure, pauses midway, goes on, then stops, raps baton and pleads: "I would like to ask you, gentlemen, to *crescendo* more."

AMERICAN COMPOSERS

BOSTON'S GREAT CONDUCTOR DISCUSSES THE MUSIC HE HAS SO STOUTLY CHAMPIONED FOR 20 YEARS

by SERGE KOUSSEVITZKY

I was interested in American music before I came to America.

In Russia, where I received my musical education, I studied the past and contemporary music of many countries including that of America. From the moment I first began to play and then to conduct, I played new music as well as old.

In 1924 the trustees of the Boston Symphony invited me to become conductor of the orchestra. They accorded me absolute freedom to play whatever music I wanted. They also gave me entire responsibility for the success or failure of the concerts. After a while some of the older subscribers complained about the modern music on my programs. Some of them said they would cancel their subscriptions. I explained my artistic policies and why I played new music. There were no cancellations.

Upon beginning my work, my first desire was to know who were the new American composers. I already knew the music of Paine, MacDowell, Chadwick, Foote, Loeffler and Griffes. Most of them were New Englanders but they were greatly influenced either by the French and German composers or by a Russian, Tschaikovsky. There were a few other composers whose music I found either uninteresting or else impossible to play because it was not organized. And so I might say that in the early 1920s American creative music was barely alive. Its pulse was very, very weak.

The first new composer I found in Boston was Edward Burlingame Hill, head of the music department at Harvard University. Hill had composed very little for orchestra. I played what he had written and he began to compose some more. Now he has written many orchestral works. I think that some day they will be recognized as American classics. Unfortunately, his music is little known outside of Boston. That's partly because he's so modest. He never takes a step to promote what he writes; he doesn't even try to have it published. But some day his music will come out by itself.

Another composer I found in Boston was Walter Piston. He had composed only a single orchestral work. I asked him why he hadn't composed another.

"Why should I?" he replied. "Nobody would play it."

"I would," I said.

Four months later Piston brought me a suite for orchestra. Not all of it was good, but the second movement was extraordinarily fine. I performed it. A year later he wrote another new work, a much better one in every way. We played that one too. Piston wrote a third work, a concerto for orchestra. With that concerto he established his name as one of the leading composers in America. When Hill retired as head of the music department at Harvard, Piston took his place.

Only a composer knows what a composer suffers when he hasn't the chance to hear his music. Schubert never heard his own great seventh symphony. The first performance was given 12 years after his death. When a composer knows he can hear his music, he has a greater incentive to write.

When a few American composers saw that I did what I promised to do—perform their works—others brought their compositions to me. During the first few months of my work in America, I met a New York composer, George Gershwin. He had already composed the *Rhapsody in Blue*. I went to the première given by Paul Whiteman. For me, it was a big musical surprise. Although then he lacked great technical knowledge, Gershwin was a composer who brought a new idea in the expression of music. He showed the whole gaiety and gusto of American life.

I confess that I did not then think the *Rhapsody in Blue* suitable for concert performance by a great symphony orchestra. I was wrong. Later I became aware of this and asked Gershwin to compose a piece for the Boston Symphony. He wrote the *Second Rhapsody* and we gave its first performance in Boston. The rhapsodies were fresh and healthy. They were proof that there would be a real American music.

I would like now to explain what I mean by American music.

Mus[illegible] art is an expression of life and nature. It follows their evolution. Just as each country has its own particular aspects of life and nature, so its music has a national coloring. That is what makes Russian music Russian, French music French, German music German. Although all musical art derives from the same fundamental sources, its manifestation in each country is in accordance not only with that country's spiritual riches but also with its natural riches—its mountains, its rivers, its fertile land. We in this coun-

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land, 43, of Brooklyn, writes symphonic music, theater music, ballet musi
Kid), movie music and first-rate books about American music

AN COMPOSERS (continued)

xt evening I played Copland's work on the first half of
at the Brooklyn Academy of Music. At intermission th
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Koussevitzky," he said, "I must protest against that musi
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I said, "I played that music especially for you—to pay my
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an composer. A judge of American music needs more perspec-
n he has today. But looking back at my 20 years' intimate
tion with American composers, there is one thing I can judge:
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Roy Harris, 46, born in Oklahoma, teaches at Colorado College, is here shown at New York's Henry Street Settlement. His new symphony is based on Gettysburg Address.

own emotions. That is not unusual. Beethoven had difficulties with some people who did not understand that he was expressing their emotions. And the critics of his time did not like his music.

Anyway, is it necessary to understand everything in music? Can any musician fully explain just what determines his approach to music? What is music? It's a mystery, a science, a dream. There is probably not a single living musician who understands Einstein's fourth dimension. Yet the discovery that a fourth dimension could exist has powerfully stimulated musical artists' imaginations, broadened their artistic horizons and deepened their inspiration. I know that the music I make now is different from that I made before I knew about Einstein. I may not understand the first thing about his fourth dimension, but I know I'm influenced by it.

Our composers have courage

Each musician has his own individual approach to musical art. Each American composer is different from the other. I always bear this in mind. Usually, my relationship and dealings with American composers—whether John Alden Carpenter or Howard Hanson or Samuel Barber, to name three representatives of three generations—has been the same as with European composers—pleasant and friendly.

Last week I gave the first performances of Roy Harris' *Sixth Symphony*. Roy Harris is perhaps the most typically American composer. Copland in his book *Our New Music* wrote of Harris' music:

"... It is enormously important to us in the immediate scene. This is true, above all, because it is music of vitality and personality. ... We can let posterity concern itself with the eternal aspect of Harris' music, if any. The important thing is that it has something for us here and now."

Roy Harris is said to have a difficult temperament. I have never had trouble working with him. We enjoy the most friendly and intimate collaboration.

William H. Schuman, 33, born in New York City, won the Pulitzer Prize for music in 1943. He earns living teaching music to girls at progressive Sarah Lawrence College.

AMERICAN COMPOSERS (continued)

was already there. It was the same with Wagner. He created his operas—then had to hunt for and often train himself the singers, instrumentalists, stage managers and producers to carry out his ideas.

In the U.S. things have been just the opposite. Interpretive art came first, creative art after. When American composers appeared on the musical scene, they found already perfected instruments with which to carry out their ideas. Never before in musical history have so many great instrumentalists congregated in one country as here in the U.S. The presence of these virtuosi as well as the greatest orchestras the world has ever known offers an unlimited opportunity for fulfilment to the American composer. It is this opportunity which has led to his extremely proficient writing technique. Any composer can hear any day what are the actual technical possibilities in music. Therefore, sometimes a composer's technical development precedes his inspiration. In other words, he has the means to express a musical idea even before he has an idea. He can find the words before the thought.

Naturally, it has taken time for American composers to acquire their great technique and they have done so only in the past decade.

In 1930-31 the Boston Symphony celebrated its 50th anniversary. Among the works commissioned for the occasion was one whose music was so complicated that after looking over the score, I said: "This cannot be performed."

The composer argued: "But I tried to be as simple as possible."

I replied: "Then you didn't accomplish what you set out to do."

He was very much upset, so I made him a proposition:

"I tell you what I'll do: You study your own music and learn to conduct your own score. When you're ready, send me word. I'll arrange a rehearsal especially for you."

Six weeks later he arrived in Boston. I asked him what was the work's performing time.

"Sixteen minutes."

"All right," I said. "I give you the orchestra for an hour. You can prove to me that I'm wrong. But I warn you. At the end of an hour you have to stop. I must rehearse this week's program."

I went to the balcony to listen. After a while, I went to my office to do some work. When the hour was up, I came to the stage.

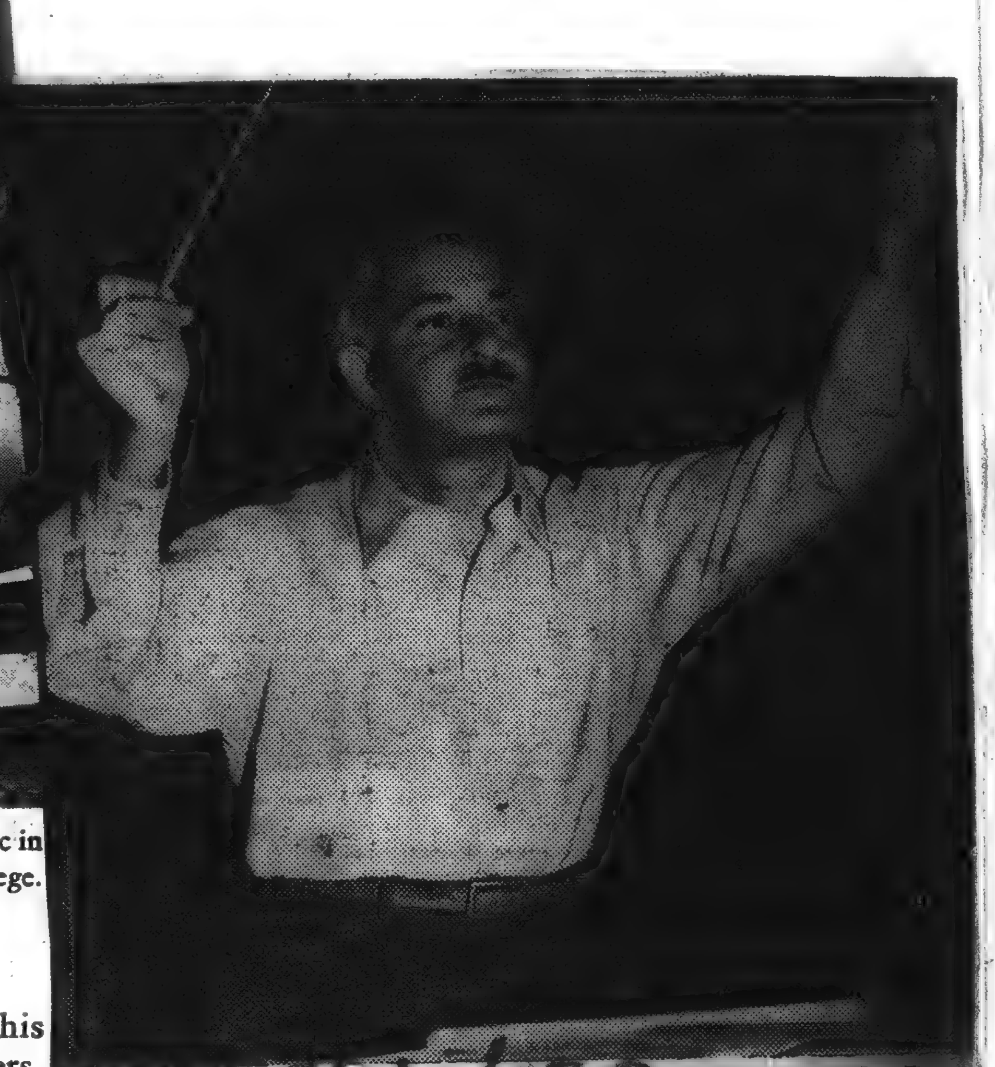
The composer was only at the fourth bar of his music.

Then he was convinced. He changed the unplayable places. We performed the work in Boston and New York.

Our composers have energy

Nearly always when I play American works, people come to me and say: "Yes, the composer has a fine command of orchestral technique but he has nothing to say. His music doesn't touch my emotions as Mozart's or Beethoven's or Tschaikovsky's."

The composer of today reveals in us different emotions than the composer of yesterday. Americans have tremendous energy, extraordinary gaiety, a passionate love for freedom of thought and activity. The American composer must express new facets of the fundamental emotions. We don't always understand exactly what are our



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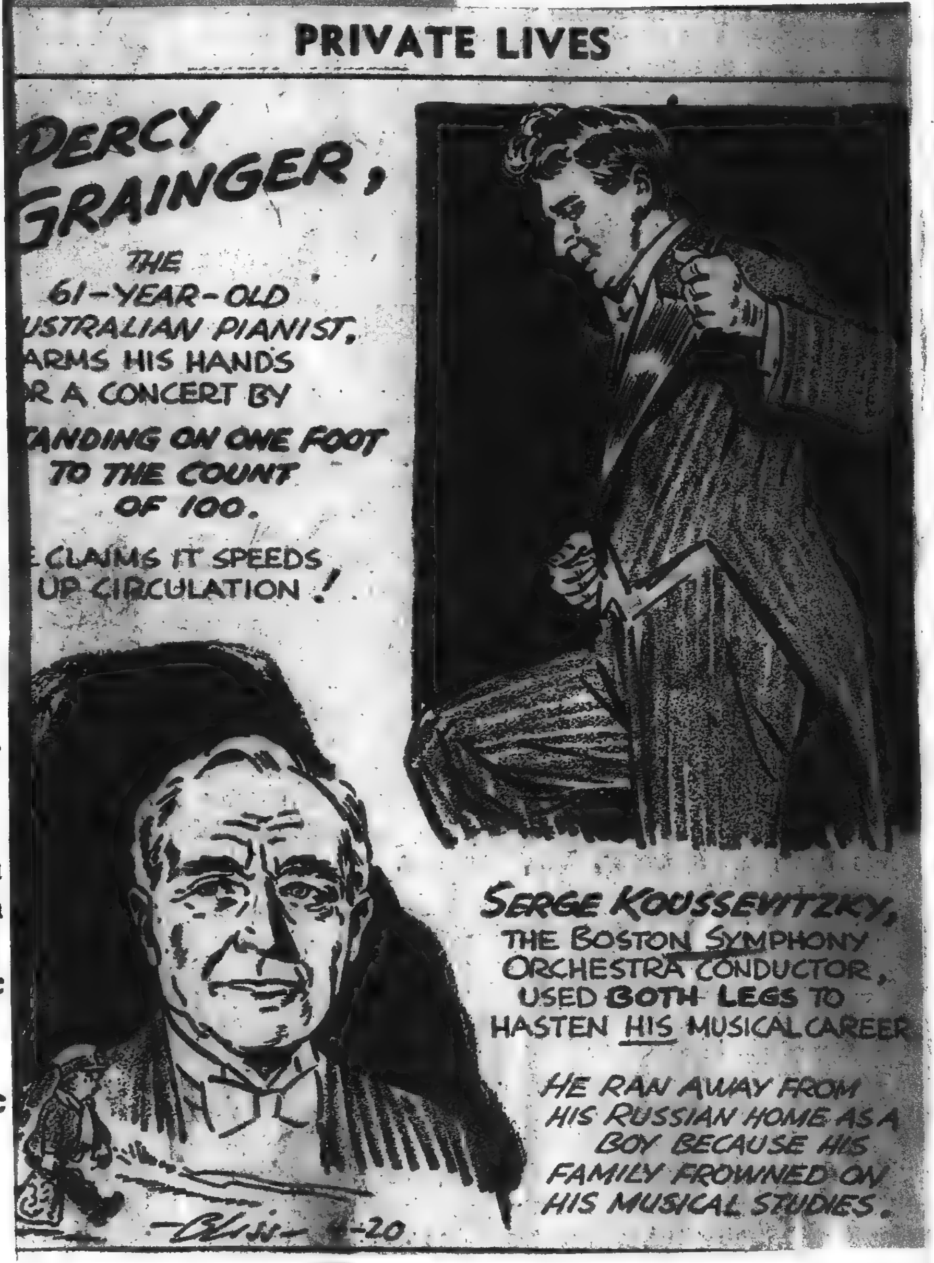

PRIVATE LIVES
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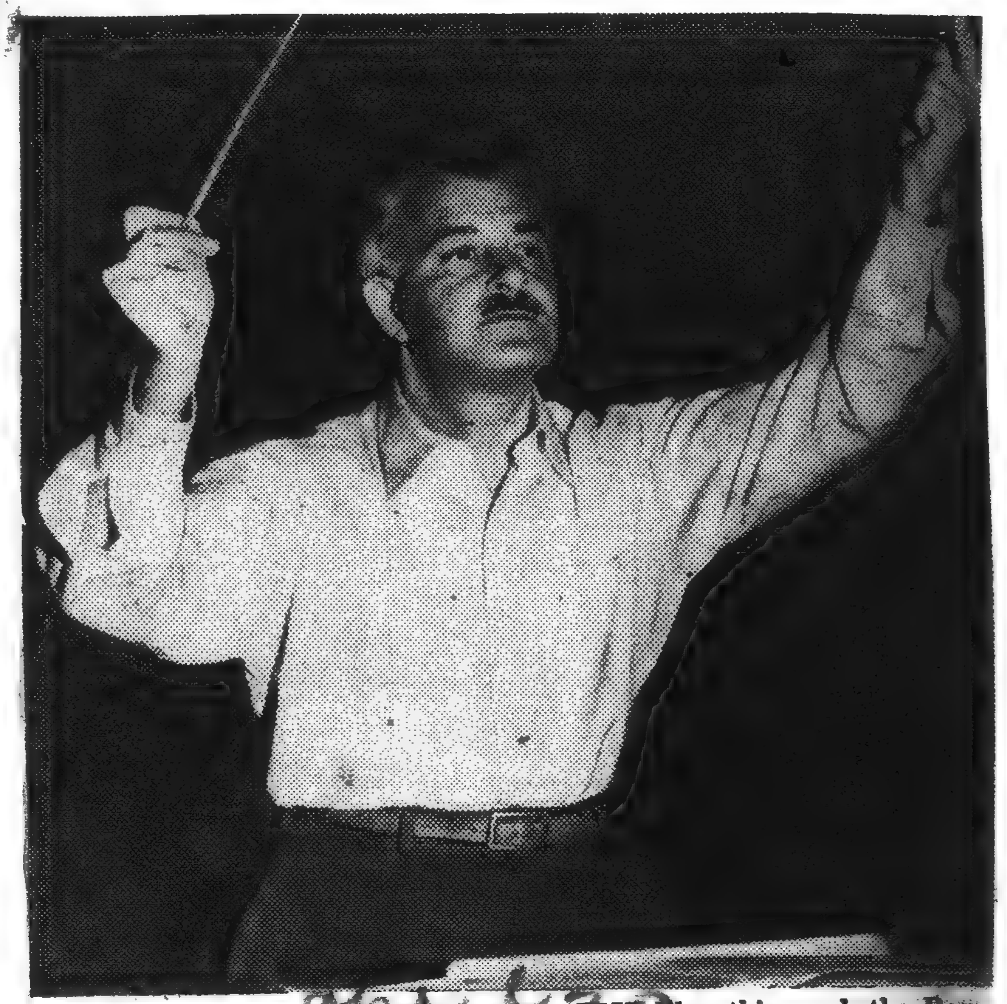

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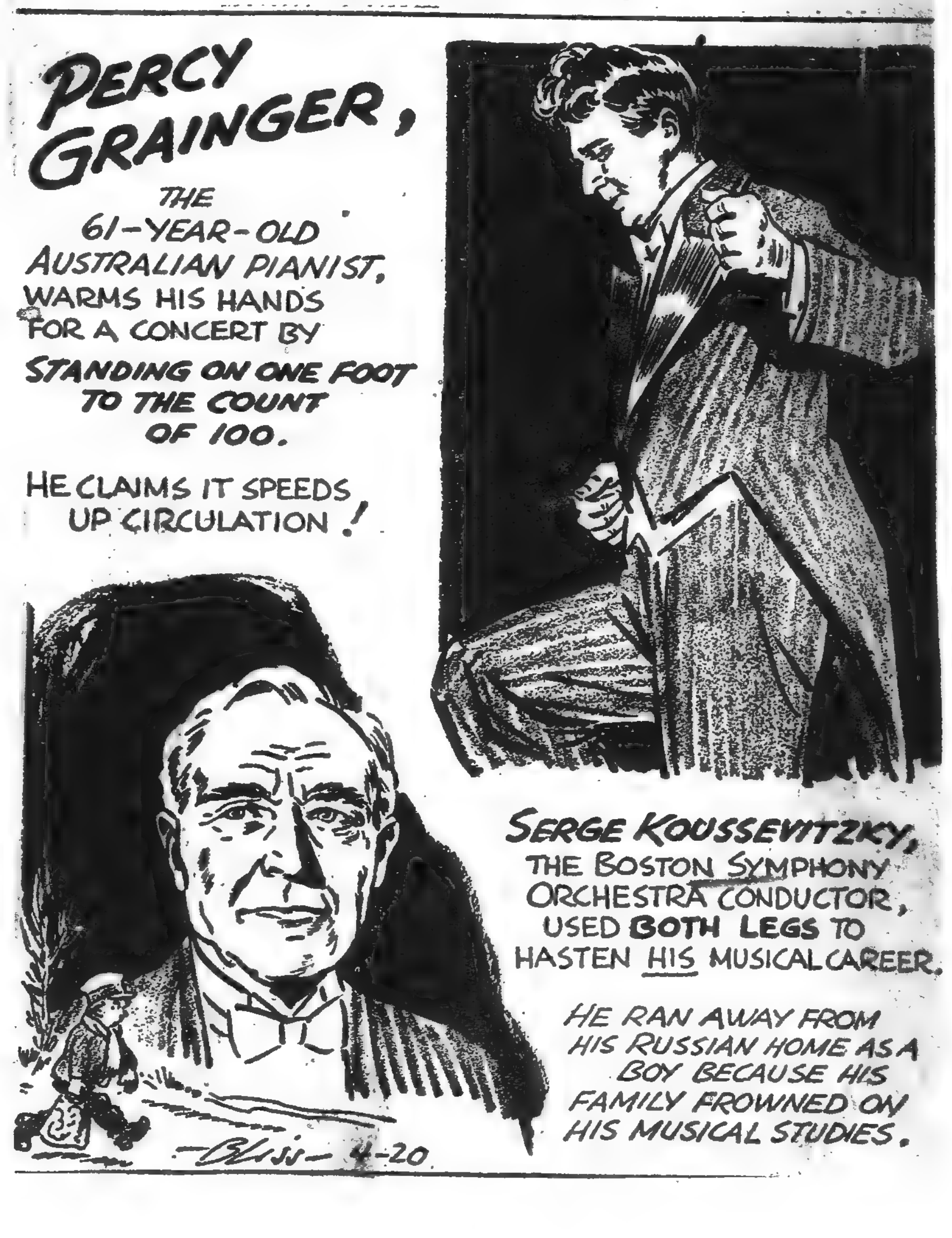
PERCY GRAINGER, THE 61-YEAR-OLD AUSTRALIAN PIANIST, WARMS HIS HANDS FOR A CONCERT BY STANDING ON ONE FOOT TO THE COUNT OF 100.
HE CLAIMS IT SPEEDS UP CIRCULATION!
SERGE KOUSSEVITZKY, THE BOSTON SYMPHONY ORCHESTRA CONDUCTOR, USED BOTH LEGS TO HASTEN HIS MUSICAL CAREER.
HE RAN AWAY FROM HIS RUSSIAN HOME AS A BOY BECAUSE HIS FAMILY FROWNED ON HIS MUSICAL STUDIES.
Bliss 4-20

Assisting as flower vendors at the Grenfell Pops on Tuesday evening at Symphony Hall will be Miss Phyllis Long (left) and Miss Virginia Palfrey.

The New England Grenfell Association has chosen the opening night of the Pops on Tuesday to raise funds for the great work of the Grenfell Mission on the lonely Labrador coast. The work of the Mission is even more important in wartime and the five Grenfell hospitals are crowded with patients. Mrs. Robert M. P. Kennard of Newton Center is chairman of the committee planning the benefit and attractive members of the younger set will sell corsages, maple sugar from the Dog Team Tavern in Vermont, and Grenfell correspondence cards to the large audience in Symphony Hall on Tuesday evening.

ALISON ARNOLD

(Left) Miss Natalie Marston and her sister, Mrs. Peter Hayden Clark, will be among those who will sell corsages, Vermont maple sugar and Grenfell correspondence cards at the Pops on Tuesday evening.

(Right) Miss Rebecca Farnsworth, Miss Patricia Collens and Mrs. Frederick A. Archibald, Jr., will also assist at the benefit Pops on Tuesday.

(Left) Mrs. Roger W. Converse, Jr., and her sister, Miss Leslie Chase, examine an embroidered suede mitten made at the Grenfell Mission in Labrador.

Three more attractive sisters who will assist at the Grenfell Pops are (left to right) Miss Helen Mitchell, Miss Anne Mitchell and Miss Barbara Mitchell.

BACH TAKES HIS TIME

April 30

Tonight under the beams of a half moon is Witches' Sabbath. On April 30, so mediaeval legend has it, the secret black and midnight hags ride their broomsticks on a raging stormwind to the hellish sacrament with Satan on a desolate mountain top. But Walpurga's Night, as this is called, is also a symbol of hope, being evil's last stand in a fight already lost, for the morrow is Spring, May Day.

Faith in a morrow—on that note Walpurga's Night is being observed in our midst by the performance of a musical work which has had to wait two centuries for its comprehension by the public. This afternoon and evening at Symphony Hall, Bach's B-Minor Mass will be sung by the Harvard and Radcliffe Choirs with the Boston Symphony Orchestra. Were this event to be translated from music into architecture, it would be somewhat as though the cathedral of Chartres—stained glass, sculpture and all—had been lifted out of France and set down at the corner of Huntington and Massachusetts avenues from 4:30 in the afternoon until 9:30 in the evening, with time out for dinner. No one could take in the full grandeur of either the music or the cathedral in so short a space, but Chartres or the B-Minor Mass, both are something to have seen or heard even once.

* * *

Bach himself never heard his work in its entirety. He composed it two hundred years ago; it was not printed in full until a hundred years after his death; and it has taken another hundred years for the world to grasp its magnitude. This may sound like rather a poor record for our world, but in the assimilation of such achievements by the general public two centuries is about the normal running-time, and we may be said to have done fairly well.

It was composed in five years, 1733 to 1738. That, however, is only in a manner of speaking, as a homely illustration from close at hand will explain. Out in Concord, Massachusetts, a century ago lived an ex-parson, Mr. Emerson, who read, hoed his garden, walked in the woods, and reflected. These reflections he wrote down in his Journals, from his Journals they went into his public lectures, and from his lectures into their final form, Emerson's Essays.

In the beginning is a lifetime of hard work. What was the weekly routine of Sebastian Bach? As organist and choirmaster of two Leipzig churches, St. Thomas' and St. Nicholas' (besides being Head Master of the Thomas School of fifty-five boys who were up at 6 a. m. in Winter and 4 a. m. in Summer), he must train two choirs to perform one cantata a week at each church on alternate Sundays with organ and orchestra. These cantatas he must himself compose. Counting feast days this means fifty-nine cantatas annually, and a yearly Passion Music for Good Friday. Bach comes to Leipzig in 1723 at the age of thirty-five with thirty cantatas already written and in the next twenty years he writes 265 more. Only one of this whole collection, 295 in all, is published in his lifetime; they are now treasures of musical literature which choral societies are organized expressly to sing. As Emerson's Journals are to his Essays, so are Bach's weekly cantatas to his major works—out of these immense quarries of practice, experiment, and steadily ripening mastery Bach hews his colossi, the "Matthew Passion Music" and the B-Minor Mass.

* * *

Now any man who has spent the better part of a lifetime developing a powerful dynamo of talent in his head and heart finally asks himself, "What would happen if I turned on the juice full force?" He turns it on. What happens is the last Quartets of Beethoven, Wagner's "Tristan" and Bach's B-Minor Mass. The public is bewildered? What of it? We can wait; we have all the time there is.

Bach died blind in 1750, aged sixty-five. He was buried in an unmarked grave; his fellow-Leipzigers never suspected that they had lost anything more than a crochety, if celebrated, virtuoso organist; the fashion in music, including that of his own sons, abandoned his style of composition; quantities of his manuscript were destroyed; and the very location of his grave was lost.

But Time is nothing if not ironist. Years, decades later, Carl Zelter, worthy musician and a friend of Goethe, came upon the manuscript of the "Matthew Passion Music" put up as waste paper at an auction of the goods of a deceased cheese-monger; and the music of this masterwork by a devout Christian was again performed exactly one hundred years after its first performance, again at Leipzig, again on Good Friday (this time in 1829), thanks to the devotion of that fine composer and great gentleman, Felix Mendelssohn, a Jew.

"Disiecti membra poetae," sings Horace of Orpheus torn to pieces by mad Maenads, and "dismembered limbs of a poet" describes the condition of the B-Minor Mass for a century after Bach's death. Its fragments having been gradually reassembled, the work was finally published in its complete form by the Bach Society in 1856. The first complete performance was in Berlin, 1861; yet as recently as twenty years ago the only place on this continent where it could be heard in its entirety was at Bethelehem, Pennsylvania, performed by the Bach Choir which is descended from the 18th century religious colony of Moravian German settlers. It was there brought to full performance for the first time in 1900. The Cecilia Society in Boston followed in 1901, and since the year 1931 we have had six performances of the Mass in Symphony Hall and one at Tanglewood—although the Handel and Haydn Society had sung much of it here as early as 1887. During the past decade it has been performed in many of the leading cities of the United States, and in college towns; occasionally it could be heard by radio broadcast and until recently was obtainable in phonograph recordings. On May 6 it will be performed in St. Louis, and later in the Spring, as annually, at Bethlehem, Pennsylvania. Thus is Bach's greatest work being domesticated by us.

* * *

Man lives by imagination. Those who have more of it help those who have less. Artists are masters of this mysterious force, and it is they who create imaginary worlds which are seen and loved by others, and these others are then not content until they have made the worlds of imagination over into substantial realities. Thus the human race and its civilizations are largely the creation of its men of genius. These win their way by the belief that their way is won. When the founders of the American Republic were still schoolboys wearing their hair in pigtails tied with bow ribbons, Bach's B-Minor Mass was already written; two centuries later we are ready for it. This is a sociological fact of prime significance; for however destructive men may be, the point to grasp is that there also exists a certain type of man who contrives somehow to save much, perhaps most, of what is precious in our common heritage and to transmit this from one age to another.

On Walpurga's Night, April 30, 1944, at the height of Witches' Sabbath, Bach's B-Minor Mass, sung in this city, is an act of faith in a morrow. For a morrow will surely come, and it will be Spring, and May Day.

UNCLE DUDLEY.

Further Ruminations on The Season Gone by

April 30 '44

By RUDOLPH ELIE, JR.

It is curious (to continue last week's discussion of the new music given by the Boston Symphony orchestra this season) that modern musical audiences are so docile in the acceptance of what might be called "difficult" music. In no instance this year was a first performance—and there were 18 all together—received coolly. On the contrary, every one of the premieres was followed by the most extraordinary demonstration of approval.

Sometimes this was due to the presence in the audience of the composer—and one cannot imagine an American audience failing to give a composer a cordial reception—and sometimes it was due to an especially rousing performance by the orchestra. Indeed, sometimes it was due to the fact that the audience actually did like the music it heard, and liked it very much.

(For it is a curious fact that the amount of applause a new composition receives indicates in no measures the audience's actual like or dislike of the music it hears. It is not at all unusual to observe a symphony subscriber applauding like mad and even emitting a "bravo" or two, then turning to his seat neighbor and saying "wasn't that the most ghastly thing you ever heard?" The fact is, the American audience is too kind-hearted not to applaud anything or anybody making a try at something or other, reserving its candid opinion for the walk or drive home.)

Be it as it may, there were many things during the second half of the season deserving of all the applause they got. Chiefest of these, unquestionably, was Leonard Bernstein's "Jeremiah" Symphony, perhaps the only new composition which could be called wholly honest, wholly unpretentious and wholly beautiful. Mr. Bernstein was writing music for the musical public and not for the connoisseurs. He was expressing himself, first of all, but he sought recognition from the people, not from other composers. And it is this last thing, this haunting fear present-day composers ers have of the sneers or intellectual snobberies of other composers, that results in the horrible "cleverness" and remoteness that plagues our contemporary music. For 99 out of 100 composers are not writing for the public but for themselves and for other composers. And as every composer naturally polishes the apple for his composing friends to achieve similar buttering up when he composes something, it's a vicious and stupid circle. Bernstein, I am convinced, sought no compliments on his scholastic cleverness from the League of Composers; he sought public recognition honestly, and he got it. And more power to him!

Consider Mr. Harris, on the other hand. As he possesses one of the most formidable orchestral technics of any contemporary American, he employs it for all he's worth, and no serious musician could but admire his scoring, his clever use of the most modern contrapuntal devices and so forth. But this is pure technic and the audience is not interested in technic. Results are what count. However, the audience can be led to believe that something is not what it is if there is a label of sufficient drama or emotional significance. To Mr. Harris, what could be more suitable to this than something about Lincoln? Indeed, yes, and the Gettysburg Address in particular, which we all admire and love. The first movement, then, shall be "Awakening." As this is a highly illustrative subject, he begins with one orchestral voice and ends with all, triple forte. Very suggestive, of course. "Conflict" comes next, and that is easy to portray in music; Beethoven, everyone has done it. But how, precisely, can he musically represent such abstractions as "Dedication" and "Affirmation" in terms we can instantly recognize? Baffled, Mr. Harris turns to a chorale and fugue and hopes that nobody will notice. Well, it seems to me that anyone with half an ear could recognize the whole as empty and pretentious bombast, suitable only for classroom discussion.

Another controversial item was the Shostakovitch Eighth Symphony, a work depending for its impressiveness chiefly on its length. That it had some moments of great, illuminated beauty no one could deny, but on the other hand no one could say that the extension of material designed for 40 minutes into a symphony lasting 63 minutes is easily forgiven, no matter how good it was.

To take the others is order, there was Hanson's Fourth, a symphony of some immediate appeal but a bit on the facilely emotional side; Martinu's Violin Concerto, a composition of unchallenged mastery; Stravinsky's inconsequential but attractive Norwegian Moods; Barber's very acceptable Air Force Symphony; Creston's brief but most eloquent "Frontiers;" Gretchaninoff's Oecumenical Mass (which could hardly be termed modern music), and Walter Piston's Second Symphony. At the time this didn't seem to effect me one way or the other, and I'm afraid I was a little cavalier with it, as I heard it the following night and couldn't believe I had not gone all out for it. It proved to be, on second hearing, music of warmth, sustained beauty and of a certain nobility or gentleness of spirit that quite overcame the first impression of scholastic austerity or, if you will, music for other composers.

As for the standard repertoire on the season's program, it was just that, and little more. We did have Mahler's "Song of the Earth," a "new" Haydn Symphony and Roussel's F major Suite; the rest were chiefly yearly offerings. But it was the new music (as much as the way the old was performed) which made the season so notable, and for that we can only say "hats off to Serge Koussevitzky!"

Pops Begin at Symphony Hall Tuesday Night

Ap 30

With the month of May comes High Spring and also the Boston Symphony Orchestra's famous musical entertainments, the Pops Concerts, which begin their 59th season in Symphony Hall Tuesday evening. At the same time Arthur Fiedler commences his 15th season as conductor of the 90 Boston Symphony men who play at these concerts.

As in the past, Symphony Hall will have been redecorated in green and gold, there will be tables on the floor, refreshments will be served, the pleasant clink of glasses and the light buzz of conversation will accompany the music.

Mr. Fiedler has chosen some especially interesting programs for the opening week. Wednesday evening Leo Litwin will be the soloist in Richard Addinsell's "Warsaw" Piano Concerto; Denise Bacon will play Mendelssohn's Piano Concerto Friday, and Leonard Bernstein will appear both as conductor and soloist (in Ravel's Piano Concerto, which Louis Speyer will conduct) Sunday evening next. All concerts begin at 8:30. The program through Monday, May 8, follow:

Tuesday—"Pomp and Circumstance," Elgar; Overture to "Der Freischutz," Weber; Gavotte from "Classical Symphony," March from "Love of Three Oranges," Prokofieff; "Voices of Spring," Strauss; "Facade" Suite, Walton; "Wachet Auf," from Cantata 160, Bach; Marche Slave, Tchaikovsky; "Oklahoma" selections, Rodgers; Holiday for Strings, Rose; Salute to Our Fighting Forces, Arr. by Bodge.

Wednesday—Washington Post March, Sousa; Overture, "The Roman Carnival," Berlioz; Circus Polka, Stravinsky; Gypsy Dance from "Carmen," Bizet; Valse Triste, Sibelius; Overture, "William Tell," Rossini; Warsaw Concerto, (soloist, Leo Litwin, piano) Addinsell; Waltz of the Flowers, Tchaikovsky; Night and Day, Porter; Knightsbridge March, Eric Coates.

Thursday—March from "The Queen of Sheba," Gounod; Overture to "Mignon," Thomas; "Drink to Me Only With Thine Eyes," Arr. by Pochon; Waltz Scene from "Faust," Gounod; Suite from "Peer Gynt," Grieg; Pavane for a Dead Infanta, Ravel; Finale, Symphony No. 4, Tchaikovsky; "Espana" Waltzes, Waldteufel; "When Johnny Comes Marching Home," Morton Gould; Farandole from "L'Arlesienne," Bizet.

Friday—"Day of Victory" March, Persis Cox; Overture to "Russlan and Ludmilla," Glinka; Prelude, minuet and Fugue for Strings, Katharine Conning; Bacchanale from "Samson and Delilah," Saint-Saens; "Romeo and Juliet," Tchaikovsky; Piano Concerto No. 1 in G minor (soloist: Denise Bacon), Mendelssohn; "Tales from the Vienna Woods," Strauss; "As Time Goes By," Hupfeldt; "Prayer of Thanksgiving," Valerius.

POPS CONDUCTOR—Arthur Fiedler commences his 15th season as conductor of the Pops Concerts which begin in Symphony Hall Tuesday evening.

Saturday—"Rakoczy" March, Berlioz; Overture to "Die Fledermaus," Strauss; Suite of English Folk Songs, Vaughan Williams; "Girls of Baden" Waltzes, Komzak; Salute to Our Fighting Forces, arr. by Bodge. Regis College Glee Club, conducted by Mary Louise Gallen: Americana, Gibb; Agnus Dei, Bizet; "Ah, Sweet Mystery of Life," Herbert; Ave Maria, Schubert-Wilhelmj; Bolero, Ravel; "Semper Fidelis," Sousa.

Sunday, May 7 (Leonard Bernstein Conducting)—Overture to "Leonore," No. 3, Op. 72, Beethoven; Suite from "Our Town," Copland; "Romeo and Juliet," Tchaikovsky; Piano Concerto, Ravel (soloist, Leonard Bernstein; conductor, Louis Speyer); Overture to "The Bat," Strauss; "Emperor" Waltzes, Strauss; Hungarian Dances Nos. 5 and 6, Brahms.

Monday, May 8—"Calling All Workers," March, Coates; Overture to "The Barber of Seville," Rossini; Country Gardens, Grainger; Soviet Iron Works, Mossolov; Cottillon, Benjamin; Scherzo from "A Midsummernight's Dream," Mendelssohn; Overture to "Rienzi, Wagner; "Oklahoma" Selections, Rodgers; Ballet, "The Golden Age," Shostakovitch; "Up the Street," March, Morse.

[80]

SERGE KOUSSEVITZKY, shown leading Boston Symphony Orchestra, completed 20 years as its conductor yesterday.

Globe April 23, '44

Koussevitzky Honored

Conductor 20 Years With Symphony

When Serge Koussevitzky returned to the stage of Symphony Hall last night to acknowledge applause that followed the conclusion of the final concert of the Boston Symphony Orchestra's 63d season, players, audience and trustees joined in a tribute to the conductor's completion of 20 years as director of the orchestra. It was the longest period that any man has held the baton of the organization.

Mr. Koussevitzky took up the direction of Boston Symphony in 1924 and has held the baton continuously since then. The longest previous tenures of the conductor's podium were those of Wilhelm Gericke and Karl Muck, each of eight years, Mr. Muck having served two terms, one of two and the other of six years.

Jerome D. Greene, president of the trustees of the Boston Symphony Orchestra, stepped forward last night to greet Mr. Koussevitzky's return to the platform, motioning to the orchestra and audience for silence.

Receives Silver Bowl

Calling attention to "one of the most significant anniversaries in the long history of the orchestra, Mr. Greene called on Richard Bu gin, associate conductor and concert master, who presented M Koussevitzky with a silver bow modeled on one of the finest specimens of early American craftsmanship, as a tribute from the musicians of the orchestra.

Mr. Greene presented the conductor a commemorative albu bearing the signatures of mor than 1200 friends and their gift o $16,000 to the Koussevitzky Musi Foundation, the fund which he ha formed in 1942 in memory of hi wife for furthering musical compo sition in this country.

The last entry in the album wa a print of the photograph taken b a Globe photographer as Mr. Kou sevitzky opened last night's co cert, the musicians and audien standing as he raised his baton t lead the playing of the nationa anthem.

Pops to Open Next Tuesday

Next Tuesday evening at 8:30 in Symphony Hall, Arthur Fiedler will begin his 15th successive year as conductor of the Pops. This will be the 59th season of the famous Pops concerts.

Mr. Fiedler will conduct the Pops orchestra through at least his usual large repertory of Pops favorites, old and new, in the course of the season to come.

Refreshments will be served at the tables which cover the floor of Symphony Hall.

TUESDAY, MAY 2
March, "Pomp and Circumstance"—Elgar
Overture to "Der Freischutz"—Weber
Gavotte from the "Classical Symphony"
March from "The Love of Three Oranges"—Prokofieff
"Facade" Suite—Walton
"Wachet Auf" from Cantata 160—Bach
Marche Slave—Tchaikovsky
"Voices of Spring" Straus
"Oklahoma," Selection—Rodgers and Har
Arranged by Peter Bodge
Holiday for Strings—Rose
Salute to Our Fighting Forces

WEDNESDAY MAY 3
Washington Post March Sous
Overture, "The Roman Carnival" Berli
Circus Polka Stravinsk
Gypsy Dance from "Carmen" Bize
Valse Tiste Sibeliu
Overture, "William Tell" Rossir
Warsaw Concerto Addinse
Piano—Leo Litwin
Waltz of the Flowers from "Nutcracker Suite" Tchaikovsk
Night and Day Porte
Knightsbridge (March) from "London Suite" Eric Coate

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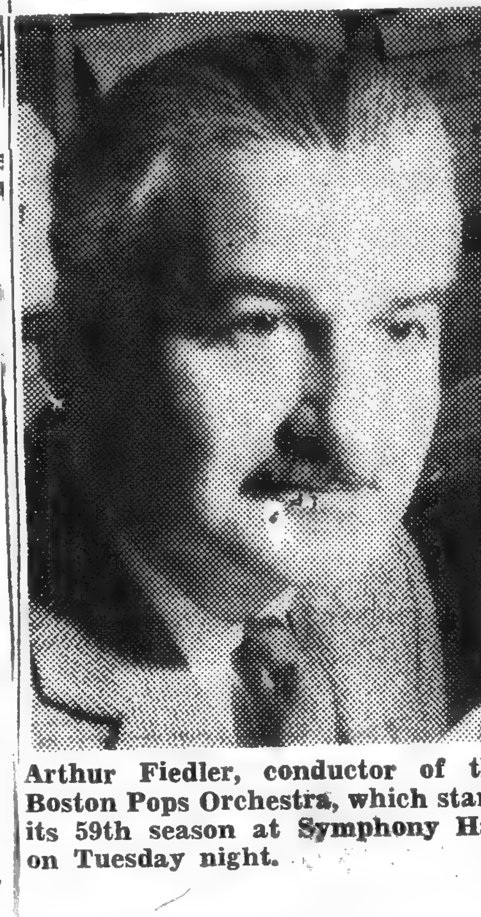

Arthur Fiedler, conductor of the Boston Pops Orchestra, which starts its 59th season at Symphony Hall on Tuesday night.

POP CONCERTS OPEN

BY WARREN STOREY SMITH

Arthur Fiedler began last evening his 15th season as conductor of the Symphony Hall Pop Concerts.

One reason for Mr. Fiedler's great success in this capacity, and for the unprecedented success of these cheerful occasions under his direction, has been his felicitous programmes. The one in question began with Elgar and climbed to Bach via Weber, Prokofieff and William Walton, and then slid rapidly down till it landed on "Pistol Packin' Mamma," or rather a confection that purported to describe the shooting of that dangerous damsel.

In point of fact, this number, which made the expected hit, and was itself encored, appeared as an extra following a potpourri of tunes from Rodger's "Oklahoma," the outstanding musical comedy hit of the past season. There was variety even in these extras, since they included Bach's "Fugue a la Gigue," the Minuet from Bizet's "L'Arlesienne" and Stravinsky's "Circus Polka."

All this is just as it should be. The Pops must contain substantial fare since for those who sit in the balconies and for some who frequent the tables they are a source of legitimate musical entertainment. But above all else, they must be gay. There is plenty of serious music in the wintertime.

By the looks of things there will be few concerts in this 59th Pops season that do not sell out. Outwardly, last evening things were much the same, with the red of the lower walls again replaced by spring-like green. The prying eye could, however, discern a novel detail, namely, the presence in the orchestra of a woman player who was not a harpist. This comely addition to the ranks was Miss Anne de Guichard, the capable bassoonist, a familiar figure in other local orchestras.

The Symphony Season: A Slight Backward Glance

By RUDOLPH ELIE, JR.

Perhaps it is not quite time to summarize the 63d season of the Boston Symphony Orchestra; to tell of its guest conductors, soloists and so forth, but it is time to point out here and now that this has been a great year in Symphony Hall and to state unequivocally (while there's still time to give him the summer farewell he deserves next Friday and Saturday) that the reason for this greatness lies mainly upon the shoulders of Serge Koussevitzky.

The season ending this week, you know, is his 20th anniversary year as conductor and musical director of the orchestra, and he (and we) may well be very proud of his achievement. He has been magnificent, no doubt about it, and if there have been those too conservative to concede that he is the foremost living all-around orchestral conductor (and one of the greatest who ever lived), then this was the season to force adjustment of such a faulty impression.

At the moment, however, it is his record this season as a champion of new music which concerns us here. For Dr. Koussevitzky has brought out this year 18 compositions never heard before in Boston, and most of them never previously heard anywhere. True, he did not conduct them all himself, but even so it is incontrovertible evidence of his awareness of his obligation to living composers, of his extraordinary musical vitality and, most of all to his great physical courage in preparing music of so exacting a nature when most conductors of equal years feel they have earned a well-deserved right to coast along, intellectually speaking, on box-office favorites.

The first concert of the season brought us the first performance of Stravinsky's "Ode." It was charming, intimate music, quickly caught at first hearing. It seemed to me to have been conceived more for chamber orchestra than for a full symphonic ensemble, and that it was a pity so many fine musicians had to be sitting around doing practically nothing most of the time, but this is, I suppose, a secondary consideration. The music, very transparently scored, was attractive and often delicately evocative.

The second concert brought the premiere of Lukas Foss' "The Prairie." This I didn't like at all, and I seem to have boxed Mr. Foss' ears rather more sharply than was perhaps necessary. Still, I recall it with no pleasure, especially for its indications of the abominable Walt Whitman-Abe Lincoln-Wide-Open-Spaces cult of American composers of which Ray Harris is the prophet.

Berezowsky's Fourth Symphony came next, the composer conducting. Its appeal was immediate, its melodic contours gracious, and its technic sound sincere. That is, the composer never displayed his orchestral command at the expense of his musical ideas; he gave us music, not a lesson in laying one musical brick atop another. It would have sounded better, I think, if Dr. Koussevitzky had conducted it, but it was enjoyable in any case.

One of the really memorable new pieces was Walter Piston's "Prelude and Allegro for Organ and Strings." It was miraculously traversed by the orchestra with E. Power Biggs as soloist, and it proved beyond question Mr. Piston's great gift as a composer. (Incidentally, I feel I went astray on Mr. Piston's Second Symphony a fortnight or so ago. I heard it a second time on the radio, and found it most attractive, but of this more later.) Samuel Barber's Commando March was a stunt, and not a very good one at that, but his Air Force Symphony was music of much excellence; not important, perhaps, but good, and of a most advanced technical nature.

Schuman's Symphony for Strings was certainly another of the season's high points.

It was a composition of great character with fine, plastic writing for strings, a certain nobility of spirit and a lovely, fresh melodic quality. Hanson's Fourth Symphony (conducted by the composer), on the other hand was pretty generally a pretentious bore, with, so far as I was concerned, virtually no redeeming features. Mr. Hanson is a romantic melodist at heart, and he can, it is true, write engaging and pretty tunes, not all of which sound like Sibelius or Brahms or somebody else. The trouble is, as a rule, there is too much intellectual pretention; too much striving to make things what they are not.

A surprise came with the premiere of Gardner Read's Second Symphony, also conducted by the composer. This struck me as possibly the season's most unusual new musical composition. It was crude in many ways; ugly, overly dissonant, too violent and too patchy to be a perfect work of art, but it had a tension and a driving compulsion which is, to my way of looking at it, certain evidence of a powerful creative urge. And this urge or, if you will, inspiration is more to be desired in music than the sleekest or most formidable technical assurance. Whether or not the composer has expressed himself in polished, balanced or highly cultivated musical language matters little indeed; any hack can be taught how to put notes on paper. What does matter is the intensity or the urgency of the undefinable thing which goes on in the composer's inner ear. Many contemporary composers, notably Stravinsky, do not find it fashionable to put much faith in inspiration these days, as they prefer (probably because they're equipped for little else) to depend upon their ability to accomplish prodigies of technical manipulation. With Mr. Read, I felt it was the other way around. He had something important and urgent to say, but he didn't quite know how to say it. I have no doubt that when he does bring his creative force under control we shall hear much more of Gardner Read. (To be continued next week).

MUSIC

B Minor Mass

By RUDOLPH ELIE, Jr.

The Boston Symphony orchestra, Serge Koussevitsky conducting, gave Johan Sebastian Bach's B minor Mass yesterday afternoon in Symphony Hall. It was the 99th Pension Fund concert of the orchestra. Assisting were the Harvard Glee Club and the Radcliffe Choral Society (G. Wallace Woodworth, conductor); Rose Dirman, soprano; Hertha Glaz, contralto; William Hain, tenor; Robert Hall Collins, baritone; Richard Burgin, violin; Louis Speyer and Jean Devergie, oboi d'amore; Willem Valkenier, horn; Georges Luarent, flute; E. Power Biggs, organ; and Ralph Kirkpatrick, harpsichord.

If there's any composition in the entire musical literature which requires all or nothing at all in the discussion of it then that composition is Bach's B minor Mass. given yesterday afternoon and evening at the 99th annual Pension Fund concert of the Boston Symphony orchestra.

You can discuss if you have elbow room, its position in history as a gigantic conception of religious expression in music; you can discuss the strange anomaly of its being the ultimate expression of the Catholic liturgy although composed by a fiercely pious Protestant; you can talk about its odd structure as a random collection of graceful duets in the operatic vein, tremendous double choruses and coloratura arias with solo instrumental obbligato, none of them actually having close musical relationship one with another. Or you can mention the considerable difficulties involved in grasping or realizing its marvels in one hearing, not the least of which are its great length (even when divided) and its almost constant center of tonality.

To do all this, however, is to bore those who know all about it, and baffle those who do not. And so the chief point of interest in yesterday's performance was its performance. That, to put it mildly, was magnificent, and it was magnificent principally because of the chorus and the marvelous unanimity of its singing.

Each year it seems the combined choruses of Harvard and Radcliffe improve in these matters. There is no doubt that this season's has the edge on all but one or two of its recent predecessors, even to the tenors and basses, which is notable in these times. The attack was smart, the negotiation of the florid counterpoint exeellent and the intonation faultless. Moreover, the choruses responded to the conductor's subtlest nuance to achieve additional tonal and dynamic coloring. They did a great job of singing, no doubt about it.

The soloists were very good, but seldom up to the quality of the general performance level. Only Robert Hall Collins and Hertha Glaz reached a sufficiently high dynamic level to be really well heard, but all of them, to their very considerable credit, sang with the utmost clarity, for there was never any fuzzy traversal of melodic line. Theirs was, actually, a very creditable accomplishment, but drawn to a small scale. The instrumental soloists were fine, and the whole was conducted with great intensity by Dr. Koussevitzky. The large audience was vastly impressed, and gave the entire ensemble the warmest sort of reception.

At the conclusion, Koussevitzky was given the greatest ovation of his career. During the applause a mysterious admirer appeared on the stage and presented Koussevitzky a wreath, but fled before his identity could be learned. G. Wallace Woodworth, who directed the Harvard choral groups, was presented a set of hurricane lamps by the members of the orchestra.

Globe

MUSIC

SYMPHONY HALL

Bach's B Minor Mass

By CYRUS DURGIN

The Mass in B minor by Johann Sebastian Bach was presented at Symphony Hall yesterday for the benefit of the pension fund of the Boston Symphony Orchestra. Serge Koussevitzky conducted. The choruses were the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth. The soloists were Rose Dirman, soprano; Hertha Glaz, contralto; William Hain, tenor, and Robert Hall Collins, bass. E. Power Biggs was organist, and the harpsichord was played by Ralph Kirkpatrick.

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And it was well sung. Whatever passing errors or uncertainties occurred in the choral work, the standard was very high. The voices sounded fresh and vigorous. There could have been more tenors and basses, but in volume these sections held their own most of the time. The Radcliffe girls produced a solid, homogeneous tone.

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Miss Dirman and Mr. Collins, of the soloists, showed the best style, the highest accuracy and sustained weight of tone. Miss Glaz' performance occasionally seemed insecure. The aria of the Agnus Dei, quite difficult in the matter of pitch—and perhaps the most expressive of all the arias in the Mass—Miss Glaz nevertheless carried through with sound competence. Mr. Hain also did well, but his tones ought to have been more robust, especially in the "Domine Deus" with the soprano.

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Rose Dirman, soprano soloist with the Boston Symphony Orchestra in Bach's B-minor Mass, to be given for the orchestra's Pension Fund at Symphony Hall on Sunday afternoon and evening, April 30.

Koussevitzky Receives Tribute

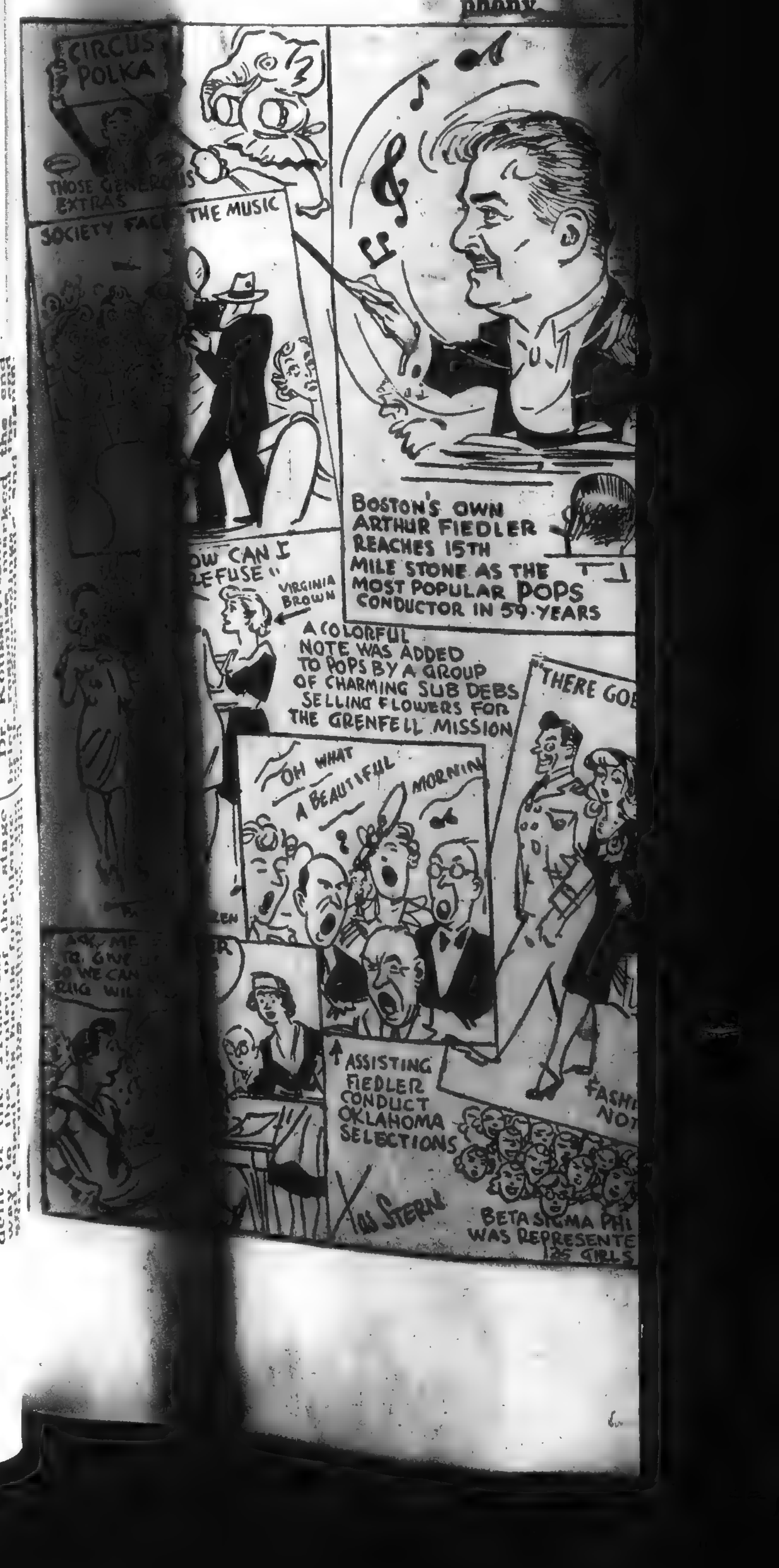
(Continued from front page)

One would not have imagined that this was an orchestra and conductor at the end of a strenuous season: in freshness, vigor and imagination. Koussevitzky surpassed even himself. From a musical standpoint nothing further was needed this was, in every possible and conceivable way, the last word.

But the feeling in the hearts of all still had to find expression. The barrage of applause was still rolling undiminished when Jerome D. Greene, president of the Trustees, made his way to the center of the stage [illegible] presented his leader with a silver cup on behalf of the personnel. He read to the audience the inscription.

Then Mr. Greene expressed to Dr. Koussevitzky the warm gratitude of Boston's musical public. He presented the conductor with a testimonial book, engrossed by J. R. Rosen and containing pages of inscribed names of admirers, and announced that, as a suitable memorial to the event, over $16,000 had been contributed by friends of the orchestra to the Koussevitzky Foundation.

Dr. Koussevitzky's simple and brief [illegible] marked the end [illegible]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BETA SIGMA PHI WAS REPRESENTE
Stern

[81]

SERGE KOUSSEVITZKY, shown leading Boston Symphony Orchestra, completed 20 years as its conductor yesterday.

Globe April 23 '44

Koussevitzky Honored

Conductor 20 Years With Symphony

When Serge Koussevitzky returned to the stage of Symphony Hall last night to acknowledge applause that followed the conclusion of the final concert of the Boston Symphony Orchestra's 63d season, players, audience and trustees joined in a tribute to the conductor's completion of 20 years as director of the orchestra. It was the longest period that any man has held the baton of the organization.

Mr. Koussevitzky took up the direction of Boston Symphony in 1924 and has held the baton continuously since then. The longest previous tenures of the conductor's podium were those of Wilhelm Gericke and Karl Muck, each of eight years, Mr. Muck having served two terms, one of two and the other of six years.

Jerome D. Greene, president of the trustees of the Boston Symphony Orchestra, stepped forward last night to greet Mr. Koussevitzky's return to the platform, motioning to the orchestra and audience for silence.

Receives Silver Bowl

Calling attention to "one of the most significant anniversaries in the long history of the orchestra, Mr. Greene called on Richard Burgin, associate conductor and concert master, who presented Mr. Koussevitzky with a silver bowl modeled on one of the finest specimens of early American craftsmanship, as a tribute from the musicians of the orchestra.

Mr. Greene presented the conductor a commemorative album bearing the signatures of more than 1200 friends and their gift of $16,000 to the Koussevitzky Music Foundation, the fund which he had formed in 1942 in memory of his wife for furthering musical composition in this country.

The last entry in the album was a print of the photograph taken by a Globe photographer as Mr. Koussevitzky opened last night's concert, the musicians and audience standing as he raised his baton to lead the playing of the national anthem.

Pops to Open Next Tuesday

Next Tuesday evening at 8:30 in Symphony Hall, Arthur Fiedler will begin his 15th successive year as conductor of the Pops. This will be the 59th season of the famous Pops concerts.

Mr. Fiedler will conduct the Pops orchestra through at least his usual large repertory of Pops favorites, old and new, in the course of the season to come.

Refreshments will be served at the tables which cover the floor of Symphony Hall.

TUESDAY, MAY 2

March, "Pomp and Circumstance" —Elgar
Overture to "Der Freischutz"—Weber
Gavotte from the "Classical Symphony"
March from "The Love of Three Oranges"—Prokofieff
"Facade" Suite—Walton
"Wachet Auf" from Cantata 160 —Bach
Marche Slave—Tchaikovsky
"Voices of Spring" Straus
"Oklahoma," Selection—Rodgers and Har
Arranged by Peter Bodge
Holiday for Strings—Rose
Salute to Our Fighting Forces

WEDNESDAY MAY 3

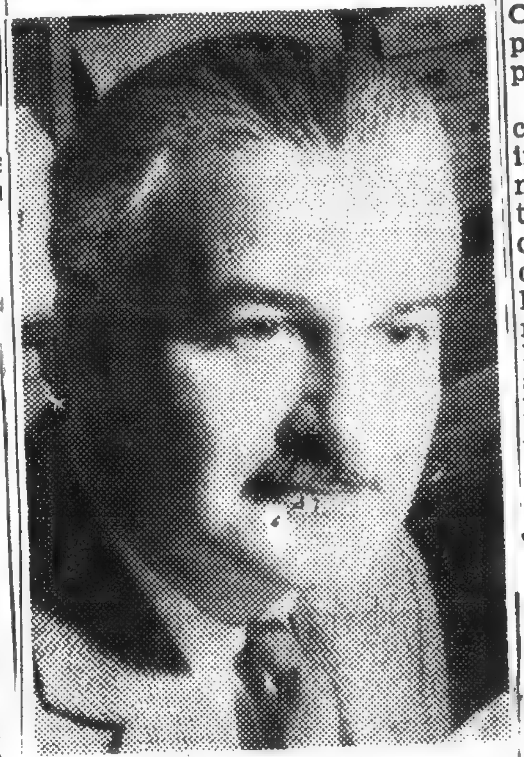
Washington Post March Sous
Overture, "The Roman Carnival" Berli
Circus Polka Stravinsk
Gypsy Dance from "Carmen" Bize
Valse Tiste Sibeliu
Overture, "William Tell" Rossi
Warsaw Concerto Addinse
Piano—Leo Litwin
Waltz of the Flowers from "Nutcracker Suite" Tchaikovsk
Night and Day Porte
Knightsbridge (March) from "London Suite" Eric Coate

SYMPHONY HALL—COM. 1492

OPENING NIGHT
of the 59th season
TUES., MAY 2 at 8:30

POPS

ARTHUR FIEDLER, Conductor
TICKETS NOW AT BOX OFFICE
Tickets .35, .60, $1.00, $1.50
Inc. Tax



Arthur Fiedler, conductor of the Boston Pops Orchestra, which starts its 59th season at Symphony Hall on Tuesday night.

POP CONCERTS OPEN

BY WARREN STOREY SMITH

Arthur Fiedler began last evening his 15th season as conductor of the Symphony Hall Pop Concerts.

One reason for Mr. Fiedler's great success in this capacity, and for the unprecedented success of these cheerful occasions under his direction, has been his felicitous programmes. The one in question began with Elgar and climbed to Bach via Weber, Prokofieff and William Walton, and then slid rapidly down till it landed on "Pistol Packin' Mamma," or rather a confection that purported to describe the shooting of that dangerous damsel.

In point of fact, this number, which made the expected hit, and was itself encored, appeared as an extra following a potpourri of tunes from Rodger's "Oklahoma," the outstanding musical comedy hit of the past season. There was variety even in these extras, since they included Bach's "Fugue a la Gigue," the Minuet from Bizet's "L'Arlesienne" and Stravinsky's "Circus Polka."

All this is just as it should be. The Pops must contain substantial fare, since for those who sit in the balconies and for some who frequent the tables they are a source of legitimate musical entertainment. But above all else, they must be gay. There is plenty of serious music in the wintertime.

By the looks of things there will be few concerts in this 59th Pops season that do not sell out. Outwardly, last evening things were much the same, with the red of the lower walls again replaced by spring-like green. The prying eye could, however, discern a novel detail, namely, the presence in the orchestra of a woman player who was not a harpist. This comely addition to the ranks was Miss Anne de Guichard, the capable bassoonist, a familiar figure in other local orchestras.

The Symphony Season: A Slight Backward Glance

By RUDOLPH ELIE, JR.

Perhaps it is not quite time to summarize the 63d season of the Boston Symphony Orchestra; to tell of its guest conductors, soloists and so forth, but it is time to point out here and now that this has been a great year in Symphony Hall and to state unequivocally (while there's still time to give him the summer farewell he deserves next Friday and Saturday) that the reason for this greatness lies mainly upon the shoulders of Serge Koussevitzky.

The season ending this week, you know, is his 20th anniversary year as conductor and musical director of the orchestra, and he (and we) may well be very proud of his achievement. He has been magnificent, no doubt about it, and if there have been those too conservative to concede that he is the foremost living all-around orchestral conductor (and one of the greatest who ever lived), then this was the season to force adjustment of such a faulty impression.

At the moment, however, it is his record this season as a champion of new music which concerns us here. For Dr. Koussevitzky has brought out this year 18 compositions never heard before in Boston, and most of them never previously heard anywhere. True, he did not conduct them all himself, but even so it is incontrovertible evidence of his awareness of his obligation to living composers, of his extraordinary musical vitality and, most of all to his great physical courage in preparing music of so exacting a nature when most conductors of equal years feel they have earned a well-deserved right to coast along, intellectually speaking, on box-office favorites.

The first concert of the season brought us the first performance of Stravinsky's "Ode." It was charming, intimate music, quickly caught at first hearing. It seemed to me to have been conceived more for chamber orchestra than for a full symphonic ensemble, and that it was a pity so many fine musicians had to be sitting around doing practically nothing most of the time, but this is, I suppose, a secondary consideration. The music, very transparently scored, was attractive and often delicately evocative.

The second concert brought the premiere of Lukas Foss' "The Prairie." This I didn't like at all, and I seem to have boxed Mr. Foss' ears rather more sharply than was perhaps necessary. Still, I recall it with no pleasure, especially for its indications of the abominable Walt Whitman-Abe Lincoln-Wide-Open-Spaces cult of American composers of which Ray Harris is the prophet.

Berezowsky's Fourth Symphony came next, the composer conducting. Its appeal was immediate, its melodic contours gracious, and its technic sound sincere. That is, the composer never displayed his orchestral command at the expense of his musical ideas; he gave us music, not a lesson in laying one musical brick atop another. It would have sounded better, I think, if Dr. Koussevitzky had conducted it, but it was enjoyable in any case.

One of the really memorable new pieces was Walter Piston's "Prelude and Allegro for Organ and Strings." It was miraculously traversed by the orchestra with E. Power Biggs as soloist, and it proved beyond question Mr. Piston's great gift as a composer. (Incidentally, I feel I went astray on Mr. Piston's Second Symphony a fortnight or so ago. I heard it a second time on the radio, and found it most attractive, but of this more later.) Samuel Barber's Commando March was a stunt, and not a very good one at that, but his Air Force Symphony was music of much excellence; not important, perhaps, but good, and of a most advanced technical nature.

Schuman's Symphony for Strings was certainly another of the season's high points.

It was a composition of great character with fine, plastic writing for strings, a certain nobility of spirit and a lovely, fresh melodic quality. Hanson's Fourth Symphony (conducted by the composer), on the other hand was pretty generally a pretentious bore, with, so far as I was concerned, virtually no redeeming features. Mr. Hanson is a romantic melodist at heart, and he can, it is true, write engaging and pretty tunes, not all of which sound like Sibelius or Brahms or somebody else. The trouble is, as a rule, there is too much intellectual pretention; too much striving to make things what they are not.

A surprise came with the premiere of Gardner Read's Second Symphony, also conducted by the composer. This struck me as possibly the season's most unusual new musical composition. It was crude in many ways; ugly, overly dissonant, too violent and too patchy to be a perfect work of art, but it had a tension and a driving compulsion which is, to my way of looking at it, certain evidence of a powerful creative urge. And this urge or, if you will, inspiration is more to be desired in music than the sleekest or most formidable technical assurance. Whether or not the composer has expressed himself in polished, balanced or highly cultivated musical language matters little indeed; any hack can be taught how to put notes on paper. What does matter is the intensity or the urgency of the undefinable thing which goes on in the composer's inner ear. Many contemporary composers, notably Stravinsky, do not find it fashionable to put much faith in inspiration these days, as they prefer (probably because they're equipped for little else) to depend upon their ability to accomplish prodigies of technical manipulation. With Mr. Read, I felt it was the other way around. He had something important and urgent to say, but he didn't quite know how to say it. I have no doubt that when he does bring his creative force under control we shall hear much more of Gardner Read. (To be continued next week).

MUSIC

B Minor Mass

By RUDOLPH ELIE, Jr.

The Boston Symphony orchestra, Serge Koussevitsky conducting, gave Johan Sebastian Bach's B minor Mass yesterday afternoon in Symphony Hall. It was the 99th Pension Fund concert of the orchestra. Assisting were the Harvard Glee Club and the Radcliffe Choral Society (G. Wallace Woodworth, conductor); Rose Dirman, soprano; Hertha Glaz, contralto; William Hain, tenor; Robert Hall Collins, baritone; Richard Burgin, violin; Louis Speyer and Jean Devergie, oboi d'amore; Willem Valkenier, horn; Georges Luarent, flute; E. Power Biggs, organ; and Ralph Kirkpatrick, harpsichord.

If there's any composition in the entire musical literature which requires all or nothing at all in the discussion of it then that composition is Bach's B minor Mass, given yesterday afternoon and evening at the 99th annual Pension Fund concert of the Boston Symphony orchestra.

You can discuss if you have elbow room, its position in history as a gigantic conception of religious expression in music; you can discuss the strange anomaly of its being the ultimate expression of the Catholic liturgy although composed by a fiercely pious Protestant; you can talk about its odd structure as a random collection of graceful duets in the operatic vein, tremendous double choruses and coloratura arias with solo instrumental obbligato, none of them actually having close musical relationship one with another. Or you can mention the considerable difficulties involved in grasping or realizing its marvels in one hearing, not the least of which are its great length (even when divided) and its almost constant center of tonality.

To do all this, however, is to bore those who know all about it, and baffle those who do not. And so the chief point of interest in yesterday's performance was its performance. That, to put it mildly, was magnificent, and it was magnificent principally because of the chorus and the marvelous unanimity of its singing.

Each year it seems the combined choruses of Harvard and Radcliffe improve in these matters. There is no doubt that this season's has the edge on all but one or two of its recent predecessors, even to the tenors and basses, which is notable in these times. The attack was smart, the negotiation of the florid counterpoint exeellent and the intonation faultless. Moreover, the choruses responded to the conductor's subtlest nuance to achieve additional tonal and dynamic coloring. They did a great job of singing, no doubt about it.

The soloists were very good, but seldom up to the quality of the general performance level. Only Robert Hall Collins and Hertha Glaz reached a sufficiently high dynamic level to be really well heard, but all of them, to their very considerable credit, sang with the utmost clarity, for there was never any fuzzy traversal of melodic line. Theirs was, actually, a very creditable accomplishment, but drawn to a small scale. The instrumental soloists were fine, and the whole was conducted with great intensity by Dr. Koussevitzky. The large audience was vastly impressed, and gave the entire ensemble the warmest sort of reception.

At the conclusion, Koussevitzky was given the greatest ovation of his career. During the applause a mysterious admirer appeared on the stage and presented Koussevitzky a wreath, but fled before his identity could be learned. G. Wallace Woodworth, who directed the Harvard choral groups, was presented a set of hurricane lamps by the members of the orchestra.

Globe

MUSIC

SYMPHONY HALL

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(Continued from front page)

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[81]

Monitor - May 1

[illegible]hony and College[illegible] [illegible] Bach's Mass in [illegible]

By L. A. Sloper

[illegible] Symphony Orches[illegible] [illegible]ssevitzky conducting, [illegible]ch's Mass in B minor [illegible]ternoon and evening [illegible] Hall for the bene[illegible] [illegible]nsion Fund. The or[illegible] assisted as usual [illegible]arvard and Radcliffe [illegible]repared by G. Wallace Woodworth.

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This concert served also as an extra climactic event in the celebration of Dr. Koussevitzky's twentieth season in Boston. On Saturday night he had received an album containing the names of 1,200 admirers, with a gift of $16,000 to the Koussevitzky Musical Foundation. He was also the recipient of a silver bowl from the members of the orchestra.

Last night he was accorded an ovation at the close of the Mass, and was presented with a large wreath. All these rites and gifts bore witness to the admiration and gratitude he has won for his two decades of able service to the community and to the cause of music in America.

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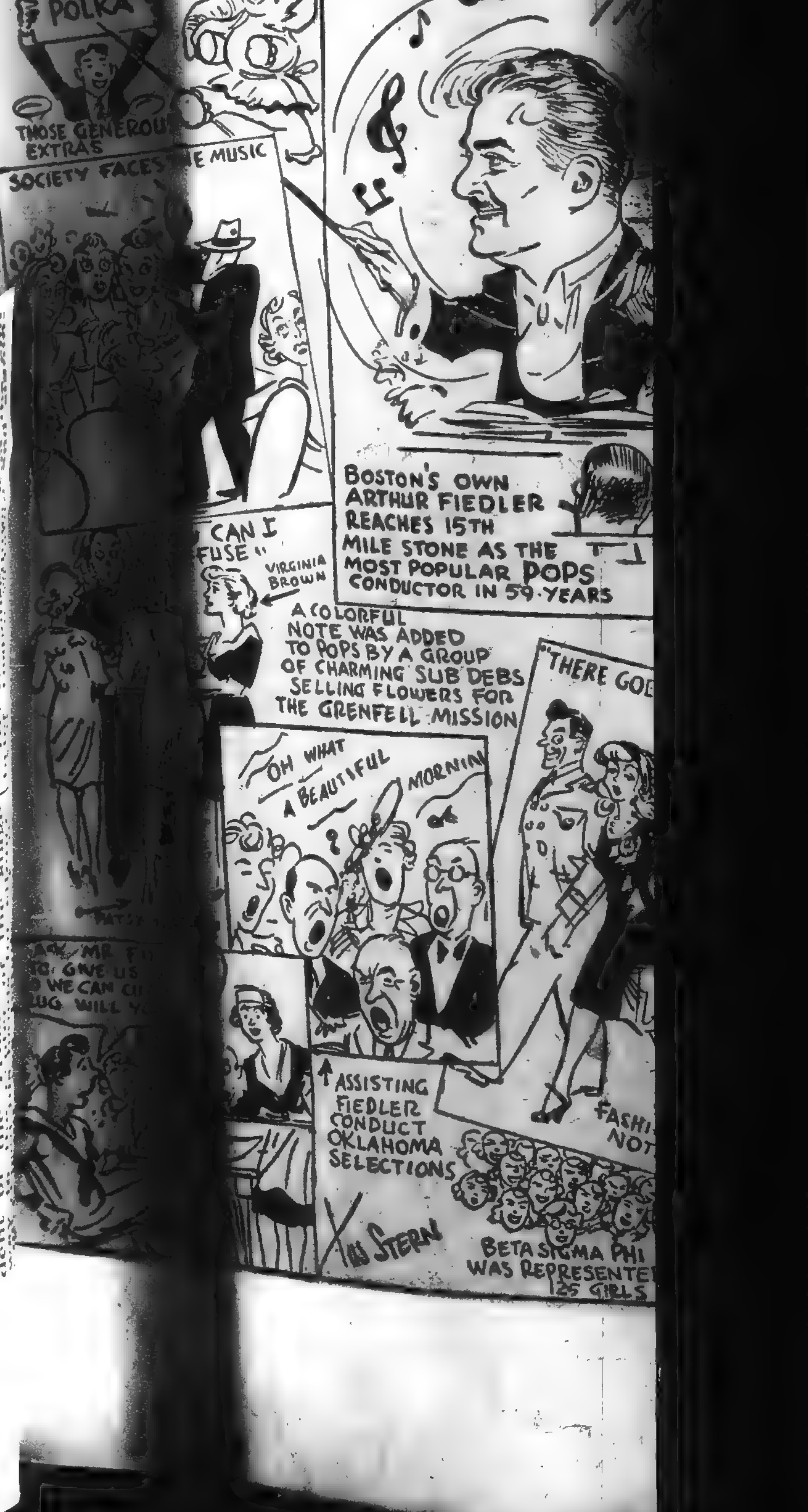
Neat Tric[illegible] Written [illegible]

BOSTON, [illegible] of "Pistol Pac[illegible]

As if the [illegible] cous tune in [illegible] Hall Tuesday [illegible] enough there[illegible] softly—a wo[illegible] chestra at th[illegible] twenty-ninth [illegible]

She was [illegible] and she playe[illegible]

Except for [illegible] the first wo[illegible] with the hit[illegible] chestra, larg[illegible] members of [illegible] phany.



CIRCUS POLKA
THOSE GENEROUS EXTRAS
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FASHI[illegible] NOT[illegible]
BETA SIGMA PHI WAS REPRESENTE[illegible] 125 GIRLS
[illegible] STERN

PASTE OVER

Monitor - May 1, 1944

ymphony and College Singers Give Bach's Mass in B Minor

By L. A. Sloper

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There can be no doubt of effectiveness of Dr. Kousse ky's way with this score. It provoked a storm of applause and cheers. But was not this success achieved under a misconception of the essential nature of the music?

The chorus sang magnificently, with full, firm tone, pure intonation, good balance, and an enthusiasm that gave the conductor everything he asked.

The arias and duets were less even in quality, and in some of them the instrumental accompaniments were ragged. Miss Dirman, after some difficulty with pitch in the "Christe eleison," sang accurately thereafter. Miss Glaz, who has a voice of interesting color, also had trouble with her intonation. Both she and Mr Hain also showed an odd tentativeness, seeming reluctant to make themselves heard. Mr. Collins had his voice under good control, and sang with forthrightness and musical expressiveness, although the part lay a little low for him.

PROVIDENCE, R. I.
BULLETIN
MAY 3 1944

NEWPORT, VT.
EXPRESS
MAY 3 - 1944

LANCASTER, PA.
NEW ERA
MAY 3 - 1944

PALO ALTO, CAL.
TIMES
MAY 3 - 1944

FORT WORTH, TEX.
EVENING STAR TELEGRAM
MAY 3 1944

Neat Trick--History Written With Bassoon

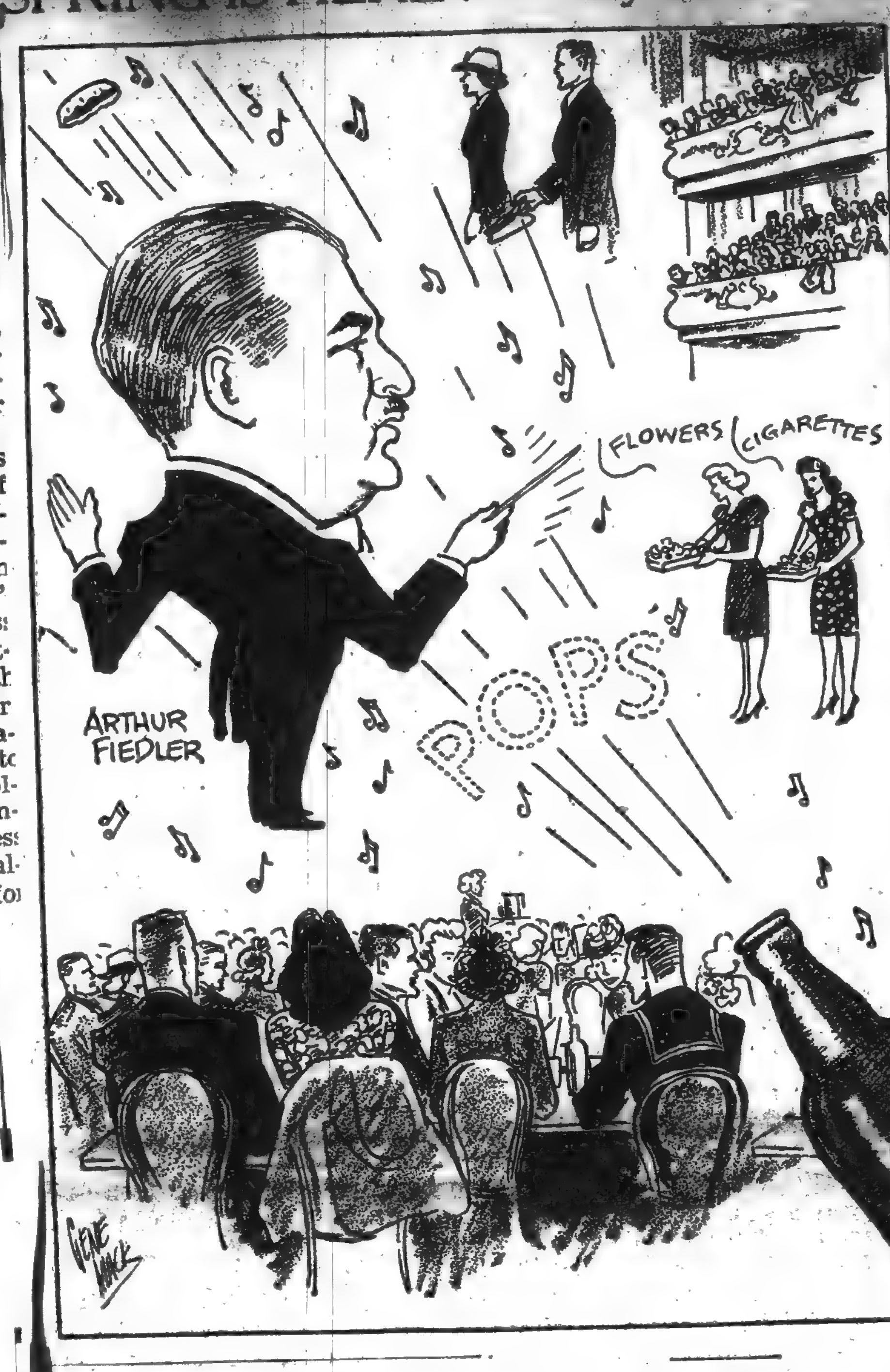
BOSTON, May 3 (AP).—Shades of "Pistol Packin' Mama"—

As if the playing of that raucous tune in staid old Symphony Hall Tuesday night was not enough there was — breathe it softly—a woman in the Pops Orchestra at the opening of the twenty-ninth season.

She was Anne de Guichard and she played second bassoon.

Except for a harpist, she was the first woman ever to play with the hitherto all-male orchestra, largely composed of members of the Boston Symphony.

SPRING IS HERE . . . By Gene Mack



NEW HAVEN, CONN.
REGISTER
MAY 3 1944

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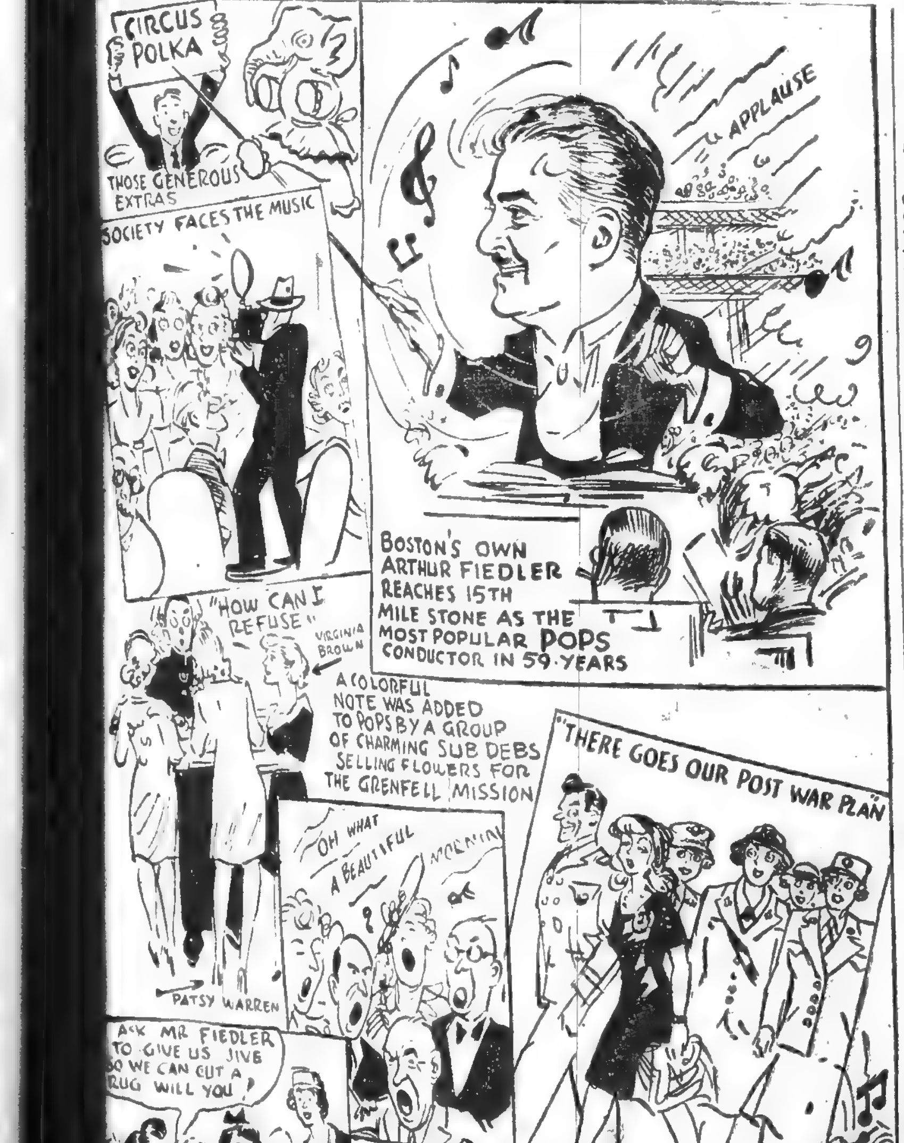
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Herald May 3

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PASTE OVER

MUSIC

ALL
Mass
GIN

by Johann
resented at
lay for the
fund of the
stra. Serge
The chor-
Glee Club
ociety, pre-
Woodworth.
Dirman, so-
tralto; Wil-
Robert Hall
Biggs was
sichord was
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previously
pension fund
erday's per-
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4:30, with a
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r. Collins, of
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nd sustained
s Glaz' per-
seemed in-
Agnus Dei,
matter of
e most ex-
s in the Mass
less carried
competence.
but his tones
more robust,
omine Deus"

aria "Bene-
e the choral
sevitzky ob-

tained more contrast, without
to the fabric of the work, than
in the original order in which
"Osanna" is followed by two
arias.
The M minor Mass is one
towering masterpieces in music
may prefer Beethoven's
Solemnis as a more direc
pression of faith and one m
that some of the counterpo
Bach's Kyrie and Gloria b
dry and academic. But the
moments of the B minor Ma
opening of Kyrie and Glor
magnificent "Cum Sancto S
the Credo and Sanctus are
overwhelming.

oloist with
rchestra in
o be given
sion Fund
nday after-
30.

Koussevitzky the warm
gratitude of Boston's musical
public. He presented the con-
ductor with a testimonial book,
engrossed by J. R. Rosen and
containing pages of inscribed
names of admirers, and an-
nounced that, as a suitable me-
morial to the event, over $16,000
had been contributed by friends
of the orchestra to the Kousse-
vitzky Foundation.
Dr. Koussevitzky's simple and
brief response marked the end
of the proceedings and the end
of a season notable and signifi-
cant.

surpassed even himself. From a
musical standpoint nothing fur-
ther was needed—this was, in
every possible and conceivable
way, the last word.
But the feeling in the hearts
of all still had to find expres-
sion. The barrage of applause
was still rolling undiminished
when Jerome D. Greene, presi-
dent of the Trustees, made his
way to the center of the stage
and raised his hands for silence.
First came the tribute of the
players: associate-conductor and
concertmaster Richard Burgin

---

ymphony and College Singers Give Bach's Mass in B Minor

By L. A. Sloper

The Boston Symphony Orches-
Dr. Koussevitzky conducting,
esented Bach's Mass in B minor
esterday afternoon and evening
Symphony Hall for the bene-
of its Pension Fund. The or-
hestra was assisted as usual
y the Harvard and Radcliffe
horuses, prepared by G. Wallace
Woodworth.
The soloists were Rose Dirman,
oprano, Hertha Glaz, contralto,
William Hain, tenor, and Robert
Hall Collins, bass. Messrs. Burgin,
Speyer, Devergie, Valkenier and
Laurent played the instrumental
solos. E. Power Biggs was at the
organ and Ralph Kirkpatrick at
the harpsichord.
This concert served also as an
extra climactic event in the cele-
bration of Dr. Koussevitzky's
twentieth season in Boston. On
Saturday night he had received an
album containing the names of
1,200 admirers, with a gift of $16,-
000 to the Koussevitzky Musical
Foundation. He was also the re-
cipient of a silver bowl from the
members of the orchestra.
Last night he was accorded an
ovation at the close of the Mass,
and was presented with a large
wreath. All these rites and gifts
bore witness to the admiration and
gratitude he has won for his two
decades of able service to
community and to the cause
music in America.
The performance of the mig
B minor Mass constituted in
sense an epitome of our cond
tor's art. It was charged w
the dramatic quality which ma
his interpretations. The impact
the tremendous choruses was ov
whelming. There were the char
teristic sudden dynamic chang
the typical lagging, approachi
immobility, in the slow sections
It is possible to prefer a m
lyrical reading of this work,
which would convey its devotio
message with more restraint
with more emphasis on the fl
ing line and less on the sl
angle. The "Et incarnatus" sec
of the Credo, for example, w
profit by such treatment. And
final chorus, "Dona nobis pac
could be made to express mor
religious aspiration: for
chorus is a supplication, n
declamation, and was designe
be sung in a church, not
theater.
There can be no doubt of
effectiveness of Dr. Kousse

ky's way with this score. It provoked a storm of applause and cheers. But was not this success achieved under a misconception of the essential nature of the music?

The chorus sang magnificently, with full, firm tone, pure intonation, good balance, and an enthusiasm that gave the conductor everything he asked.

The arias and duets were less even in quality, and in some of them the instrumental accompaniments were ragged. Miss Dirman, after some difficulty with pitch in the "Christe eleison,' sang accurately thereafter. Miss Glaz, who has a voice of interesting color, also had trouble with her intonation. Both she and Mr Hain also showed an odd tentativeness, seeming reluctant to make themselves heard. Mr. Collins had his voice under good control, and sang with forthrightness and musical expressiveness, although the part lay a little low for him.

PROVIDENCE, R. I.
BULLETIN

3 1944

NEWPORT, VT.
EXPRESS

MAY 3 - 1944

LANCASTER, PA.
NEW ERA

PALO ALTO, CAL.
TIMES

3 - 1944

FORT WORTH, TEX.
EVENING STAR TELEGRAM

MAY 3 1944

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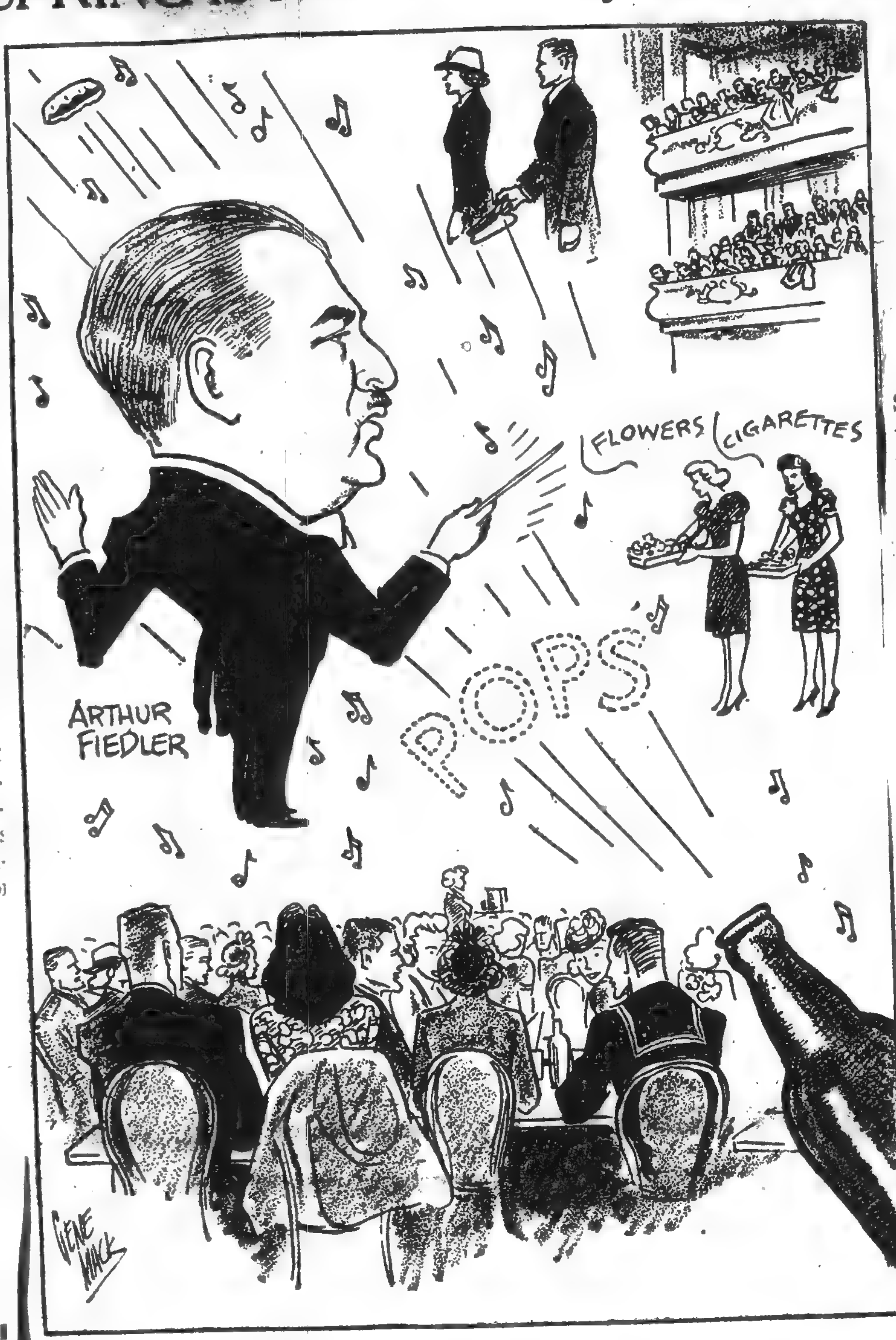

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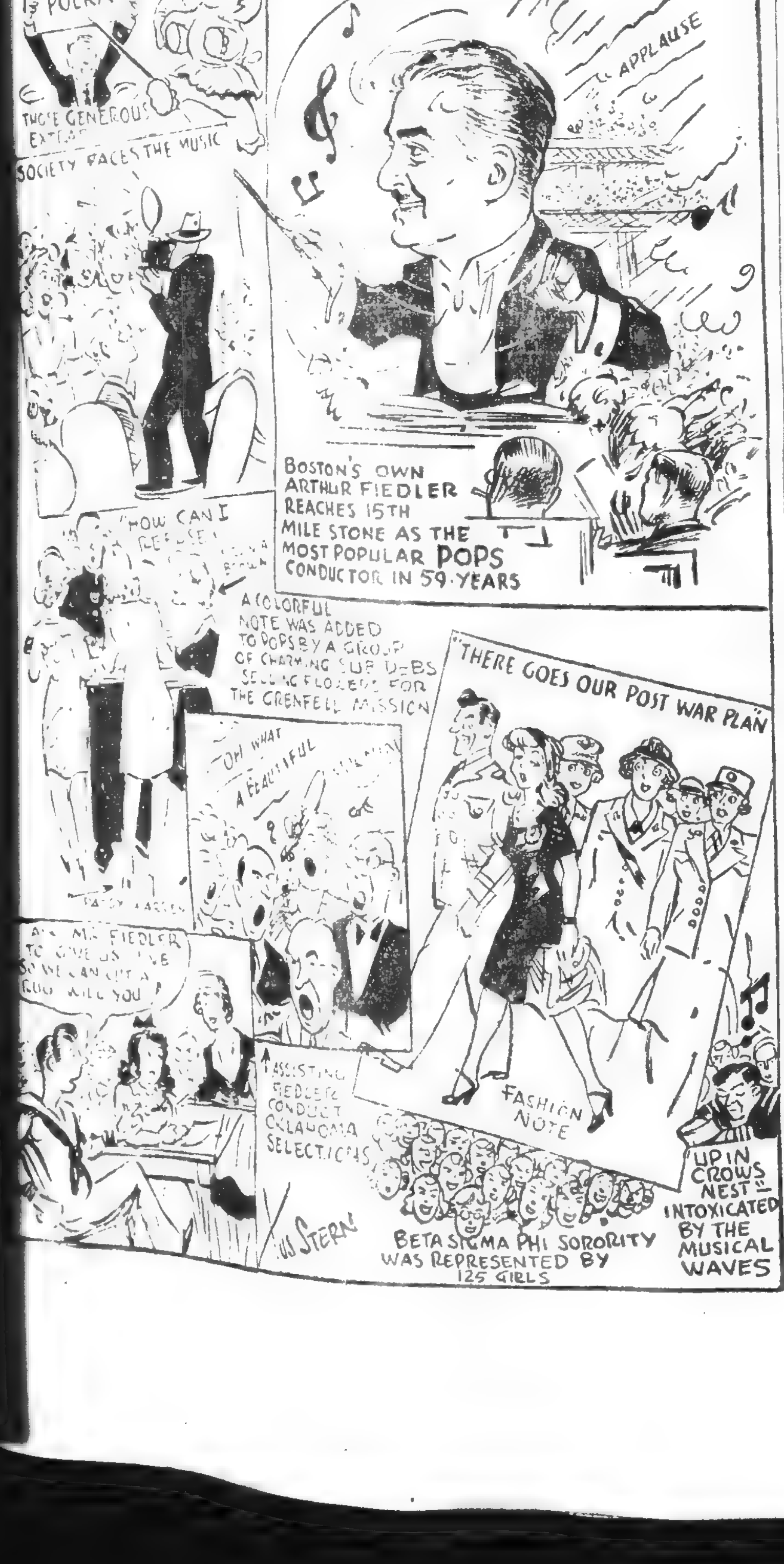
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W STERN

[82]

INFORMATION OBSCURED

First Woman Player in Pops Orchestra

Globe
May 44

Dog Barks If She Hits a Sour Note

"If I hit one wrong note Mowgli barks."

By PHYLLIS WATTS

Breaking a precedent of long standing, Ane de Guichard of 922 Hyde Park av., Hyde Park, poised, blond bassoon player, became the first woman ever to play with the Boston Pops Orchestra when she walked on the stage at the opening of the Pops.

"I'm the first woman except for harpists, of course. Lady harpists don't count because they are generally women and are not rated as regular nstrumentalsts," said Miss de Guichard, who traces her ancestry back to the Dukes of Burgandy and the famous Robert de Guiscard, as the name was then spelled, who invaded Sicily at the time of William the Conqueror.

"The name de Guichard means that my family came from a town in Lorraine, but the de Guichards came to this country soon after 1900 and have been here ever since. I live in Hyde Park with my mother and my two dogs, now."

"Mowgli, my Shetland sheep dog, is my severest critic," explained the attractive musician, laughing. He sits and howls if I play too much sustained music when I'm practicing at home, and if I hit one wrong note he barks. He approves of staccato pieces, though. Terry, my smooth-haired fox terrier, seems to be indifferent about music altogether. He can take it or leave it alone."

When she plays second bassoon with the Boston Pops Orchestra during its 12 weeks' season in Symphony Hall, Miss de Guichard wears a simple well cut black suit with a tailored white blouse and no ornaments.

"The idea is to look as much like the rest of the orchestra as possible. Miss de Guichard explained. "The trouble with the few women who have tried to play with symphony orchestras is that they can't forget that they are women. They expect special attention and they fly off the handle easily. You can't be a prima donna and play in a symphony orchestra. A woman pays the same union dues as men and is subject to the same regulations and privileges.

"Bassoon players are as scarce as hen's teeth, really. For one thing, the instrument is so expensive. A bassoon like mine would cost $900 today if you could get it, which you couldn't," she said as she assembled the four pieces of her instrument. Then, too, it's a difficult instrument to play. Anything can happen and usually does.

"I remember one time trying to play a note and having no sound come out at all. I was desperate, because a solo entrance was coming up, until I discovered that a piece of skin had come off my lip and was keeping the reed from vibrating. If there is a draught, moisture collects in the tone-holes and you sound as though you were gargling instead of playing a bassoon.

"You can't wear make-up when you play a reed instrument if you want your reed to stay in decent condition." Asked if she didn't have to stay in good condition herself to play a bassoon, she said: "Yes. Most women find it difficult to play a wind instrument. When I play in theatres during the Winter time I have to be a contortionist to get into the theatre pit. It's discouraging to play between the acts, too, because people don't pay much attention. The theatres have to hire five musicians but sometimes they just pay them and don't have them play."

Miss de Guichard started her concert career at 5. Daughter of Arthur de Guichard, author and music critic for the Paris Press Association, she started playing the violin, but decided to change to the bassoon.

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BINGHAMPTON, N. Y.
PRESS

MAY 3 1944

Yes---Woman Plays Bassoon In Boston Pops Orchestra

Boston, May 3 (AP)—Shades of 'Pistol Packin' Mama'—

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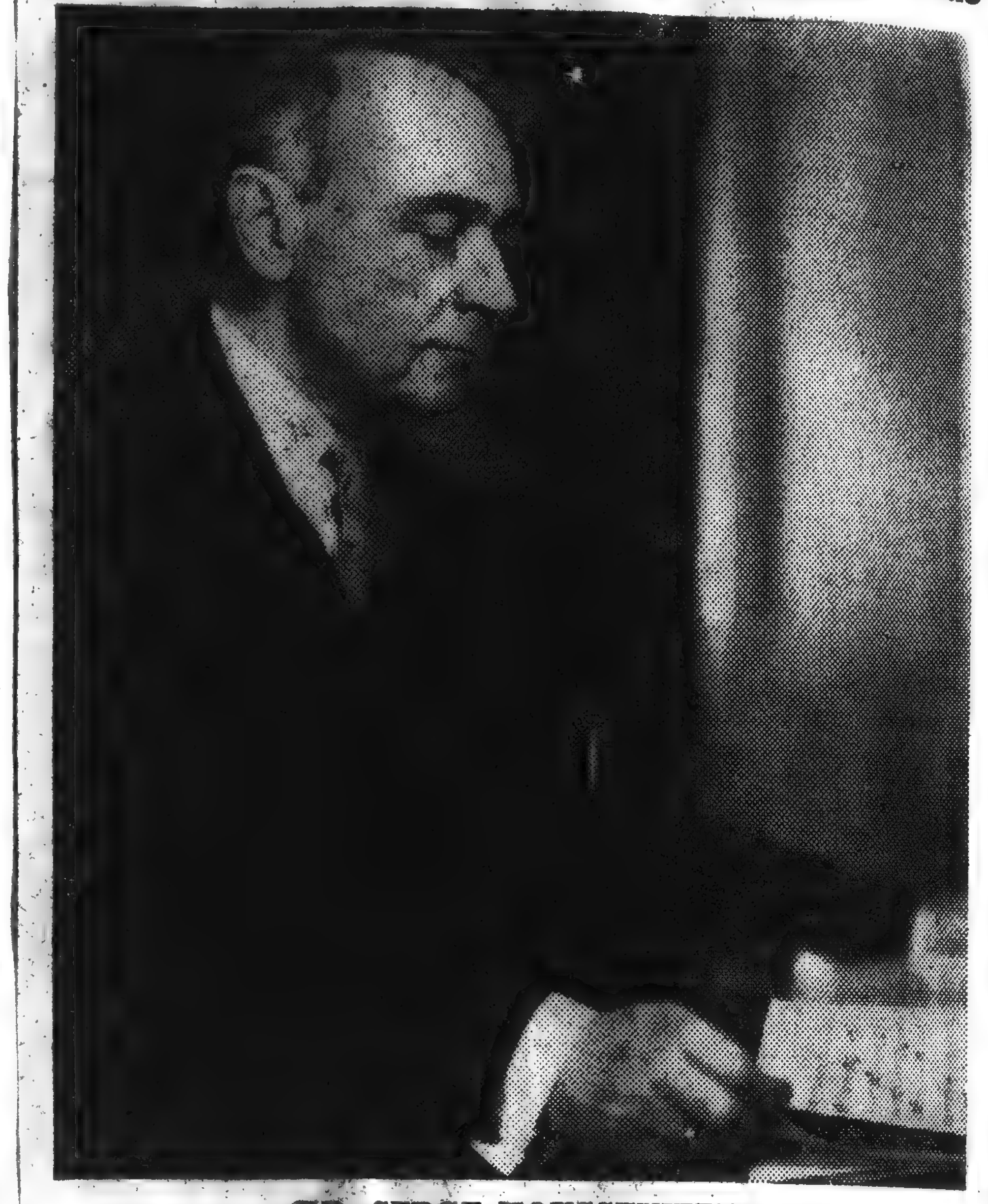
She was Anne delGuichard and she played second bassoon.

Except for a harpist, she was the first woman ever to play with the hitherto all-male orchestra, largely composed of members of the Boston Symphony.

Jewish Advocate [illegible]

Koussevitzky Receives Tribute As 20th Symphony Season Ends



DR. SERGE KOUSSEVITZKY

By JULES WOLFFERS

(SEE EDITORIAL)

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(Continued on page 10)

MUSIC

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INFORMATION OBSCURED

First Woman Player in Pops Orchestra

Globe
May 4

Dog Barks If She Hits a Sour Note

"If I hit one wrong note Mowgli barks."

By PHYLLIS WATTS

Breaking a precedent of long standing, Ane de Guichard of 922 Hyde Park av., Hyde Park, poised, blond bassoon player, became the first woman ever to play with the Boston Pops Orchestra when she walked on the stage at the opening of the Pops.

"I'm the first woman except for harpists, of course. Lady harpists don't count because they are generally women and are not rated as regular nstrumentalsts," said Miss de Guichard, who traces her ancestry back to the Dukes of Burgandy and the famous Robert de Guiscard, as the name was then spelled, who invaded Sicily at the time of William the Conqueror.

"The name de Guichard means that my family came from a town in Lorraine, but the de Guichards came to this country soon after 1900 and have been here ever since. I live in Hyde Park with my mother and my two dogs, now."

"Mowgli, my Shetland sheep dog, is my severest critic," explained the attractive musician, laughing. He sits and howls if I play too much sustained music when I'm practicing at home, and if I hit one wrong note he barks. He approves of staccato pieces, though. Terry, my smooth-haired fox terrier, seems to be indifferent about music altogether. He can take it or leave it alone."

When she plays second bassoon with the Boston Pops Orchestra during its 12 weeks' season in Symphony Hall, Miss de Guichard wears a simple well cut black suit with a tailored white blouse and no ornaments.

"The idea is to look as much like the rest of the orchestra as possible. Miss de Guichard explained. "The trouble with the few women who have tried to play with symphony orchestras is that they can't forget that they are women. They expect special attention and they fly off the handle easily. You can't be a prima donna and play in a symphony orchestra. A woman pays the same union dues as men and is subject to the same regulations and privileges.

"Bassoon players are as scarce as hen's teeth, really. For one thing, the instrument is so expensive. A bassoon like mine would cost $900 today if you could get it, which you couldn't," she said as she assembled the four pieces of her instrument. Then, too, it's a difficult instrument to play. Anything can happen and usually does.

"I remember one time trying to play a note and having no sound come out at all. I was desperate, because a solo entrance was coming up, until I discovered that a piece of skin had come off my lip and was keeping the reed from vibrating. If there is a draught, moisture collects in the tone-holes and you sound as though you were gargling instead of playing a bassoon.

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A Slight Financial Report And Another Little List

By RUDOLPH ELIE, Jr.

As nearly as I can judge from the necessarily incomplete and unreliable data on the subject, approximately 546 musical events were given in Boston in the season 1943-44 beginning the first of October and ending this week.

Also as nearly as I can determine from the even more incomplete records on the subject (and with the invaluable assistance of Aaron Richmond), the people of Boston have spent approximately $1,200,000 for musical entertainment during the same period. This includes the entire series of concerts by the Boston Symphony Orchestra (excepting the Pops), the Celebrity Series, the three operatic engagements, the ballet and all other musical events, large and small, held in the in-town music halls.

(Incidentally, the same research turned up the fact that the people of Boston spent approximately $2,000,000 in legitimate theaters and approximately $7,000,000 in first-run movie houses during the same period for an over-all total well over $10,000,000—and this, of course, only in the important downtown entertainment and musical centers.)

This figure of $1,200,000 for music in the flesh, so to speak—and "art" music at that—is really rather staggering in its implications. On the surface, at any rate, it means what few would have suspected a bare couple of years ago: that there has been a large but relatively dormant musical public all along which merely awaited the wherewithal to arise and storm the concert halls. It has not been disinterest in fine music which has kept the people away as many had supposed, but the plain fact that they could not hitherto afford to go to expensive concerts.

Thus it seemed at times this season that almost any kind of musical event but a debut recital would draw a large house. Indeed, of the 107 musical events that I attended this season, less than a third have not drawn near-capacity houses and only one or two have been what could be called poorly attended. And, as a matter of fact, all but a handful of Aaron Richmond's 30-odd "name" concerts have been completely sold out well in advance.

As notable as the size of the new audiences (and veteran concert-goers could not but notice this newness), was the degree of their musical cultivation. It became obvious from the outset that the new customers were no mere curious out to try anything once. They were distinctly musical people who knew what they wanted, what they liked, and why. They were interested in modern music and often singularly understanding and appreciative of it. They were, moreover, courteous and well-behaved, and even old Sir Thomas Beecham, who usually enlivens things by ticking off the audience on one thing or another in stentorian tones, could find no fault with us this year.

Will this new audience continue to be faithful to good music after the prosperity of the war years subsides? I rather think it will, although perhaps not quite on the scale of the present. It is a strange thing that once a person discovers the unique beauties of actual performance music, it is with the greatest reluctance he returns to the radio or the phonograph for his chief musical pleasures. In fact, he usually steps forward into the actual amateur performance of music himself in one way or another in the only true musical self-expression (and this tendency is already much in evidence). Yes, the new musical public will most certainly maintain the impetus of its first heady outing, and the horizons for Boston's musical life are aglow with future promise.

In line of duty, as I said, I "covered" 107 of the 546 concerts given in in-town Boston (as contrasted with the countless suburban events in and about the Metropolitan area). The general quality was exceedingly high, but rather than summarizing at length, I submit the following last round-up just for fun:

Most memorable event: Koussevitzky's 20th anniversary season, all of it.

Best orchestral concert: Boston Symphony, April 28-29 (Beethoven Fifth).

Best piano recital: Claudio Arrau, Feb. 22.

Best vocal recital: Lotte Lehmann, Feb. 13.

Best violin recital: Ruth Posselt, Feb. 3.

Best Quartet recital: London Quartet, Dec. 6.

IN DEFENSE OF THE OLDER GENERATION OF U. S. COMPOSERS

Post - May 8 '44

REPLY TO AN ARTICLE BY DR. KOUSSEVITZKY

By WARREN STOREY SMITH

MOTIVATED partly by sentiment and partly by a sense of justice and fair play, the desire to give the devil his due, this department feels called upon from time to time to come to the defense of the elder generation of American orchestral composers. The present crop has plenty of boosters. These gentlemen sing each other's praises in the columns of Modern Music and elsewhere, and some of them are pretty good at tooting their own horns.

Now it is all to the good that we have a flourishing native school. There is more creative activity here than anywhere else outside Russia. There are more competent composers today than at any other time in this country's history, but there is no way of proving that the best of them are any better than the best of their predecessors. There are those who seriously wonder if they are really as good. And that the majority of the works of Paine, Chadwick, MacDowell, Converse, Gilbert and the rest have passed into oblivion does not mean that the compositions of Copland, Harris, Piston, Schuman, et al. will escape that fate. Many of these elder pieces enjoyed a popularity, a degree of public esteem that has fallen to the lot of but few contemporary productions, and some of them have suffered an undeserved eclipse.

Our conductors, all but a few of them foreign-born, have their hands full trying to keep up with the times. The pieces they play are but a fraction of those they are importuned to play. They get no acclaim for playing an older work, something they almost never do, but they are widely publicized when they can appear as champions of the living composer. The shining exception to this general rule is Fabien Sevitzky who, whether in Boston or in Indianapolis, where he now functions, has seen American music as a whole. And more honor to him.

The immediate provocation for this outburst of musical patriotism is an article by Dr. Serge Koussevitzky in the April 24 issue of Life. Rendered into "consistent English" by Alice Berezowsky, and illustrated with photographs of the Maestro in action and of the Messrs. Copland, Schuman, Harris and David Diamond (the last-named is on the cards for next season), the article is a propaganda attempt to prove that now for the first time we have a representative and thoroughly capable American school ("Naturally, it has taken time for American composers to acquire their great technique and they have done so only in the past decade"), and in the course of these protestations and enconiums a judicious amount of reflected glory is permitted to fall upon the head of the author. "And so I might say that in the early 1920's American creative music was barely alive. Its pulse was very, very weak." More likely it was its lungs.

Technique, before we let that one go, is the ability to express what you want to express. By a certain process of reasoning it could be claimed that Mozart was deficient in that respect because he couldn't possibly have written "Wozzeck" or the "Symphonia Domestica."

At the outset Paine, McDowell, Chadwick, Foote, Loeffler and Griffes are lumped as men "mostly New Englanders," who were "greatly influenced by the French and German composers or by a Russian, Tchaikovsky (?)" There is no mention of that 100 per cent American, Henry F. Gilbert or of F. S. Converse, though the conductor did bring out the former's "Symphonic Piece," shortly before his death, and the latter's "American Sketches," "California" and "Flivver Ten Million," pieces more authentically American, one might humbly suggest, than some of the second-hand Stravinsky-plus-Hindemith of the Doctor's special pets. Incidentally, before he came to enlighten us with his discoveries, the Boston Symphony in its regular concerts had given some 210 performances of works by 36 Americans. Since he included the Alsatian-born Loeffler, he is included here,

Finally, the case of Hill, who had "composed very little for orchestra" is misrepresented. His "Fall of the House of Usher," "Parting of Lancelot and Guinevere," the two "Stevensoniana" suites and the Waltzes for Orchestra had all been brought out by Muck, Rabaud or Monteux. Dr. Koussevitzky has done handsomely by him, of course.

* * * *

THE BACH MASS

To turn to less controversial matters, the performance of Bach's B minor Mass, with which Dr. Koussevitzky fittingly concluded his 20th season here, served to remind us of his great service in giving choral music its rightful place in the repertory. Despite the handicaps imposed by the war, Mr. Woodworth's Harvard and Radcliffe singers covered themselves with glory and the whole performance was fired by the Koussevitzkyan eloquence.

The 14th annual Festival of American Music at the University of Rochester's Eastman School, under the general direction of Howard Hanson, brought to a hearing chamber or symphonic works by these Boston composers, past or present: Chadwick, Hadley, Loeffler, Hill, Joseph Wagner, Quincy Porter and Mabel Daniels. These festivals, as may be inferred, are representative in the fullest sense.

SYMPHONY HALL

Herald May 8

Bernstein at Pops

Last night at Symphony Hall the Boston Pops Orchestra, Leonard Bernstein conducting and acting as soloist in the Ravel Concert (for which Louis Speyer conducted, presented the following program:

Overture to "Leonore" No. 3, Op. 72 .... Beethoven
Suite from "Our Town" .... Copland
Romeo and Juliet, Overture-Fantasia .... Tchaikovsky
Piano Concerto .... Ravel
Overture to "Die Fiedermaus" ("The Bat") .... Strauss
*Emperor Waltzes .... Strauss
*Hungarian Dances, Nos. 5 and 6, Brahms

The first Sunday night Pops of the season, which took place last night te Symphony Hall as a benefit for the South End Music School, proved to be an extremely rewarding occasion and something of a personal triumph for Leonard Bernstein, brilliant young composer, conductor and pianist. Mr. Bernstein not only conducted the orchestra in a program that was definitely more Symphonic than Pops, and conducted it with great fire and skill, but also played the solo part in Maurice Ravel's seldom heard Piano Concerto, and played it so wel that he earned a substantial ovation at the close. (And one of the most evidently gratified spectators was Serge Kousevitsky, who joined his enthusiasm to that of the delighted audience.)

The Ravel concerto is the only composition of this kind (barring the one for left hand alone) that this composer ever wrote, and it was completed only five years before his death. The first and third movements have something of a jazz tempo and Gershwinesque dissonances; the second is crystal clear, lyrical and poetic, like a calm stretch in a river full of rapids. Mr. Bernstein negotiated the complexities of the opening and closing movements with intelligence and great technical skill and played the second section with real poetic feeling. Louis Speyer conducted the orchestra with admirable success for this number, and led the musicians and audience in a rapid-fire rendering of the "Star Spangled Banner."

The other novelty on the program was Aaron Copland's score for the film of "Our Town," which was quiet, dignified and pleasant, taking its thematic material from old hymn tunes and sounding generally more like background music than an independent work. The "Leonore" overture and the Romeo and Juliet overture-fantasia were excellently done and heartily applauded.

E. L. H.

Globe May 8

SYMPHONY HALL

Sunday Pops

By CYRUS DURGIN

Leonard Bernstein was guest conductor and piano soloist last evening at the first Sunday Pops of the season. It was a benefit for the South End Music School, which took the floor of Symphony Hall. A large and socially distinguished audience was present, including Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

Mr. Bernstein assembled a fairly solid program of familiar pieces and two novelties. The latter were Aaron Copland's Suite from his music to the film "Our Town," and Ravel's infrequently played Piano Concerto. For the last, the conductor was Louis Speyer, who gave a dignified and highly capable performance.

This Piano Concerto should not be confused with the one for left hand that Ravel wrote about the same time for Paul Wittgenstein. The two-handed Concerto is a more gracious if less spectacular work than its fellow, with two witty and slightly cynical fast movements separated by an adagio whose Gallic lyricism makes you think a little of D'Indy.

For the screen version of "Our Town," Mr. Copland wrote a pleasant, easily assimilated score with a definite—and appropriate—hymn-tune flavor. The concert excerpts, reminiscent of Hindemith to some degree, are effective enough, but divorced from the visual action they accompany they do seem repetitive. But they are good music, and interesting.

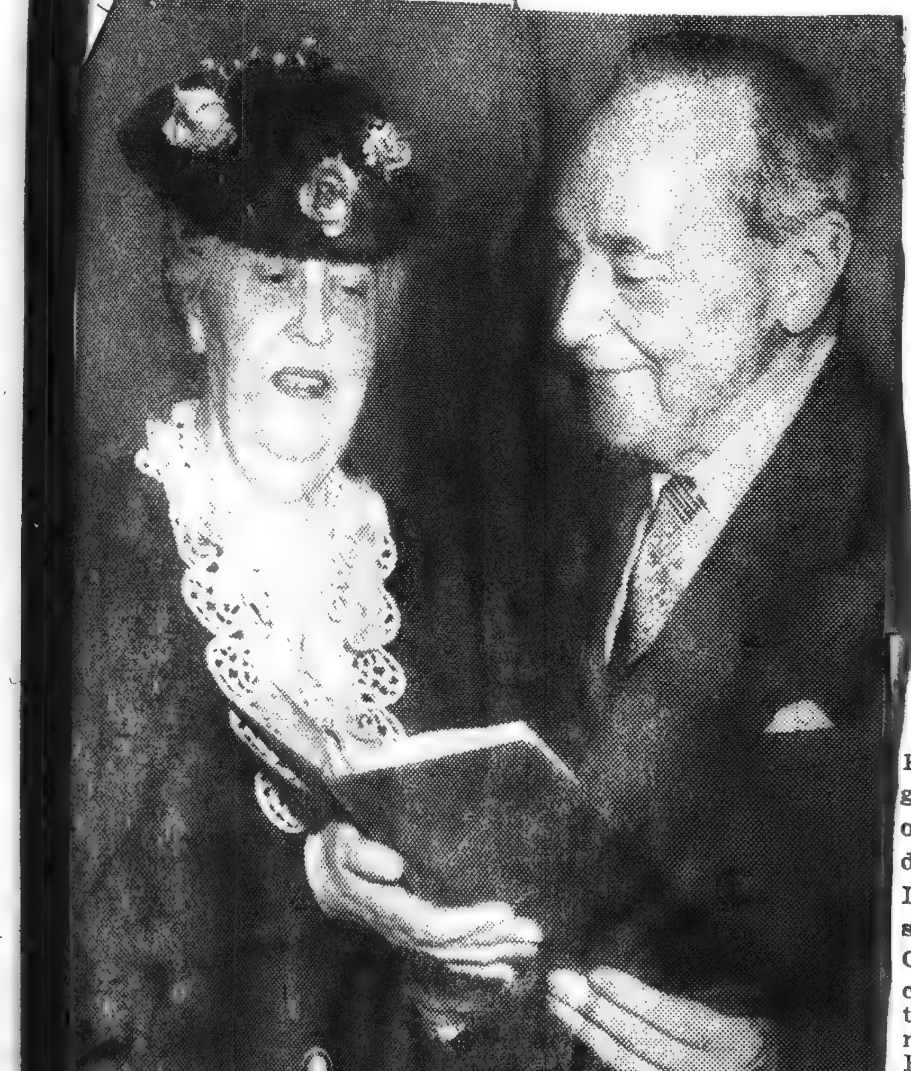
Passion, speed, energy and yet more passion are now the determining characteristics of Mr. Bernstein. He has a temperament that boils over. He conducts as befits a young man with great talent and enthusiasm for his art. His feeling is unrestrained and is communicated to those about him. An orchestra plays for him up to the hilt, whatever the tempo, and an audience sits transfixed.

Beethoven's "Leonore" Overture No. 3 and the "Romeo and Juliet" by Tchaikovsky went much too fast, but they were electrifying. Eventually Mr. Bernstein will earn that the same effects can be gained with about one-third less energy, and that speed is not always synonymous with intensity. Nevertheless he is an extraordinarily gifted young man, and gave a splendid account of himself both as conductor and at the keyboard.

The Overture to "The Bat" and the "Emperor" Waltzes, by Johann Strauss, and the Fifth and Sixth Brahms Hungarian Dances ended the evening.

NEWARK, N. J.
STAR-LEDGER

MAY 6 1944



SYMPHONY AWARD—Serge Koussevitzky, conductor o the Boston Symphony, receives the Essex County Sym phony Society's achievement award for 1944 from Mrs Parker O. Griffith, society president, at annual luncheon at the Essex House.

(ASSOCIATED PRESS)

BERNSTEIN CONCERT

BY WARREN STOREY SMITH

Versatile Leonard Bernstein, the Boston boy who so suddenly made good both in New York and here, took over last evening's Pop Concert in the dual capacity of conductor and pianist. In the latter role he performed the seldom-heard and altogether fascinating Concerto of Ravel, with Louis Speyer conducting the modest orchestra that the score requires. The first and last movements give the impression that the French master was trying to tell Gershwin how he should have done it, and Mr. Bernstein played them with plenty of snap. The second movement, which he played equally well, is of songful, romantic beauty.

From Bernstein, the conductor, we had previously heard his own and remarkably fine "Jeremiah" Symphony and Copland's "El Salon Mexico." Last evening he proved himself at home in various styles. On the programme were Beethoven's Overture to "Leonore," No. 3, a pleasant Suite from Copland's music for "Our Town," Tchaikovsky's "Romeo and Juliet," Strauss' "Fledermaus" Overture and "Emperor" Waltz and two Brahms Hungarian Dances. Despite his youth, Mr. Bernstein is a masterly leader. He displays both temperament and authority and the performances under his direction had all the finish that we expect of the orchestra in the Symphony Concerts proper.

P. May 8

HANNIBAL, MO.
COURIER-POST & JOURNAL

MAY 6 - 1944

THE BOSTON POPS CONCERTS will have the premier concert over KHMO-Blue tonight at 7:30, under the baton of Arthur Fiedler. The program will include Berlioz's "Rakoczy March," and "Roman Carval Overture;" Komzak's "Girls of Baden" waltzes and a "Salute to Our Fighting Forces." The **POPS CONCERTS** are in distinct contrast to the regular winter season of the Boston Symphony. Although the Pops present serious classical music, they are more likely to emphasize the lighter classics of the symphonic and operatic repertoire. In addition, much music that is "popular" is performed, including Strauss waltzes, light overtures, operetta selections, and current hit tunes. Keep your Saturday night listening habit at 7:30 over KHMO-Blue.

SPRINGFIELD, MASS.
NEWS

MAY 8 1944

Burgin Leads Local Symphony; 2600 Listeners Applaud Concert

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Leslie has done an outstandingly fine job in building the orchestra in the few short months he has been working with the musicians and it is more than a pity that he could not share with them the well deserved applause last evening.

Burgin, who had planned to be in the audience to hear his wife play, graciously consented to substitute for his friend and did his usual excellent job. He is no stranger to Springfield audiences who have listened to and watched him play with and lead the Boston group.

Miss Posselt, who is as attractive to the eye as to the ear, did the extremely difficult Tschaikowsky violin concerto in D major with such assurance and mastery that its technical intricacies were almost lost sight of in the sheer pleasure of the rhythmic variety, sensitive coloring and opulence of tone with which she played.

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After many rounds of applause during which the leader, the concertmaster and the entire orchestra responded with bows, Sousa's "Stars and Stripes Forever" was presented as an encore.

R. L. D.

NEW YORK, N. Y.
DAILY WORKER

MAY 10 1944

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For many years, Dr. Koussevitzky has displayed extraordinary efforts in behalf of the composer, and has been unusually conscious of the fact that performing musicians make their fame and fortune because of composers' music.

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TRIBUNE

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NEW YORK, N. Y.
HERALD TRIBUNE

MAY 11 1944

Koussevitzky's Brother Killed by Nazi Invaders

Perished in Leningrad in 1941, Sister Writes Conductor

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Dr. Koussevitzky, who was born in Russia but became an American citizen the year of his brother's death, said that Nicholas had operated a piano factory and was a musician.

The letter written by Mrs. Bach was forwarded to Dr. Koussevitzky through the government museum of Peter Ilyich Tchaikovsky. It said in part:

"Thanks to the care of our government we were happily evacuated from Leningrad to the Urals, where I am now living with my family. Our family has had plenty of trouble. Our dear Nicholas perished in Leningrad in 1941 at the hands of the Fascist butchers. Only thou and I are left, by beloved brother.

"I have heard that thou, with thy work, also art helping our common cause, the destruction of our common enemy. This cursed enemy burst, like a wild beast, into our good, pleasant life.

"Our valiant Red Army is giving him his just deserts."

DANBURY, CONN.
NEWS-TIMES

MAY 4 - 1944

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MAY 16 1944

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NEW YORK, N.Y.
PM

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Eugene D. Kisselev, Russian Consul General in New York, brought greetings from Soviet musicians and Corliss Lamont welcomed the musicians present on behalf of the National Council, of which he is chairman.

SIOUX CITY, IOWA
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Elite Of Musical World Will Honor Boston Conductor

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DAVENPORT, IOWA
DEMOCRAT-LEADER

MAY 14 1944

AS A TRIBUTE

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Other composers in the group will include Roy Harris, William Shuman, Deems Taylor, Samuel Barber, Nicolai Berezowsky, Edward Burlingame Hill, Walter Piston and Vladimir Dukelsky.

NEW YORK, N. Y.
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'Jeremiah' Symphony Chosen as Season's Best Orchestral Work by an American

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After the 1941-42 season, the first of the Circle's existence, William Schuman's Third Symphony won the award and last year's winner was Paul Creston's Symphony No. 1. The awards are presented officially in the form of certificates.

A second award will be made by the Circle for the season's most distinguished new chamber work by an American composer. The Circle will attend on May 21 a concert of four works, part of which will be aired by the National Broadcasting Company beginning at 12 noon. These four works, from which the final award in the chamber music category will be made, are string quartets by Randall Thompson and LeRoy Robertson, which will be played by the Roth Quartet; a string quartet by Sgt. Andrew Imbrie, which will be played by the Bennington Quartet, and Aaron Copland's Sonata, which will be performed by Mischa Mischakoff, concertmaster of the NBC Symphony, and Lukas Foss, young composer. The chamber music award will be voted at the Circle's final meeting of the season next week.

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It quickly outgrew its frame, and the Plaza ballroom overflowed with more than 400 men and women.

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This Clipping

NEW YORK, N. Y.
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Dr. Koussevitzky spoke at a dinner given in celebration of the completion of his first 20 years as conductor of the Boston Symphony Orchestra. The dinner began as a small affair, organized by a group of 11 American composers in recognition of the great conductor's propaganda for American music.

It quickly outgrew its frame, and the Plaza ballroom overflowed with more than 400 men and women.

NEW YORK, N.Y.
TIMES

MAY 16 1944

IC CRITICS PRIZE
N BY BERNSTEIN

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PORTLAND, ME.
EXPRESS

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"Dr. Koussevitzky has a profound understanding not only of music," he said, "but of what it means to be a composer. He loves music; but he never forgets the men who make it."

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Messages congratulating Dr. Koussevitzky came from all parts of the world and included telegrams from the Moscow Conservatory and the Moscow Philharmonic signed by Shostakovich, Prokoffief, Khatchaturian and Shebalin, and others from Vaughn Williams in London, Igor Stravinsky, Darius Milhaud, Roger Sessions, William Walton, Eugene Goosens, Carlos Chavez, Dr. and Mrs. Artur Rodzinski.

The guests at the dinner included hundreds of distinguished figures from all phases of America's musical life.

ROCKFORD, ILL.
REGISTER-REPUBLIC

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United Press news is scheduled on WROK tonight at 6 and 10 o'clock and tomorrow morning at 6:05, 6:30 and 7:55. The Blue network inserts late evening bulletins at 10:55 and 11:55. WROK's regular operating hours will be extended in the event of important news.

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HOLYOKE, MASS.
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Musicians Applaud Audience.

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MAY 21 1944

COMPOSERS' TRIBUTE

Dinner for Koussevitzky Was a Gesture Of Gratitude From American Musicians

By OLIN DOWNES

THE testimonial dinner tendered Dr. Koussevitzky by American composers last Tuesday night was far more than a conventional gesture of recognition for the completion of his twenty years in the country of his adoption as conductor of the Boston Symphony Orchestra. It was, in fact, the expression of the profound gratitude, especially of the younger men, for his singularly comprehending and effective labors in their behalf, and of the faith in themselves and the renewed enthusiasm of their creative effort which he has kindled.

And indeed no musician, least of all one of Dr. Koussevitzky's sympathies and insight, could have been indifferent to the tributes that the evening called forth. These did not have the form of some resounding title, bestowed with the flourish of trumpets customary on official occasions. Nor was there any shining medal or similar guerdon of service. The testimonials were simple and much more significant. They were the lists of American compositions and of the works of living composers on both sides of the Atlantic which Koussevitzky, with the insight and zeal which always have characterized him, had made known to the public.

Compositions Listed

They were extraordinary lists. The dinner card offered no menu (which, in view of the character of the food, was tactful), but presented instead the titles of more than one hundred and fifty compositions by Americans (so classified as being either of native birth or citizenship since September of 1939) and sixty-three first performances. Supplementing this was a historical bound volume, a gift of the evening presented by Mrs. Margaret Grant, with the signatures and sentiments and notations from their scores of all the composers of whatever nationality now living in America whose works Dr. Koussevitzky has interpreted. To these tokens whole groups of composers, seniors and juniors, from England and from Russia, added their messages.

Thus was outlined the special position Dr. Koussevitzky has taken as an exponent of contemporary music. It need not be claimed—in fact, he himself was the first to advance a disclaimer—that he alone has advanced the cause of the native composer. That is by no means the case. One of the distinguished guests of the evening was Dr. Walter Damrosch. It was he who gave first performances of compositions by Aaron Copland and Howard Hanson, the two principal speakers of the evening; who had commissioned the composition of George Gershwin's first important essay in an avowedly classic and symphonic form—the Concerto in F; and who through his whole career had offered programs which with true catholicity advanced music new and old, native and of foreign origin, and passed by no important manifestation in the tonal art of his period.

Damrosch Cited

More: as Dr. Koussevitzky pointed out, Dr. Damrosch had introduced Bach and Wagner when they were still novelties in many places in America. And other conductors, had it been the occasion, who now lead American orchestras, would be in the list of highly honorable mention. But their notable services would not invalidate the unique and in fact historical relation in which Koussevitzky stands today to the evolution of American music.

Before him, and in spite of a rapid increase of opportunities, the native composer faced an impasse in his development. He had little opportunity to hear his own music and hence to gain the practical experience necessary to become a skilled workman. Too often he was composing unnoticed and experimentally in a vacuum. Therefore he was unable to produce even technically representative scores. The nation must wait, it seemed, until in some way this composer found his feet and wrote some good music! It was a paradoxical dilemma, but a very real one—one which, for example, still confronts our conductors.

Dr. Koussevitzky did not wait for times to change. He changed them. He acted. He met the composer more than halfway. The young men found in him an intuitive response to their thought and their needs; and a wise counselor and fearless champion. That out of the 150-odd American compositions Koussevitzky has performed there may not be more than a dozen of over a day's significance, does not alter his achievement, or affect its fruitfulness.

Remarkable Folk Singer

There will be later occasion, without doubt, in the course of some review, to speak of the remarkable and delightful art of Señora Olga Cuelho, the most finished and eloquent interpreter of folk music, revealed to that audience, that this reviewer has yet encountered. Her performance alone of songs of Guarnieri, de Falla, in the folk vein, and other folk melodies, would have made the evening memorable. Dorothy Maynor sang among other songs the birthday greeting, text and music by the 82-year-old Russian Gretchaninoff, who accompanied the singer in his greeting, especially created for the occasion, "Glory to Serge Alexandrovitch," and the two compatriots of many years rushed to each other's arms with a Russian kiss. There was the playing of the Prokofieff Third sonata by the brilliant William (Katchatourian) Kapell, as he was introduced by Mr. Copland. Then the side-splitting take-off of Koussevitzky for one, and Copland for another, "Sacha Pizzekaski," by the incomparable virtuoso humorist Adolph Green, with Leonard Bernstein at the piano. And then there were the Koussevitzky stories of rehearsal told and mimed by friend "Chou-Chou"—otherwise the brilliant musician, pianist, raconteur, Jesús María Sanromá. All worth telling. Here are two.

The story of the rehearsal, unsatisfactory to the conductor, of the third movement of a Berezowsky symphony, which is in elegiac vein. "Yes, gentlemen. I know it is funereal music. But—you are not the corpses."

Too Loud—Too Soft

The occasion when a wind instrument player could not get his solo to the conductor's satisfaction. A sort of a duel ensued, the player with eyes averted, and painfully attentive to Koussevitzky's repeated criticisms. "No! It is too loud. . . . No! It is too soft. No! Not the right phrasing. . . . No! You are playing without imagination." At which the artist, now certain that in any event he would be fired, summoned up courage enough to glare defiantly at the conductor, who looked back at him from his pulpit with resignation, and then said, sadly: "Very well! Kill me, if you will. It will give me more pleasure than to listen to you!" And finally, Mr. Copland's narrative of Koussevitzky's lukewarm and evasive comment upon Copland's attempt to conduct one of his own works. Later on, after a certain concert, the conductor asked what Copland thought of a Koussevitzky composition—a Passacaglia, which had figured in the program. "I will tell you that," said Copland, "when you give me your full and frank opinion of my conducting." Koussevitzky considered a moment, then shook his head. "No! So bad it is not!"

No one was more amused with these tales than their subject. He had reason to feel gratified with all that the occasion betokened. For he can say, regarding the question of the validity of the contemporary musical art, as also that of the potentialities of the American composers, that, with the passing of twenty years, he has won the argument.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAY 17 1944

Koussevitzky Feted in New York

Honored by 400 At Testimonial—SanRoma Resigns

Special to THE EAGLE

NEW YORK—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was given a testimonial dinner at the Hotel Plaza last night with 400 in attendance. Aaron Copeland, composer, presided. Included were many others of the faculty of the Berkshire Music School at Tanglewood and many who have attended the famous Festival now being curtailed because of war conditions.

Among those from the Berkshires to attend were Mrs. Bruce Crane of Dalton, Mrs. Charles Robinson Smith, Miss Gertrude Robinson Smith, Mr. and Mrs. Owen Johnson and Miss Patricia Johnson of Stockbridge, Lester Roberts of Lenox, Mr. and Mrs. Laurence R. Connor and Mrs. George W. Edman of Pittsfield and Miss Annabelle Terrell of Chatham. Congratulatory wires were received from Elizabeth Sprague Coolidge and Dr. and Mrs. Artur Rodzinski.

The resignation of Jesus Maria SanRoma as orchestra pianist of the Boston Symphony was read. He is to do concert work. His successor is Lucas Foss.

The program included Allelulìah written in 1940 by Randall Thompson to open the Berkshire Music School and solos by Dorothy Maynor, soprano, piano selections by Leonard Bernstein and Lucas Foss.

An address was given by Howard Hanson, recent Pulitzer Prize winner. Dr. Koussevitzky thanked all for their interest in his work. Conductors attending included Walter Damrosch and Bruno Walter. Cables were received from the leading Soviet composers, Shostakovitch and Prokofieff, and the celebrated Finnish composer, Jan Sibelius.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAY 23 1944

A Deserved Salute

The homage accorded Dr. Serge Koussevitzky at the testimonial dinner held in his honor in New York last week naturally was of especial interest to his many admirers and summer neighors here in the Berkshires. A considerable share of his activities at Tanglewood, both in the concerts of the Boston Symphony Orchestra, which he directed and of the school which he founded and launched with such prodigious success, had to do with the encouragement and support of native talent.

He very humbly refused to agree that he alone was deserving of praise on that score, but everyone familiar with the American musical scene will concede that he has not been excelled, at least, in the zeal with which he has searched and championed young composers and new music.

There are Chauvinists who pretend that the Boston Orchestra and Koussevitzky can make the musical scribblings of any tyro sound well. Certain it is that the composers who were chosen to receive initial performances through those channels were indeed fortunate but the respect which Dr. Koussevitzky has won from practically the entire musical fraternity is due to his tireless efforts to discover talent and then to nourish it with all the care, experience, affection and understanding at his command.

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REGISTER-REPUBLIC

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More: as Dr. Koussevitzky pointed out, Dr. Damrosch had introduced Bach and Wagner when they were still novelties in many places in America. And other conductors, had it been the occasion, who now lead American orchestras, would be in the list of highly honorable mention. But their notable services would not invalidate the unique and in fact historical relation in which Koussevitzky stands today to the evolution of American music.

Before him, and in spite of a rapid increase of opportunities, the native composer faced an impasse in his development. He had little opportunity to hear his own music and hence to gain the practical experience necessary to become a skilled workman. Too often he was composing unnoticed and experimentally in a vacuum. Therefore he was unable to produce even technically representative scores. The nation must wait, it seemed, until in some way this composer found his feet and wrote some good music! It was a paradoxical dilemma, but a very real one—one which, for example, still confronts our conductors.

Dr. Koussevitzky did not wait for times to change. He changed them. He acted. He met the composer more than halfway. The young men found in him an intuitive response to their thought and their needs; and a wise counselor and fearless champion. That out of the 150-odd American compositions Koussevitzky has performed there may not be more than a dozen of over a day's significance, does not alter his achievement, or affect its fruitfulness.

Remarkable Folk Singer

There will be later occasion, without doubt, in the course of some review, to speak of the remarkable and delightful art of Señora Olga Cuelho, the most finished and eloquent interpreter of folk music, revealed to that audience, that this reviewer has yet encountered. Her performance alone of songs of Guarnieri, de Falla, in the folk vein, and other folk melodies, would have made the evening memorable. Dorothy Maynor sang among other songs the birthday greeting, text and music by the 82-year-old Russian Gretchaninoff, who accompanied the singer in his greeting, especially created for the occasion, "Glory to Serge Alexandrovitch," and the two compatriots of many years rushed to each other's arms with a Russian kiss. There was the playing of the Prokofieff Third sonata by the brilliant William (Katchatourian) Kapell, as he was introduced by Mr. Copland. Then the side-splitting take-off of Koussevitzky for one, and Copland for another, "Sacha Pizzekaski," by the incomparable virtuoso humorist Adolph Green, with Leonard Bernstein at the piano. And then there were the Koussevitzky stories of rehearsal told and mimed by friend "Chou-Chou"—otherwise the brilliant musician, pianist, raconteur, Jesús María Sanromá. All worth telling. Here are two.

The story of the rehearsal, unsatisfactory to the conductor, of the third movement of a Berezowsky symphony, which is in elegiac vein. "Yes, gentlemen. I know it is funereal music. But—you are not the corpses."

Too Loud—Too Soft

The occasion when a wind instrument player could not get his solo to the conductor's satisfaction. A sort of a duel ensued, the player with eyes averted, and painfully attentive to Koussevitzky's repeated criticisms. "No! It is too loud. . . . No! It is too soft. No! Not the right phrasing. . . . No! You are playing without imagination." At which the artist, now certain that in any event he would be fired, summoned up courage enough to glare defiantly at the conductor, who looked back at him from his pulpit with resignation, and then said, sadly: "Very well! Kill me, if you will. It will give me more pleasure than to listen to you!" And finally, Mr. Copland's narrative of Koussevitzky's lukewarm and evasive comment upon Copland's attempt to conduct one of his own works. Later on, after a certain concert, the conductor asked what Copland thought of a Koussevitzky composition—a Passacaglia, which had figured in the program. "I will tell you that," said Copland, "when you give me your full and frank opinion of my conducting." Koussevitzky considered a moment, then shook his head. "No! So bad it is not!"

No one was more amused with these tales than their subject. He had reason to feel gratified with all that the occasion betokened. For he can say, regarding the question of the validity of the contemporary musical art, as also that of the potentialities of the American composers, that, with the passing of twenty years, he has won the argument.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAY 17 1944

Koussevitzky Feted in New York

Honored by 400 At Testimonial— SanRoma Resigns

Special to THE EAGLE

NEW YORK—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was given a testimonial dinner at the Hotel Plaza last night with 400 in attendance. Aaron Copeland, composer, presided. Included were many others of the faculty of the Berkshire Music School at Tanglewood and many who have attended the famous Festival now being curtailed because of war conditions.

Among those from the Berkshires to attend were Mrs. Bruce Crane of Dalton, Mrs. Charles Robinson Smith, Miss Gertrude Robinson Smith, Mr. and Mrs. Owen Johnson and Miss Patricia Johnson of Stockbridge, Lester Roberts of Lenox, Mr. and Mrs. Laurence R. Connor and Mrs. George W. Edman of Pittsfield and Miss Annabelle Terrell of Chatham. Congratulatory wires were received from Elizabeth Sprague Coolidge and Dr. and Mrs. Artur Rodzinski.

The resignation of Jesus Maria SanRoma as orchestra pianist of the Boston Symphony was read. He is to do concert work. His successor is Lucas Foss.

The program included Alleluliah written in 1940 by Randall Thompson to open the Berkshire Music School and solos by Dorothy Maynor, soprano, piano selections by Leonard Bernstein and Lucas Foss.

An address was given by Howard Hanson, recent Pulitzer Prize winner. Dr. Koussevitzky thanked all for their interest in his work. Conductors attending included Walter Damrosch and Bruno Walter. Cables were received from the leading Soviet composers, Shostakovitch and Prokofieff, and the celebrated Finnish composer, Jan Sibelius.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAY 23 1944

A Deserved Salute

The homage accorded Dr. Serge Koussevitzky at the testi~~monial dinner held~~ in his honor in New York last week naturally was of especial interest to his many admirers and summer neighors here in the Berkshires. A considerable share of his activities at Tanglewood, both in the concerts of the Boston Symphony Orchestra, which he directed and of the school which he founded and launched with such prodigious success, had to do with the encouragement and support of native talent.

He very humbly refused to agree that he alone was deserving of praise on that score, but everyone familiar with the American musical scene will concede that he has not been excelled, at least, in the zeal with which he has searched and championed young composers and new music.

There are Chauvinists who pretend that the Boston Orchestra and Koussevitzky can make the musical scribblings of any tyro sound well. Certain it is that the composers who were chosen to receive initial performances through those channels were indeed fortunate but the respect which Dr. Koussevitzky has won from practically the entire musical fraternity is due to his tireless efforts to discover talent and then to nourish it with all the care, experience, affection and understanding at his command.

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MAGAZINE
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VARIETY
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TIMES

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The commissions are to be paid, Mr. Woods said, out of a newly established "Creative Music Fund," with the network retaining first broadcast rights and exclusive performance rights for one year. Accrued royalties will be assigned to the Blue until the sum originally advanced is returned to the fund, after which all royalties will go to the composer. The size of the fund and the individual commission was not disclosed.

Mr. Woods last year commissioned the writing of Mr. Harris' Sixth Symphony, which was given its première by the Boston Symphony Orchestra.

NEW YORK, N. Y.
TIMES

JUN 25 1944

THOSE POPULAR BOSTON 'POPS'

By HARRY RAUCH

"HELLO, fighting men in the Pacific! Are you lonely tonight? This is Radio Tokyo bringing you your Sunday evening concert hour. Tonight we feature the magnificent playing of the Boston Pops Orchestra." Thus spoke Tokyo Rose, in her oft-described Bostonian accent, one recent night, for the benefit of our boys in that battle area.

What is this Boston Pops Orchestra? What is its magic that even the Japs use it as musical ammunition to pop at our fighting forces? The answer probably lies in the fact that for sixty seasons now this unique organization, only one of its kind on the whole American continent, has been neither fish nor fowl, musically.

It vacillates faithfully with the average American's musical trend, definitely handing the symphonic heavies the cold shoulder during the warm months. It embraces a "Mairzy Doats" with the same reverence as the "Eroica" of Beethoven.

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To Bostonians spring comes, not with the first flowers but with the announcement of the first Pops concert at the beginning of May, when ninety members of the regular symphonic orchestra, freed from the bondage of standard symphonic masterworks, start swinging the hit tunes of our time and the lighter classics of all time.

To be sure, the eminent conductor of the winter season concerts, Dr. Serge Koussevitzky, has nothing to do with this loosening of the spirit of spring in Boston. The Pops conductor is Arthur Fiedler, a maestro who is not averse to playing the tinniest of Tin-Pan Alley tunes if the public calls loudly enough for them as the evening's pièce-de-résistance, or encore.

When the first Pops concert was presented in old Music Hall on July 11, 1885, the public was invited to "Come and see the new electric lamps," as well as to hear the music. It should be noted that Music Hall, erected in 1852, was one of the first gathering places to be wired for light. Although the reviewer of The Boston Transcript thought pretty well of the light, and the program, he was moved to report that "the mounds of ice cream are too low and the price of beer too high."

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In these times, if the same holds true of the ice cream and beer, the patron affably mumbles "c'est la guerre." Sandwiches are from 15 cents up and the wine list is modest enough, considering.

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And what these various outlets overlook in the way of presenting the delightful concerts of the Boston Pops Orchestra, Tokyo Rose generously fills in of a Sunday evening. And what could be more accommodating than that, save a mass hara-kiri movement on the part of the little Nips?

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SALISBURY, MD
ADVERTISER
6/29/44

LOVE OF MUSIC IS EASILY GOTTEN

You don't have to have a technical knowledge of music in order to appreciate good music, according to Dr. Serge Koussevitzky, noted conductor.

Don't let your lack of technical musical knowledge scare you away from the enjoyment of good music, because if you really want to appreciate good music, all you have to do is listen to it a few times, he suggests.

Dr. Koussevitzky lists 15 classical compositions which will lead the beginner easily into an appreciation of music in an article by George Marek in the July issue of Good Housekeeping magazine. He lists:

"Mozart: Symphony in C. Major, No. 43; Haydn: Symphony in B-flat Major, No. 9 in London series; Beethoven: Symphony in A Major, No. 7; Mendelssohn: 'Italian' Symphony; Schumann: 'Sprin an' Symphony; Schumann: 'Spring' Symphony; Tchaikovsky: Symphony in F Minor, No. 4; Berioz: 'Fantastic' Symphony; Brahms: Symphony in E Minor, No. 4; Richard Strauss: 'Thus Spake Zarathustra' Tone Poem; Debussy: 'The Sea' Symphonic Sketches; Ravel: 'Daphnis and Chole,' ballet suite; Stravinsk 'The Rite of Spring', ballet; Pr kofieff: 'Lieutenant Kije' suite Sibelius: Symphony in B-flat Major, No. 5; and Roy Harris: Symphony No. 3."

HEMET, CAL
NEWS
6/9/44

Hint to Composers

SERGE KOUSSEVITZKY, veteran conductor of the Boston symphony orchestra, feels a little sorry for composers. Too bad, he says, that most of them can't make a living from their work.

Evidently he has in mind music in its more exalted forms and those creators who attempt to maintain the classical tradition. He wouldn't we suppose, know much about the earning capacity of a "Pistol Packin' Mama" or any of that juke box brood that is said to amass quite a revenue by retailing at a nickel a performance. Or maybe his ear just doesn't recognize any connection between this kind of folk rhythm and the music of his experience. At any rate there is no juke box outlet for symphonies, sonatas, concertos et cetera.

Perhaps the composers of our best music might take a tip from the experience of the author of Main Street. He started out by writing a revenue producing potboiler or two for lunch money to tide him over the period when he set himself seriously to the task of producing the great American novel. The method seemed to work pretty well. A hit song or two might become the foundation for composition of the great American symphony.

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Don't let your lack of technical musical knowledge scare you away from the enjoyment of good music, because if you really want to appreciate good music, all you have to do is listen to it a few times, he suggests.

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"Mozart: Symphony in C. Major, No. 43; Haydn: Symphony in B-flat Major, No. 9 in London series; Beethoven: Symphony in A Major, No. 7; Mendelssohn: 'Italian' Symphony; Schumann: 'Sprin an' Symphony; Schumann: Spring' Symphony; Tchaikovsky: Symphony in F Minor, No. 4; Berlioz: 'Fantastic' Symphony; Brahms: Symphony in E Minor, No. 4; Richard Strauss: 'Thus Spake Zarathustra' Tone Poem; Debussy: 'The Sea' Symphonic Sketches; Ravel: 'Daphnis and Chole,' ballet suite; Stravinsk 'The Rite of Spring', ballet; Pr kofieff: 'Lieutenant Kije' suit Sibelius: Symphony in B-flat Major, No. 5; and Roy Harris: Symphony No. 3."

HEMET, CAL
NEWS
6/9/44

Hint to Composers

SERGE KOUSSEVITZKY, veteran conductor of the Boston symphony orchestra, feels a little sorry for composers. Too bad, he says, that most of them can't make a living from their work.

Evidently he has in mind music in its more exalted forms and those creators who attempt to maintain the classical tradition. He wouldn't we suppose, know much about the earning capacity of a "Pistol Packin' Mama" or any of that juke box brood that is said to amass quite a revenue by retailing at a nickel a performance. Or maybe his ear just doesn't recognize any connection between this kind of folk rhythm and the music of his experience. At any rate there is no juke box outlet for symphonies, sonatas, concertos et cetera.

Perhaps the composers of our best music might take a tip from the experience of the author of Main Street. He started out by writing a revenue producing potboiler or two for lunch money to tide him over the period when he set himself seriously to the task of producing the great American novel. The method seemed to work pretty well. A hit song or two might become the foundation for composition of the great American symphony.

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NEW YORK, N.Y.
TIMES

CLEARING HOUSE FOR COMPOSERS

By OLIN DOWNES

IN a recent conversation with Dr. Artur Rodzinski the talk turned upon the results of the reading rehearsals of new American scores which he instituted last winter as part of the program of his first season as director of the New York Philharmonic-Symphony Orchestra. His summary of the results of that experiment led to a suggestion which could be of pronounced value to American composers.

Dr. Rodzinski was asked whether the three reading rehearsals had discovered music which he considered of sufficient value to perform at his concerts. He replied immediately in the affirmative. At least two of the scores tested at these rehearsals would be given first performances under his direction next season.

So far, so good. Now: How many scores had been submitted, following the newspaper announcements of the plan, for a hearing?

"I'd need exact figures, not at hand, to tell you," he said. "I would say, for an unofficial estimate, over two hundred.'

All Scores Not Heard

Were all these scores examined in detail or given a hearing?

"By no means," he replied. "Some 50 per cent were quickly discarded as being technically or otherwise unworthy of attention. Of the remainder, about half were read and about half of those were played at the rehearsals."

And the others?

"Some thirty scores remain," he said, "for examination with a view to a possible hearing next season."

Would, then, the reading rehearsals of new music be continued in that season?

"Certainly," he replied, "they have proved their value."

In that case, with more new scores pouring in, wouldn't there be an embarrassing congestion of material?

"Very possibly," he replied. "I may say here that no one who has not sat in the seat of the conductor of a leading American symphony orchestra would imagine the numbers of scores that come to him without solicitation, with appeals at least for a reading, if not a performance.

"If a conductor tells you the truth of this matter, he will tell you of the scores that pile up on him, arriving by mail and express, and to which he simply cannot find the time, in the enormously taxing routine of his season, to give adequate attention. Let no one pretend that it is otherwise, because it isn't. No one human being is capable of the time and energy needed for the complete discharge of such a task.

Conductor Needs Help

"For the selection from the scores submitted for the special reading rehearsals of last winter I was able to summon capable assistance, but all we could do did not finish the job or exhaust its interest. In the months before the opening of next season I shall catch up on this, but we will have to create a better procedure for the perusal of the additional manuscripts which will be awaiting attention by the time the new season opens."

Was the whole of the United States represented musically on our orchestral programs? Dr. Rodzinski did not believe so. This held especially true of the Middle West. Ergo: he thought the representation of our native music at present to be fragmentary and disproportionate, and this notwithstanding the brilliant and highly productive championship of American music by Koussevitzky with the Boston Symphony Orchestra, the annual festival of American manuscript compositions conducted by Howard Hanson at the Eastman School with the Rochester Symphony, and other sincere measures by various American conductors, intended to acquaint their following with what is being done in the native art.

"No one conductor and orchestra," he said, "or indeed any half dozen, can properly cover this field. Some agency, at once broader in its scope, and more centralized in its operation than these media, is needed to meet the situation." And he proceeded to specify.

"What kind of agency? I can best describe what I think of as the imperative need, at this time, of a clearing house for the works of our young American composers.

"This is not only a desirable measure, it is entirely practicable. And only this kind of an institution can perform the desired service.

For a Control Agency

"If anything had been needed to clarify this issue for me it would have been the experience of the Philharmonic-Symphony reading rehearsals. What have they shown as being fundamental to the problem? First of all, the plain, clear, inescapable fact that no conductor and orchestra can possibly find time in their crowded schedule to adequately survey the field.

"That is a primary consideration. We need a control agency to accomplish, on a national scale, what conductors and orchestras now do locally and partially under handicap. We want to make interesting new music accessible, as easily and quickly as possible, to all its potential interpreters, and thus bring the composer into the widest contact possible with the markets that there are for his wares. And we want to do this in the way which will be most effective in promoting his practical as well as artistic interests.

"I repeat: This can only be accomplished by means of a properly instituted clearing house.

"Such a 'clearing house' needs in the first place to be soundly organized and financed. It is a project which would best be undertaken by the cooperative action of music publishers.

Publishers Should Act

"They—the publishers—proportionately backing the project should appoint a small group of first-class score-readers and musicians of the highest rank, and properly remunerate them for the periodical delivery of a preliminary report upon the value of the manuscripts submitted for prospective performance and publication.

"The works selected as worthy of advancement should then be given reading rehearsals by an orchestra, or orchestras, competent to give them effective presentation. Such orchestral 'services' could be donated, as the three reading rehearsals of the Philharmonic-Symphony were donated last season, from the orchestra's rehearsal schedule, or in addition to it, if the directors so designated. Or the necessary 'services' could be contributed by members of the musicians' union, if Mr. Petrillo, who has made plain his desire to foster orchestral performances, and hence orchestral music, could see his way clear to such valuable cooperation. I am certain that conductors and orchestra boards, in one way or another, would make possible this essential feature of the plan's operation.

"From the orchestra readings records would be made of the selected compositions. Then the record films, small, light, and cheaply transportable, would be sent with the full score of the work submitted to conductors or other potentially interested parties.

Suggests a Periodical

"To further facilitate such distribution a periodical would be circulated, listing the new works available for performance, and including whatever information about them that would be useful to the prospective interpreter, as for example the instrumentation, the time needed for performance, the number of movements and any other relevant information.

"Once a composition reaches public performance, its further fate would rest upon the arrangements of royalty or purchase deemed mutually satisfactory by composer and publisher. I can conceive of problems arising here as to which of the publishers who had cooperated should have the new work in his catalogue.

"I am no publisher, so I gladly leave these important issues to those most competent by knowledge and experience to handle them. There are a hundred other questions that would have to be answered before a broad plan of this sort took final form. Here I am mentioning the barest essentials.

Careful Appointments

"As with every conception, the success of this one would depend upon the efficiency and the effective interplay of all its practical elements. The committee of score-readers and appraisers of the manuscripts, for example, could not be appointed too carefully, or be too objective and sensitive in its judgments. It might be best to change the membership of such a committee at stated periods. If a composer did not trust the decisions of such a body, he would be perfectly free to approach in the manner he felt best any conductor he had in mind.

"But the composers' clearing house, properly functioning, should be a boon equally to the creative talent seeking a hearing and the conductor in search of new music. It should be an asset and a stimulus to progressive publishers, and a challenge to the curiosity and the varied interests of modern audiences. The measure of its success would be the intelligence of its administration and the degree in which it genuinely aided and fostered the art of music."

MANCHESTER, N. H.
LEADER

JUL 26 194

Urges Music at Peace Parley

Koussevitzky Says Plan Would Insure Success of Parley

LENOX, Mass., July 26—(A. P.)—To insure the success of the next world peace conference, Dr. Serge Koussevitzky, in a birthday interview, described an international music festival to be held with it.

That "music can save the world," long has been the philosophy of the famed conductor of the Boston Symphony orchestra, 70 years old today.

That its harmonizing influence would assist the new peace conference to avoid the bickering of Versailles, he is equally certain.

This is his suggestion:

Inpire Work

"If our nation should send its greatest singers, players and a leading symphony orchestra to the peace conference—and if other nations would do likewise—we would have an international music event of the highest spiritual value and one that would give the peace conference delegates the rest, peace and joy of the finest entertainment. It would inspire and facilitate their work."

There would be no difficulty getting the artists, Koussevitzky said.

"Musicians always are the best ambassadors between countries, and all invited would eagerly attend and perform because they would consider it a mission to be done for world peace."

There is every reason to believe that the composers of the world would be fired to create new works for the event, perhaps some that would be a lasting inspiration to humanity, he added.

Would the Boston Symphony orchestra undertake such an assignment?

"Of course," smiled the conductor. "I feel sure that if this great music festival were to be held at the peace conference the trustees of the orchestra and the people of Boston would realize that we are doing a service for America and would be glad to allow us to accept."

The Russian-born director is resting at his summer home and preparing for the revival at Tanglewood this week-end and next of an abbreviated version of the Berkshire festival which he raised to top rank in the musical world. At that time the orchestra will give four concerts devoted entirely to the works of Mozart.

Koussevitzky is in excellent health and spirits, just as full of enthusiasm as he was when he took over the leadership of the Boston Symphony orchestra 20 years ago.

Other prizes were won by G. A. Waterman, Mrs. William L. Childs, Nellie E. Carr, Elton R. Matthews and Kate Duseau.

Mr. and Mrs. Guy Brill have received word that their son, Pvt. Guy Brill, has arrived safely on foreign soil.

WORCESTER, MASS.
GAZETTE

JUN 29 1944

ELECTED TO PHI BETA

CAMBRIDGE, June 29 (UP)—Six men have elected to honorary memberships in the Harvard Chapter of Phi Beta Kappa, it was announced today. They are Dr. Serge Koussevitzky, Boston Symphony Orchestra conductor; I. A. Richards, co-developer of basic English; Pres. Wilbur K. Jordan of Radcliffe College, Judge John F. Perkins of the Boston Juvenile Court; Rudolph Altrocchi, associated Harvard clubs president; and Delmar Leighton, dean of Harvard freshmen.

NATION
NEW YORK, N.Y.

JUN 3 - 1944

MUSIC

KOUSSEVITZKY—when there is an occasion for him to talk about music—has a way of hurling big words and ideas around, with much destruction of intellectual crockery. One such occasion was his recent *Life* article on American composers. Explaining what he meant by American music he observed that "musical art is an expression of life and nature . . . its manifestation in each country is in accordance not only with that country's spiritual riches but also with its natural riches—its mountains, its rivers, its fertile land"—in our case the Mississippi, for example. It was not surprising therefore to learn that while "there is probably not a single living musician who understands Einstein's fourth dimension, yet the discovery that a fourth dimension could exist has powerfully stimulated musical artists' imaginations, broadened their artistic horizons, and deepened their inspiration"—indeed that it has made a difference in Koussevitzky's own performances. And "the composer of today reveals in us different emotions than the composer of yesterday. . . . We don't always understand exactly what are our own emotions. . . . Beethoven had difficulties with some people who did not understand that he was expressing their emotions." That is something Beethoven himself did not understand, I suspect.

I suspect also that the facts of some of the incidents Koussevitzky described in his account of his patronage of American composers would not recognize themselves in the stories as he now recalls and tells them. He has, he says, had to battle for the American composer with the public and the critics; and when he has considered a work worth playing and they have not, he of course has been right and has continued to play it until they were convinced. His example is Copland's "Music for the Theater," which he says was a complete failure at its first New York performance, and which he therefore repeated a month later, with the result that each critic now liked a different part, and which "today . . . is in the standard repertoire of every major orchestra in the United States." But I heard that first performance (at a concert of the League of Composers or some other such group); and my recollection is that the audience responded to the piece as warmly as it deserved, as did the Carnegie Hall audience a month later. On the other hand I heard people in the audience express their dislike of the "Ode" which Copland wrote for the Boston Symphony several years later; and they were right, and would not, I am sure, have changed their opinion if Koussevitzky had repeated the work—just as the people who have disliked the works of Harris and Schuman have been right and have, I am sure, continued to dislike them in the face of Koussevitzky's persistence.

In 1924, he says, when he began his work with the Boston Symphony, "American creative music was barely alive"; and he revived it by playing the works of American composers and in this way getting them to write. American music [illegible] was barely alive when another conductor played a new work of Hadley or Hanson; it began to revive when Koussevitzky played a new work of Edward Burlingame Hill. The truth is that other conductors have offered American composers the same kind of encouragement, and that if Koussevitzky hadn't played the music of Copland, Harris, and Schuman it would not have gone unperformed and uncomposed. And it is amusing to watch him, in some of his stories, by-pass what others did.

Thus he tells that during his first months in America he met Gershwin. "He had already composed the 'Rhapsody in Blue,' I went to the première given by Paul Whiteman. . . . Although then he lacked great technical knowledge, Gershwin . . . brought a new idea in the expression of music. He showed the whole gaiety and gusto of American life. I confess that I did not then think the 'Rhapsody in Blue' suitable for concert performance by a great symphony orchestra. I was wrong. Later I became aware of this and asked Gershwin to compose a piece for the Boston Symphony. He wrote the 'Second Rhapsody.' . . . The rhapsodies . . . were proof that there would be a real American music." One would suppose from this that after "Rhapsody in Blue" Gershwin's next step as an American composer, taken at the instigation of Koussevitzky, was "Second Rhapsody"; one would never suspect that there were intervening steps instigated by someone else.

As a matter of fact Koussevitzky, who took over the Boston Symphony in the fall of 1924, could not have heard the première of "Rhapsody in Blue," which occurred in February of that year. The conductor who did attend that first Whiteman concert in Aeolian Hall was Damrosch, who after each number managed to get his "bravo!" out ahead of the applause, and who for the same reason jumped into the driver's seat of the Gershwin-for-American-Composer bandwagon by commissioning Gershwin to write the Piano Concerto in F. This was performed in the season of 1925-26; and Damrosch also conducted the first performance of "An American in Paris" in the season of 1928-29. And it was not until a couple of years later that Koussevitzky performed "Second Rhapsody," which—if I remember correctly—had begun as part of a Gershwin score for a film, when it had had the title "Rhapsody in Rivets," because of its imitations of riveting with which it "expressed" American life.

Koussevitzky evidently shares this idea that was behind Gershwin's career as a serious American composer—that since American life includes jazz and riveting the music which "expresses" this life also had to include them, and that a man who writes superb Broadway show music is therefore the man to write the American symphony and opera. The idea is completely fallacious; and that is what Gershwin's works as a serious American composer proved.

B. H. HAGGIN

DURHAM, N. C.
HERALD-SUN

JUL 2 - 1944

TRIBUTE TO CONDUCTOR

Everyone knows about Dr. Serge Koussevitsky, who has conducted the Boston Symphony Orchestra for the past 30 years. Boston recently paid tribute to him at the last concert of the year by presenting him an inscribed silver cup. They said: "No conductor has done more to give encouragement to contemporary composers, on whom depends the continuity of the creative music impulse."

The Koussevitsky Music Foundation, although comparatively new, has already shown the effective aid it will give to maintain high standards of art and encourage creative work both among composers of repute and those of youthful promise.

Dr. Koussevitsky recently received a letter from his sister who lives with her daughter and two grandchildren somewhere in the Urals, to which they were evacuated by the Soviet Government. She is Mrs. Anna Bach. Her letter bore the tragic news of the death of their brother, Nicholas, in 1941, "at the hands of the Fascist butchers," the letter stated. They had formerly lived in Leningrad, and the letter was forwarded to Dr. Koussevitsky through the Government Museum of Tchaikovsky at Klin.

—LUCILLE K. BOYDEN.

MILWAUKEE, WIS.
JOURNAL

JUL 16 1944

Koussevitzky Reveals How to Shorten Name

It appears that Koussevitzky at some time or other, since he has been conductor of the Boston symphony, decided that some of the barriers customary between conductor and personnel should be done away with. At a rehearsal he said to the men: "I call you by your first names, you forget 'Dr. Koussevitzy' and call me by my first name. It will be shorter and more convenient and easier to say!" One of the players ventured to ask just how the conductor wished to be addressed. "Call me Sergyei Alexandrovitch, of course!" he replied.

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NEW YORK, N.Y.
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MANCHESTER, N. H.
LEADER

JUL 26 194

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"I feel sure that if this great music festival were to be held at the peace conference the trustees of the orchestra and the people of Boston would realize that we are doing a service for America and would be glad to allow us to accept."

The Russian-born director is resting at his summer home and preparing for the revival at Tanglewood this week-end and next of an abbreviated version of the Berkshire festival which he raised to top rank in the musical world. At that time the orchestra will give four concerts devoted entirely to the works of Mozart.

Koussevitzky is in excellent health and spirits, just as full of enthusiasm as he was when he took over the leadership of the Boston Symphony orchestra 20 years ago.

Other prizes were won by G. A. Waterman, Mrs. William L. Childs, Nellie E. Carr, Elton R. Matthews and Kate Duseau.

Mr. and Mrs. Guy Brill have received word that their son, Pvt. Guy Brill, has arrived safely on foreign soil.

RCESTER, MASS.
GAZETTE

JUN 29 1944

[illegible]ECTED TO PHI BETA

C[illegible]MBRIDGE, June 29 (UP) S[illegible] men have elected to hon-[illegible] memberships in the Har-[illegible] Chapter of Phi Beta Kappa, [illegible]s announced today. They [illegible]e Dr. Serge Koussevitzky, Bos-[illegible] Symphony Orchestra con-[illegible]tor; I. A. Richards, co-de-[illegible]oper of basic English; Pres. [illegible]bur K. Jordan of Radcliffe College. Judge John F. Perkins [illegible] the Boston Juvenile Court; [illegible]udolph Altrocchi, associated [illegible]ard clubs president; and [illegible]elmar Leighton, dean of Har-[illegible]freshmen.

NATION
NEW YORK, N.Y.

JUN 3 - 1944

MUSIC

KOUSSEVITZKY—when there is an occasion for him to talk about music—has a way of hurling big words and ideas around, with much destruction of intellectual crockery. One such occasion was his recent *Life* article on American composers. Explaining what he meant by American music he observed that "musical art is an expression of life and nature . . . its manifestation in each country is in accordance not only with that country's spiritual riches but also with its natural riches—its mountains, its rivers, its fertile land"—in our case the Mississippi, for example. It was not surprising therefore to learn that while "there is probably not a single living musician who understands Einstein's fourth dimension, yet the discovery that a fourth dimension could exist has powerfully stimulated musical artists' imaginations, broadened their artistic horizons, and deepened their inspiration"—indeed that it has made a difference in Koussevitzky's own performances. And "the composer of today reveals in us different emotions than the composer of yesterday. . . . We don't always understand exactly what are our own emotions. . . . Beethoven had difficulties with some people who did not understand that he was expressing their emotions." That is something Beethoven himself did not understand, I suspect.

I suspect also that the facts of some of the incidents Koussevitzky described in his account of his patronage of American composers would not recognize themselves in the stories as he now recalls and tells them. He has, he says, had to battle for the American composer with the public and the critics; and when he has considered a work worth playing and they have not, he of course has been right and has continued to play it until they were convinced. His example is Copland's "Music for the Theater," which he says was a complete failure at its first New York performance, and which he therefore repeated a month later, with the result that each critic now liked a different part, and which "today . . . is in the standard repertoire of every major orchestra in the United States." But I heard that first performance (at a concert of the League of Composers or some other such group); and my recollection is that the audience responded to the piece as warmly as it deserved, as did the Carnegie Hall audience a month later. On the other hand I heard people in the audience express their dislike of the "Ode" which Copland wrote for the Boston Symphony several years later; and they were right, and would not, I am sure, have changed their opinion if Koussevitzky had repeated the work—just as the people who have disliked the works of Harris and Schuman have been right and have, I am sure, continued to dislike them in the face of Koussevitzky's persistence.

In 1924, he says, when he began his work with the Boston Symphony, "American creative music was barely alive"; and he revived it by playing the works of American composers and in this way getting them to write. American music [illegible] was barely alive when another conductor played a new work of Hadley or Hanson; it began to revive when Koussevitzky played a new work of Edward Burlingame Hill. The truth is that other conductors have offered American composers the same kind of encouragement, and that if Koussevitzky hadn't played the music of Copland, Harris, and Schuman it would not have gone unperformed and uncomposed. And it is amusing to watch him, in some of his stories, by-pass what others did.

Thus he tells that during his first months in America he met Gershwin. "He had already composed the 'Rhapsody in Blue,' I went to the première given by Paul Whiteman. . . . Although then he lacked great technical knowledge, Gershwin . . . brought a new idea in the expression of music. He showed the whole gaiety and gusto of American life. I confess that I did not then think the 'Rhapsody in Blue' suitable for concert performance by a great symphony orchestra. I was wrong. Later I became aware of this and asked Gershwin to compose a piece for the Boston Symphony. He wrote the 'Second Rhapsody.' . . . The rhapsodies . . . were proof that there would be a real American music." One would suppose from this that after "Rhapsody in Blue" Gershwin's next step as an American composer, taken at the instigation of Koussevitzky, was "Second Rhapsody"; one would never suspect that there were intervening steps instigated by someone else.

As a matter of fact Koussevitzky, who took over the Boston Symphony in the fall of 1924, could not have heard the première of "Rhapsody in Blue," which occurred in February of that year. The conductor who did attend that first Whiteman concert in Aeolian Hall was Damrosch, who after each number managed to get his "bravo!" out ahead of the applause, and who for the same reason jumped into the driver's seat of the Gershwin-for-American-Composer bandwagon by commissioning Gershwin to write the Piano Concerto in F. This was performed in the season of 1925-26; and Damrosch also conducted the first performance of "An American in Paris" in the season of 1928-29. And it was not until a couple of years later that Koussevitzky performed "Second Rhapsody," which—if I remember correctly—had begun as part of a Gershwin score for a film, when it had had the title "Rhapsody in Rivets," because of its imitations of riveting with which it "expressed" American life.

Koussevitzky evidently shares this idea that was behind Gershwin's career as a serious American composer—that since American life includes jazz and riveting the music which "expresses" this life also had to include them, and that a man who writes superb Broadway show music is therefore the man to write the American symphony and opera. The idea is completely fallacious; and that is what Gershwin's works as a serious American composer proved.

B. H. HAGGIN

DURHAM, N. C.
HERALD-SUN

JUL 2 - 1944

TRIBUTE TO CONDUCTOR

Everyone knows about Dr. Serge Koussevitzky, who has conducted the Boston Symphony Orchestra for the past 30 years. Boston recently paid tribute to him at the last concert of the year by presenting him an inscribed silver cup. They said: "No conductor has done more to give encouragement to contemporary composers, on whom depends the continuity of the creative music impulse."

The Koussevitzky Music Foundation, although comparatively new, has already shown the effective aid it will give to maintain high standards of art and encourage creative work both among composers of repute and those of youthful promise.

Dr. Koussevitzky recently received a letter from his sister who lives with her daughter and two grandchildren somewhere in the Urals, to which they were evacuated by the Soviet Government. She is Mrs. Anna Bach. Her letter bore the tragic news of the death of their brother, Nicholas, in 1941, "at the hands of the Fascist butchers," the letter stated. They had formerly lived in Leningrad, and the letter was forwarded to Dr. Koussevitzky through the Government Museum of Tchaikovsky at Klin.

—LUCILLE K. BOYDEN.

MILWAUKEE, WIS.
JOURNAL

JUL 16 1944

Koussevitzky Reveals How to Shorten Name

It appears that Koussevitzky at some time or other, since he has been conductor of the Boston symphony, decided that some of the barriers customary between conductor and personnel should be done away with. At a rehearsal he said to the men: "I call you by your first names, you forget 'Dr. Koussevitzy' and call me by my first name. It will be shorter and more convenient and easier to say!" One of the players ventured to ask just how the conductor wished to be addressed. "Call me Sergyei Alexandrovitch, of course!" he replied.

NEW YORK, N. Y.
SALES MANAGEMENT
JUN 15 1944

Promotion Angles Allis-Chalmers Found in Symphony Sponsorship

Without sacrificing the dignity demanded by commercialization of one of the world's greatest musical organizations—the Boston Symphony Orchestra—Allis-Chalmers found effective ways to stimulate audience interest and to merchandise the program to the trade.

BY GEORGE CALLOS

Manager of Advertising and Public Relations
Allis-Chalmers Manufacturing Co.
Milwaukee

WHEN Serge Koussevitzky last Christmas night raised his baton before the Boston Symphony Orchestra, the event made news in both the musical world and merchandising circles. It marked the first appearance of this world-famed orchestra under commercial sponsorship on a national broadcast and it inaugurated the first institutional advertising of the 97-year-old Allis-Chalmers Manufacturing Co.

STRAND NOW
NOW SHOWING — A FEATURE PROGRAM
MARCH of TIME'S
Upbeat In Music
featuring BOSTON SYMPHONY ORCHESTRA
On Our Screen
MARCH 28-29
KXEL
ALLIS-CHALMERS

SERGE KOUSSEVITZKY
20 YEAR
BOSTON SYMPHONY ORCHESTRA

Allis-Chalmers developed listener interest with tie-ins with RCA Victor, producer of Boston Symphony recordings, and March of Time's film, "Up Beat in Music." Window displays (below) were distributed to over 2,200 leading music stores. Theater lobby displays (left), distributed through Blue Network, featured the symphony as it was seen in the film and as it could be heard over the radio Saturday nights.

Up to this time, our company had been a consistent advertiser with product copy on heavy machinery and farm equipment running year after year in national magazines, business publications, industrial and farm magazines. We had been in radio only to the extent of a little weekly radio series over one Milwaukee station.

Does this seem like a strange combination—a symphony orchestra and a manufacturer of capital equipment? Perhaps. But there was a sound reason behind it.

When the war broke out, Allis-Chalmers was operating nine factories and maintaining an extensive dealer organization for some 1,600 machinery and farm equipment products. By 1943 we were converted 100% to war work.

We had an institutional story to tell, typical of many large corporations, yet possessing one rather unique factor. Our volume of business and diversified activities placed us in the same league with a number of the country's leading corporations whose identities were household words due to long-term advertising of their consumer products. Other than in the farm field, we had concentrated on producing and servicing other factors in industry. We had a consumer story which had been veiled from the public due to the avenues of distribution.

The story we wanted to tell was simple, yet one of wide appeal—"Production for Victory and for Better Living in the Post-War World." This broad concept did not require high pressure methods of daytime soap operas or catchy jingles announcing another comedy or variety show. Our thoughts were rather turned towards a new field in radio entertainment which had just begun to catch the sponsors' attention — symphonic music. From this point on the decision was easy and Allis-Chalmers inaugurated a weekly series over the Blue Network of one full-hour concerts by the Boston Symphony from Symphony Hall in Boston.

The Commercial Build-up

We realized from the start that just presenting these weekly broadcasts alone would not accomplish our objective. In spite of growing consciousness of good music, we were well aware that the existing audience was still comparatively small in terms of Hooper and Crosley ratings. Furthermore, sponsor identification — always a problem to a new sponsor — would be particularly tough in this type of program, which requires dignity and restraint in the presentation of commercial messages.

Therefore, at the outset, promotion and merchandising were considered essential elements in the formation of our plans. Two major avenues were considered: (1) promotion to build up more listeners for the weekly broadcasts; (2) promotion which would tell of Allis-Chalmers sponsorship within industry who, in the final analysis, were our prime customers.

The development of listener interest followed a varied pattern. Any radio program possesses certain news value—some created and others spontaneous. The first playing of a new symphony, guest artists, and human interest yarns often find their way in the crowded columns of the radio pages of daily newspapers. The decision of a guest conductor such as Igor Stravinsky to play his own arrangement of the National Anthem typifies what I might call "unrehearsed publicity." However, radio pages cover a lot of radio programs and our job went far beyond the favorable mentions of sympathetic radio editors.

Tie-in with RCA Victor

One of the most obvious tie-ins was with RCA Victor, producer of the Boston Symphony Recordings. After all, purchasers of Boston Symphony Records were all potential listeners to Boston Symphony broadcasts. This idea meant a sympathetic response and resulted in a number of special Boston Symphony promotions, including a "Boston Symphony Window" designed for and distributed to over 2,200 leading music stores. RCA produced a color portrait of Dr. Koussevitzky, which we supplemented with window streamers, display cards, and booklets —all with tie-ups between recordings and the broadcasts.

The reception of this promotion is indicated by two statements from RCA distributors. One in New England writes: "We have just completed distribution of the special sales promotional material which you sent us in connection with the twentieth anniversary of Dr. Koussevitzky as conductor for the Boston Symphony. This is being very well received and we are receiving requests from dealers for additional quantities of the booklet on the symphony orchestra." A Middle West distributor comments: "We certainly think you ought to be congratulated on the beautiful Boston Symphony display, streamer, and booklet. It looks like a double-plus merchandise and makes an attractive window piece. We suggest that we have more like it!"

Another promotional tie-in stemmed from a lucky break. Around the first of the year March of Time released the film "Up Beat in Music"—reporting on the role of music in wartime. The Boston Symphony was the only symphonic orchestra featured. This seemed to be a natural. As a result special theater lobby displays were prepared, featuring the Boston Symphony Orchestra as it was seen in the March of Time film, and as it could be heard over the radio on Saturday evenings. These displays were distributed through Blue Network stations with a request that they contact their local March of Time theaters, offering them pre-announcements of the March of Time showings in return for displaying the poster in the theater lobbies. This two-way promotion was highly successful as evidenced by such reports as KXEL "The Voice of Agriculture," Waterloo, Iowa: "We feel that this is an unusual opportunity to increase the list of audience for the Boston Symphony Orchestra." WAGE, Syracuse, N. Y.: "In return for a schedule of courtesy spot announcements promoting 'Up Beat in Music', your broadsides were displayed prominently in the RKO Theaters in Syracuse." Nearly 50 Blue Network stations reported similar experiences.

Other promotions were tied in directly with the Blue Network stations. For example, we offered them an "Invitation to Listen" card which could be mailed out to a local list, calling attention to the Saturday night broadcasts—the cards imprinted with local call letters, local frequency and "to stay tuned to this station for the best in radio entertainment." More than 100 Blue Network stations cooperated in this promotion.

The public was likewise reached directly in our promotion program through the offer of an 8-page booklet on the Boston Symphony during the regular broadcasts, and to date ten thousand requests have been received and they are still coming in.

With the coming of spring, Symphony Hall in Boston was transformed from its dignified setting for the Boston Symphony and took on the informal atmosphere long identified with the Boston Pops Concerts. This setting provides for tables, refreshments and gaiety with popular music by the Boston Pops Orchestra—composed of 90 Boston Symphony musicians—under the direction of its able conductor, Arthur Fiedler. The spirit of the Pops was captured by the well known artist, Alajalov—famous for his cover drawings for *The New Yorker*—in the form of a Boston Pops poster, which has been widely distributed through radio stations, music stores, and within our own organization.

Up to now, I've been dealing with promotion designed primarily to build up up more listeners for these weekly broadcasts, and at the same time to identify Allis-Chalmers sponsorship. The program is now being supplemented by a regular 56-line newspaper campaign on the radio pages of one daily in each of the Blue Network station cities.

Promotion Within Industry

Promotion within industry has been developed in the form of a monthly folder entitled "Good Living" which is sent to business executives throughout the country. The tone of "Good Living" can be grasped from several paragraphs of the May issue:

"If you don't happen to have a book and crave sociability, dial a hundred-man orchestra into your living room, that's really something! Good music and gloom don't mix.

"When all is said and done, good living is no more than a happy state of mind. Anyone who is slipping, isn't happy. There's no fun in quitting or being afraid. Happiness is for those who are going ahead, not going without.

"Good living is a progress on a one-way street—from here to eternity. The scenery is all in front."

Then later on in this issue can be found these paragraphs:

"Somewhere up front in this piece, we slipped in a casual reference to the soul satisfaction in listening to beautiful music, as rendered by an orchestra of 100 great musicians. That was sort of leading up to the Boston Symphony, generally considered by music lovers to be the finest orchestra in the world.

"As you know, the Saturday night Boston Symphony and Boston Pops are air-sent to you by Allis-Chalmers.

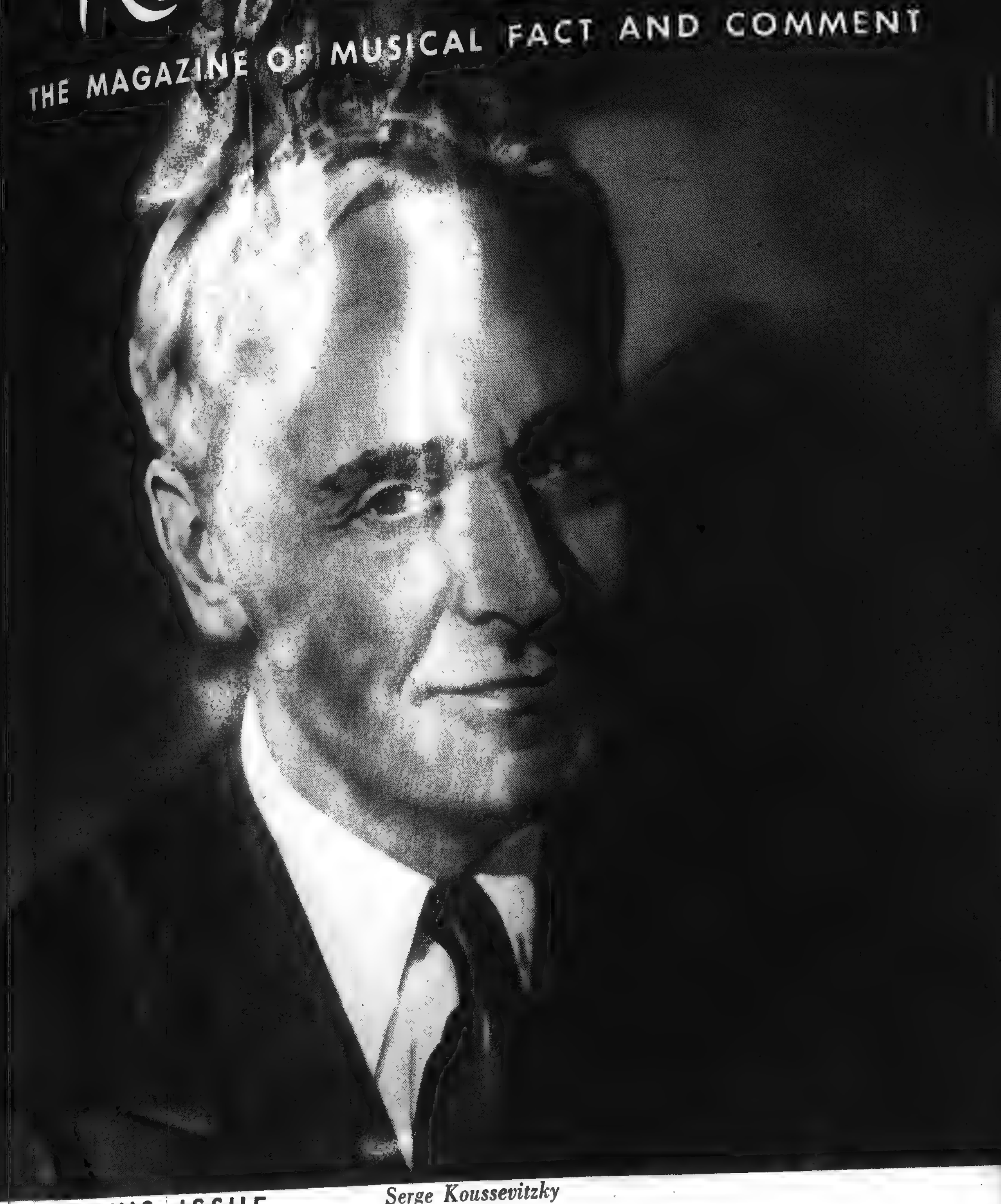
"So some Saturday night, when the family has gone to the movies, or somewhere, and you are quietly alone, tune in on this world's finest music. See if it doesn't express in some subtle way, the breadth and depth and goodness of American living."

The modern world is a curious one —which teams up a large industrial concern with a large symphonic orchestra. The results of the past season already indicate that this has been a highly successful venture, and we are now making plans for more extensive promotion activities with the start of fall symphony season in October.

ULY
944

VICTOR
Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT



Serge Koussevitzky

IN THIS ISSUE

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Koussevitzky polishes up some intricate passage work at a rehearsal of the Boston Symphony Orchestr

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AN ANNIVERSARY AND A BIRTHDAY

Serge Koussevitzky, Champion of American Music, Observes Twenty Years with the Boston Symphony Orchestra and His Seventieth Birthday in July

BY JOHN N. BURK

SERGE KOUSSEVITZKY has been much feted on the completion of his twentieth season as conductor of the Boston Symphony Orchestra, and rightly so. He has in that stretch of years kept his musical energies and ambitions unabated; he has grown in artistic stature, and his orchestra has grown with him.

He has traversed prodigious territory, musically speaking, in his score of American years, and found fresh conceptual depths and beauties in the music of the past.

On July 26 Serge Koussevitzky will reach another milestone, his seventieth birthday. And this calls for another accounting. At seventy, Dr. Koussevitzky looks as fit and dapper as he did at fifty, when he first landed on the American *terra firma* of a New York pier. Gray hairs are unessential; so are the relics of a picturesque Russian accent and the courteous Old World manners which linger in Serge Koussevitzky, the American citizen.

Decidedly a birthday toast should be added to the many toasts proposed on May 16 by a group of grateful American composers and 400 guests at a testimonial dinner in New York. These composers had plentiful cause for gratitude. Twenty years ago. Koussevitzky had found in America a handful of composers of an older generation, with distinguished abilities, but on the whole European in their musical speech. There proved to be some younger men; but they were neither played nor heeded. How different the situation in May of 1944! At the head table sat a round dozen of American composers truly to be reckoned with.

Of more than one of them it could be said that he has had from Koussevitzky not only his true introduction to the public by orchestral performance, but consistent performances of ensuing works which have brought him inner development and outward renown. These include Aaron Copland, Walter Piston, Roy Harris, Nicolai Berezowsky, Howard Hanson, Roger Sessions, Vladimir Dukelsky, and William Schuman.

An interviewer who made his way into Dr. Koussevitzky's study in the course of the twentieth season extracted interesting comments from the conductor on just this situation. He is Cyrus W. Durgin of the *Boston Globe.*

"So much has happened in twenty years," said Dr. Koussevitzky to Mr. Durgin. "When I first came here, there was little new music, little American music played. Both the orchestra and I are proud of the enormous influence the Boston Symphony has had in the entire musical life of the country.

"American music can be said to be in its third generation. The first included such men as Edward MacDowell, George Chadwick and Arthur Foote. Between them and the next generation, Edward Burlingame Hill is a connecting link. The outstanding men of America's second musical generation are Aaron Copland, Walter Piston, Roger Sessions and Roy Harris. Now we have a third, young generation led by William Schuman, David Diamond and Nicolai Berezowsky.

"Styles in American composition have changed enormously since I first came to Boston in 1924," continued Koussevitzky. "The technique has developed so that now men like Copland and Piston possess the highest, most universal technique of writing.

"I can find little emotion in modern music. The best of it sounds very well as music, is beautifully written. But try as I have, I can find little emotion in it. Perhaps other conductors can."

And he made this frank statement with the smiling simplicity and the honesty of a great artist with a vast knowledge and understanding of musical evolution.

When his birthday comes to pass, he will not

(continued on page 10)

An Anniversary and a Birthday

(continued from page 4)

be content with settling back and receiving felicitations. He will interrupt his summer's rest at his beautiful and idyllic country place in Lenox in the Berkshire Hills to open Tanglewood, necessarily dormant for the duration as far as concerts on a large scale are concerned, to give a festival in chamber proportions of the music of Mozart.

Koussevitzky's Recordings

Ample evidence of the versatility of Koussevitzky's art as a conductor may be gained from a casual perusal of the Victor catalogue, *The Music America Loves Best.*

Koussevitzky-conducted masterpieces that deserve a special place in every record library include Tchaikovsky's *Romeo and Juliet* (DM-347, List Price $3.50); Debussy's *La Mer* (DM-643, List Price $3.50); Gabriel Fauré's *Incidental Music to Pelléas and Mélisande* (DM-941, List Price $2.50); Prokofieff's *Peter and the Wolf* (DM-566, List Price $3.50); Copland's *El Salón México* (DM-546, List Price $2.50).

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MOUNT MORRIS, N.Y
UNION
7/7/44

LOVE OF MUSIC EASILY GOTTEN.

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You don't have to have a technical knowledge of music in order to appreciate good music, according to Dr. Serge Koussevitzky, noted conductor.

Don't let your lack of technical musical knowledge scare you away from the enjoyment of good music, because if you really want to appreciate good music, all you have to do is listen to it a few times, he suggests.

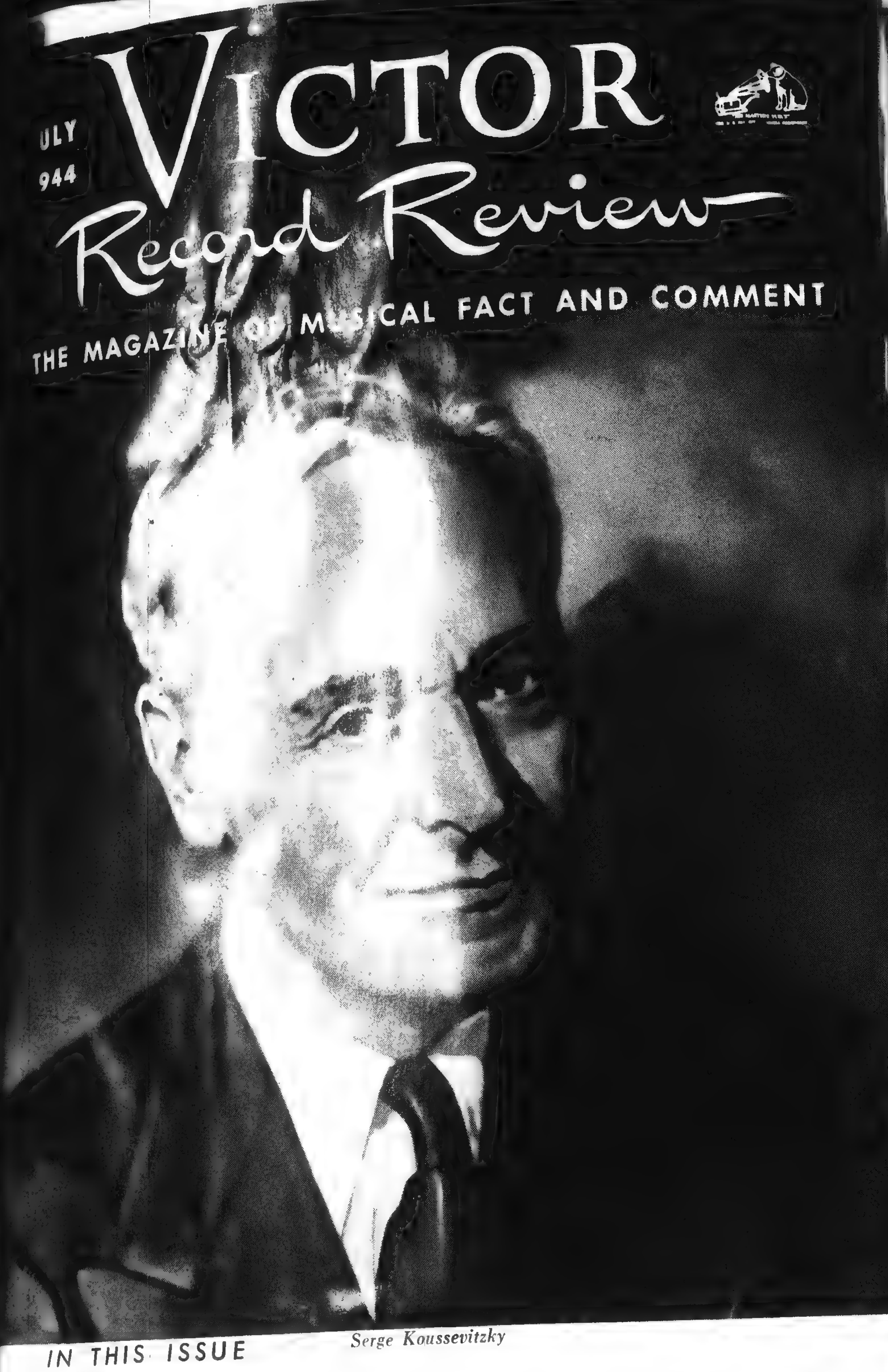
Dr. Koussevitzky lists fifteen classical compositions which will lead the beginner easily into an appreciation of music in an article by George Marek in the July issue of Good Housekeeping magazine. He lists:

"Mozart: Symphony in C Major, No. 43; Haydn: Symphony in B-flat Major, No. 9 in London series; Beethoven: Symphony in A Major, No. 7; Mendelssohn: "Italian' Symphony; Schumann: 'Spring' Symphony; Tchaikovsky: Symphony in F Minor, No. 4; Berlioz: 'Fantastic' Symphony; Brahm: Symphony in E Minor, No. 4; Richard Strauss: 'Thus Spake Zarathustra' Tone Poem; Debussy: 'The Sea' Symphonic Sketches; Ravel: 'Daphnis and Chole,' ballet suite; Stravinsky: 'The Rite of Spring,' ballet; Prokofieff: 'Lieutenant Kije' suite; Sibelius: Symphony in flat Major, No. 5; and Roy Harris: Symphony No. 3."

JULY
1944

VICTOR
Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT



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"Mozart: Symphony in C Major, No. 43; Haydn: Symphony in B-flat Major, No. 9 in London series; Beethoven: Symphony in A Major, No. 7; Mendelssohn: "Italian' Symphony; Schumann: 'Spring' Symphony; Tchaikovsky: Symphony in F Minor, No. 4; Berlioz: 'Fantastic' Symphony; Brahm: Symphony in E Minor, No. 4; Richard Strauss: 'Thus Spake Zarathustra' Tone Poem; Debussy: 'The Sea' Symphonic Sketches; Ravel: 'Daphnis and Chole,' ballet suite; Stravinsky: 'The Rite of Spring,' ballet; Prokofieff: 'Lieutenant Kije' suite; Sibelius: Symphony in flat Major, No. 5; and Roy Harris: Symphony No. 3."

ST. LOUIS, MO.
STAR-TIMES
JUL 15 1944

Koussevitzky Waved The Baton In Boston

Symphony Leader Dared To Break Tradition

BY HARRY RAUCH,

A Special Correspondent of the Star-Times.

NEW YORK, July 15.—The date was July 26. The year, 1874. A child was born. Many children were born that day, and that year, in the vast, cold land that is Russia. The village, just another tiny speck over which Hitler's legions were to tramp, and flee through, leaving nothing but rubble.

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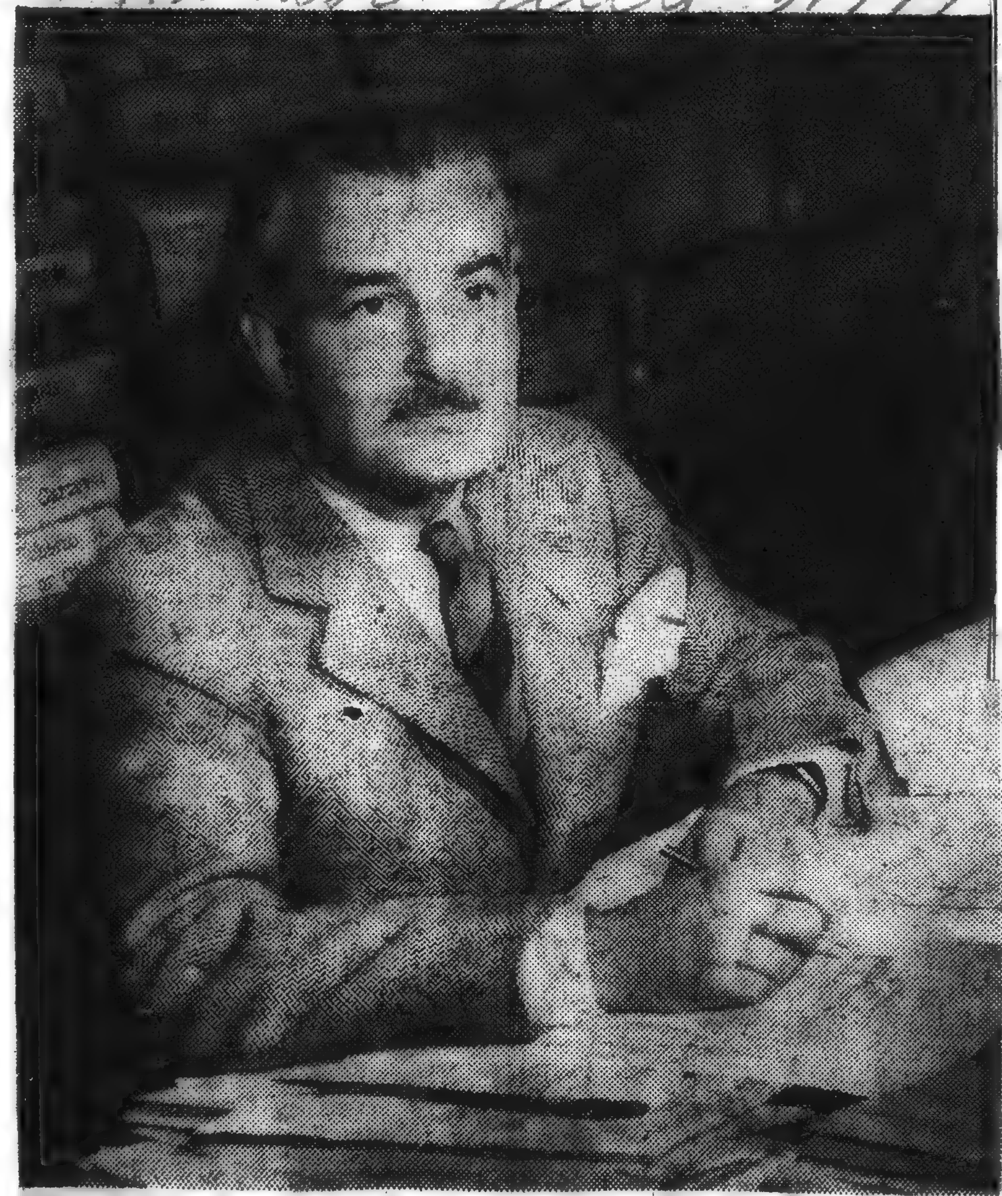
Monitor July 21 1944



David Nilsson

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Post July 21

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16th Esplanade Series Is Opened With Classical Programme at the Hatch Shell

BY WARREN STOREY SMITH

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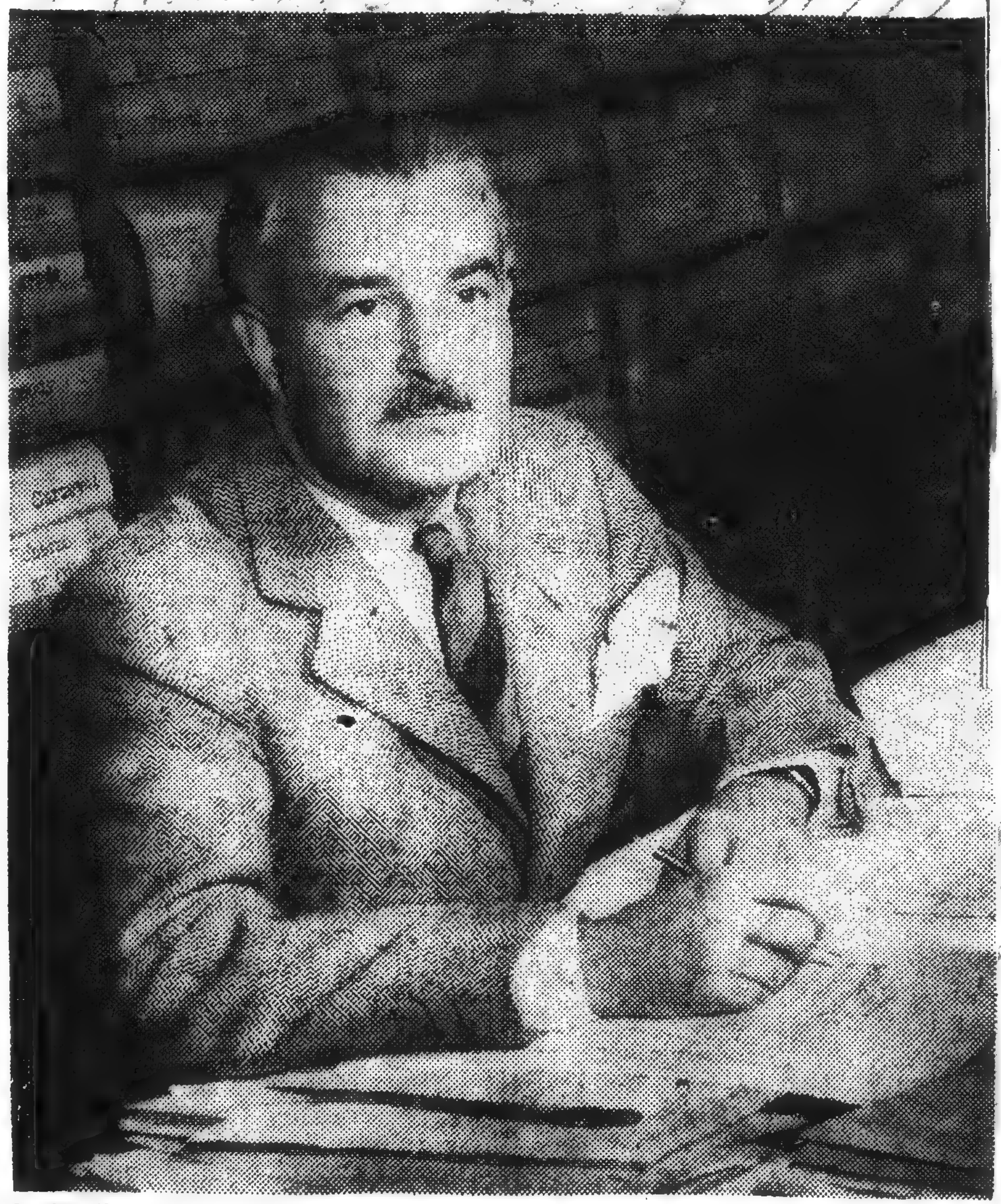

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NEW YORK, N.Y.
PM

JUL 17 1944

CRITICAL and AM

—Blom— Arnold

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NBC objected to Devine's scripts on the ground that its code forbids radio portrayal of brutal crimes; there was no objection to McDonagh's script.

My editorial comments were: "Just why NBC is so insistent on being polite to the Nazis is a riddle I leave to its executive vice president and chief censor, Clarence L. Menser, to explain."

"The Nazis couldn't be that bad, could they?"

"Where were you, Mr. Menser, when holier-than-thou NBC treated the Nazis so disrespectfully?"

I can understand NBC's aversion to putting brutality on the air, as a general rule; but I cannot under-stand ... forget ... are co...

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Koussevitzky At 7
Peace Table Musi

LENOX, MASS., July (AP) ... of the next world peace conference ... birthday interview, ...ibe...

ROGRAMMES POSSESS POPULAR APPEAL

Musical Variety Accounts Largely for Enduring Success of Pops Concerts

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Well, how about it? The offending number, a hilarious orchestral arrangement bearing the title, "The Shooting of Pistol Packin' Mamma," was an extra—the only way in which it has yet appeared—on the opening night of the unprecedentedly successful 59th season, which came to a close last evening. Since this reviewer recalls getting a distinct kick out of it, the adjective "moronic" must necessarily apply to him.

Whatever the merits of the case, there is no denying the fact that the amazing range of the Pops programmes are an outstanding reason for their present popularity. Alfredo Casella, conductor from 1927-29, tried earnestly to keep them on a lofty plane, eschewing even such innocent entertainment as operatic fantasias. And it was no go. Whether you or I happen to approve, Arthur Fiedler has the right idea. Plainly it is what the public wants; and the Pops, while adhering to certain standards inseparable from a series of concerts by the major portion of the Boston Symphony Orchestra, are frankly a commercial venture. In fact, they help defray the expenses of the winter season, which no more pays for itself than does any other series of symphony concerts.

Pops Concerts Unique

The general plan of Mr. Fiedler's programmes is something like that of a song recital by a popular artist that will begin with the elder classics and German Lieder, or the French or Russian equivalent, and gradually descend to the final songs in English. The very lightest pieces, as in the case of the Pops concerts, will be the encores. Even here the Pops seldom offer a popular number which does not come from a musical show, something which automatically gives it a certain prestige. The number now in question was one exception to this rule and another was the equally felicitous arrangement of "Deep

was greatly relished two seasons ago. At the other extreme come the so-called popular classics, the standard overtures, suites and concertos and certain of the standard symphonies or movements therefrom. No other series of concerts by an orchestra of comparable size and caliber offers programmes of like range. This, in combination with the refreshments and the indoor setting, makes the Pops a unique institution. For some peculiar reason, attempted imitations in other cities have signally failed to go over.

To get back to "Pistol Packin' Mamma," it could be argued that this is one of the most likable popular songs of recent years. It has almost the character of folk music and might conceivably survive the changes in its own field. If the words are extravagant and a bit on the silly side, so are those of many folksongs. They are at least amusing and refreshingly free from tasteless or mawkish sentiment. This particular song, unlike some of its fellows, happily does not suggest the jungle, the nursery or the psychopathic ward.

The Pops concluded, other activities of the Symphony men are about to begin. Under Arthur Fiedler's direction, as usual, the free concerts on the Charles River Esplanade will commence next Thursday evening and continue for four weeks. There will be an "intimate" Mozart Festival at Tanglewood in the Berkshires, with Dr. Koussevitzky conducting. Eminent soloists, the principals and other members of the Symphony will provide the music. These concerts will take place on Saturday evenings, July 29 and Aug. 5 and Sunday afternoons July 30 and Aug. 6. The final summer activity will be four pairs of concerts by these same principals and others in New England Mutual Hall on Sunday and Monday evenings beginning Aug 13 and 14 and concluding Sept 3 and 4. Bernard Zighera, G. Wallace Woodworth and Richard Burgin will be the conductors. The third programme will be in the hands of the Boston Society of Ancient Instruments and the Boston Flute Players Club, respectively directed by Alfred Zighera and Georges Laurent.

NEW YORK, N.Y.
PM

SYMPHONY HALL — COM. 1492

The Boston Symphony Orchestra

announces

16th Season

ESPLANADE concerts July 20 to August 16

ARTHUR FIEDLER, Conductor

MOZART Festival at Tanglewood

SERGE KOUSSEVITZKY, Conductor

JULY 29, 30—AUGUST 5 and 6

Tickets at Symphony Hall

CHAMBER Orchestra Four Programmes

On SUNDAY Evenings, Aug. 13-20-27, Sept. 3

On MONDAY Evenings, Aug. 14-21-28, Sept. 4

to be given in New England Mutual Hall

Season Tickets $6.00, Tax Included. Now on Sale

New England Mutual and Symphony Hall

BRATTLEBORO, VT.
REFORMER

July 26 '44

URGES MUSIC WITH PEACE CONFERENCE

Koussevitzky Would Have Great Artists Lead World Harmony

LENOX, Mass. (AP)—To insure the success of the next world peace conference, Dr. Serge Koussevitzky, in a birthday interview, described an international music festival to be held with it.

That "music can save the world," long has been the philosophy of the famed conductor of the Boston Symphony orchestra, 70 years old today.

That its harmonizing influence would assist the new peace conference to avoid the bickering of Versailles, he is equally certain.

This is his suggestion:

"If our nation should send its greatest singers, players and a leading symphony orchestra to the peace conference—and if other nations would do likewise—we would have an international music event of the highest spiritual value and one that would give the peace conference delegates the rest, peace and joy of the finest entertainment. It would inspire and facilitate their work."

There would be no difficulty getting the artists, Koussevitzky said.

"Musicians always are the best ambassadors between countries, and all invited would eagerly attend and perform because they would consider it a mission to be done for world peace."

There is every reason to believe that the composers of the world would be fired to create new works for the event, perhaps some that would be a lasting inspiration to humanity, he added.

Would the Boston Symphony Orchestra undertake such an assignment?

"Of course," smiled the conductor. "I feel sure that if this great music festival were to be held at the peace conference the trustees of the orchestra and the people of Boston would realize that we are doing a service for America and would be glad to allow us to accept."

CRITICAL and AMUSEMENTS

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WOONSOCKET, R. I.
CALL & REPORTER

JUL 26 1944

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REPUBLICAN

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MARINETTE, WIS.
EAGLE-STAR

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PROGRAMMES POSSESS POPULAR APPEAL

Musical Variety Accounts Largely for Enduring Success of Pops Concerts

When it comes to answering [illegible] Symphony Hall detracts rather than [illegible] the prestige of this notable [illegible] The offending number, a hilarious orchestral arrangement bearing the title, "The Shooting of Pistol Packin' Mamma," was an extra—the only way in which it has yet appeared—on the opening night of the unprecedentedly successful 59th season, which came to a close last evening. Since this reviewer recalls getting a distinct kick out of it, the adjective "moronic" must necessarily apply to him.

Whatever the merits of the case, there is no denying the fact that the amazing range of the Pops programmes are an outstanding reason for their present popularity. Alfredo Casella, conductor from 1927-29, tried earnestly to keep them on a lofty plane, eschewing even such innocent entertainment as operatic fantasias. And it was no go. Whether you or I happen to approve, Arthur Fiedler has the right idea. Plainly it is what the public wants; and the Pops, while adhering to certain standards inseparable from a series of concerts by the major portion of the Boston Symphony Orchestra, are frankly a commercial venture. In fact, they help defray the expenses of the winter season, which no more pays for itself than does any other series of symphony concerts.

Pops Concerts Unique

The general plan of Mr. Fiedler's programmes is something like that of a song recital by a popular artist that will begin with the elder classics and German Lieder, or the French or Russian equivalent, and gradually descend to the final songs in English. The very lightest pieces, as in the case of the Pops concerts, will be the encores. Even here the Pops seldom offer a popular number which does not come from a musical show, something which automatically gives it a certain prestige. The number now in question was one exception to this rule and another was the equally felicitous arrangement of "Deep [illegible]" was greatly relished two seasons ago. At the other extreme come the so-called popular classics, the standard overtures, suites and concertos and certain of the standard symphonies or movements therefrom. No other series of concerts by an orchestra of comparable size and caliber offers programmes of like range. This, in combination with the refreshments and the indoor setting, makes the Pops a unique institution. For some peculiar reason, attempted imitations in other cities have signally failed to go over.

To get back to "Pistol Packin' Mamma," it could be argued that this is one of the most likable popular songs of recent years. It has almost the character of folk music and might conceivably survive the changes in its own field. If the words are extravagant and a bit on the silly side, so are those of many folk-songs. They are at least amusing and refreshingly free from tasteless or mawkish sentiment. This particular song, unlike some of its fellows, happily does not suggest the jungle, the nursery or the psychopathic ward.

The Pops concluded, other activities of the Symphony men are about to begin. Under Arthur Fiedler's direction, as usual, the free concerts on the Charles River Esplanade will commence next Thursday evening and continue for four weeks. There will be an "intimate" Mozart Festival at Tanglewood in the Berkshires, with Dr. Koussevitzky conducting. Eminent soloists, the principals and other members of the Symphony will provide the music. These concerts will take place on Saturday evenings, July 29 and Aug. 5 and Sunday afternoons July 30 and Aug. 6. The final summer activity will be four pairs of concerts by these same principals and others in New England Mutual Hall on Sunday and Monday evenings beginning Aug. 13 and 14 and concluding Sept. 3 and 4. Bernard Zighera, G. Wallace Woodworth and Richard Burgin will be the conductors. The third programme will be in the hands of the Boston Society of Ancient Instruments and the Boston Flute Players Club, respectively directed by Alfred Zighera and Georges Laurent.

NEW YORK, N.Y.
PM

SYMPHONY HALL — COM. 1492
The Boston Symphony Orchestra
announces
16th Season
ESPLANADE concerts July 20 to August 16
ARTHUR FIEDLER, Conductor
MOZART Festival at Tanglewood
SERGE KOUSSEVITZKY, Conductor
JULY 29, 30—AUGUST 5 and 6
Tickets at Symphony Hall
CHAMBER Orchestra Four Programmes
On SUNDAY Evenings, Aug. 13-20-27, Sept. 3
On MONDAY Evenings, Aug. 14-21-28, Sept. 4
to be given in New England Mutual Hall
Season Tickets $6.00, Tax Included. Now on Sale
New England Mutual and Symphony Hall

BRATTLEBORO, VT.
REFORMER

URGES MUSIC WITH PEACE CONFERENCE

Koussevitzky Would Have Great Artists Lead World Harmony

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CRITICAL and AMUSEMENTS

Blom

HEARD AND OVERHEARD

Don't Get the Wrong Idea

Our column last Thursday [illegible] NBC censorship policies was badly and unfortunately phrased in a couple of instances, as I realized too late when I saw it in print.

The column mentioned three scripts, two written by Jerry Devine, an independent writer-director, and the third by Richard P. McDonagh, of NBC's own script division.

The first two enacted Nazi brutalities vividly; the third recited, but did not enact, Nazi crimes far more horrible.

NBC objected to Devine's scripts on the ground that its code forbids radio portrayal of brutal crimes; there was no objection to McDonagh's script.

My editorial comments were:

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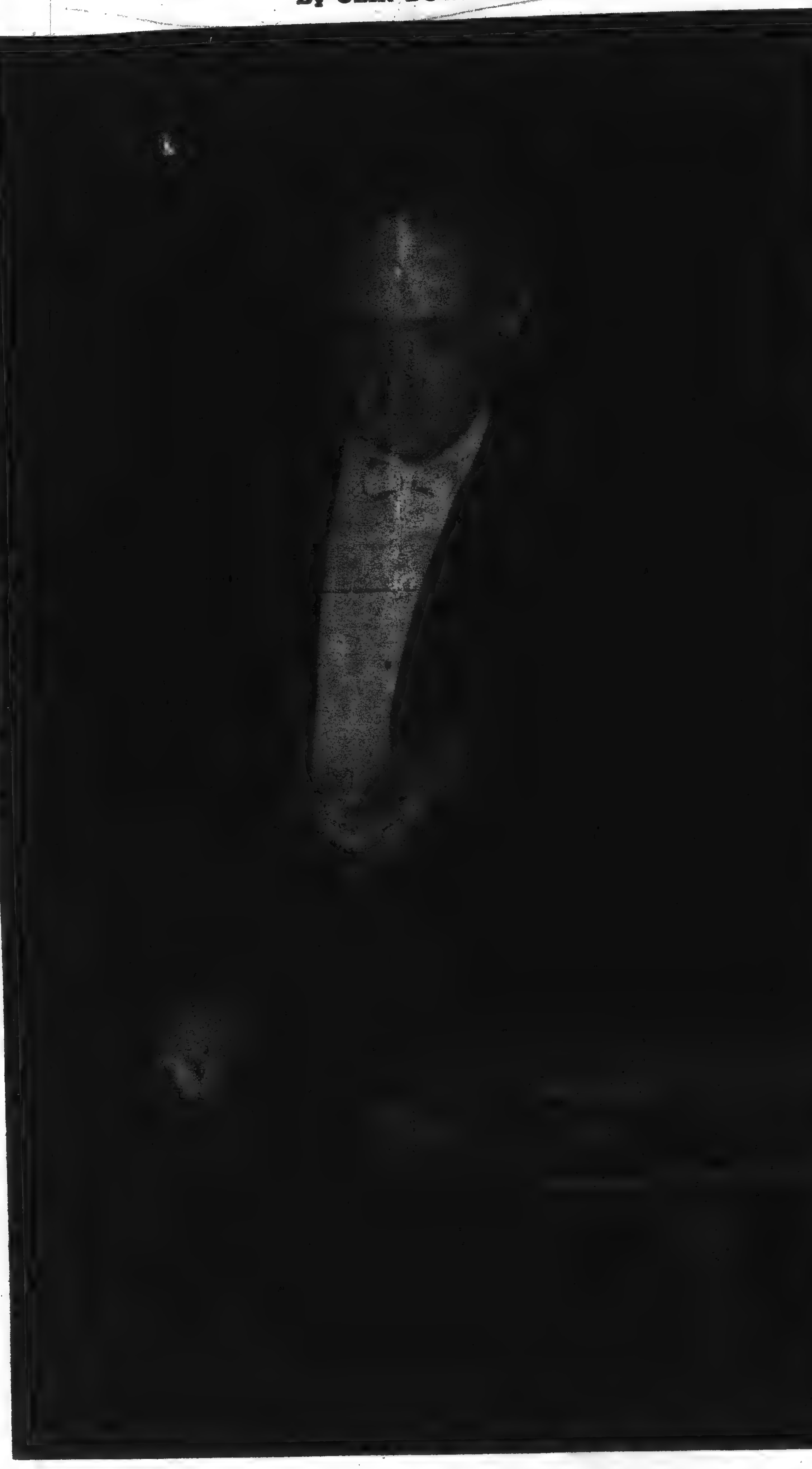
[92]

NEW YORK, N.Y.
TIMES
JUL 23 1944

Koussevitzky: Mentor of Young Composers

The conductor, at 70, foresees a new era of creative effort in American music.

By OLIN DOWNES



"Koussevitzky knows what he wants and exactly how to get it from the players."

TWO anniversaries are celebrated this year by Sergei Alexandrovitch Koussevitzky, born a Russian, now a citizen of America and one of the pre-eminent orchestra conductors of our time. The first is the celebration of his twentieth year as conductor of the Boston Symphony Orchestra — an organization which he has developed into the most highly perfected and sensitized symphonic ensemble in the world. This would be in itself occasion for wide note—and, in fact, it has been noted in many places already.

But there is another celebration of a broader perspective and summation, which bears more significantly upon the present and future of music in Russia and the United States. Next Wednesday Koussevitzky will be 70; his birthday finds him at the height of the powers and activities of a singularly adventurous yet consistent and unified career.

Today, in any contact with him, there occurs to the observer the word of which Koussevitzky himself is fond—"élan." Koussevitzky lives, always has lived, with "élan." He has an insatiable appetite for ideas and experience.

"I've known complete poverty and great wealth; much discomfort and all conveniences, and I tell you they make little difference," he says. More important matters have concerned him — the abiding passion for music in all its forms and phases and the conception of this art as indispensable to and inseparable from the life of man. That, plus his inborn gifts, is the gist of his story.

To the ordinary observer Koussevitzky's career might seem, especially at its outset, not only meteoric but erratic. He remembers the day when, against the wishes of his father, himself a disappointed musician, he fled to Moscow from his home town of Tver with three rubles and his kit. Koussevitzky had burned his bridges and was in a tight place. Safonoff flatly refused him at the Moscow Conservatoire. He went to the Philharmonic. All vacancies, he was told there, were filled.

He was never one to accept an obstacle. The director was alone in his study. It was late afternoon. He was playing the piano, his long hair down to his shoulders, à la Liszt, when Koussevitzky somehow got into the room. The pianist looked up without stopping.

"What are you doing here? I am busy. Go away."

"You must let me study here."

"There are no vacancies. Go away."

"They had treated me badly at the door," said Koussevitzky, recalling this. "I found myself stamping and yelling at him, 'I will study here!' I was a young boy, near to tears. The director stopped playing, came over to me and said, 'All right, my boy. All right. Don't get excited. Come tomorrow morning and we will see what we can do.' "

THE boy was found to have more than the capacities required for a scholarship and was told what he must do. He must study the double bass—"bull fiddle"—needed in the orchestra. He accepted gratefully. In five months he covered a course of study normally taking five years. He became leading double bass at the Imperial Opera in Moscow, later Professor of Double Bass at the very conservatory where he had studied, and within less than a decade was one of the three greatest double-bass players — Dragonetti and Bottessini being the other two—that the world has known.

He suddenly began to conduct. Beginning to work with the orchestra of the Berlin Hoch Schule, which Joachim placed at his disposal, Koussevitzky developed as a disciple rather than a pupil of the great Nikisch, attending at the same time the rehearsals of noted conductors, such as Mottl, Weingartner, Schuch, Muck, Richard Strauss, under whose baton he once played.

With equal suddenness he elected to become a music publisher, running a double-barreled publishing project on a principle of quixotic generosity to the composers involved—and this with great success. He organized fantastic trips with full orchestra and world-famous soloists on chartered steamers down the 2,300-mile stretch of the Volga, for the benefit of audiences which in many cases had neither heard nor seen a symphony orchestra.

In his rise from poverty to a state of Maecenas-like security and subsidizing of artists and art, Koussevitzky received the honors of Director of State Symphony Orchestras and Director of the Grand Opera at Moscow, under the last Russian Czar. He defied successively the edicts of that Czar before the 1917 revolution and the commands of the revolutionary government afterward. In 1921 he went to France to institute the "Concerts Koussevitzky," attended by "tout Paris" and everybody who was anybody of the international musical world.

THREE years later he came to this country to write a new chapter in the annals of the Boston Symphony Orchestra and to work for the development of American music. This part of his life has been, in some ways, the most concentrated of all, a time of hardest labor and service, from the point of view of one who believes that this is a period in which the musician can be of special use to his fellow men, and a time when, in Koussevitzky's firm belief, America and Russia, in the cause of art and humanity, will lead the world.

During Koussevitzky's career, conducting—orchestral interpretation—changed much. He says that musical interpretation changes with each epoch. He is not sure that even the genius of Nikisch would find the same welcome now that it once did. Our feeling is less "romantic." Technically as well as esthetically, we approach nearer a classic ideal, though every conductor has his own technique, the outgrowth of the physique and his temperament, and no two conductors' techniques are the same. As for himself, Koussevitzky feels that he has gone far since the days when he instinctively followed the romantic method.

Koussevitzky says, "Conducting requires a maximum of thinking, concentration and control emanating principally from the eyes and from the inner self and a minimum of movement, which bring the greatest results from the orchestra.

"If you are not the master of the situation, you will move a great deal and the orchestra will do less. If you are in control, you will oblige the players to be so much more attentive, to watch you with greater concentration, by economical gestures and an economical beat which they will have to follow carefully, and you will also have the force in reserve for the extraordinary climax when it is needed."

ONE could call this plain conductor's common sense. But it is not so common and it is unknown to tyros. The secrets of Koussevitzky's orchestral results would have to be analyzed further than that. There is perhaps no other such artist for sheer tonal beauty or a colorist who unites subtlety with such richness and variety of shading and suppleness of phrase.

The present supremacy of the Boston Symphony in its field and the public's generous patronage of its concerts are not consequent upon the flash of a "personality" or the prestidigitations of a famous virtuoso leader who has fascinated the crowd. It is the result of sheer knowledge and hard, unremitting labor with the men—the effectiveness of a conductor who really knows what he wants and exactly how to get it from the players. The basis is the wonderful string tone, but throughout the orchestra there is the same sensitivity. Also it is in a measure the result of the development of orchestral players and ensembles in America.

"It is no longer necessary to go to Europe for the best players," Koussevitzky says. "The best players are here, and in abundance. They are young, astonishingly well equipped, (Continued on Page 45)

(Continued from Page 14)

responsive as they can be only in the earlier years. There is new life in them. They have abundant technique. They are living as well as playing on their own soil. They are America, which has developed so incredibly in music in the last quarter-century. From this material, only produced here, can you make the best orchestras in the world.

"AS for feared union limitations of hours of rehearsal, the conductor who knows can very well accomplish all he desires in the time of the allotted union 'services.' Everything can be accomplished, and better, in a few hours of concentrated work that goes straight to the heart of a problem than in many devoted principally to fatiguing repetition. To rehearse effectively, with good musicians under him, is the conductor's business. The orchestra has a right to expect that of him. If he cannot do this it is his fault, no one else's."

This achievement is now behind Koussevitzky. Today his supreme interests are the training of young musicians, especially conductors, at Koussevitzky's Music Center in the Berkshires, and the man who is at the source of all music—the composer. The latter has long been of great concern to him, so much so that in 1909, with his wife, the late Natalia Konstaninovna Koussevitzky, he founded the Russian Music Publishing Company, whose profits went to composers.

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NEW YORK, N.Y.
TIMES
JUL 23 1944

Koussevitzky: Mentor of Young Composers

The conductor, at 70, foresees a new era of creative effort in American music.

By OLIN DOWNES

TWO anniversaries are celebrated this year by Sergei Alexandrovitch Koussevitzky, born a Russian, now a citizen of America and one of the pre-eminent orchestra conductors of our time. The first is the celebration of his twentieth year as conductor of the Boston Symphony Orchestra — an organization which he has developed into the most highly perfected and sensitized symphonic ensemble in the world. This would be in itself occasion for wide note—and, in fact, it has been noted in many places already.

But there is another celebration of a broader perspective and summation, which bears more significantly upon the present and future of music in Russia and the United States. Next Wednesday Koussevitzky will be 70; his birthday finds him at the height of the powers and activities of a singularly adventurous yet consistent and unified career.

Today, in any contact with him, there occurs to the observer the word of which Koussevitzky himself is fond—"élan." Koussevitzky lives, always has lived, with "élan." He has an insatiable appetite for ideas and experience.

"I've known complete poverty and great wealth; much discomfort and all conveniences, and I tell you they make little difference," he says. More important matters have concerned him — the abiding passion for music in all its forms and phases and the conception of this art as indispensable to and inseparable from the life of man. That, plus his inborn gifts, is the gist of his story.

To the ordinary observer Koussevitzky's career might seem, especially at its outset, not only meteoric but erratic. He remembers the day when, against the wishes of his father, himself a disappointed musician, he fled to Moscow from his home town of Tver with three rubles and his kit. Koussevitzky had burned his bridges and was in a tight place. Safonoff flatly refused him at the Moscow Conservatoire. He went to the Philharmonic. All vacancies, he was told there, were filled.

He was never one to accept an obstacle. The director was alone in his study. It was late afternoon. He was playing the piano, his long hair down to his shoulders, à la Liszt, when Koussevitzky somehow got into the room. The pianist looked up without stopping.

"What are you doing here? I am busy. Go away."

"You must let me study here."

"There are no vacancies. Go away."

"They had treated me badly at the door," said Koussevitzky, recalling this. "I found myself stamping and yelling at him, 'I will study here!' I was a young boy, near to tears. The director stopped playing, came over to me and said, 'All right, my boy. All right. Don't get excited. Come tomorrow morning and we will see what we can do.'"

THE boy was found to have more than the capacities required for a scholarship and was told what he must do. He must study the double bass—"bull fiddle"—needed in the orchestra. He accepted gratefully. In five months he covered a course of study normally taking five years. He became leading double bass at the Imperial Opera in Moscow, later Professor of Double Bass at the very conservatory where he had studied, and within less than a decade was one of the three greatest double-bass players — Dragonetti and Bottessini being the other two—that the world has known.

"Koussevitzky knows what he wants and exactly how to get it from the players."

He suddenly began to conduct. Beginning to work with the orchestra of the Berlin Hoch Schule, which Joachim placed at his disposal, Koussevitzky developed as a disciple rather than a pupil of the great Nikisch, attending at the same time the rehearsals of noted conductors, such as Mottl, Weingartner, Schuch, Muck, Richard Strauss, under whose baton he once played.

With equal suddenness he elected to become a music publisher, running a double-barreled publishing project on a principle of quixotic generosity to the composers involved—and this with great success. He organized fantastic trips with full orchestra and world-famous soloists on chartered steamers down the 2,300-mile stretch of the Volga, for the benefit of audiences which in many cases had neither heard nor seen a symphony orchestra.

In his rise from poverty to a state of Maecenas-like security and subsidizing of artists and art, Koussevitzky received the honors of Director of State Symphony Orchestras and Director of the Grand Opera at Moscow, under the last Russian Czar. He defied successively the edicts of that Czar before the 1917 revolution and the commands of the revolutionary government afterward. In 1921 he went to France to institute the "Concerts Koussevitzky," attended by "tout Paris" and everybody who was anybody of the international musical world.

THREE years later he came to this country to write a new chapter in the annals of the Boston Symphony Orchestra and to work for the development of American music. This part of his life has been, in some ways, the most concentrated of all, a time of hardest labor and service, from the point of view of one who believes that this is a period in which the musician can be of special use to his fellow men, and a time when, in Koussevitzky's firm belief, America and Russia, in the cause of art and humanity, will lead the world.

During Koussevitzky's career, conducting—orchestral interpretation—changed much. He says that musical interpretation changes with each epoch. He is not sure that even the genius of Nikisch would find the same welcome now that it once did. Our feeling is less "romantic." Technically as well as esthetically, we approach nearer a classic ideal, though every conductor has his own technique, the outgrowth of the physique and his temperament, and no two conductors' techniques are the same. As for himself, Koussevitzky feels that he has gone far since the days when he instinctively followed the romantic method.

Koussevitzky says, "Conducting requires a maximum of thinking, concentration and control emanating principally from the eyes and from the inner self and a minimum of movement, which bring the greatest results from the orchestra.

"If you are not the master of the situation, you will move a great deal and the orchestra will do less. If you are in control, you will oblige the players to be so much more attentive, to watch you with greater concentration, by economical gestures and an economical beat which they will have to follow carefully, and you will also have the force in reserve for the extraordinary climax when it is needed."

ONE could call this plain conductor's common sense. But it is not so common and it is unknown to tyros. The secrets of Koussevitzky's orchestral results would have to be analyzed further than that. There is perhaps no other such artist for sheer tonal beauty or a colorist who unites subtlety with such richness and variety of shading and suppleness of phrase.

The present supremacy of the Boston Symphony in its field and the public's generous patronage of its concerts are not consequent upon the flash of a "personality" or the prestidigitations of a famous virtuoso leader who has fascinated the crowd. It is the result of sheer knowledge and hard, unremitting labor with the men—the effectiveness of a conductor who really knows what he wants and exactly how to get it from the players. The basis is the wonderful string tone, but throughout the orchestra there is the same sensitivity. Also it is in a measure the result of the development of orchestral players and ensembles in America.

"It is no longer necessary to go to Europe for the best players," Koussevitzky says. "The best players are here, and in abundance. They are young, astonishingly well equipped.

(Continued on Page 45)

(Continued from Page 14)

responsive as they can be only in the earlier years. There is new life in them. They have abundant technique. They are living as well as playing on their own soil. They are America, which has developed so incredibly in music in the last quarter-century. From this material, only produced here, can you make the best orchestras in the world.

"AS for feared union limitations of hours of rehearsal, the conductor who knows can very well accomplish all he desires in the time of the allotted union 'services.' Everything can be accomplished, and better, in a few hours of concentrated work that goes straight to the heart of a problem than in many devoted principally to fatiguing repetition. To rehearse effectively, with good musicians under him, is the conductor's business. The orchestra has a right to expect that of him. If he cannot do this it is his fault, no one else's."

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"Do you realize how apropos all this is to the creative problem of Russia? There is, of course, a profound exception to the American eclecticism, in Russia's magnificent background of an immemorial past and an immense wealth of naive folk-music. But the problem of the grand synthesis remains. A good illustration is the position of the leading composer of the rising Russian generation, Shostakovich. You as a critic point out the derivative influences you believe you find in Shostakovich. You mention Mahler especially, and others; you call this a European and

Koussevitzky invited young Americans to compose and helped them with practical advice and criticism. Wherever he saw as much as a fragment of an idea he was on the composer's trail. It need not be claimed that he detected every major creative talent in his vicinity, but few composers indeed have come his way with a talent that he did not perceive.

"If I find a new score with twenty measures of an idea in it," he says, "I watch the man carefully. If he produces a work playable and reasonably effective with the instruments I try to give it a hearing." He mentioned a certain composer. "When I played his second symphony you didn't like it and you said so with much finality of tone. Certainly that symphony was formative. But if I had not played it there never would have been a third symphony, and you will admit that the third symphony has gone pretty well."

ANOTHER young composer produced an impracticable score. Koussevitzky couldn't make its author see it.

"Very well," he said, "I'll give you ten days to study your score and then I'll give you an hour at one of our rehearsals to conduct it." The promise was kept. At the rehearsal the orchestra couldn't play the score and the composer couldn't show them how to do it. The lesson was gratefully learned and appreciated. That composer was Aaron Copland, who properly observed at the dinner given in honor of Koussevitzky's Boston Symphony anniversary that just as any American boy could dream of becoming one day President, so do young American composers dream of being played by Sergei Koussevitzky.

Aside from the actual works he has brought into being and the creative activity he has stimulated, the outstanding result, more important than the lasting significance or longevity of any work he has so far revealed, is that Koussevitzky has given the young men confidence in themselves, incited them to work, to learn, to develop direction and press forward. A whole group, almost a school of composers, has risen, as one might say, in his footsteps, and the period in American musical composition he has inaugurated will be one of his lasting monuments.

"THE stream of music runs sometimes swift and deep, sometimes thinner," Koussevitzky says. "There are very productive epochs, and other epochs less productive. I think we are in a period of transition, of new ideas and significant experiments. We are at the end of seven great centuries of European music. But this does not mean the end of music or absence of achievement and new promise today. What we must do is give music a

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Koussevitzky zum 70. Geburtstag

Jul 23

Über die Bedeutung des Bostoner Dirigenten für die US

Von HENRY MARX

Einem Manne wie Serge Koussevitzky anläßlich seines 70. Geburtstags am kommenden Mittwoch öffentlich Dank abzustatten, ist eine der schönsten Aufgaben, deren sich ein um den Fortschritt der Musik bemühter Beobachter unseres Musiklebens entledigen kann. Denn Koussevitzky hat in den 20 Jahren seiner Bostoner Tätigkeit — und in den 15 Jahren zuvor — mehr als irgendein anderer lebender Dirigent für die zeitgenössischen Komponisten getan. Koussevitzky hat moderne Werke nicht mit dem Eifer des Propagandisten gespielt, sondern aus seiner Verpflichtung heraus, die Öffentlichkeit über Neuerscheinungen auf dem Laufenden zu halten. Für Koussevitzky ist die Musik — wie jegliche Kunst — eine lebende, sich fortentwickelnde Angelegenheit, kein Museum. Von diesem Gesichtspunkt ausgehend, hat er sich nie gescheut, mit seinen Programmen musikalische Reaktionäre vor den Kopf zu stoßen: er war sich Zeit seines Lebens seiner Sache zu sicher, um sich Knüppel zwischen die Beine werfen zu lassen.

Koussevitzkys Karriere ist von seinen Anfängen an immer ein Kampf um die Popularisierung der Musik gewesen. Als Ideal schwebte ihm vor, gute Musik für die Massen zu machen und die Orchester auf eigene Füße zu stellen, unabhängig von den Geldern reicher Mäzene. In Rußland begann er 1909 mit diesen Bestrebungen, als er Konzerte zu volkstümlichen Preisen veranstaltete, ein absolutes Novum in dem Zarenreich. Wir sehen, wie sich durch Koussevitzkys ganzes Leben diese beiden Grundzüge seiner musikalischen Gesinnung ziehen: der Einsatz für die Musik seiner Zeitgenossen und die Bemühungen um wahre Volksmusik. In beiden Zielen hat er noch nicht die Mitarbeit seiner Kollegen in dem Maße gefunden, wie er es sich gewünscht hätte; mit 70 Jahren ist Koussevitzky noch immer der Pionier, dem etwas vom Prediger in der Wüste anhaftet, und der bei allen äußeren Ehrungen, die ihm in den letzten Jahren zuteil geworden sind, niemals den Kampf um diese beiden Ziele vergessen konnte.

Man kann ohne weiteres sagen, daß Koussevitzky das Boston Symphony Orchestra zum besten und in seiner musikalischen Gesinnung vorbildlichsten Orchester Amerikas gemacht hat. Das Philadelphia Orchestra mag einen volleren Ton produzieren, unsere New Yorker Philharmoniker mögen, Musiker für Musiker betrachtet, besser sein: aber das Boston Orchestra ist ein so wundervoll einheitliches Instrument, das so ganz die musikalischen und persönlichen Absichten Koussevitzkys widerspiegelt, daß es an Geschlossenheit heute unübertroffen ist. Darüber hinaus hat es nicht seinesgleichen, wenn es darum geht, die moderne französische oder russische Musik darzustellen: Koussevitzkys Autorität drückt da dem Orchester den Stempel auf.

Koussevitzky ist bei all dem kein "Spezialist" in des Wortes üblicher Bedeutung. Seine Vorliebe gilt wohl bestimmter Musik, aber er vernachlässigt dafür nicht andere und bringt sie mit einer Vollendung zur Wiedergabe, als ob es sich auch hierbei stets um seine Lieblingswerke handeln würde. Er selbst hat einmal in einem Vortrag vor der American Academy of Arts and Sciences einiges über die Wiedergabe von Kompositionen durch Orchester gesagt: "Eine vollendete Interpretation kann zwei Aspekte haben, die in gleicher Weise der Partitur des Komponisten gerecht werden. Die eine kann man mechanisch vollendet nennen, die andere organisch vollendet. Die erste gibt die Schönheit mathematischen Gleichgewichts, der Symmetrie und Klarheit; die zweite ist der unteilbare, lebende, pulsierende élan vital der Komposition. In der anderen lebt die Komposition — ihre Grundidee — als eine Realität. Die eine kann mit einem völlig symmetrischen Gebäude verglichen werden, die andere mit einer großen gotischen Kathedrale mit ihrer teilweise unsymmetrischen, aber organischen Einheitsordnung. Die eine ist immer erfreulich, angenehm und entzückend, bleibt aber für den Hörer, wie eine schöne Szene, äußerlich. Die andere nimmt von ihm Besitz und trägt ihn mit dem élan vital des Werks fort, verschmilzt ihn mit der Realität der Grundidee und zwingt ihn, den élan vital der Komposition mitzuleben und mitzuerleben. Wie ein mystisches Erlebnis bringt die organische Interpretation den Hörer in direkte Beziehung zur absoluten Realität, die im großen Werk verborgen ist".

Koussevitzky gehört zu den über ihre Kunst nachdenkenden Dirigenten — und das ist ein weiterer Wesenszug dieses Mannes. Weil er denkt, hat er Irrtümer, so bald sie ihm klar wurden, erkannt und gut gemacht, und als denkender Mensch hat er sich nie vom Weltgeschehen isoliert, im Gegenteil immer den tätigsten Anteil daran genommen. Und noch etwas: das Motto von Koussevitzkys Berufsleben war Kompromißlosigkeit, die hier noch immer nicht ganz allgemein als unveräußerlicher Bestandteil jeglicher Musikbetätigung anerkannt ist. Insbesondere in seinen Bostoner Anfängen — aber auch früher schon in Rußland — hat er Schwierigkeiten überwinden müssen, die einem weniger von seiner Sache überzeugten Mann das Rückgrat gebrochen hätten. Koussevitzky ist sich immer treu geblieben, er hat seine Programme so gebildet, wie er sie für richtig hielt, und als einer der ganz wenigen hier tätigen Dirigenten auch eine zielbewußte Musikpolitik betrieben, die in allererster Linie unseren eigenen zeitgenössischen Tonsetzern, aber in gleichem Mäße auch den jungen Komponisten anderer Länder zugute gekommen ist.

Ein Mann wie Koussevitzky kann wie kaum eine zweite Persönlichkeit des Musiklebens allen als Vorbild dienen. Er kann uns als ein Vertreter der idealen, von jedem Kommerzialismus freien Kunst gelten, als einer, der auf dem Fundament ruht, das der Dichter August von Platens einmal so formuliert hat:

Dem ergibt die Kunst sich völlig,
Der sich völlig ihr ergibt,
Der die Freiheit heißer
Als er Not und Hunger fürchtet,
liebt.

Vorträge und Tänze La Meris

Im Ethnological Dance Center, 110 Ost 59. Str., spricht morgen nachm. 5 Uhr die bekannte Tänzerin La Meri über den hawaiianischen Tanz und Donnerstag um dieselbe Stunde über die Entwicklung des Tanzes in Spanien. Dienstag abend 9 Uhr führt La Meri mit ihren Natya Dancers ebendort ein Programm hawaiianischer und indischer Tänze auf.

FILME am BROADWAY

ASTOR THEATER
"Bathing Beauty"
(4. Woche)

CAPITOL THEATER
"Since You Went Away"
(1. Woche)

HOLLYWOOD THEATER
"Mr. Skeffington"
(9. Woche)

PARAMOUNT THEATER
"And the Angels Sing"
(2. Woche)

RADIO CITY MUSIC HALL
"Dragon Seed"
(1. Woche)

RIVOLI THEATER
"The Story of Dr. Wassell"
(7. Woche)

ROXY THEATER
"Take It or Leave It"
(2. Woche)

STRAND THEATER
"The Adventures of Mark Twain"
(2. Woche)

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JUL 26 1944

Music at Peace Table Urged to Insure Success

Lenox, Mass., July 26.—(AP)—To insure the success of the next world peace conference, Dr. Serge Koussevitzky, in a birthday interview, described an international music festival to be held with it.

That "music can save the world," long has been the philosophy of the famed conductor of the Boston Symphony Orchestra, 70 years old today.

That its harmonizing influence would assist the new peace conference to avoid the bickering of Versailles, he is equally certain

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JUL 27 1944

WEST POINT, MISS.
DAILY TIMES LEADER
JUL 26 1944

Music Held Up as Only Hope

LENOX, Mass., July 26. —(AP)—To insure the success of the next world peace conference, Dr. Serge Koussevitzky, in a birthday interview, described an international music festival to be held with it.

That "music can save the world," long has been the philosophy of the famed conductor of the Boston symphony orchestra, 70 years old today.

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NASHUA, N. H.
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JUL 26 1944

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SENTINEL

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VALLEY NEWS

LEHIGHTON, PA.
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JUL 26 1944

Prophesies Music As World Saver

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ST. ALBANS, VT.
MESSENGER

JUL 26 1944

Rome N. Y.
Sentinel

JUL 26 1944

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MEADVILLE, PA.
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TIMES

JUL 27 1944

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TORRINGTON, CONN.
REGISTER

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JUL 26 1944

BUFFALO, N. Y.
NEWS

JUL 26 1944

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"If our nation should send its greatest singers, players and a leading symphony (the Boston is willing) to the peace conference—and if other nations would do likewise—we would have an international music event of the highest spiritual value and one that would give the peace conference delegates the rest, peace and joy of the finest entertainment. It would inspire and facilitate their work," Dr. Koussevitzky said.

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JUL 26 1944

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JUL 27 1944

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NEWS

JUL 26 1944

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TIMES

JUL 28 1944

JAMESTOWN, N. Y.
JOURNAL

JUL 26 1944

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That its harmonizing influence would assist the new peace conference to avoid the bickering of Versailles, he is equally certain.

This is his suggestion:

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The Russian-born director is in excellent health and spirits, just as full of enthusiasm as he was when he took over the leadership of the Boston Symphony Orchestra 20 years ago.

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NGFIELD, MASS.
REPUBLICAN

JUL 27 1944

LANCASTER, PA.
NEW ERA

JUL 26 1944

NEW BRUNSWICK, N. J.
HOME NEWS

26 1944

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AMERICAN

JUL 26 1944

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SUN

JUL 26 1944

NEWPORT, VT.
EXPRESS

JUL 26

EXPRESS

JUL 26 1944

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JUL 26 1944

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~~JOURNAL~~
Bulletin

JUL 26 1944

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TIMES

JUL 26

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GAZETTE

JUL 27 1944

PORTSMOUTH, N. H.
HERALD-TIMES

JUL 26 1944

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NEW ERA

NEW BRUNSWICK, N. J.
HOME NEWS

JUL 26 1944

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JUL 26 1944

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EXPRESS

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JOURNAL

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TIMES

JUL 26 1944

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GAZETTE

JUL 27 1944

PORTSMOUTH, N. H.
HERALD-TIMES

JUL 26 1944

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JUL 26 1944

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JUL 27 1944

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JUL 26 1944

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JUL 26 1944

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MUSIC FESTIVAL AT PEACE PARLEY

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There would be no difficulty getting the artists, Koussevitzky said.

"Musicians always are the best ambassadors between countries, and all invited would eagerly attend and perform because they would consider it a mission to be done for world peace."

There is every reason to believe that the composers of the world would be fired to create new works for the event, perhaps some that would be a lasting inspiration to humanity, he added.

Would the Boston Symphony orchestra undertake such an assignment?

"Of course," smiled the conductor.

"I feel sure that if this great music festival were to be held at the peace conference the trustees of the orchestra and the people of Boston would realize that we are doing a service for America and would be glad to allow us to accept."

The Russian-born director is resting at his summer home and preparing for the revival at Tanglewood this week-end and next of an abbreviated version of the Berkshire Festival which he raised to top rank in the musical world. At that time the orchestra will give four con-

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Children Flock to Concert; Long Army Week Ordered; Reich Repatriates Warned

The World's Day—July 26, 1944

Boston: 4,000 Youngsters Attend Symphony

More than 4,000 children and their companions attended the opening concert of the Boston Symphony children series on the Charles River Esplanade. [Page 2.]

BURLINGTON, IOWA
GAZETTE
JUL 28 1944

Editorial

MUSIC HATH CHARMS

Dr. Serge Koussevitzky, famed conductor of the Boston symphony orchestra, who celebrated his 70th birthday this week, suggests to insure the success of the next world's peace conference, that an international music festival be held with it.

We believe the good maestro has an idea there. The world, especially Europe, has been so long deprived of its music, that an international music event on the side might put all concerned in the negotiations in a more harmonious state of mind.

Someone has said music is the universal language of mankind. In the discussions over world peace that will come after the war, various tongues will be spoken foreign to the ears of different consultants. What could be better when the babel of the spoken word is getting out of hand, to cut loose with a big symphony orchestra and with soothing tones restore the equanimity?

There was no music at Versailles, and see how that turned out? The suggestion is well worth trying when the time comes. A limited installment of jazz interspersed in the program might do no harm.

ROCKFORD, ILL.
STAR

JUL 28 1944

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We wish heartily that we might agree with Dr. Koussevitzky. But in the train of that congress of musicians would be a host of press agents, musical critics, aesthetic chauvinists. If an oboe player from Estonia hit a sour note, it would be magnified to world importance. If the soprano from Rio took second place to the contralto from Lisbon, it might be an incident.

We think there is something to Dr. Koussevitzky's idea of musical therapy for the world, just as there is to using music in individual shock therapy. But we are timid both about the size of the dosage and about the doctors and their retinues who would administer it. Diplomats are hard enough to ride herd on; let's spare ourselves a brawl in the choir loft.

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JUL 27 19

LANCASTER, PA.
NEW ERA

NEW BRUNSWICK, N. J.
HOME NEWS

JUL 26 1944

Music Festival Would Smooth Peace Talks, Conductor Says

LENOX, Mass., July 26 (AP)—To insure the success of the next

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NEWPORT, VT.
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JUL 26 1944

PROVIDENCE, R. I.
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Dr. Koussevitzky, 70, Sees Music as Saving Influence of World

Lenox, Mass., July 26 (AP)—To insure the success of the next world peace conference, Dr. Serge Koussevitzky, in a birthday interview, described an international music festival to be held with it.

That "music can save the world," has been the philosophy of the famed conductor of the Boston Symphony orchestra, 70 years today.

That its harmonizing influence would assist the new peace conference to avoid the bickering of Versailles, he is equally certain.

This is his suggestion:

"If our nation should send its greatest singers, players and a leading symphony orchestra to the peace conference—and if other nations would do likewise—we would have an international music event of the highest spiritual value and one that would give the peace conference delegates the rest, peace and joy of the finest entertainment. It would inspire and facilitate their work."

There would be no difficulty getting the artists, Koussevitzky said.

Musicians Are Ambassadors

"Musicians always are the best ambassadors between countries, and all invited would eagerly attend and perform because they would consider it a mission to be done for world peace."

There is very reason to believ that the composers of the worl would be fired to created new work for the event, perhaps some th would be a lasting inspiration humanity, he added.

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The Russian-born director is in excellent health and spirits, just as full of enthusiasm as he was when he took over the leadership of the Boston Symphony Orchestra 20 years ago.

SPRINGFIELD, MASS.
NEWS

JUL 27 1944

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Energetic Maestro of Boston Symphony to Subsidize Promising Young Composers

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"The young musicians of today are working under certain handicaps, chief among which is lack of money," he remarked. "They have to be too much concerned with the commercial aspects of their work. Under such conditions, it is difficult—if not impossible—to turn out fine music."

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Koussevitzky himself has known complete poverty as well as great wealth. He delights in recalling that he was born "of poor but musical parents," yet his father-in-law was one of Russia's wealthiest men. He it was who backed Koussevitzky in his first symphony orchestra.

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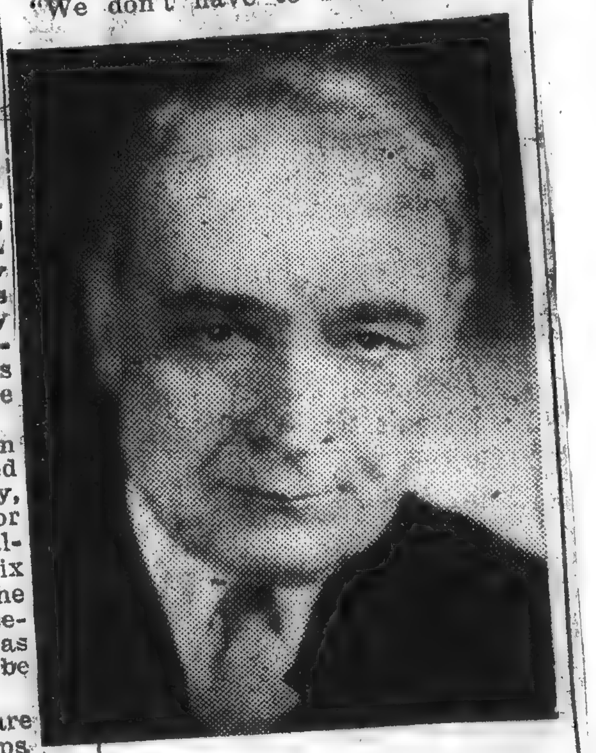
SERGE KOUSSEVITZKY

"We don't have to search Europe for talented musicians," he said. "The best players are here in America and they are here in abundance. They are young and responsive to suggestion and coaching. From this kind of material—producted only in America—can you make the best orchestras for the future."

WORCESTER, MASS.
TELEGRAM

JUL 28 1944

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REPUBLICAN

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GAZETTE

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This Clipping From
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UNION-STAR

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For a decade now the world has been rent by war and destruction. Since the burning of the books by Hitler, creative effort and the higher arts have been lost in the horrible festival of death and demolition. Edifices which had stood for six to ten centuries as monuments to the higher achievements of mankind have fallen before the destruction of war. If the world is to be saved from suicide, a start will have to be made somewhere to lift its mind and stir its soul to the higher aspirations of the spirit.

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EVENING UNION

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Whether the admitted influence of music is something overrated by Dr. Koussevitzky is something that cannot be determined because no yardstick can be applied. Hard-headed students of world affairs will be likely to scoff at his suggestion as that of an impractical dreamer.

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[97]

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NEWS

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 29 1944

Mozart Festival Will Open At Tanglewood This Evening

Concert Hall Is Sellout—Dorothy Maynor Soloist Tonight—Luboshutz And Nemenoff Play Tomorrow

With all reserved seats sold for this evening and tomorrow afternoon it is expected the overflow area surrounding the concert hall at Tanglewood will be utilized by several hundred for the Mozart festival. The programs to be conducted by Dr. Serge Koussevitzky will be given this week end and next week end. Both evening performances will be broadcast by the Blue Network and it is therefore impressive that all be seated by 8.30. The afternoon programs on both Sundays will be at 3.30.

Dorothy Maynor, soprano and soloist for tonight, arrived yesterday afternoon accompanied by her husband, Rev. Shelby Rooks, pastor of St. James' Presbyterian Church in New York. They are house guests of Dr. Koussevitzky. Miss Maynor made her debut at Tanglewood a few years ago.

Pierre Luboshutz and Genia Nemenoff, piano soloists for tomorrow's concert, have been in the Berkshires most of the week. They arrived Tuesday from Rockport, Me., for Dr. Koussevitzky's birthday observance Wednesday. They are staying at the Wendell-Sheraton.

The orchestra, consisting of 35 members of the Boston Symphony, have been arriving throughout the week, most of them participating in rehearsals the past two days.

The Programs

Miss Maynor will sing three arias instead of two as originally planned. The programs for the week end are as follows:

TONIGHT—8.30

Symphony in A major (No. 29, K. 201)
Divertimento in B-flat major, for strings with two horns (K. 287)

* * *

Aria—L'Amero, Saro Costante, from Il Re Pastore (K. 208)
Violin obbligato—Richard Burgin.)
Recitative, Ch'io Mi Scordi Di Te, and Rondo, Non Temer, Amato Bene (K. 505)
Soloist—Dorothy Maynor, soprano.
Piano obbligato—Bernard Zighera.

SUNDAY—3.30

Symphony in D major (Haffner), (No. 35, K. 385)
Concerto in E-flat major for two pianos and orchestra,. (K. 365)
Soloists—Pierre Luboschutz, Genia Nemenoff

* * *

Overture to La Clemenza Di Tito, (K. 621)
Symphony in G minor, (No. 40, K. 550)

The box office will open at noon today and tomorrow for the sale of admission tickets, which will entitle the holders to listen on the grounds to the music that is said to carry clearly. Early arrivals will have seats on benches east and north of the auditorium. No seats remain unsold for tonight and tomorrow, and few for next week's two concerts.

To Aid Ushers

Willard M. Sistare, chairman of ushers for the Mozart Festival at Tanglewood, will be assisted by Carl W. Germeck, Fred T. Francis and Norman B. Hollister in charge of sections of the opera-concert hall. Miss Martha Hick will direct the program girls and tickets will be taken by George P. Hunt Jr., Franklin C. Pillsbury Jr., Leonard F. Johnson, David M. Cullen and Harry B. Johnson.

The audiences will include many music lovers from out of town, of necessity arriving by train and bus, and willing to take a chance on transportation to Tanglewood from surrounding towns. ODT regulations permit additional bus service on regular routes, and a fleet of taxis is expected to shuttle to the concerts from Lenox and Stockbridge.

PORTLAND, ME.
SUNDAY TELEGRAM

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Many Attend Lenox, Mass., Mozart Fete

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The orchestra of 38 players, which Dr. Koussevitsky directed, was not much larger than the one for which Mozart wrote. Thirty-two of the players are Boston Symphony members, who in prewar days, were members of Dr. Koussevitsky's Berkshire music center.

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If the project matures, the result will be symphonies by Messrs. Copland and Milhaud, a concertino by Loptnikoff, and an overture by Phillips. No time has been set, but Dr. Serge Koussevitzky hopes that some of the compositions will be ready for performance by his Boston Symphony next season.

One of the few one-man ventures of its kind, the music foundation grew directly out of the life-long interest taken by the late Natilie Koussevitzky in the career of her famous conductor-husband. When Koussevitzky and she were married, he was famous as a base viol player, and ambitious to conduct.

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AMERICAN

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WORCESTER, MASS.
TELEGRAM

JUL 30 1944

Tanglewood Acclaims Boston Symphony

By RAYMOND MORIN

LENOX, July 29.—The opera-concert hall and surrounding grounds of the Berkshire music center were filled tonight with the exquisite music of Mozart. The capacity audience of 1400 also filled the auditorium with earnest applause for Serge Koussevitsky and the members of the Boston Symphony Orchestra. Dorothy Maynor, soprano, was the soloist.

This is obviously more than a Mozart festival of four concerts. The orchestra's application to its task as well as the audience's reverence for the conductor gave the impression that an important landmark has been reached in the career of this great orchestra. As a matter of fact, the program notes revealed that Dr. Koussevitsky's idea is that Tanglewood should take the place of the Salzburg Mozart festivals which the war has discontiuued.

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Dr. Koussevitsky was 70 years old last Wednesday. It is significant that the music of Mozart should be chosen to celebrate the occasion. One might perhaps have expected the dramatic utterances of Tschaikowsky or other Russians to whom the conductor is particularly devoted.

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The orchestra was happily depleted from its original size to 35 members, to conform with the authentic orchestra of Mozart's day. Although this early work is filled with contrivances that might well appear naive with less skillful treatment, the absolute tonal unit, and extraordinary concise rhythms gave eloquence to the interpretation. The "Menuetto" movement abounded in spontaneous "joie de vivre" that has been excelled, in the opinion of this reviewer, only by some performances of similar Haydn movements that have remained undimmed recollection of classic perfection.

The unusual but tonally agreeable, combination of strings and two horns were represented by the "Divertimento in B-flat Major." As we have many times stated without reservation, the Boston Symphony strings produce a tone for which there is no rival. Of the six movements played, the outstanding were the "Andante Grazioso" which demonstrated extraordinary technical velocity and precision, and the "Adagio" which interrupted the program for an ovation. The two horn players, Willem Valkenier and Walter MacDonald, met the challenge of their difficult score with brilliance.

Miss Maynor Sincere

Miss Maynor was heard in three recitatives and arias from "Il Re Pastore" and the "Magic Flute." There were obligatos by violinist Richard Burgin and pianist Bernard Zighera. On every occasion when we have heard Miss Maynor, we have been impressed with the intelligence of her interpretations. That she is a meticulous artist is unquestioned. Her tone, although not of unprecedented warmth, is clear, accurate, and rich.

However, her approach to the classic style is that of the academician and not the soulful singer. We are basing this opinion on the conviction that Mozart's arias were profoundly human utterances from which the personal element can not be dissociated.

One must, nevertheless, credit Miss Maynor with being a truly sincere classic exponent even if limitedly moving.

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The last two concerts in the series will be presented Saturday night and Sunday afternoon at the small shell on the Tanglewood grounds.

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KNICKERBOCKER NEWS

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Tanglewood Concerts Open

Hundreds of music lovers went to Tanglewood yesterday to hear one of the biggest musical events on the East Coast this season.

They paid homage to two men, separated by a century and a half, whom the majority have recognized as the most qualified musicians of their times: Mozart and Serge Koussevitzky, the latter celebrating his 70th birthday this year.

The Mozart Festival, presented last weekend and next, is the first music to be heard at Tanglewood in two years. For the occasion Dr. Koussevitzky chose the best men from his Boston Symphony Orchestra, picked the country's ace soloists and packed off to the Berkshires with the scores of Mozart's representative works.

Guest artists were Luboshutz and Nemenoff, playing the two-piano concerto (k 365) with the G minor and "Haffner" symphonies and the "Titus" overture. The two pianists played excellently, competing with a thunderstorm.

Next week's artists will be Ruth Posselt and Robert Casadesus.—J. C.

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GALVESTON, TEXAS
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Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, celebrated his 70th birthday the other day. In an interview he stated his belief that "music can save the world." In fact, he extended his remarks about this philosophy to a proposal for an international music festival to insure the success of the next world peace conference.

The idea has, we believe, considerable merit. We have spoken before of the power music can exert for good in our lives, if we will only let it. Great progress has been made in the therapeutic use of music and Dr. Leake indicated in this department last May that music would be piped into all private rooms and wards in new buildings at John Sealy Hospital.

One unfortunate effect which music has is its ability to inspire a great deal of nonsense when its advocates set forth to explain it. This, we believe, is responsible for keeping it out of the lives of many people, particularly because so much of this nonsense, written with the best of intention, gives an entirely false impression of the nature of music.

It is good to read Dr. Koussevitsky's cheerful statement that "music can save the world." There is nothing new in the theory of music as a political force, or even as an instrument for the expression of political dogma. Ancient writers also recognized, and sometimes feared, the insidious power of music. Plato banned new music from his republic. He said quite bluntly that "styles of music are never disturbed without affecting the most important political institutions."

It isn't unlikely that there will be national musical festivals in the United States following the war. We shall certainly be ready to sing and to rejoice in our victory. We should like to see Texas have a music festival of its own at that time. Why not in Galveston? We believe the city ideally situate for such an event and, certainly, the state has a plentitude of fine musicians to contribute their art. For the rest, let Galveston have more music in its community life as a matter of course.

We wonder why the municipal band so consistently follows a pattern in its thrice-weekly programs? There is very little offered that is new, and many of the compositions date well back to the early years of this century, We refer, especially, to popular numbers. We do not mean to imply that such music should not be played, but we do think that Mr. Stella would enhance the reputation of his band if he played more recent compositions by contemporary composers.

These compositions we offer as suggestions. There are many, many others whose names are readily available. For a starter we suggest Wanda Landowska's "Liberation Fanfare"; Samuel Barber's "Commando March"; Erik Leidsen's overture "Springtime"; Vaughn Williams' "Toccata Marziale" and English Folklore Suite; Tschaikovsky's "Marche Militaire"; Holtz's First Suite for band and Weinberger's "Homage to the Pioneers." Any one of these compositions, all written especially for band, would be a welcome addition to his programs which have, we suggest, become rather hackneyed. It should be worth a trial. We believe the audience would demand more. da capo al segno . . . tgR.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 29 1944

Mozart Festival Will Open At Tanglewood This Evening

Concert Hall Is Sellout—Dorothy Maynor Soloist Tonight—Luboshutz And Nemenoff Play Tomorrow

With all reserved seats sold for this evening and tomorrow afternoon it is expected the overflow area surrounding the concert hall at Tanglewood will be utilized by several hundred for the Mozart festival. The programs to be conducted by Dr. Serge Koussevitzky will be given this week end and next week end. Both evening performances will be broadcast by the Blue Network and it is therefore impressive that all be seated by 8.30. The afternoon programs on both Sundays will be at 3.30.

Dorothy Maynor, soprano and soloist for tonight, arrived yesterday afternoon accompanied by her husband, Rev. Shelby Rooks, pastor of St. James' Presbyterian Church in New York. They are house guests of Dr. Koussevitzky. Miss Maynor made her debut at Tanglewood a few years ago.

Pierre Luboshutz and Genia Nemenoff, piano soloists for tomorrow's concert, have been in the Berkshires most of the week. They arrived Tuesday from Rockport, Me., for Dr. Koussevitzky's birthday observance Wednesday. They are staying at the Wendell-Sheraton.

The orchestra, consisting of 35 members of the Boston Symphony, have been arriving throughout the week, most of them participating in rehearsals the past two days.

The Programs

Miss Maynor will sing three arias instead of two as originally planned. The programs for the week end are as follows:

TONIGHT—8.30

Symphony in A major (No. 29, K. 201)
Divertimento in B-flat major, for strings with two horns (K. 287)

* * *

Aria—L'Amero, Saro Costante, from Il Re Pastore (K. 208)
Violin obbligato—Richard Burgin.)
Recitative, Ch'io Mi Scordi Di Te, and Rondo, Non Temer, Amato Bene (K. 505)
Soloist—Dorothy Maynor, soprano.
Piano obbligato—Bernard Zighera.

SUNDAY—3.30

Symphony in D major (Haffner), (No. 35, K. 385)
Concerto in E-flat major for two pianos and orchestra, (K. 365)
Soloists—Pierre Luboschutz, Genia Nemenoff

* * *

Overture to La Clemenza Di Tito, (K. 621)
Symphony in G minor, (No. 40, K. 550)

The box office will open at noon today and tomorrow for the sale of admission tickets, which will entitle the holders to listen on the grounds to the music that is said to carry clearly. Early arrivals will have seats on benches east and north of the auditorium. No seats remain unsold for tonight and tomorrow, and few for next week's two concerts.

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It is good to read Dr. Koussevitsky's cheerful statement that "music can save the world." There is nothing new in the theory of music as a political force, or even as an instrument for the expression of political dogma. Ancient writers also recognized, and sometimes feared, the insidious power of music. Plato banned new music from his republic. He said quite bluntly that "styles of music are never disturbed without affecting the most important political institutions."

It isn't unlikely that there will be national musical festivals in the United States following the war. We shall certainly be ready to sing and to rejoice in our victory. We should like to see Texas have a music festival of its own at that time. Why not in Galveston? We believe the city ideally situate for such an event and, certainly, the state has a plentitude of fine musicians to contribute their art. For the rest, let Galveston have more music in its community life as a matter of course.

We wonder why the municipal band so consistently follows a pattern in its thrice-weekly programs? There is very little offered that is new, and many of the compositions date well back to the early years of this century. We refer, especially, to popular numbers. We do not mean to imply that such music should not be played, but we do think that Mr. Stella would enhance the reputation of his band if he played more recent compositions by contemporary composers.

These compositions we offer as suggestions. There are many others whose names are readily available. For a starter we suggest Wanda Landowska's "Liberation Fanfare"; Samuel Barber's "Commando March"; Erik Leidsen's overture "Springtime"; Vaughn Williams' "Toccata Marziale" and English Folklore Suite; Tschaikovsky's "Marche Militaire"; Holtz's First Suite for band and Weinberger's "Homage to the Pioneers." Any one of these compositions, all written especially for band, would be a welcome addition to his programs which have, we suggest, become rather hackneyed. It should be worth a trial. We believe the audience would demand more. da capo al segno . . . tgR.

NEW YORK, N.Y.
PM

JUL 31 1944

CRITICAL and AMUSEMENT

—Blom—

HEARD AND OVERHEARD

On Warnow and Koussevitzky

A recent column about Mark Warnow who was criticizing Serge Koussevitzky for criticizing Warnow ~~now for hiring~~ the composer David Diamond as a *Hit Parade* violinist, has drawn protest of sorts from Eugene V. Epstein, of Port Washington. He says:

Koussevitzky

"No conductor in this world has devoted so much time and thought to the young generation of composers . . . as Dr. Koussevitzky.

"I am sure that no composer, no real musician is so mercenary as to expect a living from a symphony orchestra or from anyone else. The living must come from his very soul.

"If he is a true musician his music will be heard in time."

I think, Mr. Epstein, it's a question of theory versus fact. Unless he has a patron, or independent means, most composers, have to work for a living. It may be regrettable—in an ideal world the government would subsidize him—but that's the way things are here and now. Warnow says, and I agree, that symphony conductors actually do very little for struggling young composers; the fee paid for first performance rights is usually very small, $100 or perhaps even less.

In Diamond's case, Warnow pays him enough to keep him going; at his own expense he rehearses Diamond's work, so the composer knows what it is like.

Cash vs. Credit

In short, the symphony conductor gives Diamond a lot of honor, but little cash; Warnow says he is there with practical and essential help. (If Diamond himself wants to get into the argument his views will be welcomed.)

Nor is Diamond the only young composer who has found a benefactor in Warnow. Mark is now employing four other composers:

Warnow

John Klein, 27, of Philadelphia; studied under Hindemith and Stravinsky; won a scholarship to the Mozart Academy in Austria in 1935; has just sold six orchestral and 12 smaller works to a New York publisher; discharged from the Army last December for medical reasons. Warnow hired him as arranger.

Walter Mourant, 33, of Chicago; has a master's degree from Eastman School of Music; won fellowships there and at Juilliard; has been a copyist for Warnow about five years; one orchestral work published, a suite just finished; several of his works have been performed by the Rochester Philharmonic and the NBC Symphony [illegible] bus, O., now in the Coast Guard was professor of music at Ohio State University, got tired of teaching, and Warnow hired him; composed original music for *March of Time* and Helen Hayes' radio programs.

Herbert Paulson, 25, winner of a number of scholarships, is now a copyist and general assistant.

Nat Novick, with Warnow about a year as viola player, won a Philharmonic-Symphony Society prize several years ago with his *Russian Sketches.*

As with Diamond, these composers hear their work rehearsed and performed by Warnow's orchestra, at Warnow's expense.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

At New England Mutual Hall last evening the Boston Symphony began a second season of concerts for chamber orchestra, four pairs now instead of seven, as was the case a year ago. The opening pair, the second concert of which takes place tonight, has been entrusted to Bernard Zighera, who fashioned a singularly adroit programme that covered various styles and schools. So far as performance was concerned the outcome was generally successful.

It was a happy thought to contrast Bach's Brandenburg Concerto No. 3 (for strings) with Mozart's C minor Serenade for paired oboes, clarinets, horns and bassoons. Something of a rarity in our concert halls, the Serenade is delightful Mozart and it was exquisitely played last evening by the Symphony virtuosi.

The alliteration was probably accidental, but Mozart was followed by Mahler and Martinu. The former's "Kindertotenlieder," freely translatable as "Songs on the Death of Children," was performed for the second time in this city, now with Mary Davenport, contralto, as the soloist. Martinu's Three Ricercari were given here for the first time, with Rita La Plante and Leo Litwin as the assisting pianists. Not yet has Boston heard an adequate performance of the "Kindertotenlieder." That of last evening was irreparably ruined by Miss Davenport's complete incompetence. The Martinu piece proved thoroughly delightful.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 31 1944

Capacity Audience Hears Concert at Tanglewood

By VICTOR PRAHL

The second concert of the Mozart festival, directed by Serge Koussevitzky with the assistance ~~of mem~~bers of the Boston Symphony orchestra, was given yesterday afternoon in the Opera-Concert hall of Berkshire Music center at Tanglewood. Another capacity audience larger even than that at the opening concert on the night before, filled every available seat in the auditorium, as well as numerous rows on the stage behind the orchestra, and the benches in the tent, which was erected in front of the hall. Although the sides of the hall are not open as in the larger shed, all of the entrance and exit doors were kept open, allowing the sound to carry well into the outer yard.

Program Announced

The Symphony in D major, written expressly for the Haffner family of Salzburg during his second year in Vienna, when Mozart was 26, served as the opening number. This bright, cheerful work, a marked contrast to the Symphony in A major, No 29, which opened the preceding concert, was given an energetic performance in the best Mozart style. The fourth movement, "Finale: Presto," taken at a breathtaking tempo, provided an exciting experience and the first violin section again distinguished itself as a virtuoso-ensemble in its clean-cut precision.

The master's concerto in E flat major for two pianos, the best known and most played work in the repertoire for this combination of instruments, was given a sensitive reading by Pierre Luboshutz and Genia Nemenoff. Their delicate style becomes the music of Mozart and the echoing passages of the "Allegro," the tonal balance of the "Andante" and the sparkling clarity of the runs in the final "Rondo" might have emanated from one player, so perfect was the ensemble.

Storm Breaks

The two pianists had just struck the final chords of the first movement of the concerto when dark clouds, which had been gathering for some time, broke into such a mighty downpour of rain that it would have been futile for them to have continued with the quiet second movement, so Dr Koussevitzky sat down for about five minutes until the storm had somewhat subsided. Even so, the accompaniment of the celestial tympani and the noise of the rain on the roof spoiled the performance. After starting the introduction of the final movement, Dr Koussevitzky stopped the orchestra and announced that they would continue after intermission. This was done, much to the satisfaction of the audience. Naturally, there was much applause after the artists finished the concerto and they were recalled a number of times. Then followed the seldom heard Overture to the opera "La Clemenza do Tito" and the program closed with one of Mozart's three greatest symphonies, that in G minor, No 40 (K. 550).

Written Within Six Weeks

Incredible as it may seem, these three symphonies (the other two, the E-flat major, No. 39, and the C major, "Jupiter," No. 41, will be played at next week's concerts) as well as a group of other compositions, were written within a period of six weeks, June 26 to August 10, 1788, during one of the most distressing years of Mozart's life. This symphony must be a favorite with Dr Koussevitzky, for he performs it often, giving it a personal interpretation of intimacy and warmth. If the tempo of the opening movement is slower than that of some other conductors, in this instance, it seems more appropriate. At the close of the concert, enthusiasm ran high and the audience brought the conductor back repeatedly.

The two final concerts of the series will take place Saturday night at 8.30, when Ruth Posselt, violinist, will be soloist and, on Sunday afternoon at 3.30, when Robert Casadesus will play the "Coronation" Concerto, No. 26, for piano and orchestra.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 31 1944

TANGLEWOOD HAS RECESS AFTER ONE OF TWO SHOWERS

Storm Interrupts Second Mozart Festival, Attended by Record Crowd—Theater Roof Leaks

Tanglewood, Lenox, July 30—Showers, with thunder, lightning and rain pattering on the Tanglewood theater roof interrupted this afternoon the second Mozart festival concert given by a 35-piece Boston Symphony orchestra. The half-hour delay occurred during the second number in the concerto in E-flat major for two pianos and orchestra. After waiting for 15 minutes in vain for a rain let-up Dr Serge Koussevitzky ~~declared~~ an early recess. The storm recalled an August night in 1937, when the Berkshire Symphonic festival was being held under a tent at Tanglewood and Wagner had to capitulate to the storm king.

Many Persons Drenched

This afternoon, a second shower, less severe than the first, just started at the conclusion of the final number and many were drenched before they reached their cars. Some waited in the theater for half an hour, when the sun shone again. Ward E. Gaston, Tanglewood superintendent, said there were exactly 412 cars in the parking areas this afternoon. Although the grounds were oozy, not an automobile was stalled.

Willard M. Sistare, chief usher, estimated the crowd at 2200. Every seat in the theater was taken with 240 back of the orchestra on the stage and 800 in the outdoor audience, many of whom were protected under a tent. Others crowded into the back of the theater when the shower broke.

Roof Leaks

This theater is ultramodern, a sort of surrealist type of architecture and the roof leaked this afternoon in at least two places. Canon Anson Phelps almost felt the impact of drops in his seat near the center. He was accompanied by Mrs Stokes and Rt Rev James De Wolf Perry, Protestant Episcopal bishop of Rhode Island, and Mrs Perry.

Has Homey Appearance

Sheathed in natural pine, the walls and ceiling of Tanglewood present a homey appearance. There are no boxes and no gallery. The auditorium has just the proper slope toward the stage. The individual metal chairs, with leather bottoms, rest on impacted coarse gravel. The acoustics, designed by Harvard experts, are perfect. George E. Judd, Boston symphony manager, had a sanopy stretched from the main theater entrance to Mr Gaston's home driveway. Traffic was directed at the main Tanglewood entrance on West street by State Patrolman Chester Sarmuk of Lee and Deputy Sheriff Fred N. Cummings was in charge of the excellent parking arrangements.

Dr Koussevitzky was the honored guest at a dinner given tonight by Mrs Carlos M. De Heredia at Wheatleigh.

With Lieut-Comdr John D. Kennedy, USN, and Mrs Kennedy were Commodore Frederick G. Reinicke and Mrs Reinicke, in whose honor the Kennedys entertained today at luncheon at Stonover farm.

WORCESTER, MASS.
TELEGRAM

JUL 31 1944

Famous Duo-Pianists Heard at Tanglewood

By RAYMOND MORIN

LENOX, July 30.—The second of the Mozart festival concerts was given this afternoon at Tanglewood. A capacity audience again appeared to do homage to Serge Koussevitzky, who is celebrating his 70th anniversary, and to the 35 members of the Boston Symphony. The soloists were the celebrated duo-pianists, Genia Nemenoff and Pierre Luboshutz.

The elements evidently wanted to contribute to the occasion, for as the pianists finished the first movement of the "Concerto in E-Flat," there was a terrific downpour, accompanied by some particularly heavy percussion from above which temporarily halter the concert. The pianists remained at their instruments while Dr. Koussevitsky found a comfortable chair on the stage. After an intermission of ten minutes the concerto was resumed, but throughout the slow, gentle "Andante" the audience patiently strained to hear what they could in spite of the persistent but diminishing roof staccato. However, after a few bars of the final "Rondo," the conductor abruptly called an intermission until the accoustics were more conducive to the transmission of the lacy score. All of which might cast some doubt upon the advisability on holding concerts in comparatively open country auditoriums. Judging from the patience and determination with which the situation was handled any such doubts might well be dismissed.

Skilled Orchestra

The Mozart "Concerto" was playe two Summers ago by Nemenoff and Luboshutz at Tanglewood. On that occasion the performance took place in the vast open air arena and the orchestra was the admirable but comparatively limited student orchestra. This afternoon, the orchestra was composed of 35 skilled players—the exact Mozart requirement.

One of the many remarkable gifts of these, the world's outstanding duo-pianists is their adaptitude to virtually all schools of composition. In their many Worcester concerts, their repertory has ranged from the polyphony of Bach to the cacophony of Stravinsky.

Today's score was in many respects their most exacting. The delicate and filigree phrases, the unfettered technical fragments, and the sharp demand for a pure, singing tone, allow no compromise with crystal-clear rendition. With their ingenuity for Mozart style and spirit, supported by an orchestra and conductor that acquiesced to every inflection, the ovation they received is easily explained. Incidentally, the second movement was repeated when they resumed the work for the third and last time.

Concluding Symphonies

The symphonies chosen were of a more mature period than at last night's concert. They were the "Symphony in C Major" ("Haffner"), and the familiar "Symphony in G Minor" No. 40. The first of these, although a miniature of some of the later extensive ones, nevertheless, is filled with technical and tonal advantages. The sole theme of the first movement was sustained in interest through its many repetitions by subtle interpretive contrasts. The middle section of the "Menuetto" was tonal perftion, and the final "Rondo" brought the work to a close in a rush of good spirits. The program was completed with the overture to the opera "La Clemenza Di Tito."

The two remaining concerts will be given next Saturday night, Aug. 5, at which Ruth Posselt, violinist, will be soloist. Robert Casadesus, pianist, will play the "Concerto in D Major" ("Coronation Concerto"), at the concluding concert Sunday afternoon, Aug. 6. Although all seats within the auditorium have been sold, there will be admission tickets for those who wish to listen from outside.

WATERBURY, CONN.
AMERICAN

JUL 31 1944

Concert Interrupted By Storm

Lenox, Mass., July 31—(AP)—Serge Koussevitsky and the weather man broke yesterday. Thunder, lightning and the roar of a Berkshire hills cloudburst stopped the second of four Mozart concerts which this summer substitutes for the large and elaborate Berkshire Symphonic festival.

Dr. Koussevitsky and 38 musicians who compose his orchestra for the festival had completed a performance of the "Haffner" symphony and Pierre Luboshutz and Genia Nemenoff were well into the first movement of the E flat concerto for two pianos when the storm struck.

Although the thin-roofed opera hall vibrated as if a thousand tympani players were at work, both orchestra and soloists continued through the second movement and had commenced the last, when Dr. Koussevitsky, without stopping the music, turned to the audience and called an intermission.

Thus the audience was provided a dividend since the slow movement, one of the finest in all Mozart, had been almost drowned out and was repeated after the storm.

It is unusual for the Lenox-Stockbridge neighborhood to experience delays and unscheduled intermissions in its music festival. Dr. Koussevitsky has enjoyed phenomenal cooperation from the weatherman. His luck resumed last night when the evening concert progressed without interruption.

SCHENECTADY, N. Y.
GAZETTE

AUG 2 - 1944

Dr. Sergei Koussevitzky, who celebrated ~~his 70th birthday~~ at Lenox, Mass., last week suggested an international music festival to be held in conjunction with the world peace conference. "If our nation should send its greatest singers, players and a leading symphony orchestra to the peace conference—and if other nations would do likewise—we would have an international music event of the highest spiritual value and one that would give the peace conference delegates the rest, peace and joy of the finest entertainment. It would inspire and facilitate their work."

"The artistic temperament is a disease that afflicts amateurs", according to G. K. Chesterton.

NEW YORK, N. Y.
SUN

AUG 5 - 1944

Mozart Festival At Tanglewood

The Mozart Festival, under the direction of Serge Koussevitsky at Tanglewood, Mass., will come to its conclusion tomorrow afternoon with a concert in which Robert Casadesus will be soloist in the "Coronation" Concerto. The soloist this evening will be Ruth Posselt, violinist. The orchestra personnel, as at the two concerts last week end, will be drawn from the Boston Symphony. The festival is in observance of Mr. Koussevitsky's seventieth birthday.

SCHENECTADY, N. Y.
GAZETTE

AUG 2 - 1944

The Mozart festival which Dr Sergei Koussevitzky is conducting at ~~Tanglewood, Stockbridge~~, Mass., is presenting Ruth Posselt, violinist, as soloist this Saturday night and Robert Casadesus, pianist, as soloist on Sunday afternoon. The programs follow:

Saturday evening, Aug. 5, at 8:30:

Symphony in G minor, (No. 25, K. 183); allegro con brio; andante; menuetto; allegro.

Concerto for violin and orchestra in D major, (No. 4, K. 218); allegro; andante cantabile; rondo: andante grazioso; soloist, Ruth Posselt.

Intermission.

Overture to "Idomeneo, Re di Creta," K. 366. Symphony in E-flat major, (No. 39, K. 543); adagio: allegro; andante con moto; menuetto: allegretto; finale: allegro.

Sunday afternoon, Aug. 6, at 3:30:

Serenade ("Nacht Musique") in C minor, for two oboes, two clarinets, two horns and two bassoons, K. 388: allegro; andante; menuetto in Canone; allegro.

Concerto in D major for piano and orchestra ("Coronation Concerto"), (No. 26, K. 537): allegro; larghetto; allegretto; soloist, Robert Casadesus.

Intermission.

"Eine Kleine Nachtmusik" (Serenade for Strings), in G major, K. 525; allegro; romanze: andante; menuetto, allegretto; rondo: allegro.

Symphony in C major ("Jupiter"), (No. 41, K. 551): allegro vivace; andante cantabile; menuetto: allegro; molto allegro.

There is definitely a movement toward revival of interest in the more intimate type of chamber music which was so popular in the 18th century. Modern composition is away from the larger orchestral forms and towards small ensembles. Much of the interesting writing which has had a hearing in recent years has been of this type. There are probably many factors which are contributing to this tendency—so many players being taken by the armed forces, high rates for union players, etc., but whatever the reason, it is an interesting development.

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LAWRENCE, MASS.
IAGLE

1 1944

Eddie Reebenacher Is the Man Behind And in Front of the Festival Scenes

Stage Manager Of Orchestra Has Many Jobs

Introducing Eddie Reebenacher, stage manager of the Boston Symphony Orchestra, who does more tugging and hauling at Tanglewood during a Festival concert than the average professional wrestler does in a season.

One of the most indispensable persons at Tanglewood this week at the Mozart Festival is Edward Reebenacher, stage manager of the Boston Symphony Orchestra. To Tanglewood audiences he is a familiar figure of a man (he has the build of Bull Montana). His virtuosity in his field, however, was not generally realized until Sunday. Then, because the rain made necessary an intermission not called for in the program, Eddie had to rearrange alone the entire stage, including two grand pianos and 35 chairs, and music stands and the conductor's podium while an audience of over a thousand people waited for the next work.

In due respect to the tradition of Boston gentility, Eddie did not so much as remove his coat during his virtuoso performance as the entire Mozart audience sympathetically watched him steam. He accomplished the feat in four minutes flat.

Mr. Reebenacher, known to members of the orchestra and staff as Eddie Rickenbacker, as just Eddie, has been with the symphony for 17 years and is behind the scenes of every concert moving music stands, instruments, trunks, platforms, chairs and, of course, grand pianos, which he does with a touch of artistic power which befits his environment. He even acts as interference when over-enthusiastic autograph hunters try to crash the green room.

Although the Tanglewood Festivals and the Berkshire Music School means work, and many headaches for him, he says he would rather have them than not. He likes the activity and does not mind working from 7.30 to 11 some nights, or even once or twice all night, before an opera performance. The Mozart Festival, he says, is for him like playing marbles, compared to the work connected with the school and festivals in the ned.

rved Overseas

Before Eddie was appointed to e that everything runs smoothly ckstage, he was a painter at mphony Hall. Born in Arling- n, was in France for 23 months World War I, enlisting when he s 15 in the 104th Infantry, 26th vision, the first regiment ever be decorated by a foreign na- n, which was France. Often said be the youngest member of the F, he was in many major engagements, including the 2d Marne, St. Mihel and Meuse Argonne. He lives in Ashland, with his wife and six-month-old son.

When asked his opinion of musicians he smiled and said, "Some times I dislike some of the things they do, but more often I like them. It is fascinating to work for them. Of course, sometimes they make impossible requests and ask foolish questions, but I get along with them."

At the mention of Dr. Koussevitzky's name he said, "I don't believe I should ever be happy working for any other conductor. To me he is the only conductor. I am not trying to plug the boss either," he added.

Knows Good From Bad

When asked if he had learned anything about music in 17 years he says cryptically: "I believe I have learned to distinguish between the good and the bad."

Eddie's season is a long one, taking in the eight months of the Boston season, including trips to Cambridge, Providence and six weeks on tour, the Pops concerts, which are held every night for 70 nights, and now the Esplanade concerts on the Charles River. His duties include stage arrangements for many soloists and guest conductors, as well as the 100-piece orchestra.

While at Tanglewood he lives in the house, using "Lizzie's room," he says, which is true, for on the door is the name of the maid who occupied it when it was the summer home of the Tappen family. He looking forward to spending summers there again as soor the war is over.

LIMA, OHIO
NEWS

OCT 3 - 1944

o o o

END OF POLITICAL FREE-LUNCH

VICE PRESIDENT WALLACE'S speech at Madison Square Garden the other night may have overshadowed a turning point in the history of American politics. The immediate cause of this turning point is not readily apparent. Perhaps it was Mr. Wallace's personal popularity. Perhaps it was the presence and performance of such notables as Sinclair Lewis, Serge Koussevitzky, Bette Davis, Fredric March and Orson Welles—jointly or severally.

But whatever the reason, the epoch-making fact remains that 22,000 people paid from 55 cents to $2.40 for the privilege of being told how wrong they were in case they favored Mr. Dewey, or of having their choice complimented and reaffirmed if for Mr. Roosevelt.

Recalling the free drinks, free cigars, free compacts for the ladies, free kisses for the babies, and other more substantial largess that has characterized every other presidential campaign, it can only be concluded that the political millennium must have arrived.

BURLINGTON, VT.
NEWS

AUG 1 - 1944

Mozart Program at Berkshire Resort Stresses Quality, Charm

By Jay Clarke
News Drama-Music-Art Critic

LENNOX, Mass.—For anyone ic, with bus or train fare, and orthwhile to go out of one's way Mozart Festival at Tanglewood, it erience of the first order.

with a taste for superlative music with a weekend free, it is not only to hear Dr. Serge Koussevitzky's is a rewarding

Here in this famous Berkshire music resort the war has truncated the long and varied program that used to feature the summer season, and last summer there was not festival at all. This year, however, Dr. Koussevitzky has scheduled an abbreviated program devoted to all-Mozart, and extending over two weekends. The first program was presented Saturday and Sunday and the last will be held next week.

PRODUCES COMPARISON

Working with an orchestra of less than 40 pieces, ideal for Mozart, the doctor has stinted on neither craftsmanship nor inspiration. He has, in fact, produced a standard of comparison.

His orchestra is comprised of the principal players of the Boston Symphony Orchestra, and while there can be little criticism of what they have done, of appreciation there can be no end.

Ordinarily one might expect that two full programs of all-Mozart might become a bit trying. Indeed it might, under a lesser conductor or with a lesser orchestra, but by careful selection of his program Dr. Koussevitzky has mirrored many facts of the composer's genius, and has presented a program that is both varied and well-rounded.

AVOIDS THE MECHANICAL

Keeping his interpretation light and graceful, he has succeeded in avoiding making Mozart sound mechanical or prefunctory. He has brought out the fullness of the human quality of the music, as well as its charm. This department has never heard the music so fully interpreted before, not even by Walter or Beecham, who are pretty good too, when it comes right down to it.

Musically, the program is a triumph.

As far as attendance is concerned, while all but the most expensive seats in the Concert Hall on the Tanglewood grounds, have been sold out, one may be admitted to the grounds for a nominal fee, and there spread a blanket on the grass and hear the program in the open air, a delight in itself.

Although the noise of thunder halted Sunday's program briefly, rain is no problem for those outside because the management has thoughtfully provided large canvas canopies near the entrances where people on the outside may sit and listen.

ON NEXT WEEK'S

Next week's program will include, on Saturday evening, the Symphony No. 25 in G Minor, Concerto No. 4 in D Major for violin and orchestra, Overture to "Idomento, King of Crete," and Symphony No. 39 in E. Flat Major. Ruth Posselt will be violin soloist.

Sunday afternoon the program will be the Serenade in C Minor for two oboes, clarinets, horns and bassoons, Coronation Concerto for piano and orchestra, the popular Eine Kleine Nachtmusic, and the widely famous Jupiter Symphony in C Major. Piano soloist will be Robert Casadesus.

SCHENECTADY, N. Y.
GAZETTE

AUG 1 - 1944

BUT NOT ENOUGH CHARMS

Serge Koussevitzky, famed conductor of the Boston symphony orchestra, is reported to have said on his 70th birthday that music will insure the success of the next world peace conference.

He said the harmonizing influence of music would assist the new peace conference to avoid the bickering of Versailles.

Said he, "If our nation should send its greatest singers, players and a leading symphony orchestra to the peace conference and if other nations would do likewise, we would have an international music event of the highest spiritual value and one that would give the peace conference delegates the rest, peace and joy of the finest entertainment. It would inspire and facilitate their work."

There is no doubt that music hath charms—but not enough, we think, to prevent a group of peace conferees from wrangling among themselves making deals secretly, and what's more, returning home in a huff, if they've a mind to. However much the delegates might enjoy listening to "Largo," "To a Wild Rose" or even perchance to "Mairzy Doats," it's likely they would be at each others' throats with the same old enthusiasm born of national pride.

And has Dr. Koussevitsky considered the fact some of the world's best music was the brainchild of Germans? That ought to have made Germans the most "restful, peaceful and joyous" people on earth. But it didn't.

HACKENSACK, N. J.
RECORD
AUG 2 - 1944

Music News And Views

By ROGER S. VREELAND

KOUSSEVITZKY FINDS LITTLE EMOTION IN MODERN MUSIC

I should like to avoid any erudite entanglement over the definition of emotion. One can think of the simple feelings of pleasure, jealousy, sadness, and so forth, that even a dog is heir to; or of the deeper flights of mind and heart that the human being knows. Either will suffice to leave the way clear for comment on Dr. Serge Koussevitzky's unusual confession.

"I can find little emotion in modern music," said the conductor of the Boston Symphony Orchestra and the country's outstanding champion of modern music, especially American music. "The bes of it sounds very well as music, i beautifully written. But try as I have, I can find very little emotion in it. Perhaps other conductors can." The quotation is from an interview by Cyrus W. Durgin of the Boston Globe, in an article in the Victor Record Review.

To those of the school of mus appreciation who consider the emo tional value of music one of i chief ingredients, this leaves th position of modern music very pre carious. The emotional content music isn't a matter of superfici sentiment in the melodic lin grandiose dynamics, or luscio tional music is that in which the i tional music is that where the i trinsic quality is carried in an i tellectual plane, as found in mus of Bach and Brahms. Not that intellectual music has emotior content. Music can be scholar clever, and still be dull, unmovi

But there are those who believe (and I am among them) that the prime object of serious composition should be to stir emotions. Therefore if we accept Dr. Koussevitzky's verdict (it isn't really a verdict, but an opinion), modern music is quite useless.

"American music," Dr. Koussevitzky was quoted as saying, "can be said to be in its third generation. The first included such men as Edward MacDowell, George Chadwi and Arthur Foote. Between the and the next generation, Edwa Burlingame Hill is a connecting link. The outstanding men of America's second musical generation are Aaron Copland, Walter Piston, Roger Sessions, and Roy Harris. Now we have a third young generation led by William Schuman, David Diamond, and Nicolai Berezowsky.

"Styles in American composition have changed enormously since I first came to Boston in 1924. The technique has developed so that now men like Copland and Piston possess the highest, most universal technique of writing."

It is no one's province to suggest that Dr. Koussevitzky didn't mean to condemn modern music as completely as he seemed to. Perhaps the emotional quality of music isn't as essential to his appreciation, yet knowing his stature as an artist, that is hard to understand. He made his frank statement, we are told, with the smiling simplicity and the honesty of a great artist with a vast knowledge and understanding of musical evolution. Certainly he doesn't champion modern music merely as a polite gesture.

N. ADAMS, MASS.
TRANSCRIPT

AUG 2 - 1944

Festival Concerts Are Again Sold Out

Hundreds of Music Lovers Expected at Tanglewood This Week-End — Celebrated Violinist to Play.

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Admission to the grounds, where the music can be heard clearly and the musicians seen through the open doors, will be on sale from noon of each concert day, at the box office.

WELLSVILLE, N. Y.
REPORTER

AUG 4 - 1944

MUSIC HATH CHARMS

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ECTADY, N. Y.
GAZETTE

- 1944

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evening, Aug. 5, at 8:30:
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366. Symphony in E-flat
39, K. 543); adagio: al-
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finale: allegro.
fternoon, Aug. 6, at 3:30:
("Nacht Musique") in C
wo oboes, two clarinets,
nd two bassoons, K. 388:
lante; menuetto in Can-
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o. 26, K. 537): allegro;
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LAWRENCE, MASS.
EAGLE

Eddie Reebenacher Is the Man Behind And in Front of the Festival Scenes

Stage Manager Of Orchestra Has Many Jobs

Introducing Eddie Reebenacher, stage manager of the Boston Symphony Orchestra, who does more tugging and hauling at Tanglewood during a Festival concert than the average professional wrestler does in a season.

One of the most indispensable persons at Tanglewood this week at the Mozart Festival is Edward Reebenacher, stage manager of the Boston Symphony Orchestra. To Tanglewood audiences he is a familiar figure of a man (he has the build of Bull Montana). His virtuosity in his field, however, was not generally realized until Sunday. Then, because the rain made necessary an intermission not called for in the program, Eddie had to rearrange alone the entire stage, including two grand pianos and 33 chairs and music stands and the conductor's podium while an audience of over a thousand people waited for the next work.

In due respect to the tradition of Boston gentility, Eddie did not so much as remove his coat during his virtuoso performance as the entire Mozart audience sympathetically watched him steam. He accomplished the feat in four minutes flat.

Mr. Reebenacher, known to members of the orchestra and staff as Eddie Rickenbacker, as just Eddie, has been with the symphony for 17 years and is behind the scenes of every concert moving music stands, instruments, trunks, platforms, chairs and, of course, grand pianos, which he does with a touch of artistic power which befits the environment. He even acts as interference when over-enthusiastic autograph hunters try to crash the green room.

Although the Tanglewood Festivals and the Berkshire Music School means work, and many headaches for him, he says he would rather have them than not. He likes the activity and does not mind working from 7.30 to 11 some nights, or even once or twice all night, before an opera performance. The Mozart Festival, he says, is for him like playing marbles, compared to the work connected with the school and festivals in the ned.

erved Overseas

Before Eddie was appointed to e that everything runs smoothly ckstage, he was a painter at mphony Hall. Born in Arlingn, was in France for 23 months World War I, enlisting when he as 15 in the 104th Infantry, 26th vision, the first regiment ever be decorated by a foreign nan, which was France. Often said be the youngest member of the F, he was in many major engagements, including the 2d Marne, St. Mihel and Meuse Argonne. He lives in Ashland, with his wife and six-month-old son.

When asked his opinion of musicians he smiled and said, "Some times I dislike some of the things they do, but more often I like them. It is fascinating to work for them. Of course, sometimes they make impossible requests and ask foolish questions, but I get along with them."

At the mention of Dr. Koussevitzky's name he said, "I don't believe I should ever be happy working for any other conductor. To me he is the only conductor. I am not trying to plug the boss either," he added.

Knows Good From Bad

When asked if he had learned anything about music in 17 years he says cryptically: "I believe I have learned to distinguish between the good and the bad."

Eddie's season is a long one, taking in the eight months of the Boston season, including trips to Cambridge, Providence and six weeks on tour, the Pops concerts, which are held every night for 70 nights, and now the Esplanade concerts on the Charles River. His duties include stage arrangements for many soloists and guest conductors, as well as the 100-piece orchestra.

While at Tanglewood he lives in the house, using "Lizzie's-room," he says, which is true, for on the door is the name of the maid who occupied it when it was the summer home of the Tappen family. He looking forward to spending summers there again as soon the war is over.

HACKENSACK, N. J.
RECORD
AUG 2 - 1944

Music News And Views

By ROGER S. VREELAND

KOUSSEVITZKY FINDS LITTLE EMOTION IN MODERN MUSIC

I should like to avoid any erudite entanglement over the definition of emotion. One can think of the simple feelings of pleasure, jealousy, sadness, and so forth, that even a dog is heir to; or of the deeper flights of mind and heart that the human being knows. Either will suffice to leave the way clear for comment on Dr. Serge Koussevitzky's unusual confession.

"I can find little emotion in modern music," said the conductor of the Boston Symphony Orchestra and the country's outstanding champion of modern music, especially American music. "The best of it sounds very well as music, is beautifully written. But try as I have, I can find very little emotion in it. Perhaps other conductors can." The quotation is from an interview by Cyrus W. Durgin of the Boston Globe, in an article in the Victor Record Review.

To those of the school of music appreciation who consider the emotional value of music one of its chief ingredients, this leaves the position of modern music very precarious. The emotional content of music isn't a matter of superficial sentiment in the melodic line, grandiose dynamics, or lucio tional music is that in which the i tonal music is that where the i trinsic quality is carried in an i tellectual plane, as found in mus of Bach and Brahms. Not that intellectual music has emotion content. Music can be scholar clever, and still be dull, unmovin But there are those who believe and I am among them) that the prime object of serious composition should be to stir emotions. Therefore if we accept Dr. Koussevitzky's verdict (it isn't really a verdict, but an opinion), modern music is quite useless.

"American music," Dr. Koussevitzky was quoted as saying, "can be said to be in its third generation. The first included such men as Edward MacDowell, George Chadwick and Arthur Foote. Between them and the next generation, Edward Burlingame Hill is a connecting link. The outstanding men of America's second musical generation [illegible] Aaron Copland, Walter Piston, Roger Sessions, and Roy Harris. Now we have a third young generation led by William Schuman, David Diamond, and Nicolai Berezowsky.

"Styles in American composition have changed enormously since I first came to Boston in 1924. The technique has developed so that now men like Copland and Piston possess the highest, most universal technique of writing."

It is no one's province to suggest that Dr. Koussevitzky didn't mean to condemn modern music as completely as he seemed to. Perhaps the emotional quality of music isn't as essential to his appreciation, yet knowing his stature as an artist, that is hard to understand. He made his frank statement, we are told, with the smiling simplicity and the honesty of a great artist with a vast knowledge and understanding of musical evolution. Certainly he doesn't champion modern music merely as a polite gesture.

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N. ADAMS, MASS.
TRANSCRIPT
AUG 2 - 1944

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LIMA, OHIO
NEWS
OCT 3 - 1944

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END OF POLITICAL FREE-LUNCH

VICE PRESIDENT WALLACE'S speech at Madison Square Garden the other night may have overshadowed a turning point in the history of American politics. The immediate cause of this turning point is not readily apparent. Perhaps it was Mr. Wallace's personal popularity. Perhaps it was the presence and performance of such notables as Sinclair Lewis, Serge Koussevitzky, Bette Davis, Fredric March and Orson Welles—jointly or severally.

But whatever the reason, the epoch-making fact remains that 22,000 people paid from 55 cents to $2.40 for the privilege of being told how wrong they were in case they favored Mr. Dewey, or of having their choice complimented and reaffirmed if for Mr. Roosevelt.

Recalling the free drinks, free cigars, free compacts for the ladies, free kisses for the babies, and other more substantial largess that has characterized every other presidential campaign, it can only be concluded that the political millennium must have arrived.

SCHENECTADY, N. Y.
GAZETTE
AUG 1 - 1944

BUT NOT ENOUGH CHARMS

Serge Koussevitzky, famed conductor of the Boston symphony orchestra, is reported to have said on his 70th birthday that music will insure the success of the next world peace conference.

He said the harmonizing influence of music would assist the new peace conference to avoid the bickering of Versailles.

Said he, "If our nation should send its greatest singers, players and a leading symphony orchestra to the peace conference and if other nations would do likewise, we would have an international music event of the highest spiritual value and one that would give the peace conference delegates the rest, peace and joy of the finest entertainment. It would inspire and facilitate their work."

There is no doubt that music hath charms—but not enough, we think, to prevent a group of peace conferees from wrangling among themselves making deals secretly, and what's more, returning home in a huff, if they've a mind to. However much the delegates might enjoy listening to "Largo," "To a Wild Rose" or even perchance to "Mairzy Doats," it's likely they would be at each others' throats with the same old enthusiasm born of national pride.

And has Dr. Koussevitsky considered the fact some of the world's best music was the brainchild of Germans? That ought to have made Germans the most "restful, peaceful and joyous" people on earth. But it didn't.

BURLINGTON, VT.
NEWS
AUG 1 - 1944

Mozart Program at Berkshire Resort Stresses Quality, Charm

By Jay Clarke
News Drama-Music-Art Critic

LENNOX, Mass.—For anyone with a taste for superlative music, with bus or train fare, and with a weekend free, it is not only worthwhile to go out of one's way to hear Dr. Serge Koussevitzky's Mozart Festival at Tanglewood, it is a rewarding and enriching experience of the first order.

Here in this famous Berkshire music resort the war has truncated the long and varied program that used to feature the summer season, and last summer there was not festival at all. This year, however, Dr. Koussevitsky has scheduled an abbreviated program devoted to all-Mozart, and extending over two weekends. The first program was presented Saturday and Sunday and the last will be held next week.

PRODUCES COMPARISON

Working with an orchestra of less than 40 pieces, ideal for Mozart, the doctor has stinted on neither craftsmanship nor inspiration. He has, in fact, produced a standard of comparison.

His orchestra is comprised of the principal players of the Boston Symphony Orchestra, and while there can be little criticism of what they have done, of appreciation there can be no end.

Ordinarily one might expect that two full programs of all-Mozart might become a bit trying. Indeed it might, under a lesser conductor or with a lesser orchestra, but by careful selection of his program Dr. Koussevitsky has mirrored many facts of the composer's genius, and has presented a program that is both varied and well-rounded.

AVOIDS THE MECHANICAL

Keeping his interpretation light and graceful, he has succeeded in avoiding making Mozart sound mechanical or prefunctory. He has brought out the fullness of the human quality of the music, as well as its charm. This department has never heard the music so fully interpreted before, not even by Walter or Beecham, who are pretty good too, when it comes right down to it.

Musically, the program is a triumph.

As far as attendance is concerned, while all but the most expensive seats in the Concert Hall on the Tanglewood grounds, have been sold out, one may be admitted to the grounds for a nominal fee, and there spread a blanket on the grass and hear the program in the open air, a delight in itself.

Although the noise of thunder halted Sunday's program briefly, rain is no problem for those outside because the management has thoughtfully provided large canvas canopies near the entrances where people on the outside may sit and listen.

ON NEXT WEEK'S

Next week's program will include, on Saturday evening, the Symphony No. 25 in G Minor, Concerto No. 4 in D Major for violin and orchestra, Overture to "Idomento, King of Crete," and Symphony No. 39 in E. Flat Major. Ruth Posselt will be violin soloist.

Sunday afternoon the program will be the Serenade in C Minor for two oboes, clarinets, horns and bassoons, Coronation Concerto for piano and orchestra, the popular Eine Kleine Nachtmusic, and the widely famous Jupiter Symphony in C Major. Piano soloist will be Robert Casadesus.

WELLSVILLE, N. Y.
REPORTER

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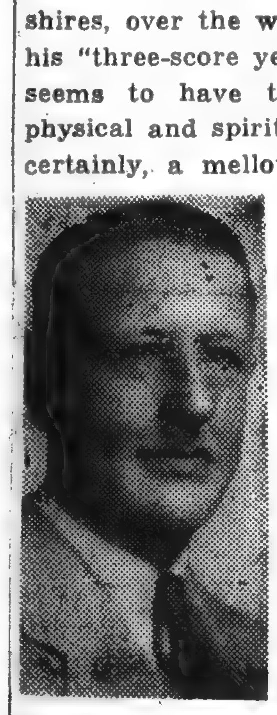
ALBANY, N. Y.
TIMES UNION
AUG 2 - 1944

AROUND THE TOWN

By Edgar S.
Van Olinda

WE ENJOYED tremendously the 70th birthday party of Serge Koussevitzky, conductor of the Boston Symphony orchestra, as he translated his full life into terms of the exquisite music of Mozart at the orchestra's estate, "Tanglewood" in the heart of the Berkshires, over the weekend. Belieing his "three-score years and ten" he seems to have taken on added physical and spiritual powers, and certainly, a mellowness and good nature not generally associated with the minimum biblical span of life. And he may well be proud of his achievements in America. To him, more than to any man in America, is due the credit for moving the musical capital of the old world to America, and "Tanglewood" in particular, which bids fair to become "The American Salzburg" and inheritor of all the musical traditions of prewar Austria.


E. S. VAN OLINDA

There is something very American over at the "Tanglewood" festival. The democracy of music attains its highest expression in this beautiful sector of New England. Everyone speaks to his neighbor as if they were old friends, and one hears more kinds of accents during the intermissions than are described in the scriptural account of the building of the Tower of Babel. But when Mr. Koussevitsky raises his left hand, a silence which can be felt takes possession of the audience, and the hush of anticipation moves over the vast assemblage, not unlike some of the black clouds overhead and outside the auditorium, presaging the great symphony of nature, which for a few scattered moments endeavored to out-Mozart Mozart. Even this unseemly interruption could not disturb the outward calm and beaming good nature of Mr. Koussevitzky and his two charming guest soloists, Pierre Luboshutz and Genia Nemehoff (Mr. and Mrs. Luboshutz) as they worked together to make a magnificent musical experience of the Concerto in E-flat major for two pianos and orchestra. The thunder of applause which followed the performance—Mozart with sound effects a la Beethoven—put the demonstration of the elements to an ashamed silence.

It seemed, also, that there was a general exodus of Albany music lovers across the state line to Massachusetts. Among those noted Sunday afternoon were Murray Smouse, president of the Civic music association and Mrs. Smouse, Ned Wheeler, Mrs. Ester Griswold, Mr. and Mrs. John Davis Hatch, Jr., Dr. and Mrs. H. Judson Lipes, Mr. and Mrs. Neils Jules-Larsen and their son, Peter; Mr. and Mrs. George Skolsky, Laurence McKinney, president of the Albany Symphony orchestra and his mother-in-law, Mrs. Dwight Marvin, of Troy; Mr. and Mrs. Reid Callanan and Mr. and Mrs. Donald B. Robinson, of Loudonville, Mr. and Mrs. Clarence Hollister, Otto Janda, Father John J. Gaffigan of Averill Park and many others whom we missed owing to the restrictions of the storm during the intermission. Truly a demonstration of the Democracy of Music in a land unshackled by the whims of a dictator.

NEW YORK, N. Y.
SUN
AUG 4 - 1944

THESE DAYS

By George E. Sokolsky

The Logic of Civilization.

The other night, at Tanglewood in Stockbridge, Mass. Mr. Koussevitzky directed a Mozart concert. Mozart was a German. So was Beethoven. So was Wagner. Brahms was a Hungarian. During the last war there were wild men who protested the playing of Mozart, Beethoven, Wagner and Brahms. This time we have more sense. We do not visit upon the culture and civilization of all mankind our antipathies to a particular country.

Art, like religion, is universal. It belongs to all people. It knows neither politics nor economics nor the madnesses of hate which every so often beset human beings. Art, like religion, knows neither race nor creed nor nationality. It raises the weak and backward as it humbles the strong and aggressive.

And that is what is so hard to understand about the Germans. In music, they have excelled all the peoples upon this earth. If German composers were removed from the symphonic and operatic programs they would indeed become thin. Yet these same Germans can produce a Hitler, a Goering, a Himmler. What curious psychology makes this people, so rich in mind and emotions, and yet so ruthless in the pursuit of their political ends? Perhaps politics is a strange region for them and not knowing where to go they lose their way. The Japanese unquestionably have lost their way, for when they are not fighting they appear so meek and gentle.

As one listened to Mozart at Tanglewood the war was for a moment forgotten, although there were plenty of young people there in the uniforms of all the services. And they, too, for the moment forgot, for Mozart is timeless and one listens as though in another century, the facts of the moment being driven far away from the miserable reality of campaigns and speeches and wars and radio commentators. Yet it was impossible not to recall just this: Politics and economics are absorbing us too completely in this generation. These mechanisms of our living are grinding us instead of being managed by us. We have erected machines that are so intricate that we no longer altogether understand how to handle them. They play tricks on us—and they frighten us.

Man invented politics to set up rules for his relations with other men. He invented government as an agency for the management of communal affairs. At first it was all very simple. The father controlled his offspring and their communal relationships, which in time became tribal. By now, however, government is a frighteningly complex organism which relates itself not only to communal matters but to everything that an individual does. In some countries it even attempts to control the mind, determining what the individual is to believe and think and pray for. Government has grown from a mechanism of utility to a master of man.

This has happened often before. In fact history is a record of endless struggle between the need for some kind of government and the tendency of all governments to expand their functions and powers until they overwhelm the individual into slavery. Then there is resistance—at first, passive resistance, as with the Chinese, who when they weary of a tyrannous officialdom shut up their shops and schools and houses and do nothing. And doing nothing, they produce such a stagnation that the state itself might die of desuetude. Officials soon cringe before that type of passive resistance, which is utterly paralyzing. But when that fails revolution is the only course—the fight of free minds for freedom of thought and action.

It is another curiosity of history that those who praise revolution in other countries abhor it in their own. The Russians have at various times stimulated revolutions in every country, but they put down any form of opposition as ruthlessly as Hitler does in Germany. The hero of freedom elsewhere becomes the traitor in his own country. Yet free minds and free men will ever appear in lands where cruel tyranny and oppression become the tools of government.

I don't know what Mozart has to do with all this. Yet as I passed from Lenox through Lee to Otis, hidden deep in the hills, my mind played not upon melody but upon liberty.

NEW YORK, N.Y.
HERALD TRIBUNE
AUG 13 1944

Announce Soloists for Chamber Programs

Boston Symphony Members to Play in Concert Series

For four weeks on Sunday and Monday evenings at 8:30 the principals and other members of the Boston Symphony Orchestra will ~~play~~ in Boston's New England Mutual Hall. The series of four programs, each of which will be given twice, will be devoted to music in the smaller forms. The programs follow:

First pair: Aug 13-14; conductor, Bernard Zighera.

Brandenburg Concerto No. 3 in G major (for three violins, three violas, three violoncelles and bass), Bach. Serenade in C minor, K. 388 (for two oboes, two clarinets, two horns and two bassoons), Mozart; "Kindertotenlieder," for contralto and orchestra, Mahler, soloist Mary Davenport; "Tre Ricercari," Martinu.

Second pair: Aug. 20-21; conductor, G. Wallace Woodworth.

Sinfonia and Choruses from "Solomon," Handel; Harvard Glee Club and Radcliffe Choral Society; Concerto in C major (for three harpsichords and orchestra), Bach, soloists Putnam Aldrich, Sylvia Marlowe, Daniel Pinkham; Symphony in B-flat, K. 319, Mozart; Two Contradances and Minuet, Beethoven.

Third pair: Aug. 27-28; the Boston Society of Ancient Instruments, Alfred Zighera director.

Sonata (for flute, viola da gamba and harpsichord), Lotti; Sonata (viola da gamba and harpsichord), Bach; Suite in C major (for four viols and harpsichord), Telemann.

The Boston Flute Players Club, Georges Laurent music director

Trio (for flute, violoncelo and piano), Weber; Suite (for flute, violin, viola, violoncello and harp), D'Indy.

Fourth pair: Sept. 3-4; conductor, Richard Burgin.

Suite for Strings (arr. Mitropoulos), Purcell; Theme with Variations, according to the Four Temperaments, for strings and piano, Hindemith, solo pianist Lukas Foss; Two Preludes for String Orchestra, Op. 11, Shostakovitch; Serenade for Strings, Op. 48, Tchaikovsky

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BANGOR, ME.
NEWS
AUG 5 - 1944

These Days

By George E. Sokolsky

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SUN
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ALBANY, N. Y.
TIMES UNION

AUG 2 - 1944

Around THE Town

By Edgar S.
Van Olinda

WE ENJOYED tremendously the 70th birthday party of Serge Koussevitzky, conductor of the Boston Symphony orchestra, as he translated his full life into terms of the exquisite music of Mozart at the orchestra's estate, "Tanglewood" in the heart of the Berkshires, over the weekend. Belieing his "three-score years and ten" he seems to have taken on added physical and spiritual powers, and certainly, a mellowness and good nature not generally associated with the minimum biblical span of life. And he may well be proud of his achievements in America. To him, more than to any man in America, is due the credit for moving the musical capital of the old world to America, and "Tanglewood" in particular, which bids fair to become "The American Salzburg" and inheritor of all the musical traditions of prewar Austria.

E. S. VAN OLINDA

There is something very American over at the "Tanglewood" festival. The democracy of music attains its highest expression in this beautiful sector of New England. Everyone speaks to his neighbor as if they were old friends, and one hears more kinds of accents during the intermissions than are described in the scriptural account of the building of the Tower of Babel. But when Mr. Koussevitsky raises his left hand, a silence which can be felt takes possession of the audience, and the hush of anticipation moves over the vast assemblage, not unlike some of the black clouds overhead and outside the auditorium, presaging the great symphony of nature, which for a few scattered moments endeavored to out-Mozart Mozart. Even this unseemly interruption could not disturb the outward calm and beaming good nature of Mr. Koussevitzky and his two charming guest soloists, Pierre Luboshutz and Genia Nemehoff (Mr. and Mrs. Luboshutz) as they worked together to make a magnificent musical experience of the Concerto in E-flat major for two pianos and orchestra. The thunder of applause which followed the performance—Mozart with sound effects a la Beethoven—put the demonstration of the elements to an ashamed silence.

It seemed, also, that there was a general exodus of Albany music lovers across the state line to Massachusetts. Among those noted Sunday afternoon were Murray Smouse, president of the Civic music association and Mrs. Smouse, Ned Wheeler, Mrs. Ester Griswold, Mr. and Mrs. John Davis Hatch, Jr., Dr. and Mrs. H. Judson Lipes, Mr. and Mrs. Neils Jules-Larsen and their son, Peter; Mr. and Mrs. George Skolsky, Laurence McKinney, president of the Albany Symphony orchestra and his mother-in-law, Mrs. Dwight Marvin, of Troy; Mr. and Mrs. Reid Callanan and Mr. and Mrs. Donald B. Robinson, of Loudonville, Mr. and Mrs. Clarence Hollister, Otto Janda, Father John J. Gaffigan of Averill Park and many others whom we missed owing to the restrictions of the storm during the intermission. Truly a demonstration of the Democracy of Music in a land unshackled by the whims of a dictator.

NEW YORK, N. Y.
SUN

AUG 4 - 1944

THESE DAYS

By George E. Sokolsky

The Logic of Civilization.

The other night, at Tanglewood in Stockbridge, Mass. Mr. Koussevitzky directed a Mozart concert. Mozart was a German. So was Beethoven. So was Wagner. Brahms was a Hungarian. During the last war there were wild men who protested the playing of Mozart, Beethoven, Wagner and Brahms. This time we have more sense. We do not visit upon the culture and civilization of all mankind our antipathies to a particular country.

Art, like religion, is universal. It belongs to all people. It knows neither politics nor economics nor the madnesses of hate which every so often beset human beings. Art, like religion, knows neither race nor creed nor nationality. It raises the weak and backward as it humbles the strong and aggressive.

And that is what is so hard to understand about the Germans. In music, they have excelled all the peoples upon this earth. If German composers were removed from the symphonic and operatic programs they would indeed become thin. Yet these same Germans can produce a Hitler, a Goering, a Himmler. What curious psychology makes this people, so rich in mind and emotions, and yet so ruthless in the pursuit of their political ends? Perhaps politics is a strange region for them and not knowing where to go they lose their way. The Japanese unquestionably have lost their way, for when they are not fighting they appear so meek and gentle.

As one listened to Mozart at Tanglewood the war was for a moment forgotten, although there were plenty of young people there in the uniforms of all the services. And they, too, for the moment forgot, for Mozart is timeless and one listens as though in another century, the facts of the moment being driven far away from the miserable reality of campaigns and speeches and wars and radio commentators. Yet it was impossible not to recall just this: Politics and economics are absorbing us too completely in this generation. These mechanisms of our living are grinding us instead of being managed by us. We have erected machines that are so intricate that we no longer altogether understand how to handle them. They play tricks on us—and they frighten us.

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This has happened often before. In fact history is a record of endless struggle between the need for some kind of government and the tendency of all governments to expand their functions and powers until they overwhelm the individual into slavery. Then there is resistance—at first, passive resistance, as with the Chinese, who when they weary of a tyrannous officialdom shut up their shops and schools and houses and do nothing. And doing nothing, they produce such a stagnation that the state itself might die of desuetude. Officials soon cringe before that type of passive resistance, which is utterly paralyzing. But when that fails revolution is the only course—the fight of free minds for freedom of thought and action.

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NEW YORK, N.Y.
HERALD TRIBUNE

AUG 1 6 1944

Announce Soloists for Chamber Programs

Boston Symphony Members to Play in Concert Series

For four weeks on Sunday and Monday evenings at 8:30 the principals and other members of the Boston Symphony Orchestra will play in Boston's New England Mutual Hall. The series of four programs, each of which will be given twice, will be devoted to music in the smaller forms. The programs follow:

First pair, Aug. [illegible]; conductor, Bernard Zighera.

Brandenburg Concerto No. [illegible] major (for three violins, three violas, three violoncellos and bass) Bach; Serenade [illegible] C minor K. 388 [illegible] horns and two bassoons [illegible] Kindertotenlieder [illegible] contralto and orchestra [illegible] Mahler, soloist [illegible] Martinu.

Second pair, Aug. 20 [illegible], conductor, G. Wallace Woodworth.

Sinfonia and Choruses from "Solomon," Handel, Harvard Glee Club and Radcliffe Choral Society; Concerto [illegible] C major (for three harpsichords and orchestra) Bach, soloists Putnam [illegible] Daniel Pinkham; Symphony [illegible] K. 319, Mozart; Two Contradances and Minuet, Beethoven.

Third pair, Aug. 27-28, the Boston Society of Ancient Instruments, Alfred Zighera director.

Sonata (for flute, viola da gamba and harpsichord), Lotti, [illegible] viola da gamba and harpsichord) Bach; Suite in C major (for four viols and harpsichord) Telemann.

The Boston Flute Players Club, Georges Laurent music director.

Trio (for flute, [illegible] and [illegible]) Weber; Suite (for flute, violin, viola, violoncello and harp), D'Indy.

Fourth pair, Sept. 3-4, conductor, Richard Burgin.

Suite for String [illegible] Purcell; Theme with Variations according to the Four Temperaments (for strings and piano) Hindemith, [illegible] Lukas Foss; Two Preludes for String Orchestra, Op. 11 Shostakovitch; Serenade for Strings, Op. 48 Tchaikovsky.

BANGOR, ME.
NEWS

AUG 5 - 1944

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By George E. Sokolsky

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WONDER OF WORLD OF ENTERTAINMENT: THE ESPLANADE

SECOND THOUGHTS OF A FIRST-NIGHTER

Aug 6

BY ELLIOT NORTON

THE wonder of the entertainment world at this time is an outdoor thing, the concert season by the Boston orchestra on the Esplanade. More than 150,000 persons, for a very conservative estimate, are attending these concerts every week. This is a great many more than attend the professional ball games and, although the orchestra gives only six performances a week and he gave 30 during seven dreary days at the RKO Boston Theatre, it is 35,000 more than Frank Sinatra attracted at the peak of his popularity. That is something to ponder. It could be the beginning of the milennium.

ELLIOT NORTON

The wonder of it is that the orchestra is not presenting swing or sway, but the world's most pretentious music. A further marvel is that no one is under any kind of obligation, social or other, to go; there can be only one reason for attendance, a desire for pleasure and enjoyment.

There are some musical events which are good enough and worthy enough but which are patronized largely by those who feel that it is a prudent thing to be present, what with the society reporters being there and perhaps photographers, too. But if the society editors attend the Esplanade it is because they like music and for no other reason. Though they are given at the foot of Beacon Hill, the Esplanade concerts are not fashionable. You can tell that at a glance, or by the way the audiences behave.

FEWER THAN 2000 AT FIRST ONE

THERE were fewer than 2000 people present on the night of July 4, 1929, when the first of the Esplanade concerts was given. The attendance didn't get much larger than that during the first season. Mr. Fiedler and his musicians, all recruited from the Boston Symphony orchestra, made their programmes cautiously in those days, not knowing what such an audience would accept. There had been dullards around to warn that the whole idea was silly, that fine music was for fine people only and not for the mob. Mr. Fiedler didn't believe this but he moved carefully.

For the first programmes, he gave them beer-garden music—Strauss waltzes, march medleys, musical comedy medleys and an occasional group of opera arias, with instrumental soloists taking the melodies carried in opera by the human voice. From such music, played with the remarkable precision which distinguishes the work of the Boston orchestra, Mr. Fiedler moved on to more pretentious stuff and as he grew bolder the audiences became larger, even more attentive and appreciative.

When he first tried a piano concerto, he found it advisable to give only one part of it, for fear it might prove boresome to the mightily mixed audience. Tonight, he is offering an entire Grieg concerto. In the meantime, he has presented almost every kind of fine music in its entirety. In one recent season he played the nine symphonies of Beethoven and the audience of white and colored, people of every social and racial background conceivable, were so enthralled and so elated that he was forced to do all nine of them over again the following year. The next season he did the four Brahms symphonies and was similarly required to repeat those.

TWENTY THOUSAND EACH EVENING

TWENTY THOUSAND people sit on the camp chairs or on the grass of the Esplanade night after night, six nights a week, and listen with eager interest and with increasingly sharp perception to Mr. Fiedler and his orchestra. They are not the audience of the Friday Symphony concerts, though some of the Friday group appear; they are a cross-section of democratic America, proving by their presence that great music and, if you please, great art of any kind, is something which the average man and woman will accept and embrace if it is properly presented.

For a good many years, the programmes which are distributed at these concerts contained only the bare facts, the name of the works to be played and the identity of the composers. These programmes were thrown away by one and all. Attendants will tell you with a shudder that it took three hours every night to pick them up. Three or four years ago, Laning Humphreys of the concert staff conceived the idea of making a larger programme to include information about the music and the composers. Now the folks keep their programmes and take them home to read and discuss. Not only do they like the music, but they also want to know something about it and the people who wrote it.

It seems to me worth stressing that this nightly audience, larger even than the record crowds which attended the professional hockey games in the pre-war days, is not a one-class group. It is not the old Back Bay, or Beacon Hill, or Chestnut Hill either. These sections are represented, but so is every neighborhood in the city. This is not the old Boston, the old Hub of the Universe of the last century, but the new one rising on the cultural ashes of the old.

COUNT BASIE NEEDN'T WORRY

IT IS not likely that Count Basie's band is headed for doom and destruction in a new wave of musical appreciation, though that might not be a bad thing. It is certain that the Guy Lombardos and the Duke Ellingtons and most of the rest of the sweets and the hots will continue to prosper and that will be a good thing. There is no evidence of a cultural revolution; this is just a coming of age, an awakening. There will always be jitterbugs or their equivalents. The encouraging thing is that there is now a great and intelligent audience for something better.

The Esplanade concerts are a credit to Boston and an inspiration. Their success is a wonderful tribute to Mr. Fiedler and his musicians.

NEW YORK, N. Y.
TIMES

AUG 7 - 1944

TANGLEWOOD ENDS MOZART FESTIVAL

2,000 Attend Each of the Last 2 Koussevitzky Concerts—Posselt, Casadesus Heard

By MARK A. SCHUBART

Special to THE NEW YORK TIMES.

PITTSFIELD, Mass., Aug. 6—The Berkshire Mozart Festival came to an end at Tanglewood this afternoon with the last of four all-Mozart concerts by an orchestra made up of thirty-eight principals and other members of the Boston Symphony Orchestra under the direction of Serge Koussevitzky. More than 2,000 people attended each of the last two concerts for which Ruth Posselt, violinist, and Robert Casadesus, pianist, were soloists.

Organized originally to keep alive the tradition of music at the Boston Orchestra's summer home, despite wartime problems, the Mozart festival actually accomplished more than its avowed purpose. For it has clearly shown, through its devoted audiences, that a series of concerts such as this one, designed primarily to serve the musical needs of a summer community, have a concrete and important place on the American scene.

In pre-war years, when transportation was relatively a simple matter, thousands of persons came from all over the country to hear the full Boston Symphony in works from the standard repertoire. The Mozart Festival, however, had much more of the quality of a community affair, as a majority of its patrons live in Pittsfield, Stockbridge, Lenox, and other near-by communities. That it could be a popular as well as an artistic triumph under these conditions offers encouragement to similar musical plans in other localities.

Resemble European Fêtes

Not every community, it is true, could obtain the services of a Koussevitzky or of first desk men of the incomparable Boston Symphony. But even more important than the excellence of the music was the neighborly quality of the festival, which created the setting for the music and gave it significance and flavor. Certainly the comparisons drawn between the Berkshire programs and the famous European festivals were neither idle nor unjustified.

That Dr. Koussevitzky is not unaware of the potentialities of this festival must be taken for granted, since he not only expressed himself as being eminently pleased with the results, but committed himself to further musical activity at Tanglewood next year, war or no war. Just what sort of festival would be given Dr. Koussevitzky could not say, but there will be music at Tanglewood and it will be the best Dr. Koussevitzky can furnish.

As far as standards of performances are concerned, this week-end's concerts were fully as good as last week-end's. Outstanding among last evening's offerings was a truly extraordinary performance of the great E-flat major symphony (K 543), which seemed to be one of those rare readings in which conductor and orchestra are fired by a common enthusiasm and play with a taut excitement which produces the most telling performances. Other orchestral works on the program were the early symphony in G minor (K 183), which is strangely prophetic of the much later and much more famous work in the same key, and the overture to "Idomeneo, Re di Creta" (K 366).

Miss Posselt's vehicle for the evening was the charming D major concerto (K 218), which she played with enthusiasm and skill. Like most Mozart concertos, this one is cruelly difficult, since almost every note of the solo part is clearly exposed, and there can be no "covering up" by the orchestra. Miss Posselt's playing did not escape from this trial unscathed, especially since her style leans more toward the romantic than toward the classic. But her interpretation of the work had great energy and vitality and won an ovation from the audience.

Today's program brought the festival to a fitting climax with the appearance of Robert Casadesus, the distinguished French pianist, as soloist in the D major "Coronation" concerto (K 537). Few artists can combine dramatic expression with stylistic distinction, as does Mr. Casadesus, a factor which made his performance outstanding.

The orchestral part of the program was designed to display the talents of the two major sections of the orchestra as it included the charming serenade in C minor (K 388) for pairs of oboes, bassoons, clarinets and horns, as well as the more familiar "Eine Kleine Nachtmusik" for string orchestra. Both departments acquitted themselves with honor under Dr. Koussevitzky's meticulous direction, and the concert was brought to a close with a dashing performance of the majestic "Jupiter" symphony (K 551).

OMAHA, NEB.
MORNING WORLD-HERALD

AUG 5 - 1944

Who's News Today:

Koussevitsky Longs for His Bull Fiddle

By Delos W. Lovelace

New York—A symphony orchestra never sounds better than within the superb proportions of Brooklyn's shabby Academy of Music. And no other orchestra ever sounds better there or anywhere else than the wowser which the masterful Dr. Serge Koussevitsky parades every so often every season down from Boston.

For the doctor and his band all the music lovers over the river turn out. Even the borough's manorial aristocrats break through the cobwebs before their ancestral doors. Brooklyn's aristocrats consider the oldest name in Manhattan's social register a little parvenu, but they yield to Koussevitsky. The dowagers come and even the shy gray spinsters fit their herring-boned hips into the academy's happily wide seats. They do not cheer. They did not cheer even when Koussevitsky conducted "Finlandia" as Sibelius dreamed it might be conducted. But they applauded until their ivory cheeks grew pink above their high necked dresses.

And doubtless they applaud the Koussevitsky plan for an international festival of music to insure the success of the coming world peace conference. Over their teacups they may wonder why the doctor didn't suggest a Brooklyn festival which would amount practically to the same thing, but they approve.

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Koussevitsky favors an international festival because he is a world citizen for all that he has his shop in Boston and sells so much of his wares in Brooklyn. He has conducted orchestras in Russia, France, Portugal, Spain, Italy and England. And in most of them he has played his bull fiddle. When he was a boy in Russia he conducted imagniary orchestras, but he started his career in music on the double bass.

The Moscow conservatory had a bull fiddle scholarship open, and he was so poor he had to have a scholarship, so he stood up like a man to the huge sepulchral instrument. He was still determined to be a conductor and at first he loafed at his new job. He was so lax that his teacher was inclined to give him up, but when he turned over a new leaf he grew incredibly good. In the end he was a soloist, although soloists on the double bass are almost as rare as soloists on the tympani. He was, in fact, the best bull fiddle player in the world.

He was also, to some degree, a political revolutionist. The czar was still reigning over Russia and every intelligent citizen, Koussevitsky said, participated in the revolution. His participation resulted in a hurried flight from the country, but not until he took a wife.

One day at a concert he saw a pretty girl listening intently to the music while the bulk of the audience talked. Such good taste, he felt, deserved a notable reward so he married her. And they went abroad and then returned. They went aboard again while he conducted here and there. And then they came to this country.

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The Koussevitsky American career began 20 years ago when he took over the down-at-heels Boston symphony. He put his sonorous double bass aside, but he made his orchestras good beyond compare, and in proof has honorary degrees galore.

Seventy now, he spends his summers in his famous Berkshire music center, his winters in his symphonic home town, and his spare moments wishing he had time to play his bull fiddle. With the musical world at his feet he still would like to go back to the instrument that was forced upon him, and sometimes weeps because, worse luck, he never can find the time. If his plan for the international festival goes through, he may dust it off for a solo or so.

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NEWS

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LIBBY, MONT.
NEWS

AUG 10 1944

Five Low Notes Added To Play New Symphony

BOSTON.—The bass clarinet has hit a new note with the Boston Symphony orchestra. For its first performance of the Shostakovitch Seventh Symphony the Boston orchestra introduced the new instrument, which has five new low notes below the usual final bass. The instrument's lowest tone is equivalent to the lowest A-flat on a piano. Rosario Mezzeo, bass clarinetist of the orchestra, spent several months perfecting the instrument to get the exact effect wanted by the composer.

YORK, N.Y.
ALD TRIBUNE

UG 1 3 1944

Soloists for
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Concert Series

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13-14; conductor, Bernard

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ch; Serenade in C minor.
o oboes, two clarinets, two
bassoons), Mozart; "Kinder-
contralto and orchestra,
Mary Davenport; "Tre Ricer-

20-21; conductor, G. Wal-

uses from "Solomon," Han-
ee Club and Radcliffe Choral
to in C major (for three
nd orchestra), Bach, soloists
h, Sylvia Marlowe, Daniel
phony in E-flat, K. 319, Mo-
tradances and Minuet, Bee-

27-28; the Boston Society of
ents, Alfred Zighero director.
viola da gamba and harpsi-
Sonata (viola da gamba and
Bach; Suite in C major (for
harpsichord), Telemann.
e Players Club, Georges Lau-
ctor.
violoncelo and piano), Weber.
violin, viola, violoncello and

pt. 3-4; conductor, Richard

s (arr. Mitropoulos), Purcell;
Variations, according to the
ments, for strings and piano.
lo pianist Lukas Foss; Two
tring Orchestra, Op. 11, Shos-
renade for Strings, Op. 48.

Koussevitsky~~—~~His Music
May ~~Help~~ in the Peace.

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DELOS W. LOVELAC

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K 525) and the "Jupiter" sym-
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WONDER OF WORLD OF ENTERTAINMENT: THE ESPLANADE

SECOND THOUGHTS OF A FIRST-NIGHTER

BY ELLIOT NORTON

THE wonder of the entertainment world at this time is an outdoor thing, the concert season by the Boston orchestra on the Esplanade. More than 150,000 persons, for a very conservative estimate, are attending these concerts every week. This is a great many more than attend the professional ball games and, although the orchestra gives only six performances a week and he gave 30 during seven dreary days at the RKO Boston Theatre, it is 35,000 more than Frank Sinatra attracted at the peak of his popularity. That is something to ponder. It could be the beginning of the milennium.

ELLIOT NORTON

The wonder of it is that the orchestra is not presenting swing or sway, but the world's most pretentious music. A further marvel is that no one is under any kind of obligation, social or other, to go; there can be only one reason for attendance, a desire for pleasure and enjoyment.

There are some musical events which are good enough and worthy enough but which are patronized largely by those who feel that it is a prudent thing to be present, what with the society reporters being there and perhaps photographers, too. But if the society editors attend the Esplanade it is because they like music and for no other reason. Though they are given at the foot of Beacon Hill, the Esplanade concerts are not fashionable. You can tell that at a glance, or by the way the audiences behave.

FEWER THAN 2000 AT FIRST ONE

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By Delos W. Lovelace

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For the doctor and his band all the music lovers over the river turn out. Even the borough's manorial aristocrats break through the cobwebs before their ancestral doors. Brooklyn's aristocrats consider the oldest name in Manhattan's social register a little parvenu, but they yield to Koussevitsky. The dowagers come and even the sky gray spinsters fit their herringboned hips into the academy's happily wide seats. They do not cheer. They did not cheer even when Koussevitsky conducted Finlandia as Sibelius dreamed it might be conducted. But they applauded until their ivory cheeks grew pink above their high-necked dresses.

And doubtless they applaud the Koussevitsky plan for an international festival of music to insure the success of the coming world peace conference. Over their teacups they may wonder why the doctor didn't suggest a Brooklyn festival which would amount practically to the same thing, but they approve.

Koussevitsky favors an international festival because he is a world citizen for all that he has his shop in Boston and sells so much of his wares in Brooklyn. He was conducted orchestras in Russia, France, Portugal, Spain, Italy and England. And in most of them he has played his bull fiddle. When he was a boy in Russia he conducted imaginary orchestras but he started his career in music on the double bass.

The Moscow conservatory had a bull fiddle scholarship open, and he was so poor he had to have a scholarship, so he stood up like a man to the huge sepulchral instrument. He was still determined to be a conductor and at first he loafed at his new job. He was so lax that his teacher was inclined to give him up, but when he turned over a new leaf he grew incredibly good. In the end he was a soloist, although soloists on the double bass are almost as rare as soloists or the tympani. He was, in fact, the best bull fiddle player in the world.

He was also, to some degree, a political revolutionist. The czar was still reigning over Russia and every intelligent citizen, Koussevitsky said participated in the revolution. His participation resulted in a hurried flight from the country, but not until he took a wife.

One day at a concert he saw a pretty girl listening intently to the music while the bulk of the audience talked. Such good taste, he felt, deserved a notable reward so he married her. And they went abroad and then returned. They went abroad again while he conducted here and there. And then they came to this country.

The Koussevitsky American career began 20 years ago when he took over the down-at-heels Boston symphony. He put his sonorous double bass aside, but he made his orchestra good beyond compare, and in proof has honorary degrees galore. Seventy now, he spends his summers in his famous Berkshire music center, his winters in his symphonic home town, and his spare moments wishing he had time to play his bull fiddle. With the musical world at his feet he still would like to go back to the intrument that was forced upon him, and sometimes weeps because, worse luck, he never can find the time. If his plan for the international festival goes through, he may dust it off for a solo or so.

LIBBY, MONT.
NEWS

AUG 1 0 1944

Five Low Notes Added To Play New Symphony

BOSTON.—The bass clarinet has hit a new note with the Boston Symphony orchestra. For its first performance of the Shostakovitch Seventh Symphony the Boston orchestra introduced the new instrument, which has five new low notes below the usual final bass. The instrument's lowest tone is equivalent to the lowest A-flat on a piano. Rosario Mezzeo, bass clarinetist of the orchestra, spent several months perfecting the instrument to get the exact effect wanted by the composer.

DAYTON, O.
NEWS
AUG 20 1944

Born to make MUSIC

BY BETTY A. DIETZ

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LEONARD BERNSTEIN, the symphonic sensation of the year, goes in for snappy bow ties and close haircuts. He has been called the "most exciting white boogie-woogie player," but his serious piano is big-time too. He writes both swing and symphonies.

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Kostelanetz, Pons Back From Overseas

NEW YORK, Aug. 19.—Lily Pons, Metropolitan Opera soprano, and her conductor-husband, Andre Kostelanetz, arrived Wednesday night at La Guardia Field aboard an air transport command plane after a three-month USO-sponsored concert tour of North Africa, Italy and the Persian gulf area.

GALLUP, N. M.
INDEPENDENT
AUG 11 1944

A LITTLE OF EVERYTHING

By WALLACE BARNES

David Rubinoff, whom members and guests of the Kiwanis club were privileged to meet and hear Thursday noon, not only lived up to his reputation as a violin artist, but also revealed an engaging personality and a keen sense of humor. Although handicapped by the lack of an accompanist he played a composition of his own, "The Dance of the Russian Peasant," and Victor Herbert's well known number, "Ah Sweet Mystery of Life," dedicating the latter to the people of Gallup as a tribute to their men in the armed forces. In conclusion he lead his audience in "The Star Spangled Banner."

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Of almost as much interest to his hearers as his musical renditions were the artist's references to his early struggles and his glowing tribute to America as the land of opportunity. "The United States government asked me to appear before school children all over this country to impress upon them something of what American liberty means," he said. "I am not a public speaker. My English is poor and my accent pronounced. When I appear with Eddie Cantor over the radio I have a stooge do the talking for me and he makes it even worse than I do. But I have been telling boys and girls that if they amount to anything, they have to do it themselves, not accept everything on a silver platter. I used to walk eight miles to and from school in Russia. My parents were poor. It was a struggle to get schooling and training. God has been good to me. I won the degree of a doctor in music at the age of 14 and an American gentleman became interested in me and brought our whole family to America. I lived for a year in the home of Victor Herbert. He told me America was the land of freedom—that I could go as far as I wanted to and I have found it true America is the greatest land in the world."

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Rubinoff said he regarded the Boston Symphony Orchestra as the greatest symphony orchestra in the entire world, with the Philadelphia Symphony second and the New York Philharmonic third. The violin on which he played here was not his famous $100,000 Stradivarius, he said, but one made especially for him by a Baltimore man. It bears carvings of his head and face—"its greatest weakness," he remarked. With a keen sense of humor he told the story of a Jewish storekeeper in Ireland who had advertised a sale of American cigarettes for which a long queue of customers formed. The little Jew tried to approach the door of his store and every time he did so somebody jerked him back in line with threats of bodily punishment. Finally a policeman came along and demanded to know the trouble. The Jew meekly said, "I tell you, if this big man hit me again, I won't open the store!"

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Symphony Chamber Concert

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Of Handel, Mr. Woodworth offered excerpts from the oratorio, "Solomon," for which he recruited a small chorus from the Harvard Glee Club and Radcliffe Choral Society. The small group produced a homogeneous tone in which the parts shone with utmost clarity.

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Mary Davenport, contralto, gave the opening event of the Chamber Music Concerts of the Boston Symphony its particular character at New England Mutual Hall last night, taking the vocal solo part in Mahler's songs that go under the title of "Kindertotenlieder."

Miss Davenport is one of those singers who know precisely what to do and how to manage, carrying a melody to accompaniment of a condensed orchestral group. There is something about this type of task that mere good tone and skillful execution cannot alone take care of. A highly sensitive musician and masterfully alert interpreter are demanded; somebody the artistic peers of the players, somebody who understands ensemble, and somebody who can dominate the situation without, at the same time, overtopping it.

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At any rate, Miss Davenport made a success of the five pieces comprised in her part of the program, her voice being at once excellent at speech (English text used) and ideal for blending with the rich, varied, and beautiful tone coloring of Mahler's assemblage of strings, wood and brass.

Times come when Mahler captivates, and here was one of them. What a great advance the modern orchestral ensemble is over the old paired group of executants became evident when the "Kindertotenlieder" as a piece was considered in comparison with the Mozart Serenade in C minor for oboes, clarinets, horns and bassoons. That eighteenth-century bald mechanism is indeed happily outgrown.

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Nevertheless, take these twentieth-century notions and inventions the least bit too far, and we get an exasperatingly complicated and distressingly ingenious construction like the three-movement work of Martinů, presented for the first time in Boston, carrying the title Tre Ricercare. The Italian form known as ricercare, if it is a form, implies something written with effort. It boldly makes pretense to technical profundity; and the composer in this case lives up to all expectations. The only difficulty is going to be to make a listener like the sound of it. But the modern man is allowed to be deep in his fancyings and be a harmonic and contrapuntal virtuoso if he thinks he must; that is no more than Bach, whose Brandenburg Concerto No. 3, with which the program began, is permitted.

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Aug 14

MUSIC

By RUDOLPH ELIE, JR.

The Boston Symphony Orchestra last night presented the first in a series of chamber concerts by the principals and others of the orchestra in New England Mutual Hall under the direction of Bernard Zighera. The soloist was Mary Davenport, contralto, and assisting artists were Rita LaPlante and Leo Litwin, pianists. The program was as follows:

Brandenburg Concerto No. 3, in G Major .... Bach
Serenade in C Minor, for wind instruments (K. 388) .... Mozart
"Kindertotenlieder," for Contralto and Orchestra .... Mahler
Tre Ricercari .... Martinu

As if it were not enough to have the opportunity to sit in the New England Mutual Hall's lovely ice box last night for a couple of hours, there was a choice group of Boston Symphony orchestra principals on hand to make some very pleasant music as the second series of its kind began, and so it would be ungrateful indeed to suggest the concert was anything but superb. And, as a matter of fact, taking things by and large, it more or less was.

The two complaints—to get them out of the way quickly—focus on the Mahler and the Martinu, the first because it wasn't too well communicated by the soloist, and the second because the piano tone seemed smothered, but whether this was because of the positions of the instruments or the acoustical value of the hall I don't know.

By their very nature, Mahler's heart rending songs of a loss of his children (and incidentally, the poems were inspired by such a loss and set prophetically to music by Mahler who was shortly afterwards to experience a similar tragedy), must be projected with overwhelming emotion. Miss Davenport, although she sometimes achieved admirable vocal quality, failed to do this, and thus the intrinsic quality of the songs was never adequately set forth. The Martinu, as exciting a contrapuntal essay in the modern idiom as comes to mind, was very brightly done by the orchestra under Mr. Zighera's crisp, clear beat, but it didn't have the clarity of line it needed.

This leaves the Brandenburg Concerto, which seems more marvelous with every hearing (and we hear it a good deal hereabouts), and the Mozart Serenade, which always has been incomparable. The orchestral force for the Brandenburg was pared down to the limit, thus making every instrumentalist a soloist, and, given their heads, they played it with enormous bite and gusto. The Mozart was exquisitely played by the first desk wind instrument players of the orchestra, moulded into virtually perfect balance by Mr. Zighera, whose conducting throughout was skillful and musical. The concert will be repeated tonight, and if it is very hot, don't miss it. As a matter of fact, don't miss it in any case.

MUSIC

Summer Symphony

The third concert in the summer series by the principals and other players of the Boston Symphony Orchestra was given last night at New England Mutual Hall. The participants in last night's concert were members of the Society of Ancient Instruments, headed by Alfred Zighera, and of the Boston Flute Players Club, Georges Laurent directing. The program was as follows:

Sonata .... Antonio Lotti
Sonata .... J. S. Bach
Suite in C Major .. Georg Philipp Telemann
Trio for Flute, Violoncello and Piano, Op. 63 .... Weber
Suite for Flute, Violin, Viola, Violoncello and Harp .... d'Indy

The concerts of both the Boston Flute Players Club and the Society of Ancient Instruments are noteworthy as much for what they play as for the way they play it. Anyone who is interested in music off the beaten path should run, not walk, to New England Mutual Hall this evening, where members of both these groups will repeat the delightful program presented there last night.

The Society of Ancient Instruments held sway for the first part of the evening, playing some of the 18th century music that has come to Boston to be associated with them. Perhaps most enchanting was the Lotti Sonata for flute, viola da gamba and harpsichord, which is exquisite in its serenity. Mr. Zighera was joined in this by Mr. Laurent and Putnam Aldrich, who also played with him in Bach's Sonata for viola da gamba and harpsichord. The other members of the group joined Mr. Zighera and Mr. Aldrich in Telemann's Suite for four viols and harpsichord. Their ensemble work has been noted many times before, so suffice it to say that they upheld their reputation superbly.

The selections chosen by the Flute Players Club for its portion of the program were less classical, although equally unusual. Mr. Laurent played Weber's Trio for flute, 'cello, and piano with Jean Bedetti and Leo Litwin. Although it was well played, the music itself is not an unadulterated delight, being in many places thin and obvious. Far more satisfactory was the Suite by Vincent d'Indy, in which the flute and 'cello were joined by violin, viola and harp, played by Richard Burgin, Jean Le Franc, and Bernard Zighera. The music has the crispness and astringency of the modern idiom, which never lets you know just what is coming next. It sounds fiendishly difficult, and was played well-nigh perfectly.

The audience was not as large as it should have been, but perhaps tonight more people will take advantage of this rare musical treat.

D. W. S.

CHAMBER SYMPHONY

The plastic acoustical qualities which proved annoying at least week's concerts were not present last evening, happily, as Leo Litwin, pianist; Bernard Zighera, playing the harp, and Putnam Aldrich, harpsichordist, joined forces of the Boston Society of Ancient Instruments and members of what is known as the Boston Flute Players' Club to present the third and next to the last programme in the current Chamber Symphony series at New England Mutual Hall. The list will be repeated tonight.

The opening half of the concert assembled three period pieces: a Sonata for flute, viola de gamba and harpsichord by Antonio Lotti, another for the last two named instruments by J. S. Bach, and a grand Suite in C by a contemporary of these composers who was quite highly regarded in his time, Georg Philipp Telemann. The Telemann, written for four viols and harpsichord, fairly scintillated in all its 18th century brilliance; somehow seemed completely in place in the ultra-modern surroundings of Mutual Hall.

DAVENPORT, IOWA
DEMOCRAT-LEADER
AUG 20 1944

THE summer is passing on and most of the summer music series have come to an end and the few remaining will close within the next two or three weeks. Then the musicians will have a short rest before time to take up the winter music. It is time now to think about the 1944-45 season and many of the leading orchestras and opera companies have announced their plans. The local season will be of especial interest. The Tri-City Symphony orchestra will present Zinka Milanov, soprano of the Metropolitan, Patricia Travers, youthful violinist, James Melton, distinguished American tenor and Jesus Maria Sanroma, Cuban pianist of the Boston Symphony orchestra. The Civic Music association has listed Fritz Kreisler, world famous violinist, Thomas L. Thomas, Welsh radio singer and Alexander Uninsky, Russian pianist.

OUTSIDE OF OUR

. . . own season probably the ones of most interest are those in Chicago and each week many Tri-citians go to that city to hear the music. Last season the Chicago Opera company did not put on any performances. There were many protests but it was thought best to wait until this season. Therefore the only opera in Chicago was that given in April by the Metropolitan Opera company. Plans have been made this year to begin the fall season of opera in Chicago on Oct. 16 and continue for five weeks, thru Nov. 18 with performances each Monday, Wednesday, Friday and Saturday nights and on Saturday afternoon.

THE OPERA'S

. . . repertoire while not yet complete includes such familiar items as "Aida," "Otello," "Rigoletto," "Traviata," "Il Trovatore," "Carmen," "Pelleas and Melisande," "Faust," "Romeo and Juliet," "La Bohme," and "Die Walkure." The last named has not been heard in Chicago since 1940 when Lauritz Melchior and Kirsten Flagstad presented it.

[103]

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NEWS
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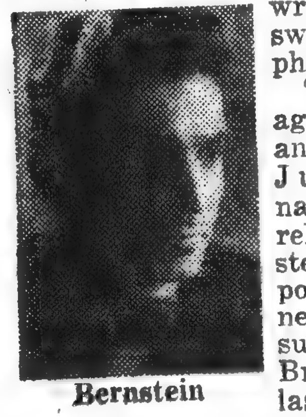
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Tre Ricercari	Martinu

As if it were not enough to have the opportunity to sit in the New England Mutual Hall's lovely ice box last night for a couple of hours, there was a choice group of Boston Symphony orchestra principals on hand to make some very pleasant music as the second series of its kind began, and so it would be ungrateful indeed to suggest the concert was anything but superb. And, as a matter of fact, taking things by and large, it more or less was.

The two complaints—to get them out of the way quickly—focus on the Mahler and the Martinu, the first because it wasn't too well communicated by the soloist, and the second because the piano tone seemed smothered, but whether this was because of the positions of the instruments or the acoustical value of the hall I don't know.

By their very nature, Mahler's heart rending songs of a loss of his children (and incidentally, the poems were inspired by such a loss and set prophetically to music by Mahler who was shortly afterwards to experience a similar tragedy), must be projected with overwhelming emotion. Miss Davenport, although she sometimes achieved admirable vocal quality, failed to do this, and thus the intrinsic quality of the songs was never adequately set forth. The Martinu, as exciting a contrapuntal essay in the modern idiom as comes to mind, was very brightly done by the orchestra under Mr. Zighera's crisp, clear beat, but it didn't have the clarity of line it needed.

This leaves the Brandenburg Concerto, which seems more marvelous with every hearing (and we hear it a good deal hereabouts), and the Mozart Serenade, which always has been incomparable. The orchestral force for the Brandenburg was pared down to the limit, thus making every instrumentalist a soloist, and, given their heads, they played it with enormous bite and gusto. The Mozart was exquisitely played by the first desk wind instrument players of the orchestra, moulded into virtually perfect balance by Mr. Zighera, whose conducting throughout was skillful and musical. The concert will be repeated tonight, and if it is very hot, don't miss it. As a matter of fact, don't miss it in any case.

MUSIC

Summer Symphony

The third concert in the summer series by the principals and other players of the Boston Symphony Orchestra was given last night at New England Mutual Hall. The participants in last night's concert were members of the Society of Ancient Instruments, headed by Alfred Zighera, and of the Boston Flute Players Club, Georges Laurent directing. The program was as follows:

Sonata	Antonio Lotti
Sonata	J. S. Bach
Suite in C Major	Georg Philipp Telemann
Trio for Flute, Violoncello and Piano, Op. 63	Weber
Suite for Flute, Violin, Viola, Violoncello and Harp	d'Indy

The concerts of both the Boston Flute Players Club and the Society of Ancient Instruments are noteworthy as much for what they play as for the way they play it. Anyone who is interested in music off the beaten path should run, not walk, to New England Mutual Hall this evening, where members of both these groups will repeat the delightful program presented there last night.

The Society of Ancient Instruments held sway for the first part of the evening, playing some of the 18th century music that has come to Boston to be associated with them. Perhaps most enchanting was the Lotti Sonata for flute, viola da gamba and harpsichord, which is exquisite in its serenity. Mr. Zighera was joined in this by Mr. Laurent and Putnam Aldrich, who also played with him in Bach's Sonata for viola da gamba and harpsichord. The other members of the group joined Mr. Zighera and Mr. Aldrich in Telemann's Suite for four viols and harpsichord. Their ensemble work has been noted many times before, so suffice it to say that they upheld their reputation superbly.

The selections chosen by the Flute Players Club for its portion of the program were less classical, although equally unusual. Mr. Laurent played Weber's Trio for flute, 'cello, and piano with Jean Bedetti and Leo Litwin. Although it was well played, the music itself is not an unadulterated delight, being in many places thin and obvious. Far more satisfactory was the Suite by Vincent d'Indy, in which the flute and 'cello were joined by violin, viola and harp, played by Richard Burgin, Jean Le Franc, and Bernard Zighera. The music has the crispness and astringency of the modern idiom, which never lets you know just what is coming next. It sounds fiendishly difficult, and was played well-nigh perfectly.

The audience was not as large as it should have been, but perhaps tonight more people will take advantage of this rare musical treat.

D. W. S.

CHAMBER SYMPHONY

The plastic acoustical qualities which proved annoying at least week's concerts were not present last evening, happily, as Leo Litwin, pianist; Bernard Zighera, playing the harp, and Putnam Aldrich, harpsichordist, joined forces of the Boston Society of Ancient Instruments and members of what is known as the Boston Flute Players' Club to present the third and next to the last programme in the current Chamber Symphony series at New England Mutual Hall. The list will be repeated tonight.

The opening half of the concert assembled three period pieces: a Sonata for flute, viola de gamba and harpsichord by Antonio Lotti, another for the last two named instruments by J. S. Bach, and a grand Suite in C by a contemporary of these composers who was quite highly regarded in his time, Georg Philipp Telemann. The Telemann, written for four viols and harpsichord, fairly scintillated in all its 18th century brilliance; somehow seemed completely in place in the ultra-modern surroundings of Mutual Hall.

DAVENPORT, IOWA
DEMOCRAT-LEADER
AUG 20 1944

THE summer is passing on and most of the summer music series have come to an end and the few remaining will close within the next two or three weeks. Then the musicians will have a short rest before time to take up the winter music. It is time now to think about the 1944-45 season and many of the leading orchestras and opera companies have announced their plans. The local season will be of especial interest. The Tri-City Symphony orchestra will present Zinka Milanov, soprano of the Metropolitan, Patricia Travers, youthful violinist, James Melton, distinguished American tenor and Jesus Maria Sanroma, Cuban pianist of the Boston Symphony orchestra. The Civic Music association has listed Fritz Kreisler, world famous violinist, Thomas L. Thomas, Welsh radio singer and Alexander Uninsky, Russian pianist.

OUTSIDE OF OUR

. . . own season probably the ones of most interest are those in Chicago and each week many Tricitians go to that city to hear the music. Last season the Chicago Opera company did not put on any performances. There were many protests but it was thought best to wait until this season. Therefore the only opera in Chicago was that given in April by the Metropolitan Opera company. Plans have been made this year to begin the fall season of opera in Chicago on Oct. 16 and continue for five weeks, thru Nov. 18 with performances each Monday, Wednesday, Friday and Saturday nights and on Saturday afternoon.

THE OPERA'S

. . . repertoire while not yet complete includes such familiar items as "Aida," "Otello," "Rigoletto," "Traviata," "Il Trovatore," "Carmen," "Pelleas and Melisande," "Faust," "Romeo and Juliet," "La Bohme," and "Die Walkure." The last named has not been heard in Chicago since 1940 when Lauritz Melchior and Kirsten Flagstad presented it.

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PORT, IOWA
CRAT-LEADER

AUG 20 1944

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SIDE OF OUR

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NEW YORK, N. Y.
TIMES

AUG 6 - 1944

inal Mozart Program at Tanglewood—Two Ballet Evenings at the Stadium

Nilss

Mozart Festival in the Berkshires comes to a close this afternoon, with Robert Casadesus appearing as piano soloist with member of the Boston Symphony. Above is a view of the Opera Concert Hall at Tanglewood and a section of the overflow audience.

DAY, AUGUST 21, 19

MUSIC

By RUDOLPH ELIE, JR.

Chamber Symphony

The Boston Symphony orchestra last night presented the second in a series of chamber concerts by principal and other players of the Boston Symphony orchestra in New England Mutual Hall under the direction of G. Wallace Woodworth. Assisting were the Harvard Glee Club, the Radcliffe Choral Society, and Sylvia Marlowe, Putnam Aldrich and Daniel Pinkham, harpsichordists. The program was as follows:

Handel—Choruses and orchestral pieces from "Solomon"
Bach—Concerto in C major for three harpsichords and strings
Mozart—Symphony No. 33 in B flat (K.319)
Beethoven — Six Contradances and two Minuets

There can be no question that the New England Mutual Hall does things to a concert of music that must be taken into account in the discussion of that concert. It was so last night, and last week, and last season, whether the musicians numbered one or 100, and it is therefore regrettable to state that what the musicians and conductors (not to mention the composers) are putting into their music is not coming out in that hall.

This is not to say it isn't any good at all to listen to, because it is. But there is always a feeling of straining to hear, or of foreshortening, or of limitation, or of miniature quality or something, I do not know what, which gets between the listener and the music. It is like listening to a good recording except that you accept a recording for what it is, while here you feel you have to climb right up on the stage to get the full sonority or "liveness" of the music.

Well, however, last night's concert was delightful. The choruses, incomparably comfortable melodic from "Solomon" are filled with that ease it is almost impossible to find so consistently outside of Handel, while the orchestral interludes are wonderfully fresh. And Mr. Woodworth, whose conducting is a joy to watch and listen to, saw to it we did not miss the subtlety of the final section.

As in listening to music in a modern idiom, you have to listen very closely to Bach, for the joy is in the contours of the several melodic lines rather than in the total effect. The triple clavier concerto, while its fast movements may have seemed to be all of a color to those whose ears are not attuned to the especial pleasures of the harpsichord, was in fact performed with as much expressive clarity as the hall would allow, and with fine technical skill on the part of Putnam Aldrich, Sylvia Marlowe and Daniel Pinkham, the guest artists.

The Mozart Symphony, rarely heard, was beautifully done and the Beethoven Contradances and and Minuets were ripped off in smart style by the orchestra under Mr. Woodworth's driving, but light-handed beat. The concert will be repeated tonight, and if you think I am all wrong on the hall, I wish you'd let me know. It has me baffled.

MUSIC NEWS: CHECK-

from Post Aug ~~20~~ '44

Survey of Programmes of 19 Orches

BY WARREN STOREY SMITH

TO THIS desk has lately come a questionnaire sent out by an advertising agency in the interests of the radio sponsor of one of our leading orchestras. One gets the impression that the sponsor, rather than the conductor, or the audience in the hall, is to have the determining voice in the matter of programmes. Such a state of affairs would bode ill for the future, and if it threatens to become an actuality, it will be dealt with in this column. Just now it is not the point at issue.

This point is raised by question 3, which reads as follows: "Do you think listeners prefer more classical music or strictly modern music?" Well, in the first place, the answer to that one depends on the intended inclusiveness of the term "classical." If it is to embrace not only Bach and Mozart, Beethoven, Brahms and Wagner but also Tchaikovsky, Debussy, Rimsky-Korsakov, Strauss and Sibelius, the "strictly moderns" are out of luck. Anyway, it is not a matter of conjecture since the statisticians are always with us.

For example, in the July issue of Musical America, there is an article by Robert Sabin in which the 1943-44 programmes of 19 leading symphony orchestras are surveyed and tabulated. As Mr. Sabin acknowledges, programmes vary somewhat from season to season and they are chosen not by audiences but by the conductors. The latter are, however, "extremely responsive to public trends" and it is quite obvious that in the main audiences get about what they want. It might be argued, indeed, that outside their contemporary novelties for which they are seldom thanked at the moment, our conductors make it their business to give their respective publics what they think they want, and for that reason the standard repertory, instead of being broadened as well it might be, is actually subjected to a shrinking process.

Three Most Popular

Getting back to Mr. Sabin's survey, we find that the three most popular composers during the past season were Beethoven, Brahms and Tchaikovsky, with Mozart, Wagner and Bach close behind them. Incidentally, you would never guess the Wagner part of it here in Boston. Dr. Koussevitzky has become increasingly wary of Wagner's music—in which he does not particularly excel —and not a note of it was heard at Symphony Hall in the course of the regular season.

The only living composer in the top 10, which, also, included Debusey and Ravel, was Richard Strauss, with 63 performances. Stravinsky trailed with 40. After him came Shostakovitch and Rachmaninoff, with 35 each, while Sibelius' score was only 34, a little more than half that of Strauss. After Prokofieff, with 31 performances to his credit, there is a drop to Falla with 18, followed by Hindemith and Milhaud with 16 apiece.

Since this list excludes the Americans, it should immediately be added that the latter scored as follows: Gershwin 32, Copland 24, Gould 17, Barber 15, Creston 12, Harris 8, Bernstein (the "Jeremiah" Symphony) 7, Hanson, McDonald and Schuman 6.

The intrinsic dullness of a row of statistics is offset by the interesting conclusions so often to be drawn from them. Of particular interest in the above tabulation is the fact that the "strictly modern" Shostakovitch nosed in ahead of the well-established Sibelius and that Roy Harris, proclaimed by so many as our outstanding native composer, had six of his fellows leading him. For comparative purposes it may be mentioned that Beethoven's score was 187, Brahms' 149 and Tchaikovsky's 131. No, it doesn't look as though the moderns were exactly preferred.

Mr. Sabin notes the general slighting of Delius and the complete absence of any symphony by Bruckner (preferred to Brahms in his native Austria), though Bruno Walter and the New York Philharmonic-Symphony performed the great Te Deum. The latest bulletin of the Bruckner Society, just received, reports a "requested" performance of the Bruckner Fourth by the Houston (Texas) Symphony, not one of the orchestras on Mr. Sabin's list. In little Holland, another Bruckner-conscious country, there were 110 Bruckner performances between the years 1934 and 1939, an average of 22 a year.

NEW ORLEANS, LA.
STATES

AUG 29 1944

Music to Charm Peace Parleys

(The Associated Press)

Lenox, Mass., Aug. 29.—To insure the success of the next world peace conference, Dr. Serge Koussevitsky, in a birthday interview, described an international music festival to be held with it.

That "music can save the world," long has been the philosophy of the famed conductor of the Boston Symphony Orchestra, ~~70 years old today.~~

That its harmonizing influence would assist the new peace conference to avoid the bickering of Versailles, he is equally certain.

This is his suggestion:

"If our nation should send its greatest singers, players and a leading symphony orchestra to the peace conference—and if other nations would do likewise—we would have an international music event of the highest spiritual value and one that would give the peace conference delegates the rest, peace and joy of the finest entertainment. It would inspire and facilitate their work."

There would be no difficulty getting the artists, Koussevitzky said.

"Musicians always are the best ambassadors between countries, and all invited would eagerly attend and perform because they would consider it a mission to be done for world peace."

There is every reason to believe that the composers of the world would be fired to create new works for the event, perhaps som that would be a lasting inspiration to humanity, he added.

Would the Boston Symphon Orchestra undertake such an assignment?

"Of course," smiled the conductor.

"I feel sure that if this grea music festival were to be held a the peace conference the trustees of the orchestra and the people of Boston would realize that we are doing a service for America and would be glad to allow us to accept."

The Russian-born director is resting at his summer home and preparing for the revival at Tanglewood this week-end and next of an abbreviated version of the Berkshire festival which he raised to top rank in the musical world. At that time the orchestra will give four concerts devoted entirely to the works of Mozart.

Koussevitzky is in excellent health and spirits, just as full of enthusiasm as he was when he took over the leadership of the Boston Symphony Orchestra 20 years ago.

AKRON, O.
BEACON-JOURNAL

AUG 20 1944

MUSIC

Pianist Willie Kapell Builds Fame On Concerto

By JOHN SELBY
Associated Press Art Editor

LEE, Mass.—William Kapell, to whom have gone the most impressive musical breaks of the last two years, is the kind of 21-year-old pianist you'd expect to be called Bill. But everybody calls him Willie, and nobody knows exactly why.

Willie Kapell officially began his career at the stadium in New York, in July, 1942. Efrem Kurtz picked him out and paid him $75 for the date. But when Kurtz handed the score of Aram Khatchatourian's concerto to the slender, rather mercuric young man, he was handing over a career.

WILLIAM KAPELL
........21st birthday cake

Pinned down, Kapell will admit that he got pretty sick of the Khatchatourian concerto—"people called me Willie Khatchatourian Kapell," says he, "and it made me a little weary.

"But it was a break. Sometimes the stars just seem to gather over a fellow's head; it could have been some other fellow just as well."

IN THE FALL of 1943 Willie Kapell was engaged to play with the Boston symphony, the Khatchatourian concerto, of course. He stopped the show, and the two performances for which he had been engaged became seven. The same winter he was heard in the Khatchatourian concerto — with the Philadelphia orchestra, and it reengaged him for three successive winters.

This winter this young man from Manhattan has a solidly booked tour, and will be heard with 16 different orchestras. Six orchestra dates are considered a pretty good proportion.

Kapell is a native New Yorker, son of a navy man who left the sea and started a book shop. One of Willie Kapell's pleasures has been reading, and it cost nothing.

HE WAS NOT a very tractable boy, he admits. His mother once dressed him in his Sunday suit and sent him to one of the Saturday afternoon clubs frequented by children of the "better sort." "They telephoned my mother to come get me quick," says he, "and they said please not to let me come back. I didn't."

He has no musical ancestors; somewhat by chance he began piano study with Dorothy Anderson LaFollette. He learned very fast, but was as much interested in football and baseball as music. Then he earned a scholarship with Olga Samaroff Stokowski, at whose summer home near Lee he is working until October.

"I SHAN'T FORGET the way Willie came to me," says Mme. Stokowski. "His teacher held him by the hand, 'You take him,' she said. 'I can't do a thing with him.'"

Willie was not quite 15 then, and he still is learning. About 150 yards from the big white house is a middle-sized barn containing only two big pianos and a few chairs; the two doors are screened, and look out on hillside and nothing more.

"Madame keeps Pauline, the cook, busy bringing me notes," says Kapell. "She can sit in the house, or even luxuriate on a chaise longue, and still hear the mistakes I make. Then she writes me a note, and Pauline brings it out to me."

Oscar Smith, Beacon Journal music editor, is on vacation.

Kapell has no pronounced mannerisms at the piano, and likes practically all music. "They seem to think I'm a specialist in Russian music," he confesses, "but I'm not. I like Spanish music, and the classics, and—" this rather shyly "—I've even written three popular songs."

KAPELL FINDS music easy to memorize, excepting Bach fugues and the music of Shostakovich, both of which he has to think about pretty hard while playing. He has humor, which is a help—speaking of a friend, he says, "He's a nice chap; just normally egotistic for a pianist."

MUSIC

8/14

N. E. MUTUAL HALL

Symphony Chamber Concert

By CYRUS DURGIN

Another series of chamber concerts—or "seersucker symphonies" —began at New England Mutual Hall, last evening. The management of the Boston Symphony Orchestra inaugurated them a year ago, found the idea appealing to the public, and decided to repeat this Summer. Incidentally, the air-conditioned "coolth" of Mutual Hall was a perfect refuge from yesterday's heat.

The first program, which will be repeated at 8:30 tonight, is conducted by Bernard Zighera, the Boston Symphony's versatile first harp who conducts and plays the piano as easily as he does his major instrument. It begins with Bach's Third Brandenburg Concerto, which sounds much more spontaneous, and hence less mechanical, when played by 10 men rather than 60. Mr. Zighera follows the practice of Serge Koussevitzky by interpolating the Sinfonia from the Bach cantata, "Christ lag in Todesbanden," between the two fast movements of the Concerto.

Bach was followed by Mozart of the bi-lingually titled "Nacht Musique" or Serenade for Wind Instruments (K. 388). It is a clever little score whose workaday ideas are turned into facets of jewelled brilliance by the beauties of the scoring, and was beautifully played.

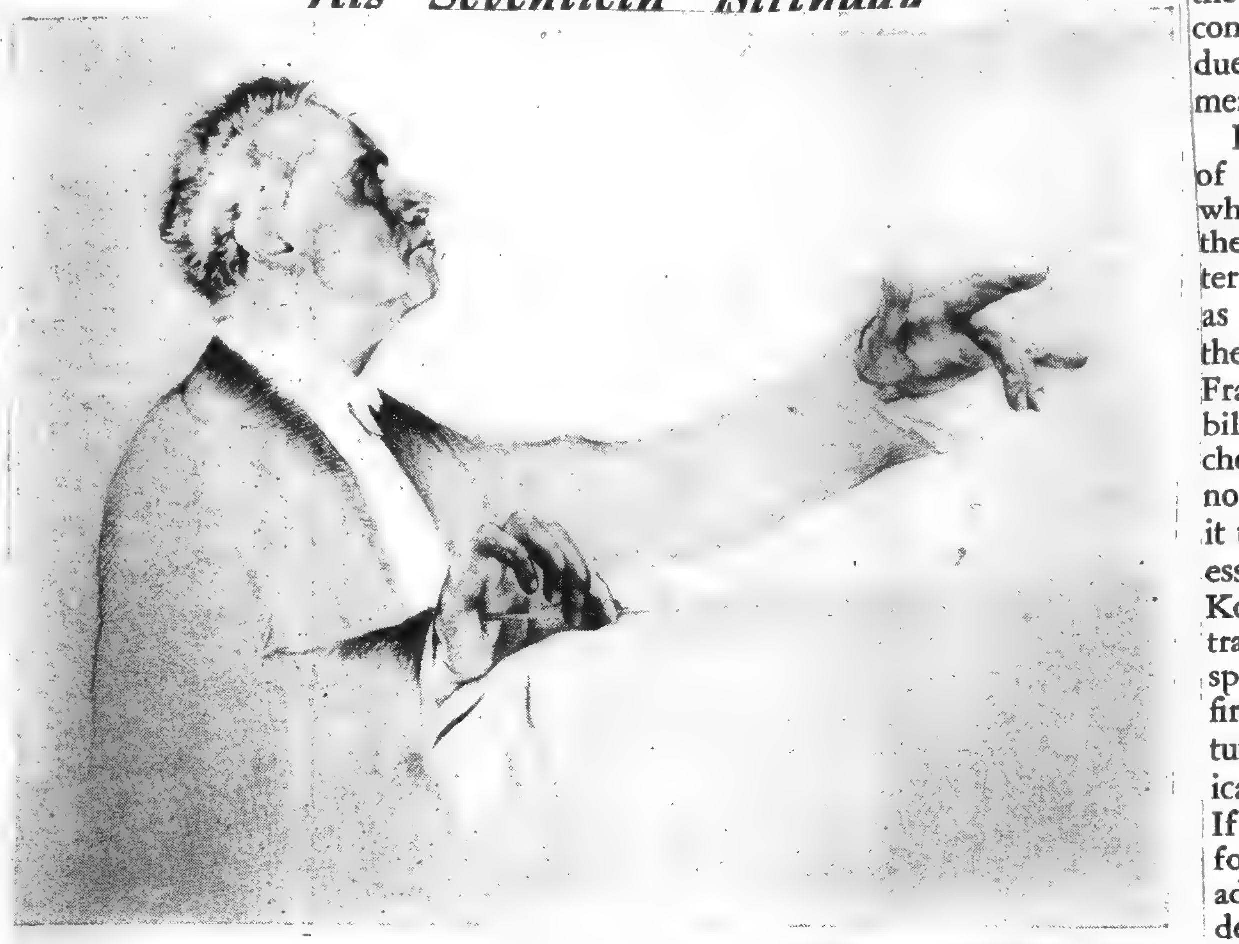
I had expected to find Mahler's lovely song-cycle, "Kindertotenlieder," the high point of the evening, but the singing of contralto soloist Mary Davenport was highly inexpressive, apart from a superficial smoothness of phrasing and tone. Her enunciation was far from clear. Perhaps that was just as well, for judging by the occasional "thees" and "thous" and fancy phrases that could occasionally be heard, the English translation seemed to be dreadful "poetese." The performance left me completely unmoved.

New to Boston were the Tre Ricercari by the contemporary Czech, Bohuslav Martinu. The slow movement is enchanting and the two fast ones are what the late W. J. Henderson would have called "pepper-and-vinegar-music." But they are skillfully wrought, and a touch of pepper and vinegar is always nice. The piano parts were played by Rita LaPlante and Leo Litwin.

[104]

Serge Koussevitzky

A Critical Evaluation of the Eminent Conductor, Great Educator and Pioneer of Contemporary Music at His Seventieth Birthday



SERGE KOUSSEVITZKY

NOTHING is quite as disturbing, quite as repulsive as a conductor who swerves his arms in ritual gestures which impress the hearts of lovelorn ladies but not the minds of the orchestra's musicians. There is something ludicrous about wanting to hear Bruno Walter instead of Mozart, Toscanini in place of Brahms. Admittedly, it is a star conscious public which has turned the position of conductor into the degrading function of showman. A cult which has substituted elegance and good appearance of the leader for the qualities of the creative composer places tremendous burdens upon the shoulders of the conscientious conductor. There is hardly one of our outstanding conductors who has been able to free himself completely from the odium of acting on the stage. No matter how exclusively concerned he may be with the musical essence, management and the public demand a good portion of spectacle in addition to his musical activity. It is probably the hardest task to find the right balance between giving the public the show it demands and at the same time doing all the artistic justice to the composition.

Serge Koussevitzky, Russian-born conductor of the Boston Symphony Orchestra, is a man who has understood how to capture the public attention without sacrificing the artistic ideals in a long and spectacular career. His seventieth birthday, on July 26th, finds him as strongly devoted to his avocation as ever. His efforts on behalf of the Boston Symphony during the past twenty years brought him great commendation on his anniversary. At a testimonial dinner in his honor he was presented with a volume of signatures and notations from the scores of all the composers now living in America whose works were once performed by the eminent conductor. Instead of the regular menu there were printed cards containing the titles of more than one hundred and fifty works by American composers—among them sixty-three first performances—which Koussevitzky had interpreted during his career. All the speakers outdid themselves in praising the unique quality of this musician who began his career in Czarist Russia, had left his fatherland shortly after the Bolshevik revolution and finally has found a new home in the United States.

Whenever such veneration is made public there are a few doubting Thomases who wonder whether this noise is not due to the well functioning drum of a publicity manager rather than to the excellent musicianship of the individual. The anniversary seems a good opportunity to evaluate honestly the merits of a man who appeared in the public light as prima donna to a greater extent than could possibly be pleasant for any serious artist.

Putting Koussevitzky's qualities as conductor momentarily aside one is mostly impressed by what this man has done for contemporary music. From the very beginning of his career he was firmly convinced that the attention of the audience could not be held for any length of time if not acquainted with the problems of the composer who slaves and starves under its very nose. Composers whose names today are common knowledge were encouraged by the conductor in their timid beginnings. When in Russia, he used a great part of his private fortune to build up a music company which, in contrast to the antiquated practices of the old established firms, was mainly concerned with the publication of modern works. Scriabine, the composer of religious-mystical-ecstatic music, skyrocketed to fame with the help of Koussevitzky. In 1913, Koussevitzy afforded Debussy, then only known to a small clique, the chance to conduct his own works in Russia.

WHEN after the Russian revolution Koussevitzky transferred his activities to Paris and London he followed the same principles. He commissioned Ravel for 10,000 francs to orchestrate Moussorgsky's "Pictures at an Exhibition," originally set for piano, and was instrumental in building up the high repute of such modernists as Stravinsky, Honegger and Prokofieff. He went as far as to give the first performance of a work by the Russian expatriate Obouhov whose composition utilized hushing, shrieking and hissing sounds in addition to straight singing. His emphasis in pioneering changed at this time. While in Russia he had attempted to bring closer to the Russian public the modern works of the West. Now he reversed the process by acquainting the West with the radical music of the Russian contemporaries who were gradually leaving Russia due to the increasing restrictions of the government's art policies in respect to modern style.

In 1924 Koussevitzky took over the leadership of the Boston Symphony Orchestra, an institution which though excellent had suffered notably under the change of conductors in the previous years. After the German conductor Muck had been arrested as an enemy alien in 1918, first Henry Rabaud and then Pierre Monteux, now conductor of the San Francisco Orchestra, succeeded. Though some stability had been achieved under Monteux the orchestra still looked for a personality which would not merely create a temporary brilliance but give it the permanent education and feeling of security essential to a constant and evenly high level. Koussevitzky was this man. He trained the orchestra relentlessly and injected a completely new spirit. Most important of all, he was one of the first to open the doors of a major symphonic institution in the United States to contemporary American music. This step cannot be valued too highly. If one considers that the American composer was forced to go to Europe in order to receive an adequate hearing, and that by this practice the development of an independent American style was strangled at its very inception, one can measure how much the American public and composer owes to the Russian-born conductor.

Koussevitzky's choice of works was as diversified as in previous years. In his Boston programs one finds works as widely apart in style as the "E Minor Symphony" bv the extremely serious Roger Sessions and the flippant "Flivver 10,000,000, a Joyous Epic; Fantasy for Orchestra Inspired by the Familiar Legend 'The Tenth Millionth Ford is Now Serving Its Owner'!" by Frederick Converse. Composers like Aaron Copland, Edward Burlingame Hill, Walter Piston, even George Gershwin in his serious manner of writing, Roy Harris and Louis Gruenberg were brought to the attention of the public mainly through Koussevitzky's performances.

The conductor's efforts on behalf of modern music culminated in the commissioning of numerous works by contemporary composers for the fifteenth anniversary of the Boston Orchestra. The "G Minor Symphony" by Roussel, the "Metarmophoseon" by Respighi, the "Fourth Symphony" by Prokofieff, the "Symphony" by Honegger, the "Psalms Symphony" by Stravinsky, the "Konzertmusik" by Hindemith, the "Symphonic Ode" by Copland and the "Rhapsody No. 2" by Gershwin, all works widely known by now, were the results of this ambitious project. Only those who know the struggle for existence and performance of the modern serious composer can appreciate what this must have meant to the many who were fortunate enough to be honored by Koussevitzky's invitation.

It goes without saying that Koussevitzky did not render contemporary music exclusively. By keeping an equal balance between the masterworks of the past and the outstanding works of the present, he gave a well rounded and interesting picture to an audience which had some acquaintance with traditional but hardly any with the radical works. In Europe Koussevitzky had given some highly interesting performances of neglected works of the past, mainly in the operatic field. Borodin's "Prince Igor," Moussorgsky's masterpiece "Boris Goudonoff," Tchaikovsky's "Queen of Spades," were performed under Koussevitzky, both in Paris and Barcelona. In the United States he contributed a great deal to the wider and deeper understanding of many already accepted masters. In addition to the regular performances of the well know masterpieces, Koussevitzky organized a Beethoven festival in 1927, the centenary of the master's death, and made Boston the center of the Beethoven celebrations in America. In 1930, he conducted a six day Brahms festival and endeared this master to a wider public. As a builder of programs, which are balanced and all-inclusive Koussevitzky is excelled by no one.

THE MANNER in which Koussevitzky selects his program seems to stem from his philosophical beliefs. A decided adherent of democratic principles, he naturally set into effect in music what he believed to be good in the affairs of society. Here, as in music, Koussevitzky's record is impeccable and throws an interesting light upon the well rounded personality of the conductor. Back in Czarist Russia when the police suppressed all demonstrations following the death of the pacifist writer Tolstoi, who had opposed the autocratic regime of the Czar, Koussevitzky did not hesitate to make public his respect for the great apostle of humanity. A few days after Tolstoi's death he asked the audience at one of his concerts to stand up and remember the tragic event by a one minute silence.

Again when the Bolsheviks rose to power in 1917, he did not consider it possible to hold any of the high positions which the new regime had offered him in view of his democratic beliefs. In a letter to the government he stated politely that he could only submit to a government that would be appointed by a constituent assembly. He left Russia in 1920, but remained faithful to the culture of his fatherland. In spite of political differences with the Soviet regime he performed numerous Soviet composers, among them repeatedly Shostakovitch and Miaskovsky. During the present conflict he expressed clearly his sympathies with the anti-Hitler forces, setting aside all former arguments with the Russian government. At a time when it was still fashionable to hobnob with Hitler and his crowd, Koussevitzky made no secret of his feelings toward the German dictator though this meant financial loss and decline of prestige for the conductor in Germany, where he had spent many happy days in the pre-Hitler period. On April 1, 1933, only two months after Hitler had become chancellor, Koussevitzky together with several other courageous musicians, among them Damrosch, Toscanini and Reiner, sent a cable to the dictator urging him to stop discrimination. Consequently, the German commissar for radio ordered all music in which these musicians had any part banned from all broadcasts.

Democratic action in polit[illegible] as well as musical affairs and an eminent mus[illegible]ship (Koussevitzky was one of the foremost [illegible]osi on the double bass before he gained fame as a conductor) predestined this man for a lea[illegible] role. One question, however, still remains to be investigated: Are Koussevitzky's qualities as conductor combined with the above-mentioned characteristics sufficient to make him the foremost orchestra leader of our times?

THERE is an age-old argument in musical circles as to what constitutes the ideal conductor. Is it richness of orchestral sound, ease of performance, emphasis of the structural form, rhythmical clarity, melodic expressiveness or a combination of all? The answer seems much simpler than would follow from the complicated suggestions. The ideal conductor, obviously, can only be measured by the result of his work, i.e., the performance, which must do all possible justice to the style of a specific work. That means it must take into account all the musical and historical implications contained in the work. Naturally, educational ability, leadership, selection of program and intellectual personality are prerequisites but they cannot be measured solely by the performance.

A good performance will give the audience an indication of these qualities of the conductor, but there may be missing the one thing which is most important, namely the adequate picture of the composer's intentions and of the musical content of the work. From this it follows that the much abused word versatility possibly denotes best the chief virtue of the conductor. But versatility does not mean that slick and superficial handling of the score which can be noticed today in so many of the younger generation. Versatility implies the intellectual and emotional understanding of *any* composition, the capacity to transmit this understanding, first to the orchestra and then to the audience, and to re-live the spirit of the composer and the composer's times. No present performance can recapture quite the quality of a performance given in the past when the composition was performed first. Very often this is fortunate since our technique in playing, our construction of instruments and our respect for music is by and large superior to those of the past. But it has also the disadvantage that much of the original spirit is lost. Only too often the conductor injects his personality into the composition and destroys the independence of the work. The difficulty apparently lies in the contradiction that a good conductor must be a great personality and self-effacing as well. His personality must fade out that the music may live.

Unfortunately, there is hardly a conductor living who is capable of fulfilling this requirement. Instead of integrating his personality into the work the conductor does the opposite. What the public gets are occasional outstanding performances. Whenever the spirit of the work and the personality of the conductor happen to be identical then the audience receives a performance which may be termed ideal. Thus we have reached a point where the conductor has become a specialist. Toscanini's rendition of Brahms is probably the best performance to be heard. But when he interprets Beethoven he gives the work a similar epic impact and fails to re[illegible] imminent dramatic esprit of the compos[illegible]ham's Mozart and Haydn can hardly be s[illegible]n clarity. His similar treatment of Gluck and Handel, however, emasculates the imper[illegible] monumentality. The dramatic strength whi[illegible]z Reiner lends to Wagner and Strauss and [illegible] makes for a superb performance spoils a great deal when he conducts Debussy in the same manner. With the possible exception of Otto Klemperer [illegible] always manages to give a performance wh[illegible] not spectacular, is always within the [illegible] requirements of the work, there is no con[illegible] living who is capable of giving the impressi[illegible]rsatility.

KOUSSEVITZKY falls sh[illegible] this respect no less than his other [illegible]ding colleagues. Strongly impeded by [illegible]k of conductorial technique and a thorough fo[illegible] understanding of the classic Germanic music Koussevitzy possesses the one chief virtue, the skill of extracting the most magnificent and voluptuous sound. For this reason his renditions of French impressionist compositions, like the ones by Debussy and Ravel, or those of romantic and contemporary Slavic composers like Tchaikovsky, Stravinsky, Sibelius and Prokofieff, are unsurpassed. His Beethoven, though full of dramatic impact, suffers from the lack of formal organization, and his Haydn and Mozart lose their meaning somewhat through concentration on sound instead of emphasis of themati[c] and melodic substance.

However, all his other virtues easily supersede these weaknesses. He is an excellent educator of the orchestra and has molded the Boston Symphony into one of the foremost institutions of American musical life. He is in constant search for new talent and an inspiration to all his pupils. In a letter which I received several weeks ago from Lukas Foss, one-time pupil of Koussevitzky and recently appointed the official pianist of the Boston Symphony Orchestra, this talented young musician who is only twenty-two years old, writes enthusiastically about his teacher. 'Koussevitzky was like a father to me. I learned a [illegible] deal from him. At re[illegible] hearsals (when Foss conducted) he would [illegible] to me silently and offer suggestions in a [illegible] voice. At times I was alone in the studio, [illegible] and he would ma[illegible] [illegible] motions [illegible] Your motions must express [illegible] music is beautiful, so your [illegible] beautiful.' . . . Serge Kou[illegible] a teacher, he is a friend, [illegible] his grandson, but [illegible] heart bridges the [illegible] between [illegible] numerous young friends and discip[illegible] who is capable of [illegible] a young [illegible] such enthusiastic work [illegible] done [illegible] share for the growth [illegible] our younger generation.

Koussevitzky has not only educated musicians but also the audience. His numerous festivals featuring the outstanding works of the past, e.g., the aforementioned Brahms and Beethoven festivals and the forthcoming Mozart festival in Tanglewood, his summer concerts in the Berkshires, now unfortunately interrupted through the exigencies of the war, his continuous efforts on behalf of modern music in regard to performance as well as to financial aid and publication of scores (even at present there are generous plans underfoot by the Koussevitzky Music Foundation) and last, but not least, his numerous excellent recordings, have contributed a substantial part in making the American public conscious of the values of great and serious music. In the seventy years of his life Koussevitzky has experienced a great deal of important music history. He can be proud to know that he has made an essential part of it.

KURT LIST

Boston Sunday Globe SUNDAY, AUGUST 23, 1942

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That the great public appreciates these concerts is proven in the healthier support given the Esplanade Concerts Fund this season. According to Mr. George Judd, manager of the Boston Symphony Orchestra, from which come the 75 men who play in the Hatch Memorial Shell under Mr. Fiedler, all contributions to the fund have increased this year. Mail contributions alone have been 50 percent greater than last year.

Summarizing the Season

In every respect but one the 1942 season of the Esplanade Concerts reached a new peak of success. And that was something over which no one had control. Mr. Fiedler's proverbial luck with the weather did not hold out. Although the number of evening concerts had been extended by five, three could not start because of rain, and two were abandoned halfway through. There were four Wednesday morning children's concerts. At the second concert (July 29) the children voted for a request program, which was played Aug. 5. There were 10,000 present, the largest number ever to attend these children's concerts in the five years of their existence.

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No air of condescension is intended in remarking that the Esplanade Concerts programs have steadily improved in musical quality and interest. There were four concerti scheduled and two programs which included choral music for the first time in the history of these concerts. The informal musical talks given in collaboration with the Division of University Extension of the Massachusetts Department of Education were continued this season. There were also special events: War Bond Night; an All-Russian program; !Coast Guard Night; U. S. O. Night. The latter was intended to stimulate gifts of instruments for service men. And although the concert was canceled because of rain, a collection of instruments came in, nevertheless.—J. W. R.

NEW YORK, N. Y.
WORLD-TELEGRAM
AUG 31 1944

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Besides polling readers on radio favorites, the magazine also asked questions about broader issues raised in recent broadcasting. Some diversity of opinion, not very marked, showed up between readers and critics.

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Critics and readers revealed surprising unity in replying to the question, "Do you feel there is room for improvement in the quality of the average musical program on the air?" Readers voted 92 per cent "yes," critics 82 per cent. A major complaint was against "the same standard repertory."

CINCINNATI, OHIO
TIMES-STAR
AUG 21 1944

OVERTONES

BY HOWARD W. HESS

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1. "Do you think that program notes add or detract from a symphony broadcast?" They add greatly if they are concise, to the point and are stated as facts without high-pressure salesmanship. I always want to know something of the real personality of the composer—such as the wholesome, out-of-door joyousness of Haydn, the courtly charm and grace of Mozart, or the rugged individualistic force of Beethoven; also the period in which he lived, his political, social and religious affiliations, his nationality, the materials he worked with, his favorite instrument and the special field of composition in which he was most successful. I also like a suggestion as to the mood of the music, grave or gay.

2. "Do you think intermission features, talks or news periods add to the interest of a symphony broadcast?" Absolutely not. I dislike flowery or personalized dramatization of events historical or otherwise, for if music needs this extra sales attraction it has lost its true appeal and has degenerated into the kind of merchandise which gives a whole set of dishes free with each one-dollar purchase.

3. "Do you think listeners prefer more classical music or strictly modern music?" If the term "classical" is used to represent all music of the ages which has been established in value—music of meaning and of beauty—then [illegible] should say all classic, by all means because too much strictly modern music is pure experiment. Much of it follows the "Fauves'" ideals which were a worship of ugliness vulgarity and the deliberate attempt to shock, to disturb or to express [illegible] purely personal concept of some purely personal experience. A[illegible] worthwhile programs have variety balance and unity.

4. "Do you think the playing of one or two movements of a symphony offend listeners, or would they prefer more selections rather than one long symphony?" It depends entirely upon the work performed, for some of the great works of art in music are so unified that the whole story should be given. On the other hand, there are many many works of the best composers which contain sparkling gems hidden among pages of erudite and scholarly writing which should be given separately, because too much of the composition is of interest only to the bookworms. Music, like literature, frequently profits by judicious cutting.

Sponsors of all radio programs desire the listeners' point of view. All that is necessary to have more worthwhile music on the air is for those who are interested to write in and ask for it.

Gl

MUSIC

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Symphony Chamber Concert

By JOHN WILLIAM RILEY

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Certainly the greatest interest was aroused by Vincent d'Indy's Suite for flute, violin, viola, cello and harp. (Respectively, the players were Georges Laurent, Richard Burgin, Jean Lefranc, Jean Bedetti, and Bernard Zighera.) Despite d'Indy's adherence to the rigorous logic of his own cyclic forms, the work is fresh as mountain air. There is nothing stiff or formal about the work. Cast in four movements, the Suite is full of fine themes, some flashing, some poetic, and resplendent sonoroties.

The d'Indy Suite seemed all the more refreshing since it followed Weber's exuberant but thin Trio for flute, cello and piano played by Messrs. Laurent, Bedetti and Leo Litwin. The trio has its pleasant moments, but a good deal of it is sheer musical rhetoric.

Early music by Bach, Telemann and Lotti, all from last Winter's programs of the Ancient Instrument Society, occupied the first part of the evening. Lotti's Sonata for flute, gamba and harpsichord, performed rather impersonally, would have benefited by a warmer attitude. And in Bach's Sonata for gamba and harpsichord, overly rigid tempi enchanced the dryness of the piece. But Telemann's Suite in C major, for four viols and harpsichord, had perfect ensemble and spirited performance. It is a debatable poi[nt] whether the acoustics of the h[all] were responsible for occasional d[is]tortions of tone color.

The members of the Society [of] Ancient Instruments are Paul Fe[illegible] revsky, descant viol; Albert B[illegible] nard, treble viol; Alfred Zighe[ra,] viola da gamba; Gaston Dufres[ne,] violone; Putnam Aldrich, harp[si]chord. Let's put in a vote for [the] group to record the early mu[sic] they play, since their performan[ces] are often definitive.

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Early music by Bach, Telemann and Lotti, all from last Winter's programs of the Ancient Instrument Society, occupied the first part of the evening. Lotti's Sonata for flute, gamba and harpsichord, performed rather impersonally, would have benefited by a warmer attitude. And in Bach's Sonata for gamba and harpsichord, overly rigid tempi enchanced the dryness of the piece. But Telemann's Suite in C major, for four viols and harpsichord, had perfect ensemble and spirited performance. It is a debatable poi[illegible] whether the acoustics of the h[illegible] were responsible for occasional d[illegible] tortions of tone color.

The members of the Society [illegible] Ancient Instruments are Paul Fe[illegible] rovsky, descant viol; Albert B[illegible] nard, treble viol; Alfred Zighe[illegible] viola da gamba; Gaston Dufres[illegible] violone; Putnam Aldrich, harp[illegible] chord. Let's put in a vote for t[illegible] group to record the early mu[illegible] they play, since their performan[illegible] are often definitive.

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JAN 13 1944

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PROVIDENCE, R. I.
JOURNAL

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WORCESTER, MASS.
TELEGRAM

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SALT LAKE CITY, UTAH
DESERET NEWS

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JAN 1 4 1944

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News

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PORTLAND, ME.
EXPRESS

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NEW YORK, N.Y.
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[108]

PASTE OVER

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DESERET NEWS

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NEW YORK, N.Y.
TIMES

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[108]

ALBANY, N.Y.
KNICKERBOCKER NEWS
JAN 13 1944

District Choirmaster Arranges 'Easy-to-Sing' National Anthem

Igor Stravinsky's harmonization of "The Star Spangled Banner," which the Boston Symphony Orchestra will play tomorrow and Saturday, has focused attention on an "easy-to-sing" version of the national anthem arranged by Edward J. Smith, McKownville organist and choirmaster.

The noted Russian composer told Boston music critics he retained the familiar melody of the anthem but changed the harmony, going back to music of Puritan times for a choral-like treatment.

E. J. Smith

After hundreds of experiments, resulting in many versions aiming to satisfy all the conditions, Mr. Smith arrived at an arrangement which is now being published. The words of a fourth stanza have been taken from a poem by Oliver Wendell Holmes, and Mr. Smith said he has asked Archibald MacLeish, librarian of Congress, to compose another stanza.

Mr. Smith first began to work on the revision in 1917 while he was arranger for a 100-voice choir in First Methodist Church, Cleveland. Later he served at Western Reserve University 14 years.

His new version, bringing the melody into "a more practical range for general use," has had several public tests before Albany audiences in the last few years, notably by the Albany High School choir under the direction of Dr. Frank B. Bailey.

"I have been told," said Mr. Smith, "that my version has solved the century-old problem presented by the wide range and high notes in the traditional melody. My score provides a better and more uniform tone color, particularly for amateur singers who were unable to maintain good tone quality on the high notes of the old version, and often were forced to stop singing at this point.

"Singers can swing easily into the new key, for the second part, at B, by observing that the note pitch does not drop, at A, as in the old version. The new phrase, at A, begins on the same pitch level as for the ending of the preceding phrase."

CINCINNATI, OHIO
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PORTLAND, OREGON
OREGON JOURNAL
MINNEAPOLIS, MINN.
STAR-JOURNAL
PEORIA, ILL.
JOURNAL TRANSCRIPT
JAN 13 1944

ROCHESTER, N.Y.
TIMES UNION
JAN 15 1944

Puerto Rico Buys Power Facilities

San Juan, Puerto Rico — (AP) — Through acquisition of the properties of two public service corporations, the insular government of Puerto Rico has become the first state or territory under the American flag to own and control all electric facilities within its borders.

NEW YORK, N.Y.
HERALD TRIBUNE
JAN 15 1944

Stravinsky Leads the Boston In an All-Stravinsky Program

By Paul Bowles

BOSTON SYMPHONY ORCHESTRA, Igor Stravinsky ~~conducting, in~~ Symphony Hall, Boston. The program:

Symphony in C Major.........Stravinsky
Four Norwegian Moods (first performance). Stravinsky
Circus Polka (first concert performance). Stravinsky
Suite from "Pulcinella"........Stravinsky
"Jeu de Cartes"..............Stravinsky

BOSTON, Jan. 14.—The Friday afternoon audience at Symphony Hall gave an extremely warm reception to the program of his own works which Igor Stravinsky conducted with the Boston Symphony Orchestra today.

Any all-Stravinsky program is news, and this was not an ordinary Stravinsky program, which is to say that no works of the so-called first period were given. And of those played, all but one were of the most recent output—representative of the period in Stravinsky's development which has been a most frequent target for critical excoriation. Such abuse has generally been made on the grounds that the well of invention is nearly dry. It would be difficult for a serious musician to entertain such an opinion even momentarily after hearing today's concert.

Symphony in C Played

The Symphony in C, like most of the master's works dating from the last fifteen years, is a pastiche of romantic music, but it is more than romantic music in modern dress. It is twentieth-century music which relies almost completely on the psychological overtones of sonorities and harmonies which came into being in the nineteenth century, and which could mean nothing to an audience not conversant with romantic music. And like the other recent works, it is classical only in the sense that the music is climaxless. This reviewer had heard the composer conduct the work with the Orquestra Sinfonica in Mexico, and the two performances were almost equally good. The orchestra today seemed tense and somewhat unsure, and sonorous balance came undone in the third movement. This was unfortunate, inasmuch as the work is practically a problem in instrumental proportions which, if they are not exact, give it a halting aspect. Yet at any point in any movement what is going on is more interesting than in a work of any other contemporary composer.

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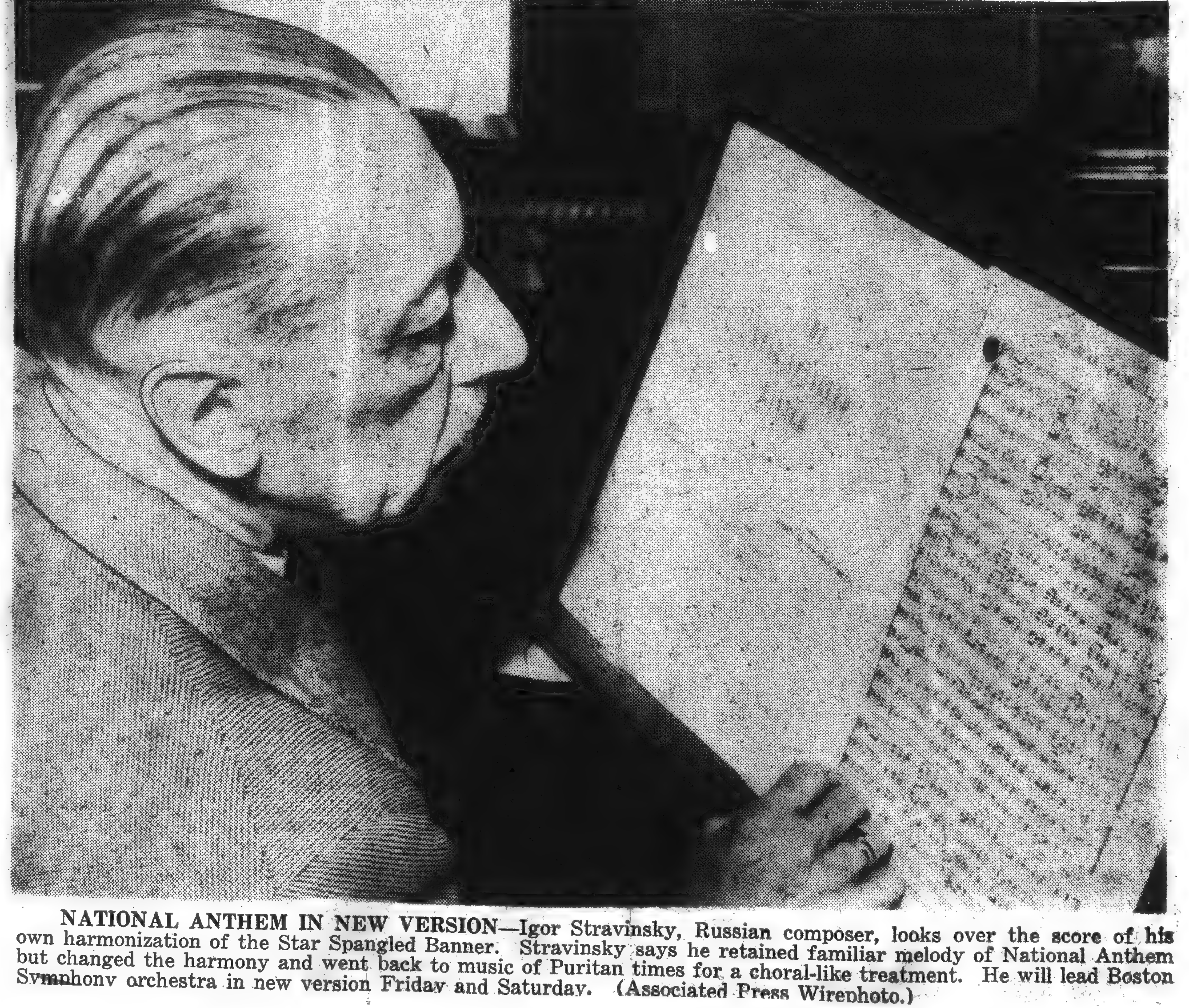
Mr. Stravinsky is the perfect conductor for his own works because he aims directly at clarity of sound in line and balance, and in this music, which can be made to sound clearer than any music written since Mozart, utter clarity is the only way to achieve dramatic effect. There was no underbrush in his orchestral forest today; one felt that one could walk between the groups of sounds. No orchestra ever sounded more diaphanous than his did today in certain passages of "Jeu De Cartes." All these recent scores, when conducted by him, are the epitome of sonorous richness; indeed, one could say that texture has come to be the motivating passion that rhythm once was with him. And it is this reviewer's contention that the music remains as stimulating as ever.


NATIONAL ANTHEM IN NEW VERSION—Igor Stravinsky, Russian composer, looks over the score of his own harmonization of the Star Spangled Banner. Stravinsky says he retained familiar melody of National Anthem but changed the harmony and went back to music of Puritan times for a choral-like treatment. He will lead Boston Symphony orchestra in new version Friday and Saturday. (Associated Press Wirephoto.)

Yankee Blood Boils at Stravinsky's Act

To the Editor—It was with mixed feelings of sorrow and amazement that I read of the efforts of Stravinsky to present a new version of our beloved national anthem, "The Star Spangled Banner," at Symphony Hall. I have been told that the version is so remote from the real anthem as to be scarcely recognizable.

It seems incredible that a man of Starvinsky's education, in these parlous times when Poland is looking to this country as a mediator in her postwar affairs, should so far forget himself as to endeavor to pervert the one song that is officially our national anthem. It is not surprising that the thought is being expressed that there be some underhand and sinister motive in the action.

Is nothing in America sacred to these iconoclastic foreign minds? Because a man has so specialized his mind that he truly believes he is the great "I am," is it any reason why he should feel that a nation of free men should not know what they want? Have we thrown open our gates to this man because he is an artist only to have him bite the hand that frees him? I should not now be surprised if he took our good "Old Hundred" and versionized it into swing for saxophones in a night club.

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Even in this cold Wintry weather my Yankee blood boiled as I learned of the sacrilege.

LEONARD M. LIBBEY.
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(Editor's Note—An interesting article on the law and the musical forms of the National Anthem will be found on Page 38.)

ALBANY, N.Y.
KNICKERBOCKER NEWS
JAN 13 1944

District Choirmaster Arranges 'Easy-to-Sing' National Anthem

Igor Stravinsky's harmonization of "The Star Spangled Banner," which the Boston Symphony Orchestra will play tomorrow and Saturday, ~~has focused~~ attention on an "easy-to-sing" version of the national anthem arranged by Edward J. Smith, McKownville organist and choirmaster.

The noted Russian composer told Boston music critics he retained the familiar melody of the anthem but changed the harmony, going back to music of Puritan times for a choral-like treatment.

E. J. Smith

After hundreds of experiments, resulting in many versions aiming to satisfy all the conditions, Mr. Smith arrived at an arrangement which is now being published. The words of a fourth stanza have been taken from a poem by Oliver Wendell Holmes, and Mr. Smith said he has asked Archibald MacLeish, librarian of Congress, to compose another stanza.

Mr. Smith first began to work on the revision in 1917 while he was arranger for a 100-voice choir in First Methodist Church, Cleveland. Later he served at Western Reserve University 14 years.

His new version, bringing the melody into "a more practical range for general use," has had several public tests before Albany audiences in the last few years, notably by the Albany High School choir under the direction of Dr. Frank B. Bailey.

"I have been told," said Mr. Smith, "that my version has solved the century-old problem presented by the wide range and high notes in the traditional melody. My score provides a better and more uniform tone color, particularly for amateur singers who were unable to maintain good tone quality on the high notes of the old version, and often were forced to stop singing at this point.

"Singers can swing easily into the new key, for the second part, at B, by observing that the note pitch does not drop, at A, as in the old version. The new phrase, at A, begins on the same pitch level as for the ending of the preceding phrase."

NEW YORK, N.Y.
HERALD TRIBUNE
JAN 15 1944

Stravinsky Leads the Boston In an All-Stravinsky Program

By Paul Bowles

BOSTON SYMPHONY ORCHESTRA, Igor Stravinsky [redacted] in Symphony Hall, Boston. The program:
Symphony in C Major..........Stravinsky
Four Norwegian Moods (first performance). Stravinsky
Circus Polka (first concert performance). Stravinsky
Suite from "Pulcinella"........Stravinsky
"Jeu de Cartes"..............Stravinsky

BOSTON, Jan. 14.—The Friday afternoon audience at Symphony Hall gave an extremely warm reception to the program of his own works which Igor Stravinsky conducted with the Boston Symphony Orchestra today.

Any all-Stravinsky program is news, and this was not an ordinary Stravinsky program, which is to say that no works of the so-called first period were given. And of those played, all but one were of the most recent output—representative of the period in Stravinsky's development which has been a most frequent target for critical excoriation. Such abuse has generally been made on the grounds that the well of invention is nearly dry. It would be difficult for a serious musician to entertain such an opinion even momentarily after hearing today's concert.

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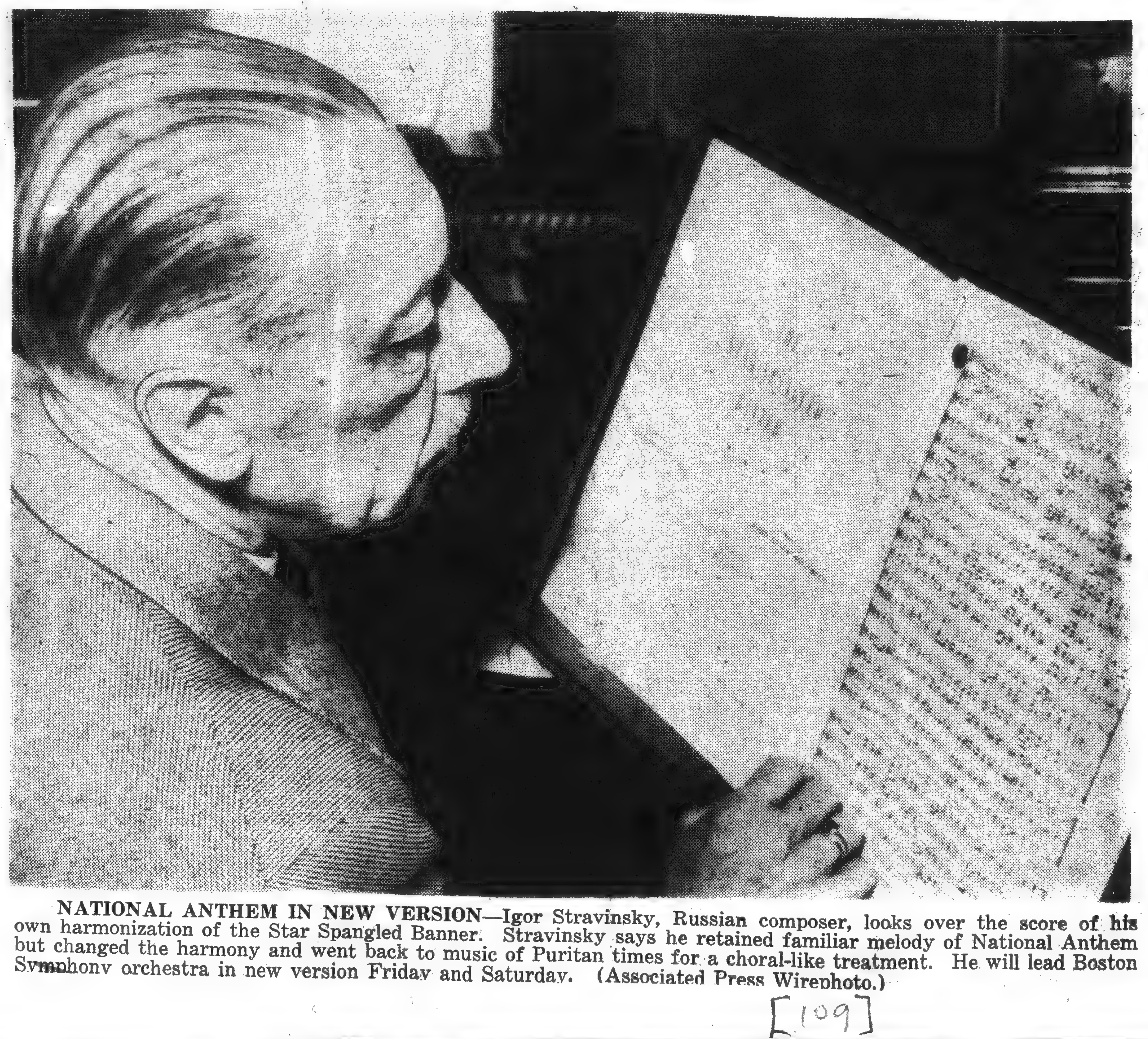
CINCINNATI, OHIO
TIMES-STAR
YOUNGSTOWN, O.
VINDICATOR
ROCK ISLAND, ILL.
ARGUS
DES MOINES, IA.
TRIBUNE
MILWAUKEE, WIS.
JOURNAL
PORTLAND, OREGON
OREGON JOURNAL
MINNEAPOLIS, MINN.
STAR-JOURNAL
PEORIA, ILL.
JOURNAL TRANSCRIPT
JAN 1 5 1944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ROCHESTER, N.Y.
TIMES UNION
JAN 15 1944

Puerto Rico Buys Power Facilities

San Juan, Puerto Rico — (AP) — Through acquisition of the properties of two public service corporations, the insular government of Puerto Rico has become the first state or territory under the American flag to own and control all electric facilities within its borders.

Yankee Blood Boils at Stravinsky's Act

To the Editor—It was with mixed feelings of sorrow and amazement that I read of the efforts of Stravinsky to present a new version of our beloved national anthem, "The Star Spangled Banner," at Symphony Hall. I have been told that the version is so remote from the real anthem as to be scarcely recognizable.

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PASTE OVER

Globe Jan. 15

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Here it is the middle of the Boston Symphony season and the time when Mr. Koussevitzky, departing on his vacation, relinquishes the orchestra to guest conductors. Igor Stravinsky, the first of the two guests we shall have this year, appeared at Symphony Hall yesterday afternoon and will do so again tonight.

Mr. Stravinsky brings not only himself but a whole program of his own music, which may be a mixed pleasure, depending on how you look at it. Some in yesterday's audience had a fine time, and some would have settled for about half the amount of Stravinsky. But all told, the Friday subscribers were in a good mood, and applause brought the composer-conductor back to the stage a number of times. He began with his C major Symphony, and followed with Four Norwegian Moods (first performance), "Circus Polka" (first concert performance), the ballet suite "Pulcinella" after Pergolesi, and the "Card Game" ballet score.

On the stand Mr. Stravinsky was a wry, dynamic little figure, his gray-trousered legs fixed in a spreading stance that supported the gesticulations of his arms. As he beat out the meters, the lights glinted from his wrist watch and the balding spot on the back of his head, his angular profile bobbed from side to side and his knees dipped and bent.

As conductor Mr. Stravinsky is mostly concerned with rhythm. He likes animation and metrical complication. For tone quality, color, nuances and balance of sound he has little evident interest. About the same can be said of the music he has composed in the last 20 years. The colorist of "The Firebird" and the forceful creator of "Petrouchka" and "The Rite of Spring" has grown dryer and dryer until his work seems to be structure and mathematics.

The C major Symphony, which strongly impressed this reviewer when Stravinsky first conducted it here three years ago, now seems, apart from the first movement, dull and much too long. It is all bustle and structure, with no memorable melodies, no mixed colors or emotional drive.

The "Circus Polka" was written for the Ringling circus band and an elephant ballet two years ago. Later it was scored for orchestra. It has the immediate value of unconventiality and its circus humor.

Four Norwegian Moods—An Intrada, Song, Wedding Dance and Cortege—are a stylistic treatment of Norse folktunes, and the use of the word Moods is, it seems, obscurely academic. The pieces are pleasant, mildly racial in flavor, and probably of no lasting worth. Stravinsky's "Card Game" is not without diversion, but the best music of all was "Pulcinella."—C. W. D.

REVISED ANTHEM PLAYED

Stravinsky's Version Puzzles the Boston Symphony Audience

BOSTON, Jan. 14 (AP)—The modern composer Igor Stravinsky conducted the Boston Symphony Orchestra in his own arrangement of the "Star-Spangled Banner" today, startling a huge Symphony Hall audience. The Russian-born musician also led an encore of his "Circus Polka"—the third time the orchestra has played an encore since 1885.

Stravinsky's version of the national anthem overshadowed everything else on the precedent-breaking program. At the start the audience began to sing with the orchestra in customary manner, but soon the odd, somewhat dissonant harmonies of the 61-year-old composer's arrangement became evident. Eyebrows lifted, voices faltered, and before the close practically everyone gave up even trying to accompany the score.

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Earlier, Mr. Stravinsky explained that he completed his harmonization of "The Star-Spangled Banner" two years ago on the Fourth of July. He said he retained the melody but introduced different harmonies, suggesting Puritan times with chords in the old contrapuntal style.

The composer described the orchestral sound as full, rich, more like a church hymn than a soldier's marching song or a club song, as the anthem was originally. But Bostonians found little religious feeling. Their reaction indicated clearly that the Stravinsky arrangement never would take the place of the more familiar version.

MIDDLESBORO, KY.
NEWS

JAN 15 1944

GIVES ELEPHANT BALLET

Boston, Jan. 14—(UP)— For the third time in 63 years the Boston Symphony Orchestra encored Igor Stravinsky's "Pachyderm Polka," originally composed at the request of the circus management for the Ringingland Brothers elephant ballet.

SPRINGFIELD, MASS.
EVENING UNION

TOLEDO, OHIO
BLADE

DULUTH, MINN.
NEWS TRIBUNE

DES MOINES, IA.
REGISTER

PROVIDENCE, R. I.
~~JOURNAL~~

OMAHA, NEB.
MORNING WORLD-HERALD

ST. PAUL, MINN.
DISPATCH

WASHINGTON, D. C.
STAR

MIAMI, FLA.
NEWS

SALT LAKE CITY, UTAH
DESERET NEWS

HOLLYWOOD, CALIF.
CITIZEN NEWS

PORTLAND, OREGON
OREGON JOURNAL

NEW YORK, N. Y.
SUN

JAN 15 1944

STRAVINSKY ADAMANT

Boston, Jan. 15 (A. P.).—Igor Stravinsky, noted Russian-born composer, planned to conduct his own arrangement of the Star-Spangled Banner with the Boston Symphony Orchestra again tonight despite the fact that yesterday's performance was received with something less than enthusiasm by a large Symphony Hall audience. The odd, somewhat dissonant harmonies proved virtually unsingable yesterday.

Mr. Stravinsky explained that he wrote his harmonization in early American spirit, intending the score to sound more like a hymn than a soldier's marching song or a club song.

Philadelphia, Jan. 15 (A. P.).—The Philadelphia Orchestra tonight will repeat its all-Russian program, including the new Hymn of the Soviet Union, but without the presence of Soviet Ambassador Andrei Gromyko and Mrs. Gromyko, who attended yesterday's premier.

The Soviet anthem, included as a part of the fifth program of the orchestra's United Nation's Cycle, is played on a stage displaying the hammer and sickle as well as the Stars and Stripes.

PLAINFIELD, N. J.
COURIER-NEWS

MANSFIELD, OHIO
NEWS JOURNAL

HAZLETON, PA.
PLAIN SPEAKER

FRAMINGHAM, MASS.
NEWS

GRAND RAPIDS, MICH
PRESS

BIRMINGHAM, ALA.
AGE HERALD

ESCANABA, MICH.
PRESS

MINNEAPOLIS, MINN.
MORNING TRIBUNE

PROVIDENCE, R. I.
JOURNAL

CANANDAIGUA, N. Y.
MESSENGER

SACRAMENTO, CALIF.
BEE

MACON, GA.
NEWS

SOUTH BEND, IND.
TRIBUNE

ROCHESTER, N.Y.
TIMES UNION

PORTLAND, OREGON
OREGONIAN

MILWAUKEE, WIS.
JOURNAL

MONROE, MICH.
NEWS

PAWTUCKET, R. I.
TIMES

GREENWOOD, S. C.
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PIEDMONT

DANVILLE, VA.
REGISTER

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POST DISPATCH

BALTIMORE, MD.
EVENING SUN

LANCASTER, PA.
INTELLIGENCER-JOURNAL

LANSING, MICH.
STATE JOURNAL

SAN ANTONIO, TEXAS
LIGHT

BUFFALO, N.Y.
COURIER-EXPRESS

MONTREAL, CANADA
STAR

READING, PA.
EAGLE

ASHTABULA, OHIO
STAR-BEACON

MARQUETTE, MICH.
MINING JOURNAL

SANTA MONICA, CALIF.
OUTLOOK

PITTSBURGH, PA.
SUN-TELEGRAPH

DALLAS, TEXAS
TIMES HERALD

LANCASTER, PA.
NEW ERA

LOS ANGELES, CALIF.
TIMES

N. ATTLEBORO, MASS.
EVE. CHRONICLE

JAN 15 1944

BOSTON PREFERS THE ORIGINAL STAR SPANGLED BANNER

Audience Stunned By New New Orchestration By Symphony Orchestra

BOSTON (INS)—Boston music lovers turned thumbs down today on a new orchestration of The Star Spangled Banner played by the Boston Symphony Orchestra, arranged and conducted by Igor Stravinsky, Russian-born composer.

When the number was announced the sedate audience rose to join in the singing but after a few bars subsided into stunned silence.

TAUNTON, MASS.
GAZETTE

ZANESVILLE, OHIO
SIGNAL

ANN ARBOR, MICH.
NEWS

HAZELTON, PA.
STANDARD SENTINEL

SPRINGFIELD, MASS.
REPUBLICAN

DULUTH, MINN.
HERALD

CINCINNATI, OHIO
TIMES-STAR

SALEM, MASS.
NEWS

AKRON, O.
BEACON-JOURNAL

OKLAHOMA CITY, OKLA.
TIMES

GLOVERSVILLE, N. Y.
LEADER-REPUBLICAN

PASADENA, CAL.
STAR-NEWS

YORK, PA.
DISPATCH

KLAMATH FALLS, ORE.
HERALD-NEWS

Bridgeport Conn
Post

STATEN ISLAND, N. Y.
ADVANCE

MINNEAPOLIS, MINN.
DAILY TIMES

N. ADAMS, MASS.
TRANSCRIPT

ALLIANCE, O.
REVIEW

PATERSON, N. J.
NEWS

SEATTLE, WASH.
TIMES

YOUNGSTOWN, O.
VINDICATOR

PALO ALTO, CAL.
TIMES

WILMINGTON, DEL.
JOURNAL EVERY EVENING

NEW HAVEN, CONN.
REGISTER

FORT WAYNE, IND.
NEWS-SENTINEL

LANSING, MICH.
STATE JOURNAL

WEST PALM BEACH, FLA.
PALM BEACH TIMES

STOCKTON, CALIF.
RECORD

LAFAYETTE, IND.
JOURNAL COURIER

DAYTONA BEACH, FLA.
EVENING NEWS

Burlington Vt
News

MANCHESTER, CONN.
HERALD

NASHUA, N. H.
TELEGRAPH

SAN FRANCISCO, CALIF.
EXAMINER

YAKIMA, WASH.
REPUBLIC

NEW YORK, N.Y.
TIMES

CAMDEN, N. J.
COURIER

TULARE, CALIF.
ADVANCE REGISTER

GLOUCESTER, MASS.
TIMES

JAN 15 1944

Dubious on Anthem

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PORTLAND, ME.
SUNDAY TELEGRAM
JAN 1 6 1944

Boston Bans Stravinsky's Anthem Idea

He Must Play Song As Key Wrote It

Boston, Jan. 15—(AP)—Composer Igor Stravinsky tonight was informed that he had run afoul of Massachusetts law when he conducted the Boston Symphony Orchestra in his own arrangement of The Star-Spangled Banner.

The Russian-born musician startled a huge Symphony Hall audience yesterday by his unusual arrangement. Tonight police informed him that he was liable to a $100 fine under Massachusetts law, which forbids rearrangement of the national anthem in whole or in part.

Boston Police Commissioner Thomas F. Sullivan and Police Captain Thomas F. Harvey attended tonight's concert after receiving complaints aroused by yesterday's program.

Stravinsky said that he was unaware that he was in contravention with Massachusetts law and that hereafter he would be more than glad to play the anthem in its original form.

Commissioner Sullivan said that there would be no action by Boston police.

'Star Spangled Banner' Version Of Stravinsky Startles Audience

Monitor Jan 15 '44

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Jan 15 N.Y. Trib

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Four Norwegian Moods (first performance),	Stravinsky
Circus Polka (first concert performance),	Stravinsky
Suite from "Pulcinella"	Stravinsky
"Jeu de Cartes"	Stravinsky

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Mr. Stravinsky is the perfect conductor for his own works because he aims directly at clarity of sound in line and balance, and in this music, which can be made to sound clearer than any music written since Mozart, utter clarity is the only way to achieve dramatic effect. There was no underbrush in his orchestral forest today; one felt that one could walk between the groups of sounds. No orchestra ever sounded more diaphanous than his did today in certain passages of "Jeu De Cartes." All these recent scores, when conducted by him, are the epitome of sonorous richness; indeed, one could say that texture has come to be the motivating passion that rhythm once was with him. And it is this reviewer's contention that the music remains as stimulating as ever.

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Jan 15 American

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Excited comment and a buzz of conversation swept the hall when the strains ended, leaving most of the listeners trying to recall any of the familiar phrases of the song.

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However, few persons found the hymn "singable." It contained too much of the odd music responsible for the racket accompanying the earthquakes and creeping dinosaurs in "The Rite of Spring," featured in Walt Disney's "Fantasia."

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NEW YORK, N. Y.
JOURNAL AMERICAN
JAN 1 6 1944

POLICE LEAVE AS IGOR PLAYS TRUE ANTHEM

Officers Set to Arrest Boston Conductor If He Repeated His Unorthodox Rendition

Special to the N. Y. Journal-American

BOSTON, Jan. 15.—Igor Stravinsky, Russian-born composer who shocked a symphony hall audience by playing a strange and weird version of the Star-Spangled Banner Friday night, took the podium tonight and led the Boston Symphony Orchestra in the approved, orthodox version before a packed assembly.

Whereupon a squad of 12 police—including a captain, sergeant and members of the Radical Squad—nodded to each other that "everything is OK" and departed.

They had been all set, Police Capt. Harvey disclosed, to arrest the noted composer and guest-director of the orchestra, had he repeated his Friday night rendition which had baffled the audience and some of the critics.

"WE'LL GRAB HIM."

Just before the concert got under way, Harvey remarked:

"Let him change it just once, and we'll grab him."

It was not made clear whether the policemen were under specific orders or were "covering as a matter of routine" after the outcry from the first rendition.

The audience received the "straight" playing with no demonstration.

Stravinsky appeared on the platform at exactly 8:30 and strode with dignity, unsmiling, to the podium. He bowed to the right, to the left and then turned for the first number.

UTTER SILENCE.

There was a complete silence throughout the hall. Would he repeat the much-criticized improvisation of the night before?

Then the strains of true Star Spangled Banner burst forth. The audience went to its feet, and some joined in the words. The tenseness was gone.

There was a moderate amount of applause afterward, and the concert proceeded. Blue uniforms and brass buttons disappeared.

Post Jan 15

Symphony Orchestra

BY WARREN STOREY SMITH

For those who eagerly pursue the latest musical wrinkles yesterday afternoon's Symphony programme, all-Stravinsky with Stravinsky conducting, offered a veritable feast, while the reactionaries may have felt that it yielded nothing more nourishing than flannel pancakes and rock candy with real rocks; and this particular middle-of-the-roader found himself both bored and entertained.

Things began to happen before the programme-proper, when Mr. Stravinsky introduced to us his own curiously uncouth harmonization of "The Star-Spangled Banner," which he conceives to be early American in spirit. The general effect is a little as though the Squeedunk town band were trying to harmonize the tune by ear and not making a very good job of it.

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The other novelty was the "Circus Polka" which, though heard here in its original form when the Ringling Bros.—Barnum and Bailey show visited the Boston Garden in 1942, received yesterday its first concert performance. The entertaining article by George Brinton Beal, printed in the programme book, informed us that the polka didn't go very big with the pachyderms and that "it would have taken very little at any time during the many performances of the ballet music to cause a stampede."

Yesterday's more sophisticated audience liked the polka so much, that Mr. Stravinsky saw fit to repeat it, something that had not happened at a Symphony Concert since Dr. Koussevitz repeated "The Flight of the Bumt Bee," in October, 1924.

This week's pair of concerts are giv ing us a second chance at the C majo Symphony.

PORTLAND, ME.
SUNDAY TELEGRAM
JAN 1 6 1944

Boston Bans Stravinsky's Anthem Idea

He Must Play Song As Key Wrote It

Boston, Jan. 15—(AP)—Composer Igor Stravinsky tonight was informed that he had run afoul of Massachusetts law when he conducted the Boston Symphony Orchestra in ~~his own~~ arrangement of The Star-Spangled Banner.

The Russian-born musician startled a huge Symphony Hall audience yesterday by his unusual arrangement. Tonight police informed him that he was liable to a $100 fine under Massachusetts law, which forbids rearrangement of the national anthem in whole or in part.

Boston Police Commissioner Thomas F. Sullivan and Police Captain Thomas F. Harvey attended tonight's concert after receiving complaints aroused by yesterday's program.

Stravinsky said that he was unaware that he was in contravention with Massachusetts law and that hereafter he would be more than glad to play the anthem in its original form.

Commissioner Sullivan said that there would be no action by Boston police.

'Star Spangled Banner' Version Of Stravinsky Startles Audience

Monday Jan 15 '44

BOSTON, Jan. 14 (AP).—The noted modern composer Igor Stravinsky conducted the Boston Symphony Orchestra in his own arrangement of "The Star-Spangled Banner" today, startling a huge symphony hall audience into what amounted to stunned silence.

The Russian-born musician, who also led an encore of his "Circus Polka"—the third time the orchestra has played an encore since 1885—generally created as much excited comment among sedate Bostonians as once greeted his controversial orchestral suite "Le Sacre du Printemps."

Mr. Stravinsky's version of the national anthem overshadowed everything else on the precedent-breaking program. At the start, the audience began to sing with the orchestra in customary manner, but soon the odd, somewhat dissonant harmonies of the sixty-one-year-old composer's arrangement became evident. Eyebrows lifted, voices faltered, and before the close practically everyone gave up even trying to accompany the score.

Earlier, Mr. Stravinsky explained that he completed his harmonization of "The Star-Spangled Banner" two years ago on the Fourth of July. He said he retained the melody but introduced different harmonies, suggesting Puritan times with chords in the old contrapuntal style.

The composer described the orchestral sound as full, rich, more like a church hymn than a soldier's marching song or a club song, as the anthem was originally. But Bostonians found little religious feeling. Their reaction indicated clearly that the Stravinsky arrangement never would take the place of the more familiar version.

Stravinsky Leads the Boston In an All-Stravinsky Program

Jan 15 N.Y. Trib

By Paul Bowles

BOSTON SYMPHONY ORCHESTRA, Igor Stravinsky conducting, in Symphony Hall, Boston. The program:

Symphony in C Major	Stravinsky
Four Norwegian Moods (first performance)	Stravinsky
Circus Polka (first concert performance)	Stravinsky
Suite from "Pulcinella"	Stravinsky
"Jeu de Cartes"	Stravinsky

BOSTON, Jan. 14.—The Friday afternoon audience at Symphony Hall gave an extremely warm reception to the program of his own works which Igor Stravinsky conducted with the Boston Symphony Orchestra today.

Any all-Stravinsky program is news, and this was not an ordinary Stravinsky program, which is to say that no works of the so-called first period were given. And of them played, all ut one were of the most recent output—representatives of the period in Stravinsky's development which has een a most frequent target for critical excoriation. Such abuse has generally been made on the grounds that the well of invention is nearly dry. It would be difficult for a serious musician to entertain such an opinion even momentarily after hearing today's concert.

Symphony in C Played

The Symphony in C, like most of the master's works dating from the last fifteen years, is a pastiche of romantic music, but it is more than romantic music in modern dress. It is twentieth century music which relies almost completely on the psychological overtones of sonorities and harmonies which came into being in the nineteenth century, and which could mean nothing to an audience not conversant with romantic music. And like the other recent works, it is classical only in the sense that the music is climaxless. This reviewer had heard the composer conduct the work with the Orquesta Sonfonica in Mexico, and the two performances were almost equally good. The orchestra today seemed tense and somewhat unsure, and sonorous balance came undone in the third movement. This was unfortunate, inasmuch as the work is practically a problem in instrumental proportions which, if they are not exact, give it a halting aspect. Yet at any point in any movement what is going on is more interesting than in a work of any other contemporary composer.

The Four Norwegian Moods proved to be four short numbers written to coincide comfortably with popular taste. The subtitles are Intrada, Song, Wedding Dance and Cortege, and the subject matter, in spite of the composer's assurances that all themes are right out of Norway, ranges from themes which might be Irish to others which might be Levantine. The rst sounds like a fanfare for a procession in a motion picture, the second like a tone poem, perhaps about snow, the third like a beer garden and the last rather like Stravinsky, with threats of becoming "Petrouchka" now and then. Incidentally, the word "mood" here does not denote what one might think, but is used in a generic sense which Webster defines as "distinction of form in a verb to express the manner in which the action of state it denotes is conceived." Which may or may not have something to do with the four little pieces. The audience reaction was extremely favorable. One would expect this work to figure on many symphonic programs next season.

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NEW YORK, N. Y.
JOURNAL AMERICAN

JAN [illegible] 1944

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Special to the N. Y. Journal-American

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Chattanooga Tenn

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COURANT
DETROIT, MICH.
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ST. PETERSBURG, FLA.
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MORNING TRIBUNE
BUFFALO NY
COURIER EXPRES
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BELLINGHAM, WASH.
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ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
SAN FRANCISCO, CALIF.
EXAMINER
ST. PAUL, MINN.
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NORFOLK, VA.
VIRGINIAN PILOT
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BEE
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OKLAHOMA CITY, OKLA.
OKLAHOMAN

JAN 1 6 1944

PASTE OVER

MANSFIELD, OHIO
NEWS JOURNAL
SELMA, ALA.
TIMES-JOURNAL
COLUMBUS, OHIO
DISPATCH
LOUISVILLE, KY.
COURIER-JOURNAL

JAN 1 6 1944

Change Whitens Red's 'Blueing' Of U. S. Anthem

Boston, Jan. 15 (INS)—Police Capt. Thomas Harvey and a squad of police waited inside Symphony Hall tonight while Igor Stravinsky, Russian-born composer, led the Boston Symphony Orchestra through "The Star-Spangled Banner."

Last night Stravinsky caused a commotion in the audience when he played a special arrangement of the anthem. A Massachusetts statute makes it illegal to embellish the work when it is played publicly.

Stravinsky appeared tonight, walked to the podium, and proceeded to play the piece in its original form.

Harvey disclosed that he was all set to arrest Stravinsky "if he changed it just once."

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Igor Stravinsky conducting, gave the 12th program of its 63d season in Symphony Hall yesterday afternoon. The all-Stravinsky program included the following compositions:

Symphony in C major
Four Norwegian Moods
Circus Polka
Suite from "Pulcinella"
"Jeu de Cartes"

It is a harsh and possibly foolish thing to say and all that, but the fact remains that two hours of Stravinsky—and good Stravinsky—with the composer himself conducting, is the apotheosis of rhythmic frustration.

This, concerning the man who more than any other is responsible for the new horizons in rhythm, is a paradox, yet there can be little question that it is true. The compositions yesterday, considered individually, were fine and striking in many ways. Combined, they offered an indigestible mass, and it is to be questioned if any person in the auditorium, audience or musician, came away with any feeling whatever of fulfillment.

The reason for this lies wholly in Stravinsky's incredibly varied rhythm. Considered from sequence to sequence, almost from bar to bar, the rhythms are extraordinary. There is invention, sublety, even great excitement in them. Yet the moment the pulse falls in step and feels led to an impending climax, a devastating new rhythm develops, and the pulse is baffled. For the duration of an extended work, such as the Symphony, this is an exhilarating experience, both emotionally and intellectually. When it goes on for two hours in five widely separate works, however, it can only reduce its hearers to confused emotional tatters—and that it did yesterday.

It must not be inferred, from all this, that the concert was without reward. The C major Symphony improves vastly on second hearing. It would indeed, be hard to think of a more evocative movement in contemporary music than the Larghetto concertante. The "Four Norwegian Moods," heard yesterday for the first time, are truly marvelous. They—and not the "Circus Polka"—should have been repeated. (This astonishing repetition, by the way, was the first time such a thing had happened since Koussevitzky had to repeat "The Flight of the Bumble Bee" in 1924, and that, in turn, was the first time since Gericke had to repeat "Danse Macabre" in 1885.)

The "Norwegian Moods" present lovely folk material in an unusual but exceedingly becoming idiom; and one of great purity of expression; the whole suffused with radiance, gentleness and nostalgia. As a composition for orchestra, too, the Moods are miracles of tonal balance and transparence, and find the composer at the pinnacle of his technical capacities. The "Polka," composed for a ballet of elephants, was suitably funny, and the grotesque quotation of Schubert's "Marche Militaire" brought an immediate repetition. "Pulcinella," of course, is one of the finest things Stravinsky ever did, and "Jeu de Cartes" never fails to make its point, with or without choreography. As always, the composer conducted with great authority and no personality, but he made the orchestra play like fiends. Next time he comes back though, let us hope he devotes only half of his program to Stravinsky.

CHICAGO, ILL.
HERALD-AMERICAN

JAN 1 6 1944

O, Say Can U See?-Maestro Can and Does

IGOR STRAVINSKY
Police check on his concert.

Stravinsky Plays U. S. Anthem Correctly as Police Listen

BY DONALD M'PHAIL.
Special to The Chicago Herald-American.

BOSTON, Jan. 15.—Igor Stravinsky, Russian-born composer, who shocked a Symphony Hall audience by playing a strange and weird version of "The Star-Spangled Banner" Friday night, took the podium tonight and led the Boston Symphony Orchestra in the approved, orthodox version before a packed assembly.

Whereupon a squad of 12 police, including a captain, sergeant and members of the radical squad nodded to each other that "everything is O. K." and departed.

They had been all set, Police Capt. Thomas Harvey disclosed to arrest the noted composer and guest director of the orchestra had he repeated his Friday night rendition, which had baffled the audience and some of the critics.

SET TO 'GRAB' COMPOSER.

Just before the concert got under way, Capt. Harvey remarked:

"Let him change it just once and we'll grab him."

With Harvey were five other uniformed officers and six plainclothes men, including members of the radical squad.

The audience received the "straight" playing with no demonstration.

Stravinsky appeared on the platform at exactly 8:30 and strode with dignity, unsmiling, to the podium.

He bowed to the right, to the left, and then turned for the first number.

AUDIENCE SILENT.

There was complete silence throughout the hall. Would he repeat the much-criticized improvisation of the night before?

Then the strains of the true "Star-Spangled Banner" burst forth. The audience went to its feet, and some joined in the words. The tenseness was gone.

There was a moderate amount of applause afterward, and the concert proceeded. Blue uniforms and brass buttons disappeared.

Stravinsky was not available for comment. But his press representative, Frances Cuniff, said:

"He never intended to hurt any one's feelings by his rendition of the 'Star-Spangled Banner.' Not every one can sing the anthem as it is written now because of the numerous high notes. Only an expert singer can carry it through to completion."

Police at the hall were equipped with a copy of Chapter 264, Section 9, Paragraph 4, of the Massachusetts statutes, which says:

"Whoever plays, sings or renders the 'Star-Spangled Banner' in any public place . . . other than as a whole and separate composition or number without embellishment or addition . . . is punishable to a $100 fine."

BUFFALO NY
COURIER EXPRES

JAN 1 6 1944

Radio, Records Enhance Fame Of Orchestra

Threefold Appeal In Symphony's Concert

When Dr. Frank Black conducts the Cleveland Orchestra at Kleinhans Music Hall next February 18th, the concert will have a threefold appeal. Radio fans will delight in this personal appearance of Dr, Black, who, in a recent poll of editors, critics and listeners, was voted next to Toscanini in popular esteem and ahead of such conductors as Leopold Stokowski and Serge Koussevitzky.

Fireside listeners are familiar not only with the radio broadcasts of Dr. Black and of the Cleveland Orchestra, but also with the recordings of these leaders in the music world. Under the baton of Artur Rodzinski, the Cleveland Orchestra, recognized as one of the few top flight orchestras, perpetuated its interpretations of musical masterpieces on numerous fine records. Dr. Black, is equally prominent in the fields of film and records.

Influence on Music Great

Concertgoers esteem Dr. Black for his pioneering of the best in music. No one has influenced more the startling rate of improvement and present high standard of radio music than this fine American conductor. Many successful appearances as guest conductor of major orchestras of the country have contributed to his present status among the elite of symphony leaders.

Mail orders are being filled in the order of receipt when sent (with check or money order and self-addressed envelope) to: The Cleveland Orchestra Concert, Kleinhans Music Hall box office. Tickets are: Balcony, $1.10, $1.65, $2.20; main floor, $2.20, $2.75, $3.30.

SHREVEPORT, LA.
JOURNAL
CINCINNATI, O.
ENQUIRER
ALBANY, N. Y.
TIMES UNION
TOLEDO, OHIO
~~BLADE~~
MILWAUKEE, WIS.
SENTINEL

JAN 1 6 1944

Stravinsky's Anthem Illegal

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Stravinsky said that he was unaware that he was in contravention with Massachusetts law and that hereafter he would be more than glad to play the anthem in its original form.

One capable employe will be worth the cost of a thousand Help Wanted ads. Phone DAly 3900.

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MORNING TRIBUNE
BUFFALO NY
COURIER EXPRES
TULSA, OKLA.
WORLD
BELLINGHAM, WASH.
HERALD
ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
SAN FRANCISCO, CALIF.
EXAMINER
ST. PAUL, MINN.
PIONEER-PRESS
NORFOLK, VA.
VIRGINIAN PILOT
LITTLE ROCK, ARK.
GAZETTE
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
JACKSON, TENN.
SUN
DAYTONA BEACH, FLA.
JOURNAL
ELMIRA, N. Y.
~~ADVERTISER~~
WORCESTER, MASS.
TELEGRAM
SELMA, ALA.
TIMES-JOURNAL
NEW YORK, N.Y.
TIMES
UTICA, N.Y.
OBSERVER DISPATCH
SARASOTA, FLA.
HERALD-TRIBUNE
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REGISTER
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REPUBLICAN
SYRACUSE, N.Y.
POST-STANDARD
HARTFORD, CONN.
COURANT
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CALL
ASHLAND, KY.
INDEPENDENT
AUGUSTA, GA.
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HUNTSVILLE, ALA.
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FRESNO, CALIF.
BEE
BATTLE CREEK, MICH.
ENQUIRER NEWS
FRESNO, CALIF.
BEE
ST. PETERSBURG, FLA.
TIMES
OKLAHOMA CITY, OKLA.
OKLAHOMAN

JAN 1 6 1944

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in- … had run afoul of … setts law when he conducted the Boston Symphony Orchestra in his own arrangement of the "Star Spangled Banner."

The Russian-born musician startled a huge Symphony Hall uadience Friday by his unusual arrangement. Last night police informed him that he was liable to a $100 fine under Massachusetts law which forbids rearrangement of the national anthem in whole or in part.

Boston Police Com. Thomas F. Sullivan and Police Capt. Thomas F. Harvey attended last night's concert after receiving complaints aroused by Friday's program.

Stravinsky said that he was unaware that he was in contravention with Massachusetts law and that hereafter he would be more than glad to play the anthem in its original form.

Com. Sullivan said that there would be no action by Boston police.

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Igor Stravinsky conducting, gave the 12th program of its 63d season in Symphony Hall yesterday afternoon. The all-Stravinsky program included the following compositions:

Symphony in C major
Four Norwegian Moods
Circus Polka
Suite from "Pulcinella"
"Jeu de Cartes"

It is a harsh and possibly foolish thing to say and all that, but the fact remains that two hours of Stravinsky—and good Stravinsky—with the composer himself conducting, is the apotheosis of rhythmic frustration.

This, concerning the man who more than any other is responsible for the new horizons in rhythm, is a paradox, yet there can be little question that it is true. The compositions yesterday, considered individually, were fine and striking in many ways. Combined, they offered an indigestible mass, and it is to be questioned if any person in the auditorium, audience or musician, came away with any feeling whatever of fulfillment.

The reason for this lies wholly in Stravinsky's incredibly varied rhythm. Considered from sequence to sequence, almost from bar to bar, the rhythms are extraordinary. There is invention, sublety, even great excitement in them. Yet the moment the pulse falls in step and feels led to an impending climax, a devastating new rhythm develops, and the pulse is baffled. For the duration of an extended work, such as the Symphony, this is an exhilarating experience, both emotionally and intellectually. When it goes on for two hours in five widely separate works, however, it can only reduce its hearers to confused emotional tatters—and that it did yesterday.

It must not be inferred, from all this, that the concert was without reward. The C major Symphony improves vastly on second hearing. It would indeed, be hard to think of a more evocative movement in contemporary music than the Larghetto concertante. The "Four Norwegian Moods," heard yesterday for the first time, are truly marvelous. They—and not the "Circus Polka"—should have been repeated. (This astonishing repetition, by the way, was the first time such a thing had happened since Koussevitzky had to repeat "The Flight of the Bumble Bee" in 1924, and that, in turn, was the first time since Gericke had to repeat "Danse Macabre" in 1885.)

The "Norwegian Moods" present lovely folk material in an unusual but exceedingly becoming idiom; and one of great purity of expression; the whole suffused with radiance, gentleness and nostalgia. As a composition for orchestra, too, the Moods are miracles of tonal balance and transparence, and find the composer at the pinnacle of his technical capacities. The "Polka," composed for a ballet of elephants, was suitably funny, and the grotesque quotation of Schubert's "Marche Militaire" brought an immediate repetition. "Pulcinella," of course, is one of the finest things Stravinsky ever did, and "Jeu de Cartes" never fails to make its point, with or without choreography. As always, the composer conducted with great authority and no personality, but he made the orchestra play like fiends. Next time he comes back though, let us hope he devotes only half of his program to Stravinsky.

[112]

CHICAGO, ILL.
HERALD-AMERICAN

JAN 1 6 1944

O, Say Can U See?-Maestro Can and Does

IGOR STRAVINSKY
Police check on his concert.

Stravinsky Plays U. S. Anthem Correctly as Police Listen

BY DONALD M'PHAIL.
Special to The Chicago Herald-American.

BOSTON, Jan. 15.—Igor Stravinsky, Russian-born composer, who shocked a Symphony Hall audience by playing a strange and weird version of "The Star-Spangled Banner" Friday night, took the podium tonight and led the Boston Symphony Orchestra in the approved, orthodox version before a packed assembly.

Whereupon a squad of 12 police, including a captain, sergeant and members of the radical squad nodded to each other that "everything is O. K." and departed.

They had been all set, Police Capt. Thomas Harvey disclosed to arrest the noted composer and guest director of the orchestra had he repeated his Friday night rendition, which had baffled the audience and some of the critics.

SET TO 'GRAB' COMPOSER.

Just before the concert got under way, Capt. Harvey remarked:

"Let him change it just once and we'll grab him."

With Harvey were five other uniformed officers and six plain-clothes men, including members of the radical squad.

The audience received the "straight" playing with no demonstration.

Stravinsky appeared on the platform at exactly 8:30 and strode with dignity, unsmiling, to the podium.

He bowed to the right, to the left, and then turned for the first number.

AUDIENCE SILENT.

There was complete silence throughout the hall. Would he repeat the much-criticized improvisation of the night before?

Then the strains of the true "Star-Spangled Banner" burst forth. The audience went to its feet, and some joined in the words. The tenseness was gone.

There was a moderate amount of applause afterward, and the concert proceeded. Blue uniforms and brass buttons disappeared.

Stravinsky was not available for comment. But his press representative, Frances Cuniff, said:

"He never intended to hurt any one's feelings by his rendition of the 'Star-Spangled Banner.' Not every one can sing the anthem as it is written now because of the numerous high notes. Only an expert singer can carry it through to completion."

Police at the hall were equipped with a copy of Chapter 264, Section 9, Paragraph 4, of the Massachusetts statutes, which says:

"Whoever plays, sings or renders the 'Star-Spangled Banner' in any public place . . . other than as a whole and separate composition or number without embellishment or addition . . . is punishable to a $100 fine."

BUFFALO NY
COURIER EXPRES

JAN 1 6 1944

Radio, Records Enhance Fame Of Orchestra

Threefold Appeal In Symphony's Concert

When Dr. Frank Black conducts the Cleveland Orchestra at Kleinhans Music Hall next February 18th, the concert will have a threefold appeal. Radio fans will delight in this personal appearance of Dr, Black, who, in a recent poll of editors, critics and listeners, was voted next to Toscanini in popular esteem and ahead of such conductors as Leopold Stokowski and Serge Koussevitzky.

Fireside listeners are familiar not only with the radio broadcasts of Dr. Black and of the Cleveland Orchestra, but also with the recordings of these leaders in the music world. Under the baton of Artur Rodzinski, the Cleveland Orchestra, recognized as one of the few top flight orchestras, perpetuated its interpretations of musical masterpieces on numerous fine records. Dr. Black, is equally prominent in the fields of film and records.

Influence on Music Great

Concertgoers esteem Dr. Black for his pioneering of the best in music. No one has influenced more the startling rate of improvement and present high standard of radio music than this fine American conductor. Many successful appearances as guest conductor of major orchestras of the country have contributed to his present status among the elite of symphony leaders.

Mail orders are being filled in the order of receipt when sent (with check or money order and self-addressed envelope) to: The Cleveland Orchestra Concert, Kleinhans Music Hall box office. Tickets are: Balcony, $1.10, $1.65, $2.20; main floor, $2.20, $2.75, $3.30.

SHREVEPORT, LA.
JOURNAL
CINCINNATI, O.
ENQUIRER
ALBANY, N. Y.
TIMES UNION
TOLEDO, OHIO
~~BLADE~~
MILWAUKEE, WIS.
SENTINEL

JAN 1 6 1944

Stravinsky's Anthem Illegal

BOSTON, Jan. 15—(AP)—Composer Igor Stravinsky tonight was informed he had run afoul of Massachusetts law when he conducted the Boston Symphony orchestra in his own arrangement of the "Star Spangled Banner."

The Russian born musician startled a huge Symphony hall audience yesterday by his unusual arrangement. Tonight police informed him he was liable to a $100 fine under Massachusetts law which forbids re-arrangement of the National Anthem in whole or in part.

Stravinsky said that he was unaware that he was in contravention with Massachusetts law and that hereafter he would be more than glad to play the anthem in its original form.

One capable employe will be worth the cost of a thousand Help Wanted ads. Phone DAly 3900.

POLICE CRITICS VISIT SYMPHONY

Boston Post Jan 16 44

Wait for Stravinsky Version of Star Spangled Banner, But Hear Only Straight Rendition

AUTOGRAPH SEEKERS WITH STRAVINSKY

Two autograph seekers are shown presenting their programme to Igor Stravinsky at Symphony Hall last night. Left to right: Joan Braverman, Gene Epstein and Stravinsky.

Members of the police radical squad, headed by Captain Thomas Harvey, served as music critics last night at Igor Stravinsky's swank concert at Symphony Hall. They were ready to make a complaint to the court if the noted Russian conductor gave his own arrangement of "The Star Spangled Banner" in a repeat performance of his Friday night concert.

POLICE CRITICS AT SYMPHONY CONCERT

Continued From First Page

Stravinsky, however, changed his mind at the last minute and there was wide disappointment among those who thronged the vast hall, waiting for the excitement of hearing the unorthodox version of the national anthem. The conductor played "The Star-Spangled Banner" in the approved patriotic fashion. His music critics, numbering the six detectives in plain clothes, stalked out indifferently. They refused the invitation of the management to remain for a programme of the conductor's own modern compositions, sometimes called splendid dissonant harmonies, which included his "Symphony in C major," "Four Norwegian Moods," "Circus Polka" and "Jeu de Cartes" (card game, ballet in three deals).

The music critics of the police radical squad were satisfied that Chapter 264, Section 9 of the General Laws had not been violated as they alleged it had been the night before, when the conductor astonished some members of the audience with his new version. Captain Harvey stated that, in any event, even if Stravinsky had persisted, he and the squad would not have interrupted the concert. Stravinsky would have been allowed to finish his own rendition. The squad members would have acted as musical witnesses and signed their names to the complaint, which would be turned into the court. The court would have issued a summons and Mr. Stravinsky, if found guilty, would have paid a fine of $100. And that would have been the complete penalty.

Disturbed Over Situation

Mr. Stravinsky was greatly agitated and disturbed over the commotion his version of the national anthem, which he considered innocent and helpful, had created. He said through a spokesman that he had not the slightest intention of violating the sacred and patriotic "Star-Spangled Banner." He believed his version was merely an improvement; eliminating the difficult high notes which cause the average voice to crack in the rendition. His version was written in a lower key and is easily sung. He had played the new version in other parts of the country, where it has always been well received and has not aroused adverse publicity.

The music critics of the radical squad contended that the law must be upheld in Boston and "whoever plays, sings or renders the 'Star-Spangled Banner' in any public place other than as a whole and separate composition, without embellishments or addition in any way of national or other melodies, or whoever plays, sings or renders the 'Star-Spangled Banner' as dance music or an exit march or part melody, is punishable by a fine of $100."

No Violation Intended

Stavinsky, in an interview after the performance last night, said he had not intended any violation of the law when he played his version of the national anthem, and added he had no intention of asking Congress to enact any law that would permit his version to be played and sung.

"I have played my version before in both Los Angeles and San Francisco, and it was received very kindly.

"My idea in arranging my own version was to make it simple for all the people to sing. The standardized version is difficult for all but experts, and everyone should be able to sing it with facility.

"It was not until about a half hour before I was to begin my performance tonight that I received a telephone call, and was asked not to play the music in any other way than the official version."

GRAND FORKS, N. D.
EVENING HERALD

JAN 17 1944

In Trouble for Anthem Arrangement

BOSTON—(AP)—Composer Igor Stravinsky was Saturday that he had run afoul of Massachusetts law when he conducted the Boston symphony orchestra in his own arrangement of the "Star Spangled Banner." The Russian born musician startled a huge symphony hall audience by his unusual arrangement. Police informed him that he was liable to a $100 fine under Massachusetts law which forbids rearrangement of the national anthem in whole or in part.

SPRINGFIELD, MASS.
NEWS
BROCKTON, MASS.
ENTERPRISE-TIMES

JAN 17 1944

Stravinsky Opus Considered Legal

BOSTON, Jan. 17.—(UP)—After a week-end of research, officials of the Boston Symphony Orchestra con~~tended to-day that a~~ Russian composer's unusual version of the "Star-Spangled Banner" which upset local music followers was well within the law.

Police had threatened prosecution after Igor Stravinsky directed the orchestra in the playing of his version of the national anthem that critics said sounded more like a church hymn. They had threatened prosecution on a charge that he violated the "sacred and patriotic song."

In a statement denying the violation, symphony officials said that although Congress adopted the "Star-Spangled Bannet" as the national anthem in 1931 it failed to include a prescribed version of the music in the enactment.

STRAVINSKY FOILS ARREST BY PLAYING ANTHEM O. K.

Fails to Repeat Own Version of 'Star-Spangled Banner' as Police Wait at Symphony

Boston Jan 16

By DONALD MacPHAIL

Igor Stravinsky, Russian-born composer, who shocked a Symphony Hall audience by playing a strange and weird version of the "Star-Spangled Banner," Friday afternoon, took the podium last night and led the Boston Symphony Orchestra in the approved, orthodox version before a packed assembly.

Whereupon a squad of 12 police, including a captain, sergeant and members of the radical squad, nodded to each other that "everything is O. K.," and departed.

POLICE STAND READY

They had been all set, Police Capt. Thomas Harvey of Station 16 disclosed, to arrest the guest-director of the orchestra, who is substituting for vacationing Serge Koussevitsky, had he repeated his Friday rendition which had baffled the audience and some of the critics.

Just before the concert got under way, Capt. Harvey remarked: "Let him change it just once, and we'll grab him."

With Harvey were Sergt. William J. Condon, four other officers, and six plainclothes men from the B. C. I. including members of the radical squad.

Whether they were under specific orders or were "covering" as a matter of routine after the outcry from the first rendition, was not made clear.

Police at the hall were equipped with a copy of Chapter 264, Section 9, Paragraph 4 of the Massachusetts Statutes, which say:

"Whoever plays, sings or renders the 'Star-Spangled Banner' in any public place... other than as a whole composition or number without embelishment or addition ... is punishable to a $100 fine."

The audience received the "straight" playing with no demonstration.

TENSION FADES

Stravinsky appeared on the platform at exactly 8:30, and strode with dignity, unsmiling, to the podium.

He bowed to the right, to the left and then turned for the first number.

There was a complete silence throughout the hall. Would he repeat the much-criticized improvisation of the night before?

Then the strains of the true "Star - Spangled Banner" burst forth. The audience went to its feet, and some joined in with the words. The tenseness was gone.

There was a moderate amount of applause afterward, and the concert proceeded.

Hasty, last-minute explanations developed from two sources, covering both the matter of the Friday special arrangement, and the reason for changing back to the customary version, which was broadcast over a nation-wide radio network.

Charles W. Spaulding, assistant manager of Symphony Hall, said Stravinsky, unavailable in person to interviewers, authorized this statement:

"I did not know I was in contravention of Massachusetts law. Now that I have been creditably informed that there can't be any rearrangement, I will readily conform to Massachusetts laws and render the Star-Spangled Banner in the way it was written."

AGENT EXPLAINS

In addition to the Spaulding-transmitted explanation that the noted musician "didn't know it was loaded," there was a further statement by Stravinsky's press representative, Francis Cuniff, who, indicating the composer had some idea of making the anthem more suitable for singing, said:

"He never intended to hurt anyone's feelings by his rendition of the 'Star-Spangled Banner.' Not everyone can sing the 'Star-Spangled Banner' as it is written ow because of the numerous high notes. Only an expert singer can carry it through to completion."

Cunniff also asserted that Stravinsky's arrangement, easily mistaken for the real national anthem in the opening bars had been played elsewhere without creating any stir, but he did not say where this had occurred.

"He never expected to have it received with the clamor it got here," Cunniff said. "He trusts there'll be no misunderstanding."

At least one person outside the audience — a radio announcer—knew which version was to be played. Although it had been publicized that the conductor would repeat his version last night, an announcer for the station carrying the concert went on the air with the statement that the customary version of the "Star-Spangled Banner" would be played.

BUFFALO, N.Y.
COURIER-EXPRESS

JAN 17 1944

FOR INSTRUMENTS ONLY

Anyone who has ever heard the music of Igor Stravinsky, noted modern composer, can imagine what he apparently has done to the Star-Spangled Banner in his own arrangement of the anthem.

The other night he conducted the Boston Symphony Orchestra in the Stravinsky arrangement. The audience started to sing with the orchestra, but the weird Stravinsky chords and dissonances soon forced it to quit.

The Star-Spangled Banner is difficult enough to sing as it is. Stravinsky has added nothing to his stature as a composer by making it virtually impossible.

CHICAGO, ILL.
SUN

BERWICK, PA.
ENTERPRISE

JAN [illegible] 1944

Change Of National Anthem Within Law

Boston, Jan. 18. (UP) — After a weekend of research, officials of the Boston Symphony Orchestra contended ~~today that a Russian~~ composer's unusual version of the "Star Spangled Banner" which upset local music followers was well within the law.

Police had threatened prosecution after Igor Stravinsky directed the orchestra in the playing of his version of the national anthem that critics said sounded more like a church hymn. They had threatened prosecution on a charge that he violated the "sacred and patriotic song."

In a statement denying the violation, symphony officials said that although Congress adopted the "Star Spangled Banner" as the national anthem in 1931 it failed to include a prescribed version of the music in the enactment.

They contended there are several versions of the anthem including one for military bands, another for vocal solo with piano, and one prepared in 1918 for the Boston Symphony Orchestra. Further, they contended, there is no law on the subject of the prescribed orchestration of the national anthem.

[113]

Jan. '15

Symphonic Patriotism

To find police officers attending a Boston Symphony Concert as if it were a burlesque show or a radical mass-meeting is startling, but there they were Saturday night. No one quite knows what they would have done if Igor Stravinsky had again directed the orchestra in his own arrangement of the "Star Spangled Banner" as he did Friday afternoon, to the dismay of at least one patriotic society. But the composer was informed afterward of the Massachusetts statute concerning the anthem, and he obeyed its spirit as well as its letter.

An exact reading of the law might have furnished Stravinsky and the Symphony management with a loophole, but they had no desire to offend anyone on the matter by making an issue. The act reads:

Whoever plays, sings or renders the "Star Spangled Banner" in any public place, theater, motion picture hall, restaurant or cafe, or at any public entertainment other than as a whole and separate composition or number, without embellishment or addition in the way of national or other melodies, or whoever plays, sings or renders the "Star Spangled Banner" or any part thereof as dance music, as an exit march, or as a part of a medley of any kind, shall be punished by a fine of not more than $100.

Although Stravinsky's arrangement was certainly "embellishment," it was not embellishment "in the way of national or other melodies." This makes a nice exercise in juridical exegesis, but the problem that confronted the Symphony management was ultimately not one of law but of the far less definite canons of propriety.

There is, to be sure, no "official" version of the National Anthem, yet Stravinsky's arrangement, however reverently it was intended, can be nothing but unofficial. To many its playing on Friday afternoon was nevertheless an expression of patriotism; to others it was not. These are matters on which one cannot be dogmatic.

KALAMAZOO, MICH.
GAZETTE

JAN 1 8 1944

"Arranging" the Anthem

Igor Stravinsky, the noted composer, seems to have run at least technically afoul of the law when he recently conducted the Boston Symphony Orchestra in his own arrangement of "The Star-Spangled Banner." Although the police authorities have indicated that they are planning no action in the case, they nevertheless call attention to a Massachusetts law which forbids rearrangements of our national anthem in whole or in part.

The failure to prosecute is quite understandable, since it may be taken as certain that the distinguished composer meant no harm. In times like these, when the national anthem is receiving far more public attention than it usually gets, it is perhaps only natural that an enthusiastic innovator like Mr. Stravinsky should be inspired to try his skill at "interpreting" it. And while we can well imagine that some so-called arrangements of "The Star-Spangled Banner" might be objectionable, we can also believe that plenty of music-lovers who have nothing but the highest respect for their anthem would be more than eager to hear Mr. Stravinsky's symphonic transcription thereof.

Incidentally, it may be wondered just how far this Massachusetts law really goes in forbidding rearrangements of our national anthem. Does it block the efforts of those earnest reformers who are forever wanting to "simplify" the anthem on the theory that it is now "too hard to sing"—despite the fact that millions of Americans have been managing somehow to sing it for lo these many years? And just how does the law apply in the case of those ambitious singers who seem to take delight in climbing all the way to the top of the octave when they reach that part about "the land of the free"?

'Mr. Paganini,' And We Ain't Kiddin

Variety - Jan 19 '44

In the first place, let's get it down fast that these fingers know little or nothing about music, and less than that when it comes to the system with which Igor Stravinsky knocks himself out. What we can understand, however, is when a critic tries to say something is terrif with one hand while apologizing for about everything except the piccolo player with the other. We savvy that, brother, because we've written those kind of reviews ourselves.

The occasion we're talking about is the Stravinsky conducted concert by the Boston Symphony, in Boston, last Friday afternoon (14) and the review of the event, that appeared the next day in the New York "Herald Tribune" under the by-line of Paul Bowles. The latter sent us to the Alka-Seltzer fountain in the office.

May we nudge you with a quote from Mr. Bowles' remarks? As follows:

"It is twentieth century music which relies almost completely on the psychological overtones of sonorities and harmonies which came into being in the nineteenth century and which could mean nothing to an audience not conversant with romantic music." Unquote.

That's us he's talking about. That, right there. The romantic music we know of is wrapped up in Ray Noble's recording of "Melancholy Baby." Chase that disc and you'll find something, mister. Does that make us "conversant?"

Still, it's Stravinsky on the main title this time, so Mr. Bowles, in his review, adds, "And like the (his) other recent works it is classical only in the sense that the music is climaxless."

Now what kind of music is that, "climaxless," to a pair of ears that grew up in the faith that Julius Lenzberg was king of all he surveyed from the pit at the Colonial, especially when Hedges Brothers and Jacobson played the house

"Incidentally," Bowles' review later continues, "the word 'mood' here does not denote what one might think, but is used in a generic sense which Webster defines as 'distinction of form in a verb to express the manner in which the action of the state it denotes is conceived'."

This, to us, is the convincer positive that Red Nichols and His Five Pennies were one hell of a band.

So Mr. Bowles concludes by three time threeing Mr. Stravinsky with, "And it is this reviewer's contention that the music remains as stimulating as ever."

No doubt Mr. Bowles is an astute music critic, but it all means only one thing to us. We've got to get near a radio Saturday night (15) because this Stravinsky is due, on the Blue yet, and we've got to find out can this guy make the "Hall of Fame."

We listen and what gives out? Can he do to "Valencia" what Whiteman did? Has he got an Al Goodman kettle-drum glissando which, of course, is a trick, but our lowly ear loves tricks. Instrumental tricks. Yeah, we listen, but we lose interest fast because it comes back to us that we have heard some of this Stravinsky's music before. We also remember that to us some of it sounded not unlike a Pratt & Whitney doing an outside loop (forward somersault to you) at 20,000 feet.

Hence, with your permission, we'll keep right on slumming with Tchaikovsky. For some reason his "Romeo and Juliet" doesn't seem to need explaining. We like the way Rapee plays it, too.

The Associated Press also sent out a story on Stravinsky's afternoon concert in Boston, saying: "Igor Stravinsky conducted the Boston Symphony Orchestra in his own arrangement of 'The Star Spangled Banner,' startling a huge symphony hall audience into what amounted to a stunned silence." The A. P. further went on to state, "Earlier Mr. Stravinsky explained that he completed his harmonization of 'The Star Spangled Banner' two years ago on the Fourth of July. He said he retained the melody but introduced different harmonies, suggesting Puritan times with chords in the old contrapuntal style."

Friends, this final quote from the master is the one that blitzed us no end. In one fell swoop you could say. For at no time has anyone ever tossed that "contrapuntal" at even one so well versed as Jimmy Durante. And a good thing, too, or James might not be with us today. It made us think we might like to attend a Stravinsky concert with Jim—and a good deck of cards. That "contrapuntal" also shows what can go on around you if you don't pay attention. They will simply have to go on hitting us with that one 'till we get used to it.

Then, to top off everything, don't you know that a news announcement breaks on the air Saturday night relating that Stravinsky has been threatened by the Boston police with a fine of $100 for playing his own arrangement of "The Star Spangled Banner?" Maybe the boys simply didn't care to hear the old "Banner" take a pushing around.

What bothers us, though, is why they only picked on Stravinsky. Don't those cops read the reviews? *Sid.*

CINCINNATI, O.
ENQUIRER

JAN 1 8 1944

That "New Version."

TO THE EDITOR OF THE ENQUIRER.

The news of what happened in Boston, perpetrated by Igor Stravinsky and aided and abetted by the Boston Symphony Orchestra was a great shock to me.

Why was this ever allowed to happen? What sort of thinking or lack of thinking made it possible? What kind of Americans are we to allow liberties to be taken with our National Anthem?

Our Flag and our National Anthem mean the best to us in a very reverent sense. They symbolize what we are fighting for. We salute the Flag and stand respectfully while our National Anthem is played or sung. We are taking no instructions from Igor Stravinsky or anyone else, as to how it is to be played or sung. Or are we?

Every loyal American must feel just as outraged as I do at the liberty which has been taken and expect something to be done about this insult to our national integrity.

I am asking you to give this matter publicity. If you deem it necessary to do so, you may quote me.—HELENA T. RATTERMAN, M. D., Cincinnati, Ohio. January 16.

NEW ORLEANS, LA.
ITEM
BELLEFONTAINE, OHIO
EXAMINER
KNOXVILLE, TENN.
JOURNAL
CINCINNATI, OHIO
TIMES-STAR
DETROIT, MICH.
FREE PRESS
CHICAGO, ILL.
JOURNAL OF COMMERCE

JAN 1 7 1944

Singers Give Up When Stravinsky Plays U. S. Anthem

BOSTON, Jan. 14 (AP).—The noted modernist composer Igor Stravinsky conducted the Boston Symphony Orchestra in his own arrangement of the "Star-Spangled Banner today, startling a huge Symphony Hall audience into what amounted to stunned silence.

The Russian-born musician's version of the National Anthem overshadowed everything else on the program.

At the start the audience began to sing with the orchestra in customary manner, but soon the odd, somewhat dissonant harmonies of the 61-year-old composer's arrangement became evident. Eyebrows lifted, voices faltered, and before the close practically everyone gave up trying to accompany the score.

Earlier Stravinsky explained that he completed his harmonization of the "Star-Spangled Banner" two years ago on the Fourth of July. He said he retained the melody but introduced different harmonies, suggesting Puritan times with chords in the old contrapuntal style.

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NEW YORK, N. Y.
WORLD-TELEGRAM

JAN 1 7 1944

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BARRE, VT.
TIMES

JAN 1 7 1944

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Stravinsky explained he wrote his harmonization in early American spirit, intending the score to sound more like a hymn than a soldier's marching song or a club song. But Bostonians did not agree, and gave up trying to sing his version before the piece came to a close.

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TELEGRAM

JAN 1 8 1944

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There is also, of course, the Federal law which designates "The Star-Spangled Banner," including both words and music, as the "national anthem of the United States." That law was passed in 1931 after nation-wide agitation, in order to forestall revisions, rearrangements and substitutions. The people like the song as it is.

No further insubordination is expected from the adventurous Mr. Stravinsky. He is a reasonable man. He once studied law himself. But no law can make our present national anthem easily singable. Vocal chords cannot be changed by statute.

Jan

Symphonic Patriotism

To find police officers attending a Boston Symphony Concert as if it were a burlesque show or a radical mass-meeting is startling, but there they were Saturday night. No one quite knows what they would have done if Igor Stravinsky had again directed the orchestra in his own arrangement of the "Star Spangled Banner" as he did Friday afternoon, to the dismay of at least one patriotic society. But the composer was informed afterward of the Massachusetts statute concerning the anthem, and he obeyed its spirit as well as its letter.

An exact reading of the law might have furnished Stravinsky and the Symphony management with a loophole, but they had no desire to offend anyone on the matter by making an issue. The act reads:

> *Whoever plays, sings or renders the "Star Spangled Banner" in any public place, theater, motion picture hall, restaurant or cafe, or at any public entertainment other than as a whole and separate composition or number, without embellishment or addition in the way of national or other melodies, or whoever plays, sings or renders the "Star Spangled Banner" or any part thereof as dance music, as an exit march, or as a part of a medley of any kind, shall be punished by a fine of not more than $100.*

Although Stravinsky's arrangement was certainly "embellishment," it was not embellishment "in the way of national or other melodies." This makes a nice exercise in juridical exegesis, but the problem that confronted the Symphony management was ultimately not one of law but of the far less definite canons of propriety.

There is, to be sure, no "official" version of the National Anthem, yet Stravinsky's arrangement, however reverently it was intended, can be nothing but unofficial. To many its playing on Friday afternoon was nevertheless an expression of patriotism; to others it was not. These are matters on which one cannot be dogmatic.

KALAMAZOO, MICH.
GAZETTE

JAN 18 1944

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The failure to prosecute is quite understandable, since it may be taken as certain that the distinguished composer meant no harm. In times like these, when the national anthem is receiving far more public attention than it usually gets, it is perhaps only natural that an enthusiastic innovator like Mr. Stravinsky should be inspired to try his skill at "interpreting" it. And while we can well imagine that some so-called arrangements of "The Star-Spangled Banner" might be objectionable, we can also believe that plenty of music-lovers who have nothing but the highest respect for their anthem would be more than eager to hear Mr. Stravinsky's symphonic transcription thereof.

Incidentally, it may be wondered just how far this Massachusetts law really goes in forbidding rearrangements of our national anthem. Does it block the efforts of those earnest reformers who are forever wanting to "simplify" the anthem on the theory that it is now "too hard to sing"—despite the fact that millions of Americans have been managing somehow to sing it for lo these many years? And just how does the law apply in the case of those ambitious singers who seem to take delight in climbing all the way to the top of the octave when they reach that part about "the land of the free"?

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Variety Jan 14 '44

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The occasion we're talking about is the Stravinsky conducted concert by the Boston Symphony, in Boston, last Friday afternoon (14) and the review of the event, that appeared the next day in the New York "Herald Tribune" under the by-line of Paul Bowles. The latter sent us to the Alka-Seltzer fountain in the office.

May we nudge you with a quote from Mr. Bowles' remarks? As follows:

"It is twentieth century music which relies almost completely on the psychological overtones of sonorities and harmonies which came into being in the nineteenth century and which could mean nothing to an audience not conversant with romantic music." Unquote.

That's us he's talking about. That, right there. The romantic music we know of is wrapped up in Ray Noble's recording of "Melancholy Baby." Chase that disc and you'll find something, mister. Does that make us "conversant?"

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Now what kind of music is that, "climaxless," to a pair of ears that grew up in the faith that Julius Lenzberg was king of all he surveyed from the pit at the Colonial, especially when Hedges Brothers and Jacobson played the house

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We listen and what gives out? Can he do to "Valencia" what Whiteman did? Has he got an Al Goodman kettle-drum glissando which, of course, is a trick, but our lowly ear loves tricks. Instrumental tricks. Yeah, we listen, but we lose interest fast because it comes back to us that we have heard some of this Stravinsky's music before. We also remember that to us some of it sounded not unlike a Pratt & Whitney doing an outside loop (forward somersault to you) at 20,000 feet.

Hence, with your permission, we'll keep right on slumming with Tchaikovsky. For some reason his "Romeo and Juliet" doesn't seem to need explaining. We like the way Rapee plays it, too.

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What bothers us, though, is why they only picked on Stravinsky. Don't those cops read the reviews? *Sid.*

CINCINNATI, O.
ENQUIRER

JAN 18 1944

That "New Version."

TO THE EDITOR OF THE ENQUIRER.

The news of what happened in Boston, perpetrated by Igor Stravinsky and aided and abetted by the Boston Symphony Orchestra was a great shock to me.

Why was this ever allowed to happen? What sort of thinking or lack of thinking made it possible? What kind of Americans are we to allow liberties to be taken with our National Anthem?

Our Flag and our National Anthem mean the best to us in a very reverent sense. They symbolize what we are fighting for. We salute the Flag and stand respectfully while our National Anthem is played or sung. We are taking no instructions from Igor Stravinsky or anyone else, as to how it is to be played or sung. Or are we?

Every loyal American must feel just as outraged as I do at the liberty which has been taken and expect something to be done about this insult to our national integrity.

I am asking you to give this matter publicity. If you deem it necessary to do so, you may quote me.—HELENA T. RATTERMAN, M. D., Cincinnati, Ohio.

January 16.

NEW ORLEANS, LA.
ITEM
BELLEFONTAINE, OHIO
EXAMINER
KNOXVILLE, TENN.
JOURNAL
CINCINNATI, OHIO
TIMES-STAR
DETROIT, MICH.
FREE PRESS
CHICAGO, ILL.
JOURNAL OF COMMERCE

JAN 17 1944

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The Russian-born musician's version of the National Anthem overshadowed everything else on the program.

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doktor arranging his lyrics so t any slight setback in the Russ advance will look like a major tory for the master race?

In view of the peculiar quirks the Nazi mentality, the first po bility cannot be ruled out entir News from the Eastern front, on other hand, bolsters the second pothesis. The situation there is for Germany and if the gloom w put on in heavy layers, any li rift would look like a brilliant su rise by comparison.

Thus far the Russian Winter fensive has shown no signs of sla ening. Severance of the Rov Minsk railway has driven a we between the Nazi forces in East Poland. The Russian move tow the Odessa-Lwow-Warsaw railro threatens to cut off the only path escape open to the German arm in the Ukraine.

The picture as a whole suggests not too distant disaster for Germa on the Eastern Front. Fortunate Goebbels' vocal efforts are har likely to affect the result of R sian activity. And as to their eff

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Variety - Jan 19 '44

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[114]

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T[illegible] police officers attending a Bos- [illegible] Concert as if it were a [illegible] or a radical mass-meeting [illegible] but there they were Saturday [illegible] quite knows what they would [illegible] if Igor Stravinsky had again [illegible] orchestra in his own arrange- [illegible] the "Star Spangled Banner" as he [illegible] Friday afternoon, to the dismay of at [illegible] one patriotic society. But the com- [illegible] was informed afterward of the Massachusetts statute concerning the [illegible] and he obeyed its spirit as well [illegible]

An [illegible] reading of the law might have [illegible] Stravinsky and the Symphony [illegible] with a loophole, but they had [illegible] desire to offend anyone on the matter making an issue. The act reads:

Whoever plays, sings or renders the "Star Spangled Banner" in any public place, theater, motion picture hall, restaurant or cafe, or at any public entertainment other than as a whole and separate composition or number, without embellishment or addition in the way of national or other melodies, or whoever plays, sings or renders the "Star Spangled Banner" or any part thereof as dance music, as an exit march, or as a part of a medley of any kind, shall be punished by a fine of not more than $100.

Although Stravinsky's arrangement was [illegible] embellishment," it was not embellish[illegible] in the way of national or other melodies." This makes a nice exercise in juridical exegesis, but the problem that confronted the Symphony management was ultimately not one of law but of the far less definite canons of propriety.

There is, to be sure, no "official" version of the National Anthem, yet Stravinsky's arrangement, however reverently it was intended, can be nothing but unofficial. To many its playing on Friday afternoon was nevertheless an expression of patriotism; to others it was not. These are matters on which one cannot be dogmatic.

KALAMAZOO, MICH.
GAZETTE

JAN 18 1944

"Arranging" the Anthem

Igor Stravinsky, the noted composer, seems to have run at least technically afoul of the law when he recently conducted the Boston Symphony Orchestra in his own arrangement of "The Star-Spangled Banner." Although the police authorities have indicated that they are planning no action in the case, they nevertheless call attention to a Massachusetts law which forbids rearrangements of our national anthem in whole or in part.

The failure to prosecute is quite understandable, since it may be taken as certain that the distinguished composer meant no harm. In times like these, when the national anthem is receiving far more public attention than it usually gets, it is perhaps only natural that an enthusiastic innovator like Mr. Stravinsky should be inspired to try his skill at "interpreting" it. And while we can well imagine that some so-called arrangements of "The Star-Spangled Banner" might be objectionable, we can also believe that plenty of music-lovers who have nothing but the highest respect for their anthem would be more than eager to hear Mr. Stravinsky's symphonic transcription thereof.

Incidentally, it may be wondered just how far this Massachusetts law really goes in forbidding rearrangements of our national anthem. Does it block the efforts of those earnest reformers who are forever wanting to "simplify" the anthem on the theory that it is now "too hard to sing"—despite the fact that millions of Americans have been managing somehow to sing it for lo these many years? And just how does the law apply in the case of those ambitious singers who seem to take delight in climbing all the way to the top of the octave when they reach that part about "the land of the free"?

'Mr. Paganini,' And We Ain't Kiddin

Variety Jan 19 '44

In the first place, let's get it down fast that these fingers know little or nothing about music, and less than that when it comes to the system with which Igor Stravinsky knocks himself out. What we can understand, however, is when a critic tries to say something is terrif with one hand while apologizing for about everything except the piccolo player with the other. We savvy that, brother, because we've written those kind of reviews ourselves.

The occasion we're talking about is the Stravinsky conducted concert by the Boston Symphony, in Boston, last Friday afternoon (14) and the review of the event, that appeared the next day in the New York "Herald Tribune" under the by-line of Paul Bowles. The latter sent us to the Alka-Seltzer fountain in the office.

May we nudge you with a quote from Mr. Bowles' remarks? As follows:

"It is twentieth century music which relies almost completely on the psychological overtones of sonorities and harmonies which came into being in the nineteenth century and which could mean nothing to an audience not conversant with romantic music." Unquote.

That's us he's talking about. That, right there. The romantic music we know of is wrapped up in Ray Noble's recording of "Melancholy Baby." Chase that disc and you'll find something, mister. Does that make us "conversant?"

Still, it's Stravinsky on the main title this time, so Mr. Bowles, in his review, adds, "And like the (his) other recent works it is classical only in the sense that the music is climaxless."

Now what kind of music is that, "climaxless," to a pair of ears that grew up in the faith that Julius Lenzberg was king of all he surveyed from the pit at the Colonial, especially when Hedges Brothers and Jacobson played the house

"Incidentally," Bowles' review later continues, "the word 'mood' here does not denote what one might think, but is used in a generic sense which Webster defines as 'distinction of form in a verb to express the manner in which the action of the state it denotes is conceived'."

This, to us, is the convincer positive that Red Nichols and His Five Pennies were one hell of a band.

So Mr. Bowles concludes by three time threeing Mr. Stravinsky with, "And it is this reviewer's contention that the music remains as stimulating as ever."

No doubt Mr. Bowles is an astute music critic, but it all means only one thing to us. We've got to get near a radio Saturday night (15) because this Stravinsky is due, on the Blue yet, and we've got to find out can this guy make the "Hall of Fame."

We listen and what gives out? Can he do to "Valencia" what Whiteman did? Has he got an Al Goodman kettle-drum glissando which, of course, is a trick, but our lowly ear loves tricks. Instrumental tricks. Yeah, we listen, but we lose interest fast because it comes back to us that we have heard some of this Stravinsky's music before. We also remember that to us some of it sounded not unlike a Pratt & Whitney doing an outside loop (forward somersault to you) at 20,000 feet.

Hence, with your permission, we'll keep right on slumming with Tchaikovsky. For some reason his "Romeo and Juliet" doesn't seem to need explaining. We like the way Rapee plays it, too.

The Associated Press also sent out a story on Stravinsky's afternoon concert in Boston, saying: "Igor Stravinsky conducted the Boston Symphony Orchestra in his own arrangement of 'The Star Spangled Banner,' startling a huge symphony hall audience into what amounted to a stunned silence." The A. P. further went on to state, "Earlier Mr. Stravinsky explained that he completed his harmonization of 'The Star Spangled Banner' two years ago on the Fourth of July. He said he retained the melody but introduced different harmonies, suggesting Puritan times with chords in the old contrapuntal style."

Friends, this final quote from the master is the one that blitzed us no end. In one fell swoop you could say. For at no time has anyone ever tossed that "contrapuntal" at even one so well versed as Jimmy Durante. And a good thing, too, or James might not be with us today. It made us think we might like to attend a Stravinsky concert with Jim—and a good deck of cards. That "contrapuntal" also shows what can go on around you if you don't pay attention. They will simply have to go on hitting us with that one 'till we get used to it.

Then, to top off everything, don't you know that a news announcement breaks on the air Saturday night relating that Stravinsky has been threatened by the Boston police with a fine of $100 for playing his own arrangement of "The Star Spangled Banner?" Maybe the boys simply didn't care to hear the old "Banner" take a pushing around.

What bothers us, though, is why they only picked on Stravinsky. Don't those cops read the reviews?

Sid.

CINCINNATI, O.
ENQUIRER

JAN 18 1944

That "New Version."

TO THE EDITOR OF THE ENQUIRER.

The news of what happened in Boston, perpetrated by Igor Stravinsky and aided and abetted by the Boston Symphony Orchestra was a great shock to me.

Why was this ever allowed to happen? What sort of thinking or lack of thinking made it possible? What kind of Americans are we to allow liberties to be taken with our National Anthem?

Our Flag and our National Anthem mean the best to us in a very reverent sense. They symbolize what we are fighting for. We salute the Flag and stand respectfully while our National Anthem is played or sung. We are taking no instructions from Igor Stravinsky or anyone else, as to how it is to be played or sung. Or are we?

Every loyal American must feel just as outraged as I do at the liberty which has been taken and expect something to be done about this insult to our national integrity.

I am asking you to give this matter publicity. If you deem it necessary to do so, you may quote me.—HELENA T. RATTERMAN, M. D., Cincinnati, Ohio.

January 16.

NEW ORLEANS, LA.
ITEM
BELLEFONTAINE, OHIO
EXAMINER
KNOXVILLE, TENN.
JOURNAL
CINCINNATI, OHIO
TIMES-STAR
DETROIT, MICH.
FREE PRESS
CHICAGO, ILL.
JOURNAL OF COMMERCE

JAN 17 1944

Singers Give Up When Stravinsky Plays U. S. Anthem

BOSTON, Jan. 14 (AP).—The noted modernist composer Igor Stravinsky conducted the Boston Symphony Orchestra in his own arrangement of the "Star-Spangled Banner today, startling a huge Symphony Hall audience into what amounted to stunned silence.

The Russian-born musician's version of the National Anthem overshadowed everything else on the program.

At the start the audience began to sing with the orchestra in customary manner, but soon the odd, somewhat dissonant harmonies of the 61-year-old composer's arrangement became evident. Eyebrows lifted, voices faltered, and before the close practically everyone gave up trying to accompany the score.

Earlier Stravinsky explained that he completed his harmonization of the "Star-Spangled Banner" two years ago on the Fourth of July. He said he retained the melody but introduced different harmonies, suggesting Puritan times with chords in the old contrapuntal style.

The composer described the orchestral sound as full, rich, more like a church hymn than a soldier's marching song or a club song, as the anthem was originally. But Bostonians found little religious feeling. Their reaction indicated clearly that the Stravinsky arrangement never would take the place of the more familiar version.

NEW YORK, N. Y.
WORLD-TELEGRAM

JAN 17 1944

Boston Cops Turn Music Critics Now

By the United Press.

BOSTON, Jan. 17.—Igor Stravinsky won't have another chance to try out his version of The Star Spangled Banner here if the Police Department has its way.

A scheduled performance of the national anthem in the Stravinsky manner, eliminating the difficult high notes, was canceled Saturday when six members of the Police Department's radical squad appeared in the Symphony Hall audience.

Police said they were prepared to sign a court complaint charging Mr. Stravinsky with violating the "sacred and patriotic song," according to Chapter 264, Section 9, of the Massachusetts laws.

Officials of the Boston Symphony Orchestra contend the Stravinsky version of the anthem is well within the law, pointing out that although Congress adopted the Star Spangled Banner as the national anthem in 1931 it failed to include a prescribed version of the music.

[114]

BARRE, VT.
TIMES

[illegible] 1944

WILL REVISE ARRANGEMENT

Stravinsky's Setting of "Star-Spangled Banner" Got Poor Response.

By Tom Chase.

Boston, Jan. 17 (AP)—Igor Stravinsky, noted Russian-born composer, planned to conduct his own arrangement of the "Star-Spangled Banner" with the Boston Symphony orchestra again tonight despite the fact that Friday's performance was received with something less than enthusiasm by a large Symphony hall audience.

The odd, somewhat dissonant harmonies of the 61-year-old musician's arrangement of the national anthem proved virtually unsingable yesterday.

Stravinsky explained he wrote his harmonization in early American spirit, intending the score to sound more like a hymn than a soldier's marching song or a club song. But Bostonians did not agree, and gave up trying to sing his version before the piece came to a close.

Warren Storey Smith, the Boston Post music critic, termed the Stravinsky work "curiously uncouth" and said it sounded "a little as though the Squeedunk town band were trying to harmonize the tune by ear and not making avery good job of it."

WORCESTER, MASS.
TELEGRAM

JAN 18 1944

Mr. Stravinsky's Adventure

Igor Fedorovich Stravinsky is a noted musician and composer, born in Russia. One of his compositions is "Fireworks." He set off some fireworks in Boston the other day, when he conducted the Boston Symphony Orchestra in his own arrangement of "The Star-Spangled Banner."

Perhaps fireworks is not quite the right word, however. The audience generally, it seems, was cold to Mr. Stravinsky's version. But somebody was not only frigidly angry, in the true Boston manner, but also hot under the collar. For representatives of the law eventually appeared and figuratively tapped Mr. Stravinsky on the shoulder. They told him that there was a state law against tampering with the national anthem.

There is also, of course, the Federal law which designates "The Star-Spangled Banner," including both words and music, as the "national anthem of the United States." That law was passed in 1931 after nation-wide agitation, in order to forestall revisions, rearrangements and substitutions. The people like the song as it is.

No further insubordination is expected from the adventurous Mr. Stravinsky. He is a reasonable man. He once studied law himself. But no law can make our present national anthem easily singable. Vocal chords cannot be changed by statute.

Official National Anthem Of U. S. Is Anybody's Guess

Traveler **By HAROLD BENNISON** Jan. 20, '44

It's all very well to say "The Star Spangled Banner" is our national anthem, but just what does that mean?

There is no official orchestration, arrangement or score, so any one can orchestrate it and play it. Hence the mix-up recently when, at Symphony Hall, a version was played which amazed many of those present. The state has a law on the subject, but no music to back it up.

The bill which officially made the composition our national anthem was passed in March, 1931—and not until then. The adopting order was short. It merely states:

"Be it enacted by the United States of America that the composition consisting of the words and music known as 'The Star Spangled Banner' is designated as the national anthem of the United States of America."

No words were attached to the order. No music was attached to the order. So what happens when a brass band plays it, or a small orchestra, or a big one.

Diligent search failed to find any legal version of the anthem even in

Traveler Jan. 20

Tune

(Continued from First Page)

the crowded archives of the Congressional Library. There is nothing in the State House to help anybody.

Of course, no two musicians will orchestrate the anthem in the same way. One will prefer a heavier, more emphatic bass, the other a lighter. One will emphasize strings, the other the brass. And so on.

In World War I a service version was put out in the Army and Navy song and band books. But a brass band and a small orchestra certainly do not have the same instruments and hence must use different arrangements. That service version, incidentally, was put in the key of B-flat, too high for most people to reach. Inasmuch as the version was published merely for the services, there is nothing official, legal or obligatory about it.

Two years ago another version was put out, a whole tone lower, but there is nothing legal or binding to that version, either.

Joseph Muller in 1935 published a bibliography of the "Star Spangled Banner" which contained all the sheet music versions. The book contains 225 pages—all different versions of the anthem.

So if you conduct an orchestra, there is nothing to stop you from arranging the score to suit your own taste. The only state law on the matter says that the anthem must be played only as a whole and "without embellishment or addition in the way of other melodies" and forbids its use "as an exit march . . . or in a medley." But what is an embellishment?

Igor Stravinsky's version as played in Symphony Hall caused a lot of policemen to be assembled when he played again. He played it the second time in an orthodox style which seemingly satisfied the artistic souls of the police. But no one today could swear as to what version was played.

Stravinsky's version admittedly retained the melody but he introduced different harmonies with chords in the old contrapuntal style and the audience was aghast. But whether an arrangement, or orchestration such as that would be an "embellishment" under the state law (particularly in the absence of any official orchestration) is something it would take an expert body of musicians and lawyers to determine—and they would surely disagree.

CONFUSED PICTURE

Igor Stravinsky's version was written by him as a gift to the American public. It can be used by any one at any time without the permission of the author and without any fee or red tape attached. It requires some expert playing, however.

Meantime other versions have been adopted by various symphonies and the whole picture is one in which most people will have an opinion, but no one will have any legal right to say what is what, and why!

MOUNT VERNON, N. Y.
ARGUS

JAN 20 1944

omen's Club oncert Feb. 6 In Bronxville

The Bronxville Women's Club will hold a concert Feb. 6, at 5 P. M. at the Bronxville Theater, presenting the young mezzo-soprano, Miss Jennie Tourel, and the harpist, Salvatore Mario de Stefano.

Miss Tourel came to America after having been the star of the Paris Opera Comique for seven years. She appeared first in this country with the New York Philharmonic under Toscanini. Acclaim by critics and musicians alike was immediate and she was chosen by Koussevitsky and Stowkowski as soloist with their orchestras. On Nov. 13 Miss Tourel gave her first concert recital in New York. At that time Virgil Thomson, music critic, declared that she was "without parallel since Kirsten Flagstad's debut at the Metropolitan Opera * * *" He went on to say that she "is mistress of a wider range of coloration in all ranges and all volumes than any other singer I have ever heard * * * an artist of vocal skill, sound musicianship and stylistic flexibility."

Mr. de Stefano, is considered one of the great harpists of all time. Widely sought after for concerts and for radio appearances, he was first heard at the Bronxville Women's Club in October, 1942, and was selected as the artist for the Christmas Twilight Concert of that same year.

The committee sponsoring this concert is composed of the officers, board of directors, and departmental and committee chairmen of the Bronxville Women's Club, under general chairmanship of Mrs. James G. Schaefer.

BELLINGHAM, WASH.
HERALD

JAN 20 1944

ANTHEM STANDS

MILLIONS of patriots who have been stalled in the upper reaches of "The Star-Spangled Banner" have wondered why something was not done about it, and many of them have said so emphatically.

Criticism has been made also on the ground that so noble a piece as a national anthem should be based on a ribald English drinking song — "To Anacreon in Heaven."

Recently Igor Stravinsky, Russian born stormy petrel, revealed that he had done something about it. He wrote his own harmonization in the early American "puritanic" spirit, intending to give it "the character of a real church song," rather than that of "a soldier's marching song or a club song."

But when he batonned the Boston Symphony orchestra in his new arrangement, Bostonians, in the words of one critic, decided that it sounded "a little as though a Squeedunk town band were trying to harmonize the tune by ear and not making a very good job of it." Moreover, the bean epicures gave up trying to sing the Stravinsky version.

When the 61-year-old composer said he would give a repeat performance, someone ferreted out a Massachusetts statute forbidding the tampering with the national anthem, on pain of a $100 fine — and he desisted.

So the nation will go on singing Francis Scott Key's masterpiece, to the best — or the worst — of its ability. The glorious anthem may not meet all the singing needs of the common man, but it does more — it meets his spiritual needs.

NEW CANAAN. CONN
ADVERTISER
1/20/44

Our National Anthem

IGOR Stravinsky was not thrown into Boston Harbor with the tea last Friday afternoon when he attempted his own arrangement of "The Star Spangled Banner" but he did have two cops in his audience on Saturday to see that he did not try it again. By playing an unorthodox arrangement he laid himself open to a one hundred dollar fine and the cops were ready to take him in had he essayed a second playing of his idea of the national anthem and they probably would have been cheered.

Stravinsky has been appearing with the Boston Symphony as guest conductor while Serge Koussevitsky is having a bout with the grip and not content with the familiar arrangement of "The Star Spangled Banner" conducted the orchestra, one of the finest in the world, in a modern mode. The cops were not the only ones who did not approve. Here is what one Boston critic, L. A. Sloper of The Christian Science Monitor had to say about the rendition in the Saturday editions of that newspaper, "The Stravinsky arrangement of the national anthem sounds rather like a performance of the customary version by an orchestra which either cannot read or cannot play music. The harmonies have been acidulated, the note values altered, and even the melodic line reshaped. The popular success of this verson is doubtful."

Even though many of us have yet to learn the words to our national anthem the majority know the melody and can make believe sing in an assembly, but nevertheless we do not want a Russian, even though he may be an ally, or anyone else tinkering with the original. Which reminds us that no one has yet written music for the gallant words of the late Mary Perry King, whose "Hymn of Freedom" is one of the most virile poems that yet have been written. "The Star Spangled Banner" officially is our national anthem but it falls far short of perfection and does not embrace the wide field that is essential to a country as large as ours. For years "America" vied with it but the Congress decided not too long ago that "The Star Spangled Banner" anthem should be the official anthem and there it waves o'er the land of the free and the home of the brave. It is rather ironical that our anthem should be based on an incident which occurred during a little disagreement with a nation that came to be one of our best friends.

We sing it at the opening of programs, as we should, but we canot see why another song, "The Battle Hymn of the Republic," "America" or Mrs. King's song, the latter set to good music, should not also be sung. We warrant that either one of the three would be rendered with greater enthusiasm than that which usually is noticeable when "The Star Spangled Banner" is sung. If this be treason make the most of it!

ERIE, PA.
TIMES

COMPOSER CLEARED ON ANTHEM CHARGE

Boston, Jan. 20.—(U.P.)—After a weekend of research, officials of the Boston symphony orchestra contended today that a Russian composer's unusual version of the "Star Spangled Banner" which upset local music followers was well within the law.

Police had threatened prosecution after Igor Stravinsky directed the orchestra in the playing of his version of the national anthem that critics said sounded more like a church hymn. They had threatened prosecution on a charge that he violated the "sacred and patriotic song."

In a statement denying the violation, symphony officials said that although congress adopted the "Star Spangled Banner" as the national anthem in 1931 it failed to include a prescribed version of the music in the enactment.

DALLAS, TEX.
NEWS

JAN 1 8 1944

No Tamp ng With the them

BOSTON, Mass., Jan. 17 (AP).—Composer Igor Stravinsky was informed that he had run afoul of Massachusetts law when he conducted the Boston Symphony Orchestra in his own arrangement of the Star-Spangled Banner.

The Russian-born musician startled a huge symphony hall audience by his arrangement. The next night police informed him that he was liable to a $100 fine under Massachusetts law which forbids rearrangement of the national anthem in whole or in part.

Stravinsky said that he was unaware that he was in contravention with Massachusetts law. Hereafter he would play the anthem in its original form—whatever that is. Police Commissioner T. F. Sullivan said that there would be no action.

NEW YORK, N.Y.
PM

JAN 18 1944

Six members of the Boston Police Dept.'s radical squad, disguised as music lovers, sat through at least part of last Saturday's concert of the Boston Symphony Orchestra, ready to pounce on Igor Stravinsky, Russian-born composer and guest conductor. Like Stravinsky's Friday afternoon audience. The Police Dept. didn't react kindly to Stravinsky's own version of the National Anthem, presented without warning at the opening of an all-Stravinsky program. Chapter 264, Section 9, of the Massachusetts laws which provides a $100 fine for violating the "sacred and patriotic song" was dusted off and the radical squad was directed to act if Stravinsky offended again at the repeat concert. But a chastened Stravinsky played the Star-Spangled Banner straight, high notes and all, and everybody went away happy.

WAPAKONETA, OHIO
DAILY NEWS

JAN 1 8 1944

Must Not Butcher Song Star Spangled Banner in Boston

Boston, Jan. 19—Igor Stravinsky won't have another chance to try out his version of "The Star Spangled Banner" here if the police department has its way.

A scheduled performance of the national anthem in the approved Stravinsky manner, eliminating the difficult high notes, was cancelled Saturday night when six members of the police dpartment's radical squad appeared in the Symphony Hall audience.

Police said they were prepared to sign a court complaint charging Stravinsky with violating the "sacred and patriotic song," according to chapter 264, section 9 of the Massachusetts laws. Maximum penalty for conviction would have been a $100 fine.

The Rusian-born composer had given an impromptu presentation of his version of the national anthem when he directed the Boston Symphony orchestra Friday. He said his work had been well-received elsewhere.

STRAVINSKY VERSION OF "STAR-SPANGLED BANNER" ASSAYED

PERHAPS THERE SHOULD BE STANDARD VERSION

Jan. 23 '44

By WARREN STOREY SMITH

THE case of Igor Stravinsky, "The Star-Spangled Banner" and the police brings up an interesting point: Would or would it not be desirable to have an official version, not only melodic but harmonic, of the national anthem? Surely it would put an end to all the ad-libbing by theatre orchestras: it would keep pianists and accompanists from harmonizing it according to their lights and it would outlaw the altering of the melody with a view to lessening its troublesome range. An official pitch is out of the question, unless recitalists who could not make that particular grade were to be barred from singing it in public. A basso could not negotiate the key of B-flat, commonly heard in our concert halls, or a tenor the key of A-flat, to which lower-pitched voices occasionally resort and that, incidentally, is the key used by army bands.

But we have learned that it is difficult to legislate in matters of art. A rival pianist could make a complaint against Poundowsky, if the latter's memory failed him and he played the wrong chords in the resultant faking. Indeed, all manner of possibilities and unlimited complications immediately present themselves.

Had the Stravinsky arrangement been repeated at the Saturday evening concert and legal proceedings instituted, it is difficult to see how any court could have convicted him—except on purely esthetic grounds—since, save for the substitution of an even rhythm for a dotted one in one measure, he did not in any way alter the melody. Nor did he harmonize it in an extravagant, highly colored fashion, with a lavish use of inappropriate chromatics. Harmonically, in fact the Stravinsky version is the essense of sobriety. On the composer's own authority his aim was to suggest the rather primitive harmonies employed by the Puritans in their psalm tunes. There are fewer chromatics in his version than in the one commonly encountered. What makes the normal, sensitive ear recoil is the crudity of the version, the awkward doublings, the peculiar leading of the bass, the arbitrary dissonances.

Stravinsky's Explanations

Stravinsky is always giving us nuts to crack, both in his music itself and in the explanations of it that he is forever making; few composers have so consistently stated their own case. For example, how does he figure that his suddenly notorious version of the anthem is easier to sing? He keeps to the conventional key of B-flat, with its high F, and until you got used to them the chords that sound so definitely wrong might easily throw you off. That may be what happened at the Symphony concert of a week ago last Friday, when the new version had its local try-out. Only a few kept singing to the end. It is altogether possible, however, that many of the others, were so intrigued with the strange sounds coming from the stage that curiosity got the better of them and they desisted from singing, the better to hear.

Harmony, of course, is always a thing of fashion. The earlier versions of the tune (that first saw the light of day as an accompaniment to the stanzas entitled "To Anacreon in Heaven") were simpler, less chromatic than that to which we have grown accustomed. Stravinsky might call those chromatic chords "corny," if he has learned the word, mere 19th century cliches. Possibly, too, his harmony sounds logical to other modernists, who think in general as he does. Perhaps some day the whole country will come to prefer it. Who knows? Just now he is entitled to a feeling of injured innocence. He did what he did according to his lights and in good faith, on the eve of becoming an American citizen, as a sort of tribute and thank offering to his adopted country. Had the true facts of the case been more generally understood the uproar would never had been started. It will soon die away.

About the Programme

Shortage of space and an over-supply of picturesque incident prevented a full account of that eventful all-Stravinsky programme from appearing in these columns. To compete the record let it now be said that a second hearing of the Symphony confirmed the original impression that the first two movements, the one Haydnesque, the other more Handelian, have something and that the other two are arid, manufactured, cerebral. In the Pulcinella suite, adapted from Pergolesi, the 18th century melodic idiom is the real thing, but for the most part its 20th century dress hardly becomes it. The music of "Card Game" makes an enjoyable tonal background for the ballet, but in the concert hall its pale suggestions of Rossini, Offenbach and the Strauss family leave the listener unsatisfied.

Speaking of early Americans this department has recently received copies of three vocal compositions by that self-taught genius, Boston's own William Billings (1746-1800), edited by Oliver Daniel and published by C. C. Birchard and Co. They are for unaccompanied chorus and faithfully follow the originals with their unorthodox parallel octaves and fifths, although Mr. Daniel has seen fit to transfer the principal melody from the tenor to the soprano when it appears in the former voice. Choral societies performing this "Bethlehem," "The Bird" and "The Shepherd's Carol" will find that their interest is not merely that of a curiosity.

The Concert Tomorrow

At the Symphony Concerts of tomorrow evening and Tuesday afternoon Vladimir Golschmann will repeat Beethoven's "Eroica" Symphony, introduce here a Pastorale and Tarantelle by Paul Creston, repeat the Satie-Debussy "Gymnopedies" and revive Tchaikovsky's "Francesca da Rimini." On Friday afternoon and Saturday evening he will offer Mozart's "Marriage of Figaro" Overture and "Jupiter" Symphony, Milhaud's "Suite Provencale," Debussy's "Iberia" and the aforesaid "Francesca."

LAS VEGAS, NEV.
REVIEW-JOURNAL

JAN 22 1944

Freedom of Song?

Is "freedom of song" any less a right than "freedom of speech?"

The question is raised by the Massachusetts law under which Igor Stravinsky, famous composer and conductor, was barred from playing his rearranged version of "The Star-Spangled Banner" at a Boston Symphony concert.

We yield to none in our admiration for "The Star-Spangled Banner," on musical as well as patriotic grounds. Yet it is difficult if not impossible for most people to sing. Stravinsky rearranged the anthem in another key, changed a few intervals to make it easier for ordinary voices.

Then he played it once—and the cops arrived.

Massachusetts can hardly be proud of this statute. We doubt that it is constitutional. Under such a law it could be a crime to transpose the anthem for sopranos, tenors or basses, or reorchestrate it for a special combination of instruments.

So long as the anthem is not burlesqued or ridiculed—we think a composer or conductor is doing the country a service in trying to help the rest of us reach those high notes.

Maybe the legislator who introduced this bill was a coloratura soprano—trying to keep down competition.

No Official Version Exists of 'The Star Spangled Banner'

Globe Jan. 23

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"The Star Spangled Banner" had no legal standing as the national anthem of the United States until it was so designated by act of Congress in 1931. No prescribed version of the music was included in that enactment and none has been specified by Congress since then.

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NEW YORK, N.Y.
POST

JAN 24 1944

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PHILADELPHIA, PA.
~~DISPATCH~~ Record

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"'Star-Spangled Banner' Needs No Rearranging"

To the Editor:

Read in your paper where a guy named Stravinsky got into a jam. He was barred from playing "his own rearranged version of the 'Star-Spangled Banner' at a Boston Symphony concert."

Will you tell these "marvelous maestros" that we Americans are satisfied with our national anthem as it is? The "Star-Spangled Banner" is a sacred composition to us Americans and should not be confused with the compositions of Tchaikovsky, Herbert or Al Dexter.

VICTOR SANTORO,
Guadalcanal Vet.

ST. LOUIS, MO.
GLOBE-DEMOCRAT

JAN 26 1944

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From the Boston Herald.

To find police officers attending a Boston Symphony Concert as if it were a burlesque show or a radical mass-meeting is startling, but there they were Saturday night. No one quite knows what they would have done if Igor Stravinsky had again directed the orchestra in his own arrangement of the "Star Spangled Banner" as he did Friday afternoon, to the dismay of at least one patriotic society. But the composer was informed afterward of the Massachusetts statute concerning the anthem, and he obeyed its spirit as well as its letter.

An exact reading of the law might have furnished Stravinsky and the symphony management with a loophole, but they had no desire to offend anyone on the matter by making an issue. The act reads:

"Whoever plays, sings or renders the Star Spangled Banner in any public place, theater, motion picture hall, restaurant or cafe, or at any public entertainment other than as a whole and separate composition or number, without embellishment or addition in the way of national or other melodies or whoever plays, sings or renders the Star Spangled Banner or any part thereof as dance music, as an exit march, or as a part of a medley of any kind, shall be punished by a fine of not more than $100."

Although Stravinsky's arrangement was certainly "embellishment," it was not embellishment "in the way of national or other melodies." This makes a nice exercise in juridical exegesis, but the problem that confronted the Symphony management was ultimately not one of law, but of the far less definite canons of propriety.

There is, to be sure, no "official" version of the National Anthem, yet Stravinsky's arrangement, however reverently it was intended, can be nothing but unofficial. To many its playing on Friday afternoon was nevertheless an expression of patriotism; to others it was not. These are matters on which one cannot be dogmatic.

[116]

STRAVINSKY VERSION OF "STAR-SPANGLED BANNER" ASSAYED

PERHAPS THERE SHOULD BE STANDARD VERSION

Jan. 23 '44

By WARREN STOREY SMITH

THE case of Igor Stravinsky, "The Star-Spangled Banner" and the police brings up an interesting point: Would or would it not be desirable to have an official version, not only melodic but harmonic, of the national anthem? Surely it would put an end to all the ad-libbing by theatre orchestras; it would keep pianists and accompanists from harmonizing it according to their lights and it would outlaw the altering of the melody with a view to lessening its troublesome range. An official pitch is out of the question, unless recitalists who could not make that particular grade were to be barred from singing it in public. A basso could not negotiate the key of B-flat, commonly heard in our concert halls, or a tenor the key of A-flat, to which lower-pitched voices occasionally resort and that, incidentally, is the key used by army bands.

But we have learned that it is difficult to legislate in matters of art. A rival pianist could make a complaint against Poundowsky, if the latter's memory failed him and he played the wrong chords in the resultant faking. Indeed, all manner of possibilities and unlimited complications immediately present themselves.

Had the Stravinsky arrangement been repeated at the Saturday evening concert and legal proceedings instituted, it is difficult to see how any court could have convicted him—except on purely esthetic grounds—since, save for the substitution of an even rhythm for a dotted one in one measure, he did not in any way alter the melody. Nor did he harmonize it in an extravagant, highly colored fashion, with a lavish use of inappropriate chromatics. Harmonically, in fact the Stravinsky version is the essense of sobriety. On the composer's own authority his aim was to suggest the rather primitive harmonies employed by the Puritans in their psalm tunes. There are fewer chromatics in his version than in the one commonly encountered. What makes the normal, sensitive ear recoil is the crudity of the version, the awkward doublings, the peculiar leading of the bass, the arbitrary dissonances.

Stravinsky's Explanations

Stravinsky is always giving us nuts to crack, both in his music itself and in the explanations of it that he is forever making; few composers have so consistently stated their own case. For example, how does he figure that his suddenly notorious version of the anthem is easier to sing? He keeps to the conventional key of B-flat, with its high F, and until you got used to them the chords that sound so definitely wrong might easily throw you off. That may be what happened at the Symphony concert of a week ago last Friday, when the new version had its local try-out. Only a few kept singing to the end. It is altogether possible, however, that many of the others, were so intrigued with the strange sounds coming from the stage that curiosity got the better of them and they desisted from singing, the better to hear.

Harmony, of course, is always a thing of fashion. The earlier versions of the tune (that first saw the light of day as an accompaniment to the stanzas entitled "To Anacreon in Heaven") were simpler, less chromatic than that to which we have grown accustomed. Stravinsky might call those chromatic chords "corny," if he has learned the word, mere 19th century cliches. Possibly, too, his harmony sounds logical to other modernists, who think in general as he does. Perhaps some day the whole country will come to prefer it. Who knows? Just now he is entitled to a feeling of injured innocence. He did what he did according to his lights and in good faith, on the eve of becoming an American citizen, as a sort of tribute and thank offering to his adopted country. Had the true facts of the case been more generally understood the uproar would never had been started. It will soon die away.

About the Programme

Shortage of space and an over-supply of picturesque incident prevented a full account of that eventful all-Stravinsky programme from appearing in these columns. To compete the record let it now be said that a second hearing of the Symphony confirmed the original impression that the first two movements, the one Haydnesque, the other more Handelian, have something and that the other two are arid, manufactured, cerebral. In the Pulcinella suite, adapted from Pergolesi, the 18th century melodic idiom is the real thing, but for the most part its 20th century dress hardly becomes it. The music of "Card Game" makes an enjoyable tonal background for the ballet, but in the concert hall its pale suggestions of Rossini, Offenbach and the Strauss family leave the listener unsatisfied.

Speaking of early Americans this department has recently received copies of three vocal compositions by that self-taught genius, Boston's own William Billings (1746-1800), edited by Oliver Daniel and published by C. C. Birchard and Co. They are for unaccompanied chorus and faithfully follow the originals with their unorthodox parallel octaves and fifths, although Mr. Daniel has seen fit to transfer the principal melody from the tenor to the soprano when it appears in the former voice. Choral societies performing this "Bethlehem," "The Bird" and "The Shepherd's Carol" will find that their interest is not merely that of a curiosity.

The Concert Tomorrow

At the Symphony Concerts of tomorrow evening and Tuesday afternoon Vladimir Golschmann will repeat Beethoven's "Eroica" Symphony, introduce here a Pastorale and Tarantelle by Paul Creston, repeat the Satie-Debussy "Gymnopedies" and revive Tchaikovsky's "Francesca da Rimini." On Friday afternoon and Saturday evening he will offer Mozart's "Marriage of Figaro" Overture and "Jupiter" Symphony, Milhaud's "Sui Provencale," Debussy's "Iberia" and the aforesaid "Francesca."

LAS VEGAS, NEV.
REVIEW-JOURNAL

JAN 22 1944

Freedom of Song?

Is "freedom of song" any less a right than "freedom of speech?"

The question is raised by the Massachusetts law under which Igor Stravinsky, famous composer and conductor, was barred from playing his rearranged version of "The Star-Spangled Banner" at a Boston Symphony concert.

We yield to none in our admiration for "The Star-Spangled Banner," on musical as well as patriotic grounds. Yet it is difficult if not impossible for most people to sing. Stravinsky rearranged the anthem in another key, changed a few intervals to make it easier for ordinary voices.

Then he played it once—and the cops arrived.

Massachusetts can hardly be proud of this statute. We doubt that it is constitutional. Under such a law it could be a crime to transpose the anthem for sopranos, tenors or basses, or reorchestrate it for a special combination of instruments.

So long as the anthem is not burlesqued or ridiculed—we think a composer or conductor is doing the country a service in trying to help the rest of us reach those high notes.

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POST

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PHILADELPHIA, PA.
~~DISPATCH~~
Record
JAN 23 1944

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ST. LOUIS, MO.
GLOBE-DEMOCRAT
JAN 26 1944

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INFORMATION OBSCURED

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CHICAGO, ILL.

24 44

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Igor Stravinsky conducted his own dissonant version of *The Star-Spangled Banner* at a highly successful Boston Symphony Orchestra concert. Of the anthem, the Associated Press discreetly noted that the audience's "reaction indicated clearly that the Stravinsky arrangement never would take the place of the more familiar version." But Boston Police Commissioner Thomas F. Sullivan said that the composer would not be fined the statutory $100 for breaking the Massachusetts law forbidding any & all tinkering with the *Banner*.

Acme

FREDDIE BARTHOLOMEW
. . . got out.

CINCINNATI, O.
ENQUIRER

JAN 21 1944

VIEWS OF READERS

Only letters including name and address of the writer will be carried in this column. However, signatures will be withheld upon specific request. Letters preferably should be brief.

Applauds Stravinsky.

TO THE EDITOR OF THE ENQUIRER.

I would like to argue a point in contrast to that of Tuesday's reader who is in the opinion that we should be "outraged" at Igor Stravinsky taking the liberty to change our national anthem.

Some people have still failed to realize that this is a free nation we are living in and new ideas should be accepted accordingly.

Mr. Stravinsky is a very noted conductor. He knows his music thoroughly otherwise he would not have made an attempt to change our anthem. Many people are of the opinion that Mr. Stravinsky did a wonderful job of arranging the composition for a chorus and orchestra.

For years now, hoarse winded sopranos have been screaming the anthem from second balconies in theaters, and 'teen age boys whistling and stomping on the floors. If these "super" patriots really honored their flag they would realize that it is very rude to either whistle or clap when the flag is on the screen. The occasion should be observed with quiet dignity. If the inspiration is felt to sing, there is no law against it, though a few voices could be done without during the refrain. If Francis Scott Key could see the way some citizens treat his song, I don't think he'd object to strenuously to hearing Igor Stravinsky with a mixed chorus, who are trained in the art of singing and the Boston Symphony Orchestra play his music.

And for that matter, how many "name" bands have tampered with the classics? Freddy Martin had Tschaikowsky's "Concerto in B flat" on every juke box in town and just recently one band had the gall to arrange "Onward, Christian Soldiers" into a jazz classic.

It stands to reason that Stravinsky, with his musical knowledge and background knew what he was doing and merely took an interest in our anthem and interpreted it for better understanding.

Domination ruins inspiration. If we are to wipe out inspiration, then why not become Germanic? This way we could listen only to what Dr. Gobbels chose for us to listen. But this is America. And one of the things we are fighting for today is freedom. And freedom of interpretation is included.

D. A. PICKETT, 6143 Argus Road, Cincinnati.

WHITE PLAINS, N. Y.
HERALD OF WESTCHESTER

1944

Beethoven Cycle To Be Presented

The New Friends of Music will present three concerts of Beethoven piano sonatas by Arthur Schnabel at Carnegie Hall, according to I. A. Hirschmann. They will be held on the evenings of March 20, March 27 and April 3, and will supplement the Beethoven Cycle being presented during the season at Town Hall.

Mr. Schnabel will present in the three concerts 10 Beethoven piano sonatas, representing practically every period of the composer's creative activity.

* * *

The Busch Quartet returned to the New Friends series at Sunday's concert and presented two Beethoven quartets, as well as the Septet for Strings and Wind Instruments, Opus 20. Assisting artists were Victor Polatschek, clarinet; William Valkenier, French horn; Raymond Allard, bassoon, all three of the Boston Symphony Orchestra; and Anselme Fortier, first double bass player of the N. Y. Philharmonic-Symphony Orchestra.

* * *

Members of the Brooklyn Oratorio Society will participate with orchestra and noted soloists in an Easter performance of Bach's St. Matthew Passion. The performance will be held on Sunday afternoon, March 26, in the Brooklyn Academy of Music and will be sponsored by the Brooklyn Institute of Arts and Sciences.

* * *

The celebrated Viennese artist, Ella Flesch, whose engagement for the balance of the Diamond Jubilee Season at the Metropolitan Opera House has been announced by Edward Johnson, had a conspicuous operatic debut. Mme. Flesch made it in "Aida" at the Vienna State Opera under Bernardo Molinari, singing the title role on 36-hours notice without a rehearsal. It was a brilliant success and the following morning she signed a contract which made her officially a member of the Vienna State Opera.

Later, Mme. Flesch became associated with the Munich Opera, where she sang Strauss and Wagner operas as well as the Italian repertoire. She has also appeared in opera in London and Paris.

DAYTON, OHIO
NEWS WEEK

JAN 24 1944

Oh Say! Guest-conducting the Boston Symphony Orchestra, IGOR STRAVINSKY, the modern Russian composer, put on his own arrangement of "The Star-Spangled Banner"—minus the hard high notes and with odd harmonies which he considers Puritanic and hymnlike. The second performance was cancelled when six members of the police radical squad filed into Symphony Hall, prepared to charge Stravinsky with violating the "sacred and patriotic song" under Chapter 264, Section 9 of the Bay State statutes. Conviction of this carries a $100 fine.

Pleasure from Boston Symphony in Pacific

Jan 2

To the Editor of The Herald:

I never enjoyed the symphony concerts so much when I was home as I have since coming to the Pacific. Station KGU in Honolulu broadcasts a whole hour of the Boston Symphony Orchestra at 11 A. M. The other day I heard Beethoven's Seventh, or Pastoral Symphony, broadcast, and while it was a little exotic in these circumstances, it sounded better than ever before. This type of broadcast is e our U. S. foreign prog the BBC has sever pleasant to have a

Pacific theater.

D, N.J.

SHOUL
"TINKE

Editor, the Hera
Dear Sir:

The daily pres cle to the effect the modern co sky conducted t Orchestra, he rangement of "The Star-Spangled Banner." The audience was stunned into silence and rightfully so.

"The Star-Spangled Banner" was written by an inspired American; it is our national anthem and it is symbol and represents all the things for which we stand and which we think are right. You know it was inspired by just reading the various verses

Mr. Stravinsky was so condesending. He explained that he had retained the melody but introduced different harmonies. We like our national anthem just as it is. It is American, so Mr. Stravinsky and any others with the same ideas better not be tinkering with it. This is not just apiece of music to be bandied around; it is a part of us.

R. L. HEWITT

Mr. Hewitt may not be aware of the fact that while the words of "The Star-Spangled Banner" were written by "an inspired American," the tune was not, but was borrowed from an old English drinking song, 'Hymn to Anacreon."

However, it has been adopted as the music of our national anthem, with but little alteration of the original harmony, and in the past thirty years has taken on associations that have given it deeper meaning and inspirational power. We have become accustomed to its accepted harmonic structure, as well as its stirring melody, and these should not be changed. As Mr. Hewitt says, this music "is a part of us."—Ed.

Herald

Stravinsky's Version Of National Anthem

To the Editor of The Herald:

The varied reactions of Boston to the Stravinsky version of the Star Spangled Banner are interesting to note. A majority of musicians were impressed by the rich and dignified harmonic fabric with which the anthem is enhanced. The layman heard something a bit unfamiliar and objected.

I believe a close scrutiny of the music will reveal that the outline as a whole remains true. In any one of our large music stores one may find at least a half dozen versions of the piece, some of them even altering the melody in order to make it more "singable."

Why condemn Stravinsky for what has been done before, and not half so well? MARGARET C. MASON.
Boston.

OTTAWA, CANADA
CITIZEN

FEB 5

Arranging an Anthem

When Igor Stravinsky recently made a new orchestral arrangement of our national anthem and that arrangement was presented at one concert of the Boston Symphony Orchestra, there was talk of setting the law on Mr. Stravinsky on the grounds of dissonance. The Boston *Globe*, investigating the subject dispassionately, has discovered that there is no such thing as an official arrangement for the "Star-Spangled Banner," and that, accordingly, Stravinsky violated no law, except of harmony. All that Congress did in 1931 was to make it the national anthem; it went no further. It is odd, in a way, that the Boston Symphony Orchestra should have been the means of presenting Stravinsky's unorthodox notes, for one of the most widely used orchestral accompaniments for the "Star-Spangled Banner" was composed by the late Frederick Shepherd Converse under commission by the Boston orchestra and is its property. Another version, composed to answer the complaint that the notes of the anthem go too high, was introduced less than two years ago. The Stravinsky arrangement, introduced for one night, is likely to remain only a musical curiosity.—*New York Sun.*

NEW YORK, N. Y.
SUN

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SPRINGFIELD, MASS.
MORNING UNION

JAN 20 1944

Star Spangled Stravinsky

The Stravinsky version of "The Star Spangled Banner" at Boston's Symphony Hall last Friday was offensive to ~~some~~ ears which detected in it an insult to the national anthem. At least one patriotic society protested the version, and someone thought of a Massachusetts law which would make the Stravinsky rendition, along with other variations, illegal. Mr. Stravinsky avoided further trouble by dropping the anthem from his program the next day.

The Boston Herald believes that the conductor might have got around the law, which reads that the anthem must be played "without embellishment or addition in the way of national or other melodies." Stravinsky did not introduce national or other melodies; he simply did what he did with the material at hand all indigenous to the melody of the anthem itself.

Perhaps the Symphony management did wel by not taking advantage of loopholes, since th Stravinsky arrangement did step on a goo many toes, even though they may have bee oversensitive about a tune that is rarely sung twice in the same manner by voices of th most impeccable patriotism and solicitous nationalism. There is no getting around the fac that "The Star Spangled Banner" is a difficul tune to sing—to the average set of vocal chords anyway. Why crowd Ossa on Pelion by making the instrumental version as complex and in articulate as the garden-variety choral version

Mr. Stravinsky could do us a favor that woul wipe out any stigma that may have attached t his offering of last week. He might invent new key in which the anthem can be sung b all and sundry who wish to pay tribute t their country by singing it.

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The Busch Quartet returned to the New Friends series at Sunday's concert and presented two Beethoven quartets, as well as the Septet for Strings and Wind Instruments, Opus 20. Assisting artists were Victor Polatschek, clarinet; William Valkenier, French horn; Raymond Allard, bassoon, all three of the Boston Symphony Orchestra; and Anselme Fortier, first double bass player of the N. Y. Philharmonic-Symphony Orchestra.

* * *

Members of the Brooklyn Oratorio Society will participate with orchestra and noted soloists in an Easter performance of Bach's St. Matthew Passion. The performance will be held on Sunday afternoon, March 26, in the Brooklyn Academy of Music and will be sponsored by the Brooklyn Institute of Arts and Sciences.

* * *

The celebrated Viennese artist, Ella Flesch, whose engagement for the balance of the Diamond Jubilee Season at the Metropolitan Opera House has been announced by Edward Johnson, had a conspicuous operatic debut. Mme. Flesch made it in "Aida" at the Vienna State Opera under Bernardo Molinari, singing the title role on 36-hours notice without a rehearsal. It was a brilliant success and the following morning she signed a contract which made her officially a member of the Vienna State Opera.

Later, Mme. Flesch became associated with the Munich Opera, where she sang Strauss and Wagner operas as well as the Italian repertoire. She has also appeared in opera in London and Paris.

DAYTON, OHIO
NEWS WEEK

JAN 24 1944

Oh Say! Guest-conducting the Boston Symphony Orchestra, IGOR STRAVINSKY, the modern Russian composer, put on his own arrangement of "The Star-Spangled Banner"—minus the hard high notes and with odd harmonies which he considers Puritanic and hymnlike. The second performance was cancelled when six members of the police radical squad filed into Symphony Hall, prepared to charge Stravinsky with violating the "sacred and patriotic song" under Chapter 264, Section 9 of the Bay State statutes. Conviction of this carries a $100 fine.

Pleasure from Boston Symphony in Pacific

Jan 2

To the Editor of The Herald:

I never enjoyed the symphony concerts so much when I was home as I have since coming to the Pacific. Station KGU in Honolulu broadcasts a whole hour of the Boston Symphony Orchestra at 11 A. M. The other day I heard Beethoven's Seventh, or Pastoral Symphony, broadcast, and while it was a little exotic in these circumstances, it sounded better than ever before. This type of broadcast is extr
our U. S. foreign pro
the BBC has several
pleasant to have a litt

Pacific theater.

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harmonic fabric with which the anthem is enhanced. The layman heard something a bit unfamiliar, and objected.

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RIDGEWOOD, N.J.
HERALD
1/20/44

SHOULD NOT BE "TINKERED WITH"

Editor, the Herald-News,
Dear Sir:

The daily press contained an article to the effect that last week when the modern composer Igor Stravinsky conducted the Boston Symphony Orchestra, he played his own arrangement of "The Star-Spangled Banner." The audience was stunned into silence and rightfully so.

"The Star-Spangled Banner" was written by an inspired American; it is our national anthem and it is symbol and represents all the things for which we stand and which we think are right. You know it was inspired by just reading the various verses

Mr. Stravinsky was so condesending. He explained that he had retained the melody but introduced different harmonies. We like our national anthem just as it is. It is American, so Mr. Stravinsky and any others with the same ideas better not be tinkering with it. This is not just apiece of music to be bandied around; it is a part of us.

R. L. HEWITT

Mr. Hewitt may not be aware of the fact that while the words of "The Star-Spangled Banner" were written by "an inspired American," the tune was not, but was borrowed from an old English drinking song, 'Hymn to Anacreon."

However, it has been adopted as the music of our national anthem, with but little alteration of the original harmony, and in the past thirty years has taken on associations that have given it deeper meaning and inspirational power. We have become accustomed to its accepted harmonic structure, as well as its stirring melody, and these should not be changed. As Mr. Hewitt says, this music "is a part of us."—Ed.

OTTAWA, CANADA
CITIZEN

FEB 5 - 1944

Arranging an Anthem

When Igor Stravinsky recently made a new orchestral arrangement of our national anthem and that arrangement was presented at one concert of the Boston Symphony Orchestra, there was talk of setting the law on Mr. Stravinsky on the grounds of dissonance. The Boston *Globe*, investigating the subject dispassionately, has discovered that there is no such thing as an official arrangement for the "Star-Spangled Banner," and that, accordingly, Stravinsky violated no law, except of harmony. All that Congress did in 1931 was to make it the national anthem; it went no further. It is odd, in a way, that the Boston Symphony Orchestra should have been the means of presenting Stravinsky's unorthodox notes, for one of the most widely used orchestral accompaniments for the "Star-Spangled Banner" was composed by the late Frederick Shepherd Converse under commission by the Boston orchestra and is its property. Another version, composed to answer the complaint that the notes of the anthem go too high, was introduced less than two years ago. The Stravinsky arrangement, introduced for one night, is likely to remain only a musical curiosity.—*New York Sun.*

CINCINNATI, O.
ENQUIRER

JAN 21 1944

VIEWS OF READERS

Only letters including name and address of the writer will be carried in this column. However, signatures will be withheld upon specific request. Letters preferably should be brief.

Applauds Stravinsky.

TO THE EDITOR OF THE ENQUIRER.

I would like to argue a point in contrast to that of Tuesday's reader who is in the opinion that we should be "outraged" at Igor Stravinsky taking the liberty to change our national anthem.

Some people have still failed to realize that this is a free nation we are living in and new ideas should be accepted accordingly.

Mr. Stravinsky is a very noted conductor. He knows his music thoroughly otherwise he would not have made an attempt to change our anthem. Many people are of the opinion that Mr. Stravinsky did a wonderful job of arranging the composition for a chorus and orchestra.

For years now, hoarse winded sopranos have been screaming the anthem from second balconies in theaters, and 'teen age boys whistling and stomping on the floors. If these "super" patriots really honored their flag they would realize that it is very rude to either whistle or clap when the flag is on the screen. The occasion should be observed with quiet dignity. If the inspiration is felt to sing, there is no law against it, though a few voices could be done without during the refrain. If Francis Scott Key could see the way some citizens treat his song, I don't think he'd object to strenuously to hearing Igor Stravinsky with a mixed chorus, who are trained in the art of singing and the Boston Symphony Orchestra play his music.

And for that matter, how many "name" bands have tampered with the classics? Freddy Martin had Tschaikowsky's "Concerto in B flat" on every juke box in town and just recently one band had the gall to arrange "Onward, Christian Soldiers" into a jazz classic.

It stands to reason that Stravinsky, with his musical knowledge and background knew what he was doing and merely took an interest in our anthem and interpreted it for better understanding.

Domination ruins inspiration. If we are to wipe out inspiration, then why not become Germanic? This way we could listen only to what Dr. Gobbels chose for us to listen. But this is America. And one of the things we are fighting for today is freedom. And freedom of interpretation is included.

D. A. PICKETT, 6143 Argus Road, Cincinnati.

NEW YORK, N. Y.
SUN

JAN 31 1944

Arranging an Anthem.

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SPRINGFIELD, MASS.
MORNING UNION

JAN 20 1944

Star Spangled Stravinsky

The Stravinsky version of "The Star Spangled Banner" at Boston's Symphony Hall last Friday was offensive ~~to some~~ ears which detected in it an insult to the national anthem. At least one patriotic society protested the version, and someone thought of a Massachusetts law which would make the Stravinsky rendition, along with other variations, illegal. Mr. Stravinsky avoided further trouble by dropping the anthem from his program the next day.

The Boston Herald believes that the conductor might have got around the law, which reads that the anthem must be played "without embellishment or addition in the way of national or other melodies." Stravinsky did not introduce national or other melodies; he simply did what he did with the material at hand all indigenous to the melody of the anthem itself.

Perhaps the Symphony management did well by not taking advantage of loopholes, since the Stravinsky arrangement did step on a good many toes, even though they may have been oversensitive about a tune that is rarely sung twice in the same manner by voices of the most impeccable patriotism and solicitous nationalism. There is no getting around the fact that "The Star Spangled Banner" is a difficult tune to sing—to the average set of vocal chords anyway. Why crowd Ossa on Pelion by making the instrumental version as complex and inarticulate as the garden-variety choral version.

Mr. Stravinsky could do us a favor that would wipe out any stigma that may have attached to his offering of last week. He might invent a new key in which the anthem can be sung by all and sundry who wish to pay tribute to their country by singing it.

BEAVER FALLS, PA.
NEWS-TRIBUNE

FEB 9 - 1944

ARRANGING AN ANTHEM

When Igor Stravinsky recently made a new orchestral arrangement of our national anthem and that arrangement was presented at one concert of the Boston Symphony Orchestra, there was talk of setting the law on Mr. Stravinsky on the grounds of dissonance. The Boston "Globe," investigating the subject dispassionately, has discovered that there is no such thing as an official arrangement for the "Star-Spangled Banner," and that, accordingly, Stravinsky violated no law, except of harmony. All that Congress did in 1931 was to make it the national anthem; it went no further. It is odd, in a way, that the Boston Symphony Orchestra should have been the means of presenting Stravinsky's unorthodox notes, for one of the most widely used orchestral accompaniments for the "Star-Spangled Banner" was composed by the late Frederick Shepherd Converse under commission by the Boston orchestra and is its property. Another version, composed to answer the complaint that the notes of the anthem go too high, was introduced less than two years ago. The Stravinsky arrangement, introduced for one night, is likely to remain only a musical curiosity.

CHICAGO, ILL.
SUN

FEB 2 1944

Taming of a Rebel

Our Mr. Borowski, in a column musing on the subject of Igor Stravinsky, concluded that Mr. Stravinsky is no longer the "radical" composer, bursting with surging dissonances and clashing tonalities, that he used to be. Anyone who has heard Stravinsky's recent Third Symphony, and tried to find in it the creative impulse which marked Patrouchka and the Firebird Suite, will be inclined to agree. Now we have more evidence on the taming of Stravinsky.

A couple of weeks ago Mr. Stravinsky, as guest conductor of the Boston orchestra, scheduled for two performances his own arrangement of "The Star-Spangled Banner"—an arrangement supposed to smooth out the unsingable high notes by employing "traditional" Puritan harmonics. But after the first performance the Boston authorities (who frequently obey such quaint impulses) solemnly dispatched a detail of gendarmes from the radical squad, ready to seize the villain who dared profane our national anthem. And Stravinsky—the former rebel—surrendered. He quit cold, and canceled the second performance of his "Star-Spangled Banner"—which just goes to show what happens to radicals in their autumnal years.

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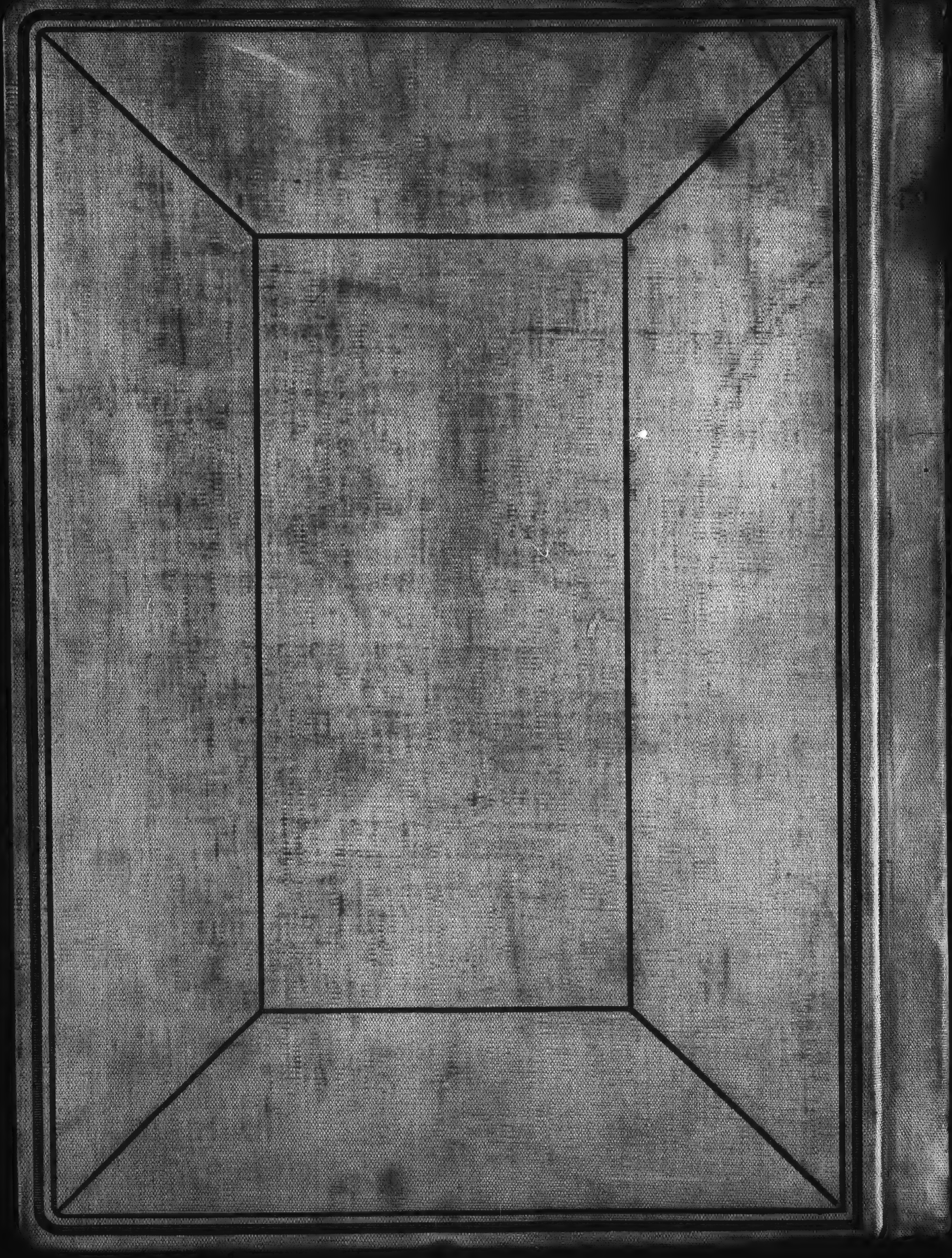

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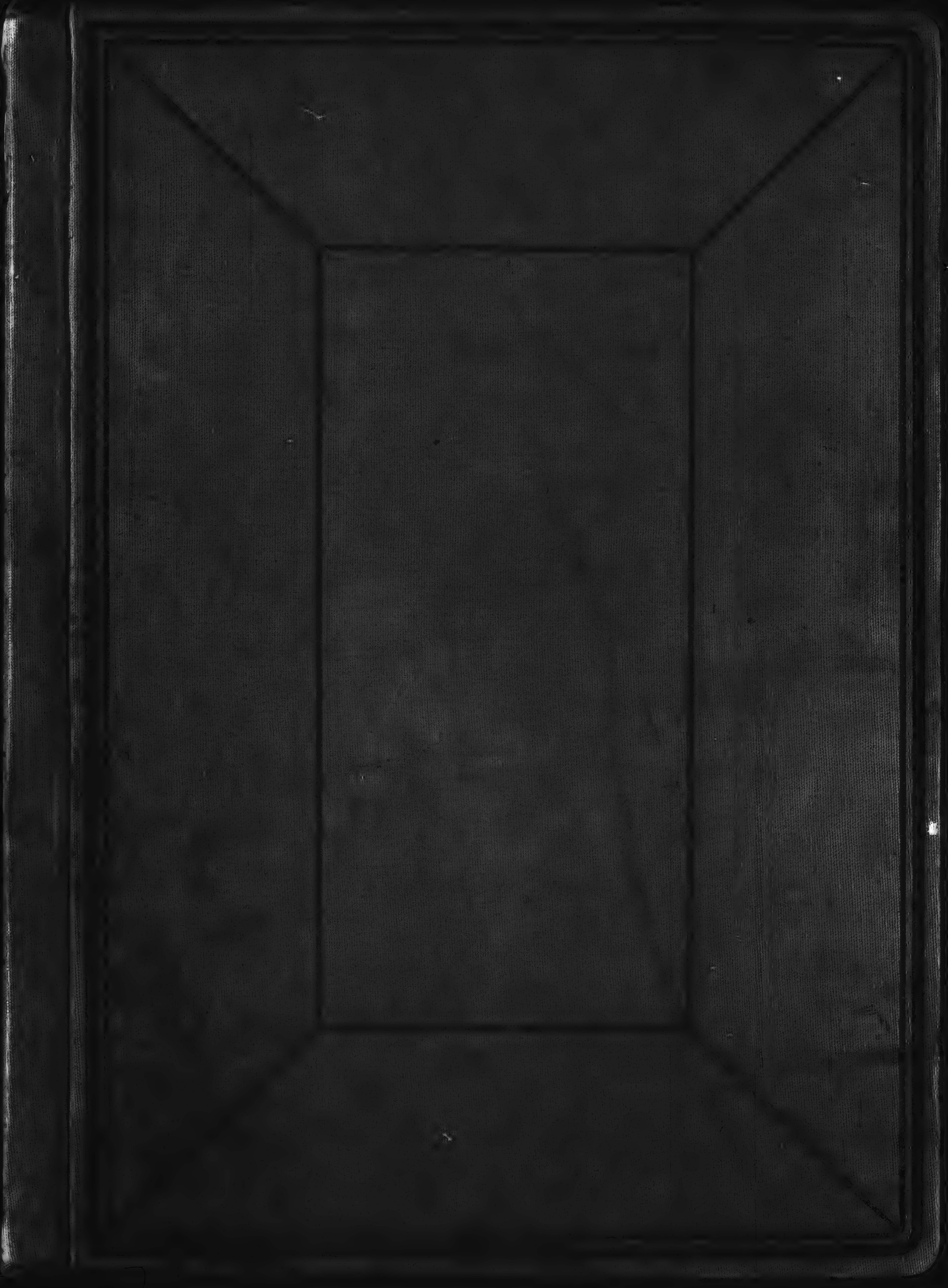

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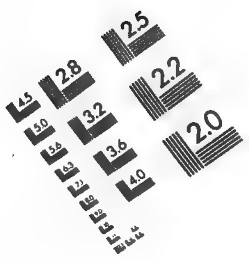
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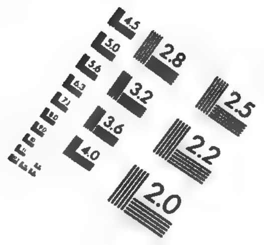
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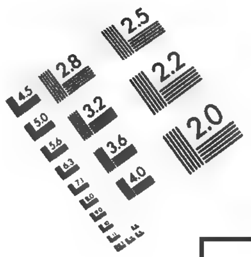
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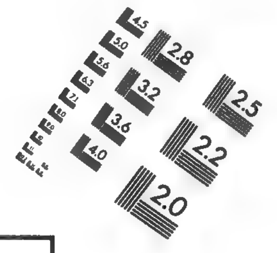
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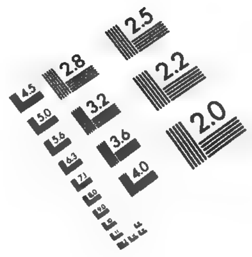
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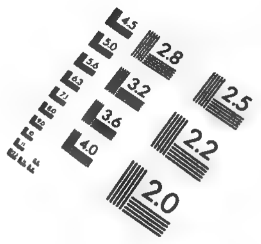
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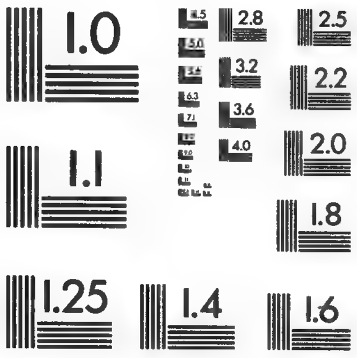
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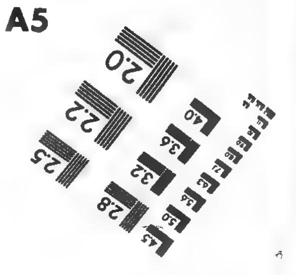
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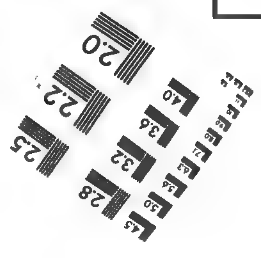
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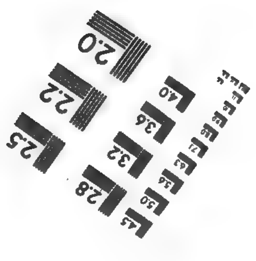
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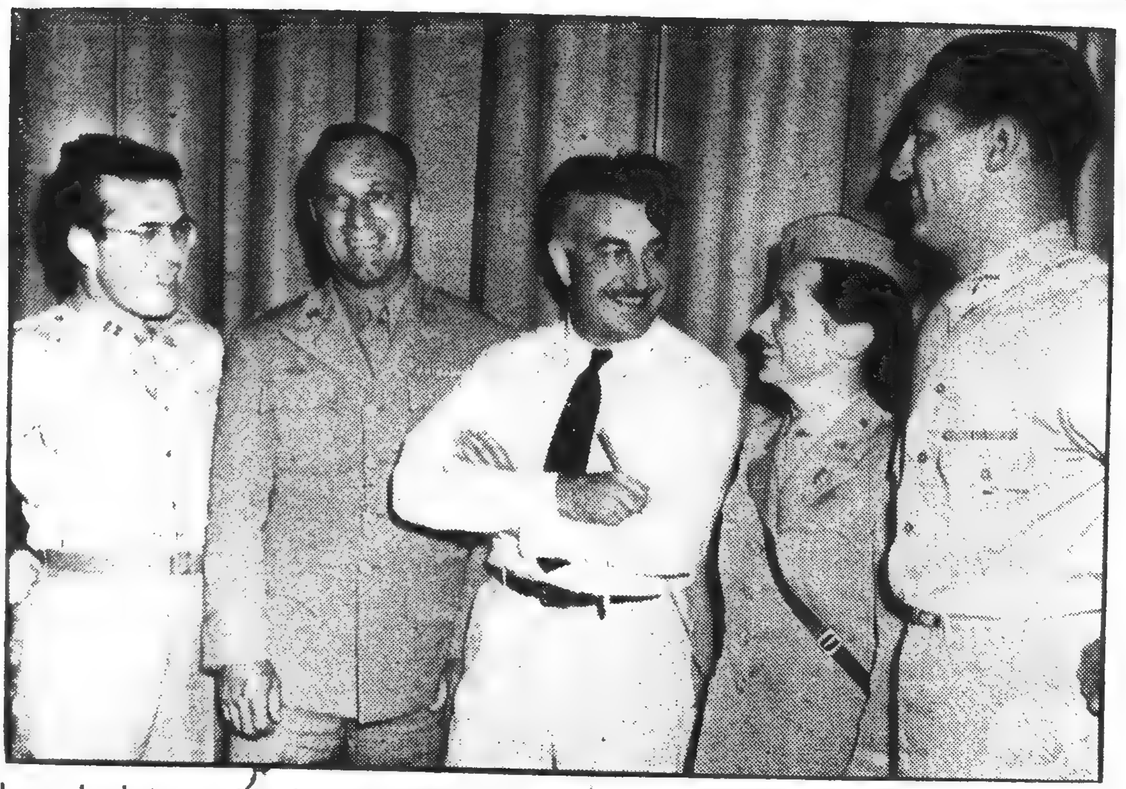
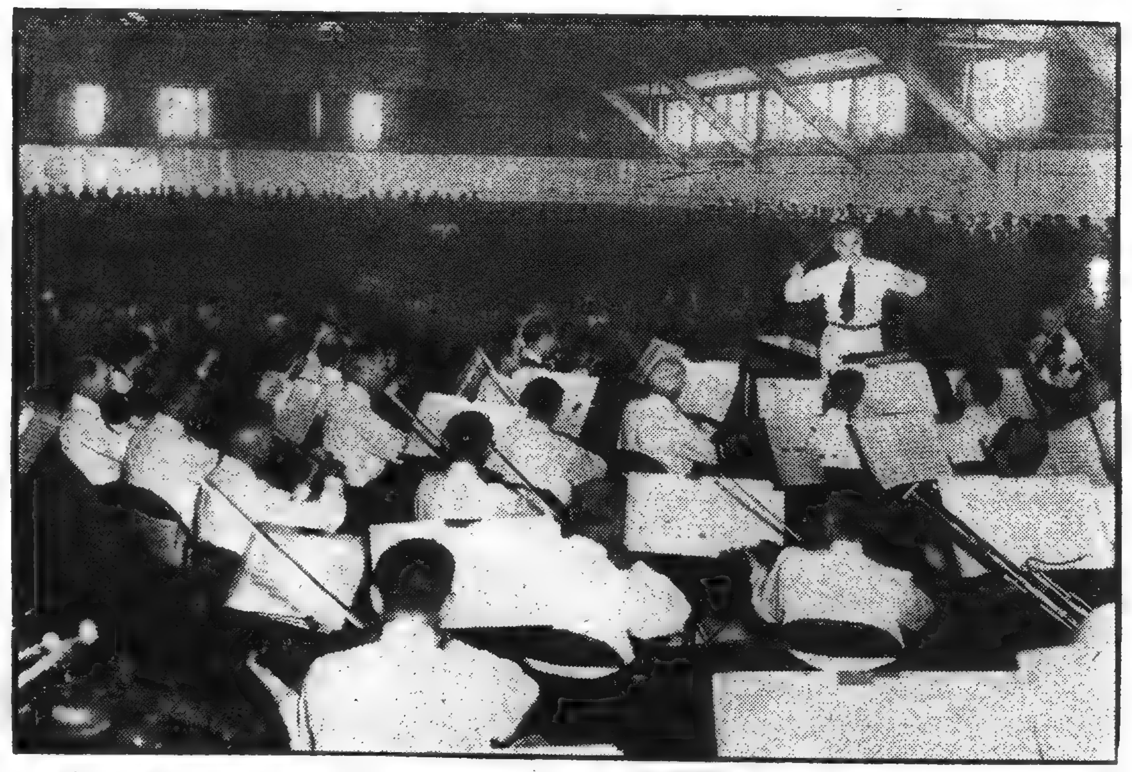
ARTHUR FIEDLER BRINGS BOSTON POPS CONCERT TO CAMP EDWARDS



Shown backstage with Arthur Fiedler, left to right, Captain Garland Shell, Entertainment Officer, First Service Command; Colonel Holland Williamson, Commanding Officer, Convalescent Hospital; Mr. Fiedler, Lt. Rima Gurvitz, and Captain Donel J. Lynch, both of the Special Services Section, Convalescent Hospital.



Arthur Fielder, world famous conductor of the Boston Pops Orchestra, conducts opening number of the one hour and fifteen minute concert for four thousand convalescent patients jammed in the camp arena.

EIDA'S BUS SERVICE

Commercial buses were chartered by Special Services, Convalescent Hospital, to transport members of orchestra to Camp Edwards. Miss Ruth Evans, Entertainment Coordinator for Red Cross, helps check passengers.

It was a great day of music at Camp Edwards last week when Arthur Fiedler and his entire Boston Pops Orchestra staged a Field Day for patients of the General and Convalescent Hospitals.

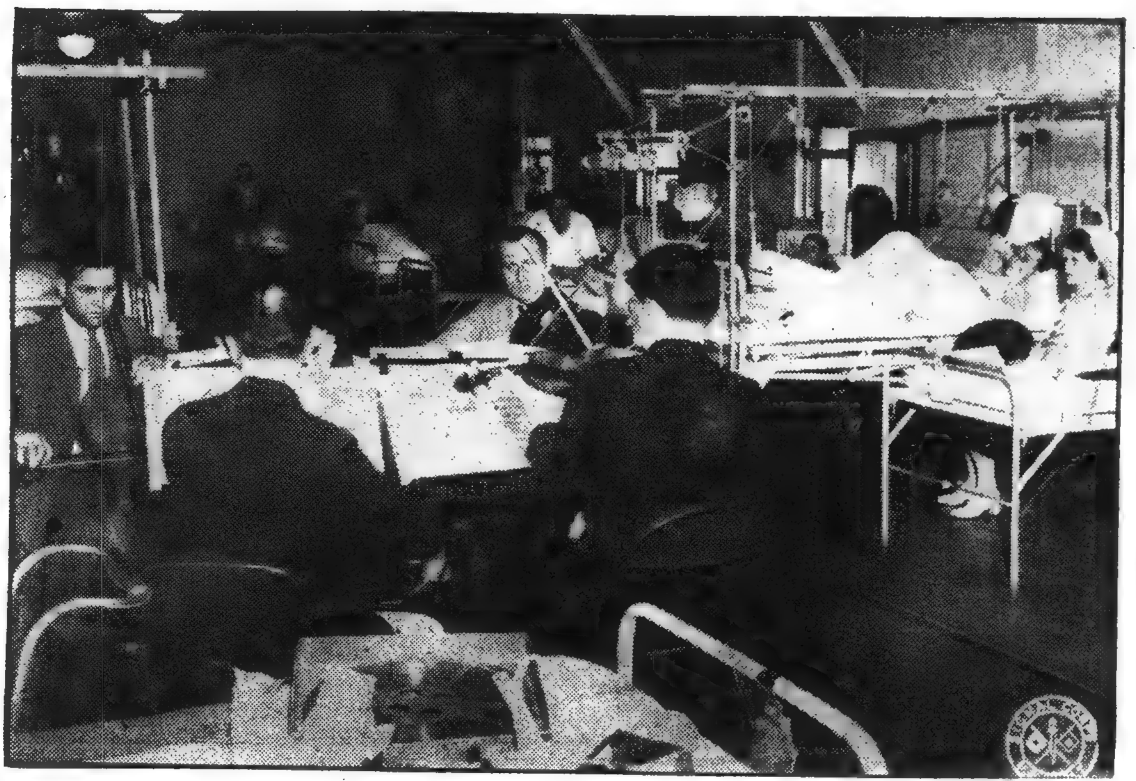
First the orchestra was divided into 12 concert groups which went from ward to ward in the General Hospital entertaining men unable to attend the big concert in the Camp Arena.

At 3.00 P. M. Arthur Fiedler lifted his baton to begin another of the internationally famous Boston Pops Concerts, which normally are heard from Boston's cultural Symphony Hall. This time, however, the performance was in the spacious Sports Arena, Camp Edwards, where 4,000 battle wounded gathered to hear "Rhapsody in Blue," tunes from "Oklahoma" and other G. I. favorites played in the incomparable style of the Boston Pops.

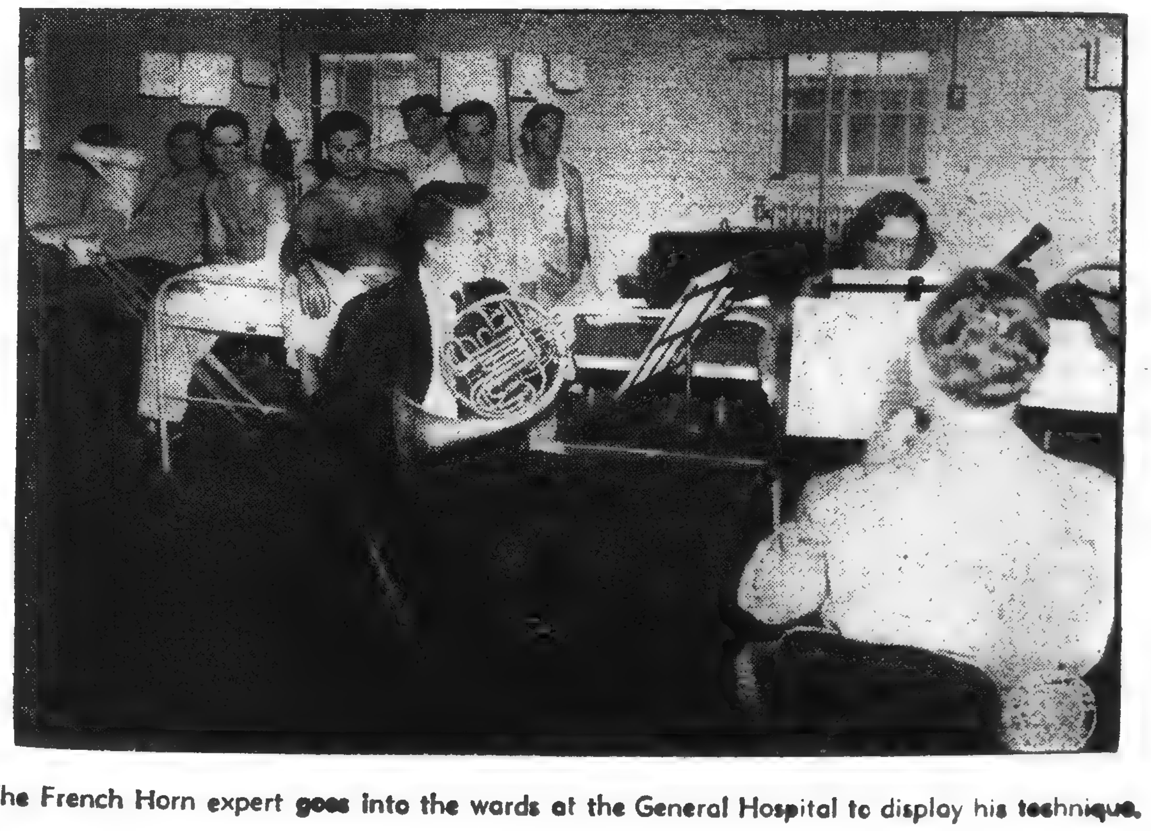
Mr. Fiedler was generous with encores which were virtually demanded by thunderous applause interspersed with whistles and cheers. Supper for the members of the orchestra was provided in camp and a police escort led them back to Boston Symphony Hall for their regular evening performance.

A graphic story is told in the adjoining pictures.

When one of the commercial buses broke down en route, the First Service Command shuttle bus was hailed and boarded by members of the orchestra and Mr. Rosario Mazzeo, Personnel Manager, who so efficiently planned the details of the trip.



Small groups of musicians went into the wards at the General Hospital to play for patients unable to attend the big concert in arena.



The French Horn expert goes into the wards at the General Hospital to display his technique.

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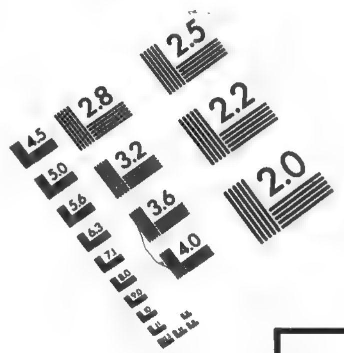
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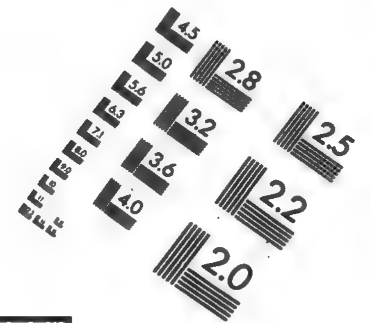
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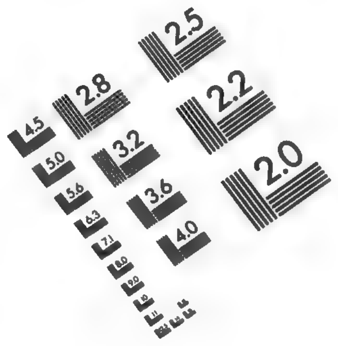
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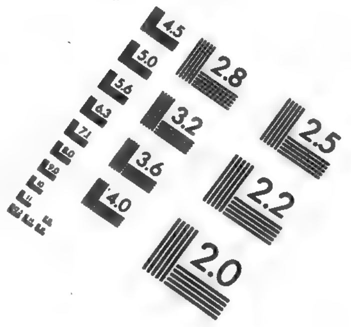
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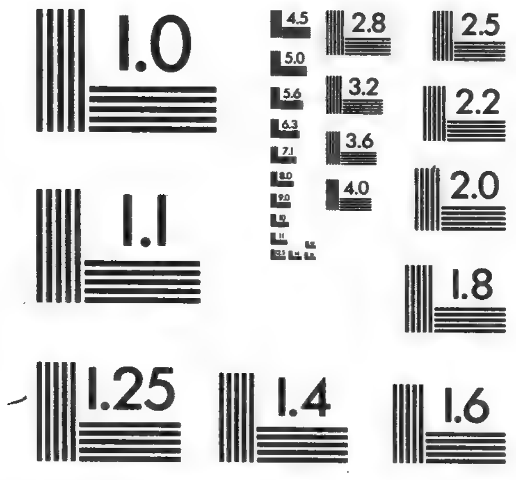
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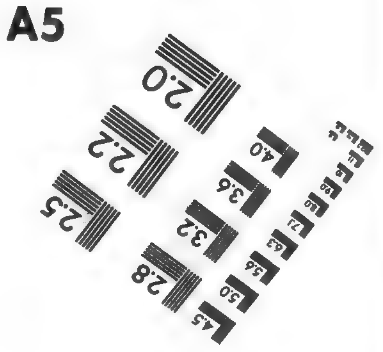
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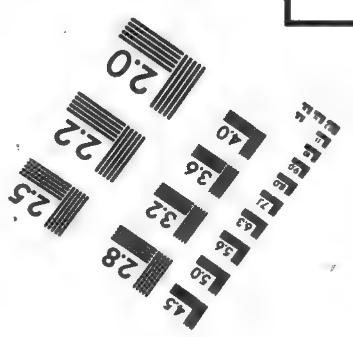
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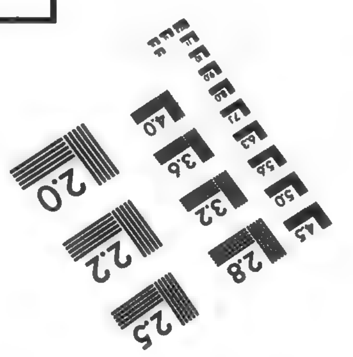
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St. Paul, MN 55119

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ARTHUR FIEDLER BRINGS BOSTON POPS CONCERT TO CAMP EDWARDS

It was a great day of music at Camp Edwards last week when Arthur Fiedler and his entire Boston Pops Orchestra staged a Field Day for patients of the General and Convalescent Hospitals.

First the orchestra was divided into 12 concert groups which went from ward to ward in the General Hospital entertaining men unable to attend the big concert in the Camp Arena.

....At 3.00 P. M. Arthur Fiedler lifted his baton to begin another of the internationally famous Boston Pops Concerts, which normally are heard from Boston's cultural Symphony Hall. This time, however, the performance was in the spacious Sports Arena, Camp Edwards, where 4,000 battle wounded gathered to hear "Rhapsody in Blue," tunes from "Oklahoma" and other G. I. favorites played in the incomparable style of the Boston Pops.

Mr. Fiedler was generous with encores which were virtually demanded by thunderous applause interspersed with whistles and cheers. Supper for the members of the orchestra was provided in camp and a police escort led them back to Boston Symphony Hall for their regular evening performance.

A graphic story is told in the adjoining pictures.

Shown backstage with Arthur Fiedler, left to right, Captain Garland Shell, Entertainment Officer, First Service Command; Colonel Holland Williamson, Commanding Officer, Convalescent Hospital; Mr. Fiedler, Lt. Rima Gurvitz, and Captain Donel J. Lynch, both of the Special Services Section, Convalescent Hospital.

Arthur Fielder, world famous conductor of the Boston Pops Orchestra, conducts opening number of the one hour and fifteen minute concert for four thousand convalescent patients jammed in the camp arena.

EIDA'S BUS SERVICE

Commercial buses were chartered by Special Services, Convalescent Hospital, to transport members of orchestra to Camp Edwards. Miss Ruth Evans, Entertainment Coordinator for Red Cross, helps check passengers.

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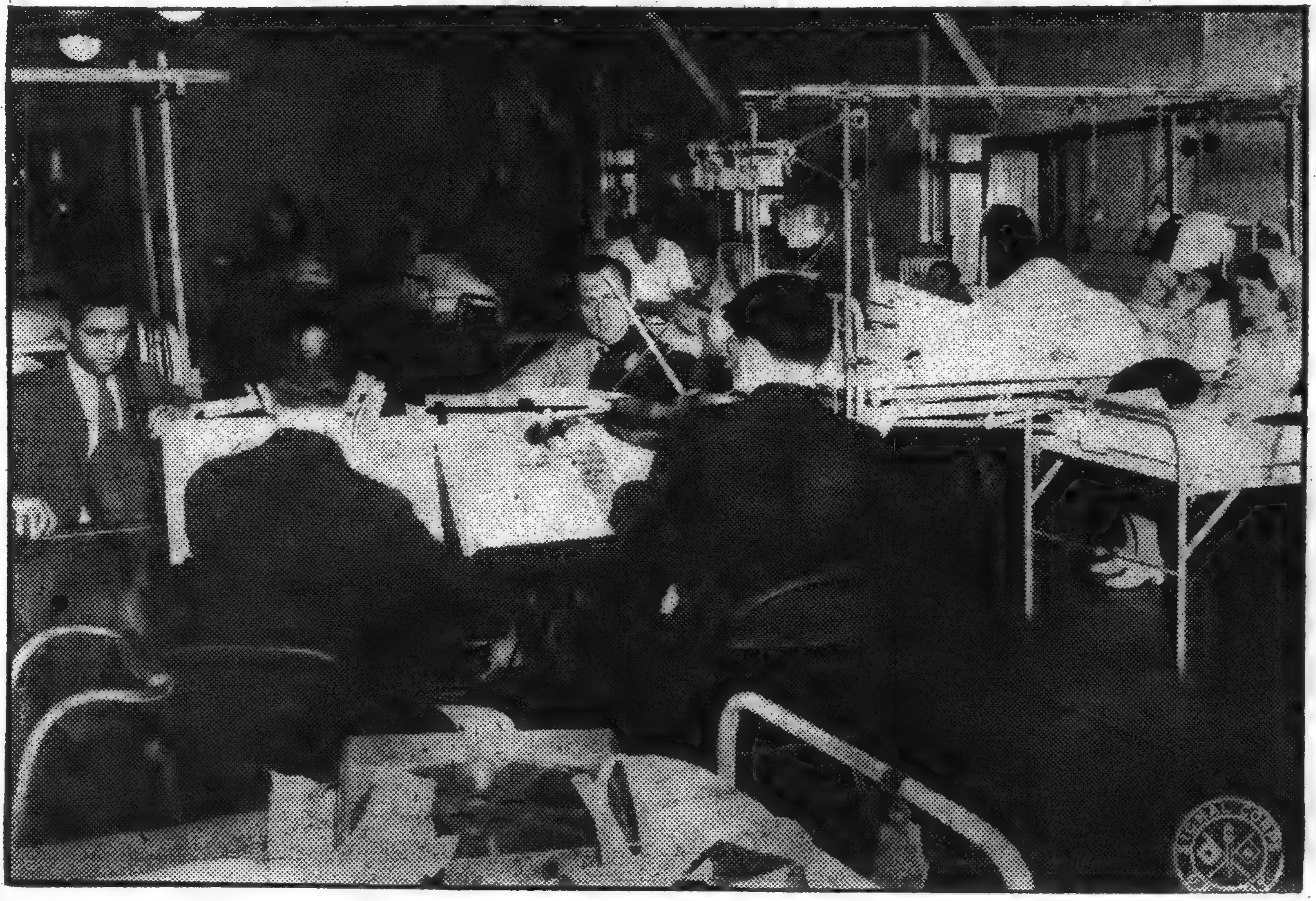
When one of the commercial buses broke down en route, the First Service Command shuttle bus was hailed and boarded by members of the orchestra and Mr. Rosario Mazzeo, Personnel Manager, who so efficiently planned the details of the trip.



Small groups of musicians went into the wards at the General Hospital to play for patients unable to attend the big concert in arena.

The French Horn expert goes into the wards at the General Hospital to display his technique.

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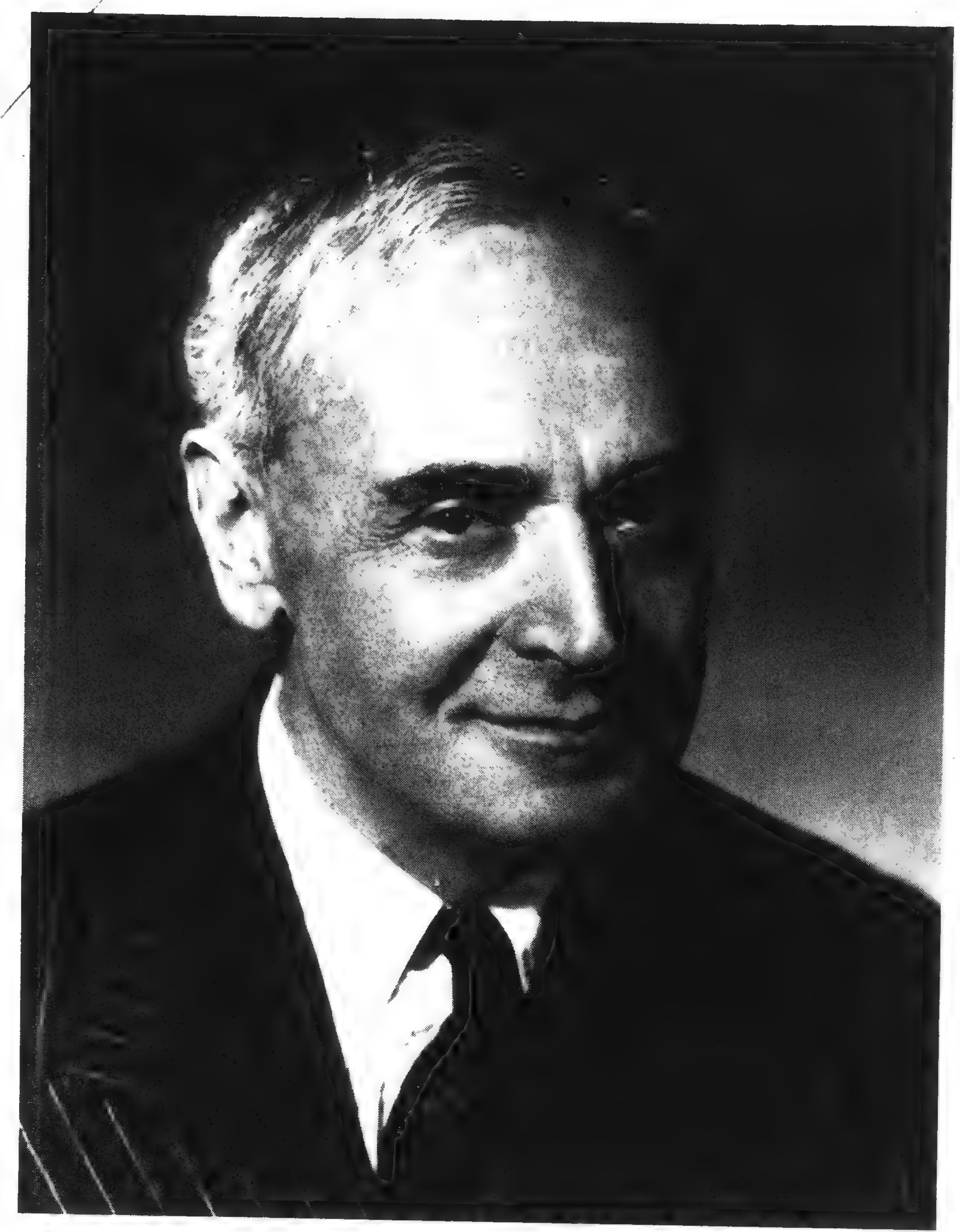
CHORAL UNION CONCERTS



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Sixty-Sixth Annual Series, 1944-45

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Post
Sept. 10 '44

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Post
Sept

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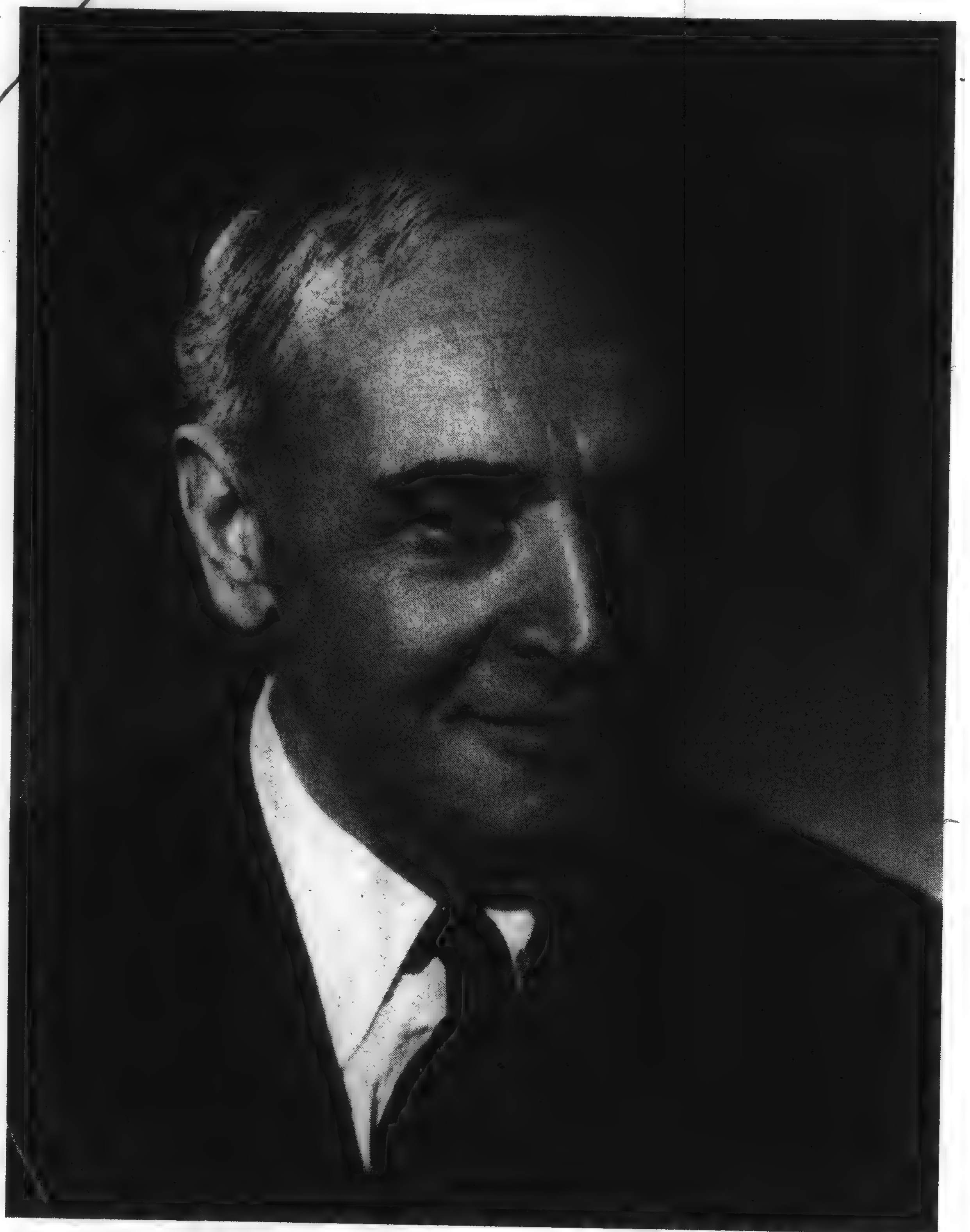

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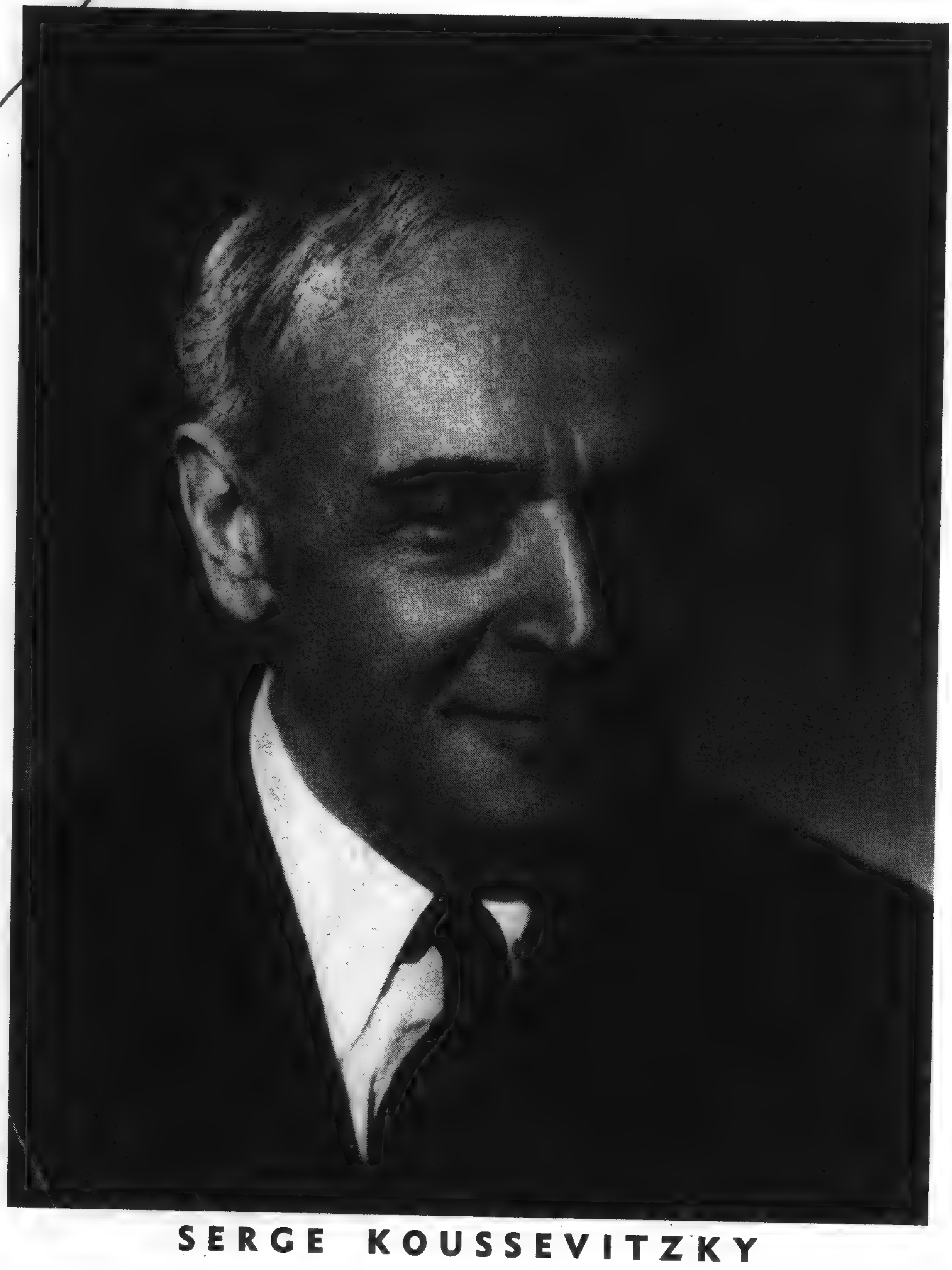

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By contrast Shostakovitch's Two Preludes for String Orchestra (Op. 11) sounded sour indeed. The effect on the ear was similar to that of witch hazel on the face after shaving; definitely sharp. But here again Mr. Burgin's performance meant everything. Further contrast was offered in Tchaikovsky's Serenade Op. 48, a sometimes lugubrious work that is not without its own sentimental charm. The evening began with Dmitri Mitropoulos' excellent arrangement for strings of the Suite from Purcell's "Dido and Aeneas." It is richly rewarding music whose spirit Mr. Burgin very neatly captured.

[3]

Novelties for Symphony

George E. Judd, manager of the Boston Symphony Orchestra, entertaining representatives of the press at luncheon at the Harvard Club the other day, added a detail or two in the way of announcement of arrangements for the coming season. Works to have their first performance at the regular subscription concerts are the following:

Concerto for orchestra, by Béla Bartók; Second Symphony, by David Diamond; Overture, "From the American Folklore," by Boris Koutzen; Suite, "The Feast During the Plague," by Arthur Lourié; Orchestral Variations, by Arnold Schönberg, and Third Symphony, by Bohuslav Martinů.

Coming in for first-time Boston Symphony presentation are "Prayer in Time of War," by William Schuman; Spirituals for string choir and orchestra, by Morton Gould, and Concerto for two pianos, by Martinů.

Mr. Judd mentioned a change in touring arrangements which sets the New York concerts of the orchestra in Carnegie Hall on Wednesday evenings instead of on Thursdays as hitherto. The Saturday night programs over the radio, duration of an hour, continue. The Youth Concerts, six in number, will be given as usual in Symphony Hall under the direction of Wheeler Beckett. For another touring matter, the orchestra is dated to give a program at West Point for the Military Academy community on the afternoon of Nov. 19.

for the occasion being Beethoven's "Eroica" Symphony, the performance dedicated "To the Heroes of the United Nations."

New Music by Symphony

Among the new works to be performed by Serge Koussevitzky during the 64th season of the Boston Symphony Orchestra will be Bela Bartok's Concerto for Orchestra, the Second Symphony by David Diamond, Boris Koutzen's Overture "From the American Folklore," the Suite "The Feast During the Plague" by Arthur Lourie, a new set of Orchestral Variations by Arnold Schoenberg and Bohuslav Martinu's Third Symphony.

New to these concerts will be Hindemith's Variations "According to the Four Temperaments," "Prayer in Time of War" by William Schuman, Spirituals for String Choir and Orchestra by Morton Gould, and Martinu's Concerto for Two Pianos.

Mr. Koussevitzky will open the season at Symphony Hall Oct. 6 and 7, dedicating performances of Beethoven's "Eroica" Symphony to "the heroes of the United Nations."

Items from the standard repertory will include Paganini's Violin Concerto with Zino Francescatti as soloist; the "Harold in Italy" Symphony of Berlioz; Bloch's Viola Concerto (William Primrose, soloist), Prokofieff's "Scythian Suite" and the D minor Piano Concerto of Brahms with Jesus Maria Sanroma at the keyboard.

Conductor and orchestra will give their services for a special program at West Point Nov. 19. There will be six concerts for children at Symphony Hall conducted by Wheeler Beckett.

Her. Sept. 7

MUSIC

By RUDOLPH ELIE, JR.

Chamber Concert

The principal and other players of the Boston Symphony orchestra gave the final program of their summer series in New England Mutual Hall last night, Richard Burgin conducting. The guest artist was Lukas Foss. The program:

Aria and Finale from "Dido and Aeneas" .... Purcell
(Transcription for string orchestra by Dmitri Mitropoulos)
Prelude from Partita No. 3 (for violin unaccompanied) .... Bach
Arranged for string orchestra by Pick-Mangiagalli
Theme with Variations, According to the Four Temperments, for Strings with Piano .... Hindemith
Two Preludes for string orchestra, Op. 11 .... Shostakovitch
Serenade for Strings, Op. 48 .. Tchaikovsky

Taken from every viewpoint, last night's summer symphony (which, when repeated tonight brings the series to a close) was the most interesting of all four, and easily one of the notable musical events of the year. And the reason is this: Hindemith's Theme and Variations, which had its first performance anywhere at this concert, is more than likely to prove to be one of the lasting musical compositions of recent years.

Certainly the best and most distinguished thing he has done since "Mathis der Maler," the Variations reveal the composer at the very peak of his great creative powers. But more than that, they find him striking out in a new and bolder field, a field still closely allied to his basic feeling for neo-classical expression, but more expansive, possibly more romantic, and certainly more outspokenly attractive. Yet all the while he has retained, in the Variations, his great strength and individuality, and sense of humor. Indeed, the variation with the piano and solo strings is the wittiest thing since the Scherzo of Shostakovitch's Quintet and far more distinguished. While the composition is long, so intense is the composer's inspiration it really hasn't a bar to spare, as I think those who found it difficult will discover on a second or third hearing—and it's worth all of that!

It was played with great verve by the string band under Richard Burgin with Lukas Foss, at the piano, again proving himself one of the younger pianists to watch—as witness his extraordinary rhythmical feeling in the third variation. Leading up to the Hindemith (about which more later) was a glowing performance of the "When I Am Laid in Earth" aria from Purcell's "Dido and Aeneas" (with a ravishing performance by Jean Bedetti of the recitative) and a lively performance of the Prelude from Bach's 3d Partita for unaccompanied violin. The Shostakovitch Preludes were as always bright and amusing tours de force, and the Tchaikovsky Serenade, strongly and wholesomely conceived by Richard Burgin, whose conducting throughout was athletic but very musical, proved exceptionally good to hear after its many years in the files, at least so far as Boston is concerned.

STAGE–SCREEN

Post September 17, 1944

FIEDLER AS SYMPHONY LEADER

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Some of the soloists were announced in March, some were not. Anyway, here is the list as it stands to date. For pianists we will have Robert Casadesus; Witold Malcuzynski, the puissant Pole who thundered through a Jordan Hall recital last winter; our old friend, Jesus Maria Sanroma; and the team of Pierre Luboshutz and Genia Nemenoff. These last will introduce to Boston the Concerto of Martinu and offer a Mozart two-piano concerto, besides. The violinists will be Zino Francescatti, Jascha Heifetz and Ruth Posselt. The Viola Concerto of Bloch will bring that eminent violist, William Primrose; and the name of Gregor Piatigorsky, 'cellist, completes the roster of assisting artists. There is nothing said about singers. As a rule, the Boston Symphony does not go in for vocalists. Their principal function is to provide the solo parts in choral works, and none of the latter have been specified as yet.

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PAWTUCKET, R. I.
TIMES

SEP 25 1944

Orchestration Safe Symphony Reports

Sibelius' 'Origin Of Fire' Is Sent Here By Radio Photo

BOSTON (UP)—The only known copy of the orchestration of Jean Sibelius' "Origin of Fire" still in existence is safe in the United States, Boston Symphony Orchestra officials disclosed today, thanks to a unique transatlantic transmission of the musical composition by radio photo.

Recently the venerable Finnish composer reported that the original orchestral manuscript of his early masterpiece, which had not been published, was destroyed during the Allied bombing of Leipzig, Germany, where his publishing firm was situated. He believed that the orchestration therefore was lost forever.

Today, however, Boston Symphony officials Sent Sibelius a reassuring cablegram, explaining that they have a copy of the original and recalling the unusual circumstances involved.

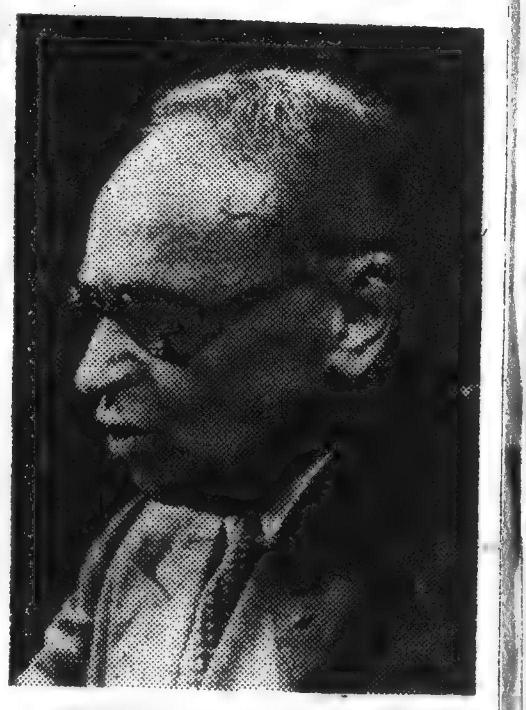
It seems that the Boston orchestra was to give the American premiere of "Origin of Fire" on New Year's eve in 1937 with the Helsinki University male chorus, but the orchestration which arrived here was incomplete.

Undaunted, symphony officials arranged with the publisher in Germany to send photographs of the missing parts by telephone from Leipzig to London via Berlin and thence by radio to Boston via New York. Toiling a day and a night with magnifying glasses, two expert copyists made legible versions of the micro photos and the concert went on as scheduled.

NEW YORK, N. Y.
DAILY WORKER

SEP 23 1944

FDR Raised Cultural Level



SERGE KOUSSEVITZKY

From speech by Serge Koussevitzky, conductor of the Boston Symphony Orchestra:

One can well say that the twelve years under President Roosevelt have been marked by an extraordinary expansion and flowering of the arts in America.

This is significant: when art becomes an indispensable part of life it is a sign that the nation has reached a new age; the people have attained a deeper consciousness, a fuller confidence in their own power.

This we owe to the courage and wisdom of our President, who has saved the country at at time of distress, given it stability, raised the cultural standard and lifted the spirit of our people.

NEW YORK, N. Y.
SUN

SEP 16 1944

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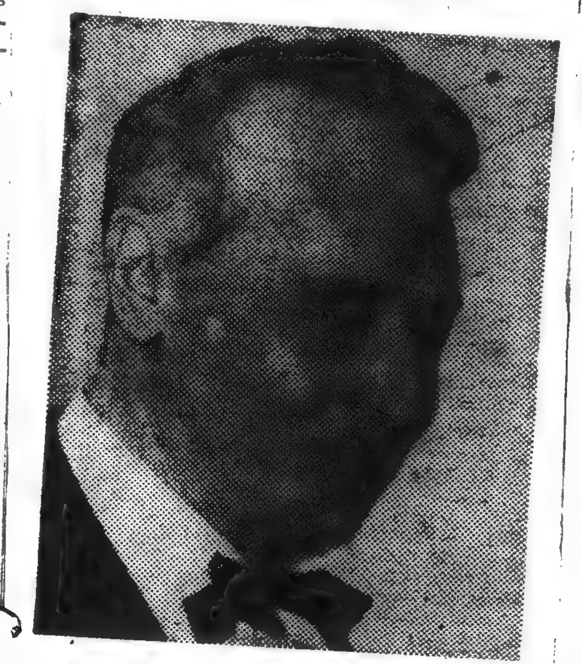
NEW YORK, N.Y.
PM

SEP 18 1944



SERGE KOUSSEVITZKY, distinguished conductor of the Boston Symphony, will be one of the speakers—Bette Davis is another—Thursday night at Madison Sq. Garden, when Vice President Wallace opens his campaign in behalf of FDR's re-election. The rally is sponsored by the Independent Voters' Committee of the Arts and Sciences for Roosevelt.

NEW YORK, N.Y.
PM

SEP 11 1944

Bette Davis, screen star, and Serge Koussevitzky, conductor of the Boston Symphony Orchestra will join Vice President Wallace in Madison Square Garden Sept. 21 at the Rally for Roosevelt. Miss Davis, who will fly in from Hollywood, will address the meeting as spokesman for the motion-picture and theatrical persons on the Independent Voters Committee of the Arts and Sciences for Roosevelt. Koussevitsky will represent committee members in the field of music.

ADVERTISING AGE
CHICAGO, ILL.

SEP 18 1944

Sponsors Symphony Again

Allis-Chalmers Mfg. Company, Milwaukee, for the second successive year will sponsor Saturday evening concerts by the Boston Symphony Orchestra under the direction of Serge Koussevitzky and five guest conductors. Starting Oct. 7, the series of 30 concerts will be heard on the Blue Network 8:30-9:30 p. m., EWT, with the season extending through April 28, 1945. Agency is Compton Advertising, New York.

2

ROANOKE, VA.
TIMES

SEP 24 1944

ORCHESTRA TO OPEN SEASON

Boston Symphony Has 30 Concerts on Schedule

The "Boston Symphony Orchestra," premiere symphonic ensemble of the country, with its eminent conductor, Dr. Serge Koussevitzky, opens another season for WSLS and BLUE Network listeners on Saturday, October 7.

Thirty concerts comprise the schedule which the BLUE Network will present on Saturday nights from 8:30 to 9:30. Of these 24 will originate in Boston, five in New York and one in Milwaukee. The season extends through April 28, 1945.

To Have Five Guests

In addition to Dr. Koussevitzky, permanent director of the orchestra, five guest conductors are to be heard during the season. George Szell, Metropolitan Opera conductor, will occupy the podium for two programs and a similar number will be under the baton of Dimitri Mitropoulos, conductor of the Minneapolis symphony. Others who will appear include Richard Burgin, concertmaster and associate conductor of the Boston symphony; Leonard Bernstein, young protege of Dr. Koussevitzky who served last season as assistant conductor of the New York Philharmonic Symphony society and Arthur Fiedler, popular leader of the annual "Pops" and Esplanade series of the Boston symphony. Each of these noted conductors will be in charge for one concert.

The list of soloists selected by Dr. Koussevitzky includes some of the best known musicians now before concert audiences. Pierre Luboshutz and Genia Nemenoff, outstanding duo-pianists will be heard on the third broadcast, and Zeno Francescatti, French violinist, will play the virtuosic Paganini Concerto in D Major at the fourth concert. Others to be heard with the orchestra during the 30-week season are William Primrose, violinist, and Jesus Maria Sanroma, pianist of the orchestra.

An outstanding advocate of the contemporary composer during his tenure as conductor of the Boston Symphony, Dr. Koussevitzky will present several new works this season. Among them are symphonies by David Diamond and Aaron Copland, American composers; Bohuslav Martinu, Bohemian, and Darius Milhaud, eminent composer of France. Dr. Koussevitzky. also plans to offer an orchestral concerto by Bela Bartok. William Schuman's "Prayer" will be played probably on the first program.

Sixty-Fourth Season

The season will be the sixty-fourth for the Boston ensemble and the twenty-first for Dr. Koussevitzky as conductor. He was invited to head the orchestra after a distinguished career abroad, his podium debut having been made in Berlin in 1906. Although Dr. Koussevitzky recently observed his 70th birthday, he is still as energetic as when he took over the Boston Symphony in 1924. Born in Russia, he became a French citizen and is now a citizen of this country.

Approach of the Allied Armies to Bonn, near Cologne, is being watched carefully by Dr. Koussevitzky. When he launches the series this year, he has elected to present "Eroica" Symphony of Beethoven. If Bonn falls to the Allies before that date, as is now anticipated, the event will become a memorialization of the birth of Beethoven for it was in that city on December 16, 1770, that the great advocate of the freedom of mankind was born.

The symphony itself was performed privately for the first time in 1804 in Vienna, so this will be the 140th anniversary of its premiere. The public premiere occurred one year later at the Theatre and der Wien. It remained Beethoven's favorite among his symphonies, and although the composer originally dedicated it to Bonaparte, he later changed this.

Dr. Koussevitzky has dedicated the concert to the "heroes of the United Nations."

Serge Koussevitzky, Boston Symphony Orchestra conductor; Dr. Harlow Shapley, Harvard University astronomer; Jo Davidson sculptor; Dr. Channing H. Tobias Negro leader, and Helen Keller, as well as Bette Davis and Fredric March, line players.

INDIANAPOLIS, IND.
NEWS

SEP 22 1944

Wallace Gives 'Liberal' Views

Says FDR's Experience Needed to Write Peace

NEW YORK, Sept. 22 (AP)—Vice-President Henry A. Wallace's first speech of the campaign today gave the nation a "liberal's" blueprint of the postwar future, predicated on the re-election of President Roosevelt as the man "who can better provide for permanent peace and full employment."

Speaking before 20,000 persons at Madison Square Garden Thursday night, Mr. Wallace declared the campaign issue was not that of indispensability, but which of two men—Franklin D. Roosevelt or Governor Thomas E. Dewey, the Republican presidential nominee—could:

Harding Betrayed Peace Ideals

"1. Better co-operate with Churchill, Stalin and the Generalissimo in writing a lasting, liberal, democratic peace which will best preserve American interests without being unfair to any nation, big or small?

"2. Best make sure that there are jobs for everybody and, therefore, good incomes for farmers, white collar workers, business and professional men?"

Asserting that Roosevelt has "the precious asset of long acquaintance" and "continuous, almost daily contact" with Churchill and Stalin, Mr. Wallace declared "even a reactionary will not lightly vote to throw such knowledge into the discard."

"Moreover," he went on, "all middle-aged Republicans in favor of peace will remember how President Harding betrayed their peace ideals in 1920 and 1921. In spite of everything Governor Dewey has said, the isolationists are still going to vote Republican in 1944.

"Just as Mr. Harding placated the isolationists in 1921 so Governor Dewey would be under the necessity of placating the isolationists in 1945. The Republican party in spite of the millions of its members who think clearly about international affairs, has been and will be the channel through which the isolationists, the cartelists and the international freebooters work best."

Looking ahead to the domestic postwar scene, Mr. Wallace said:

"The American people are grown up. They will not be frightened by those who say their government would abuse them. They

Mr. Wallace called for achievement of "the maximum ideal" of "jobs for all" and proposed that the best brains in the country be drafted by the President to "help the common man in his pursuit of the richer life."

"If a wartime President may draft men to fight," he asserted, "certainly a peacetime President may draft the brains of this country to work full time in the most exciting battle of modern time—the battle against depression, against panic, against defeatism; the battle for full employment,

do not believe absurd charges that their government would keep one man at war for one minute longer than it is necessary to win a total, victory.

Draft Brains in Peacetime

"And they know that every right thinking American believes that his government will meet the terrific postwar employment problem in the spirit of fairness. Those who say otherwise are self-seeking. Those who say otherwise do not know the American people. You can not scare America this way."

In his blueprint for the future

national health and a permanent peace."

Mr. Wallace urged the re-election of Senator Robert F. Wagner (D., N. Y.), father of the national labor relations act, whom he termed as one of the nation's great liberals.

He made no reference to Senator Harry S. Truman (D., Mo.), vice-presidential nominee.

Mr. Wallace was introduced by Orson Welles, of the radio and motion pictures. Other speakers included Sinclair Lewis, novelist,

[4]

STAGE SCREEN

Post September 17, 1944

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TIMES

SEP 2[illegible]

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NEW YORK, N. Y.
DAILY WORKER

SEP 23 1944

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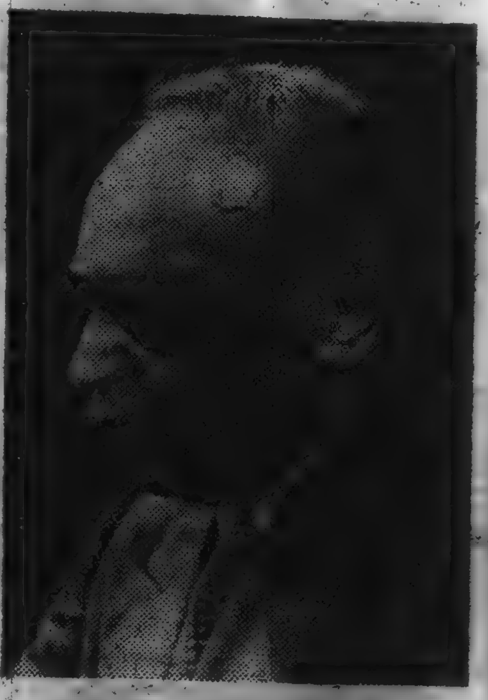

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NEW YORK, N.Y.
PM

SEP 11 1944

Bette Davis, screen star, and Serge Koussevitzky, conductor of the Boston Symphony Orchestra will join Vice President Wallace in Madison Square Garden Sept. 21 at the Rally for Roosevelt. Miss Davis, who will fly in from Hollywood, will address the meeting as spokesman for the motion-picture and theatrical persons on the Independent Voters Committee of the Arts and Sciences for Roosevelt. Koussevitsky will represent committee members in the field of music.

ADVERTISING AGE
CHICAGO, ILL.

SEP 18 1944

Sponsors Symphony Again

Allis-Chalmers Mfg. Company, Milwaukee, for the second successive year will sponsor Saturday evening concerts by the Boston Symphony Orchestra under the direction of Serge Koussevitzky and five guest conductors. Starting Oct. 7, the series of 30 concerts will be heard on the Blue Network 8:30-9:30 p. m., EWT, with the season extending through April 28, 1945. Agency is Compton Advertising, New York.

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ROANOKE, VA.
TIMES

SEP 24 1944

ORCHESTRA TO OPEN SEASON

Boston Symphony Has 30 Concerts on Schedule

The "Boston Symphony Orchestra," premiere symphonic ensemble of the country, with its eminent conductor, Dr. Serge Koussevitzky, opens another season for WSLS and BLUE Network listeners on Saturday, October 7.

Thirty concerts comprise the schedule which the BLUE Network will present on Saturday nights from 8:30 to 9:30. Of these 24 will originate in Boston, five in New York and one in Milwaukee. The season extends through April 28, 1945.

To Have Five Guests

In addition to Dr. Koussevitzky, permanent director of the orchestra, five guest conductors are to be heard during the season. George Szell, Metropolitan Opera conductor, will occupy the podium for two programs and a similar number will be under the baton of Dimitri Mitropoulos, conductor of the Minneapolis symphony. Others who will appear include Richard Burgin, concertmaster and associate conductor of the Boston symphony; Leonard Bernstein, young protege of Dr. Koussevitzky who served last season as assistant conductor of the New York Philharmonic Symphony society and Arthur Fiedler, popular leader of the annual "Pops" and Esplanade series of the Boston symphony. Each of these noted conductors will be in charge for one concert.

The list of soloists selected by Dr. Koussevitzky includes some of the best known musicians now before concert audiences. Pierre Luboshutz and Genia Nemenoff, outstanding duo-pianists will be heard on the third broadcast, and Zeno Francescatti, French violinist, will play the virtuosic Paganini Concerto in D Major at the fourth concert. Others to be heard with the orchestra during the 30-week season are William Primrose, violinist, and Jesus Maria Sanroma, pianist of the orchestra.

An outstanding advocate of the contemporary composer during his tenure as conductor of the Boston Symphony, Dr. Koussevitzky will present several new works this season. Among them are symphonies by David Diamond and Aaron Copland, American composers; Bohuslav Martinu, Bohemian, and Darius Milhaud, eminent composer of France. Dr. Koussevitzky. also plans to offer an orchestral concerto by Bela Bartok. William Schuman's "Prayer" will be played probably on the first program.

Sixty-Fourth Season

The season will be the sixty-fourth for the Boston ensemble and the twenty-first for Dr. Koussevitzky as conductor. He was invited to head the orchestra after a distinguished career abroad, his podium debut having been made in Berlin in 1906. Although Dr. Koussevitzky recently observed his 70th birthday, he is still as energetic as when he took over the Boston Symphony in 1924. Born in Russia, he became a French citizen and is now a citizen of this country.

Approach of the Allied Armies to Bonn, near Cologne, is being watched carefully by Dr. Kousevitsky. When he launches the series this year, he has elected to present "Eroica" Symphony of Beethoven. If Bonn falls to the Allies before that date, as is now anticipated, the event will become a memorialization of the birth of Beethoven for it was in that city on December 16, 1770, that the great advocate of the freedom of mankind was born.

The symphony itself was performed privately for the first time in 1804 in Vienna, so this will be the 140th anniversary of its premiere. The public premiere occurred one year later at the Theatre and der Wien. It remained Beethoven's favorite among his symphonies, and although the composer originally dedicated it to Bonaparte, he later changed this.

Dr. Koussevitzky has dedicated the concert to the "heroes of the United Nations."

Serge Koussevitzky, Boston Symphony Orchestra conductor; Dr. Harlow Shapley, Harvard University astronomer; Jo Davidson, sculptor; Dr. Channing H. Tobias, Negro leader, and Helen Keller, as well as Bette Davis and Fredric March, film players.

INDIANAPOLIS, IND.
NEWS

SEP 22 1944

Wallace Gives 'Liberal' Views

Says FDR's Experience Needed to Write Peace

NEW YORK, Sept. 22 (AP)—Vice-President Henry A. Wallace's first speech of the campaign today gave the nation a "liberal's" blueprint of the postwar future, predicated on the re-election of President Roosevelt as the man "who can better provide for permanent peace and full employment."

Speaking before 20,000 persons at Madison Square Garden Thursday night, Mr. Wallace declared the campaign issue was not that of indispensability, but which of two men—Franklin D. Roosevelt or Governor Thomas E. Dewey, the Republican presidential nominee—could:

Harding Betrayed Peace Ideals

"1. Better co-operate with Churchill, Stalin and the Generalissimo in writing a lasting, liberal, democratic peace which will best preserve American interests without being unfair to any nation, big or small?

"2. Best make sure that there are jobs for everybody and, therefore, good incomes for farmers, white collar workers, business and professional men?"

Asserting that Roosevelt has "the precious asset of long acquaintance" and "continuous, almost daily contact" with Churchill and Stalin, Mr. Wallace declared "even a reactionary will not lightly vote to throw such knowledge into the discard."

"Moreover," he went on, "all middle-aged Republicans in favor of peace will remember how President Harding betrayed their peace ideals in 1920 and 1921. In spite of everything Governor Dewey has said, the isolationists are still going to vote Republican in 1944.

"Just as Mr. Harding placated the isolationists in 1921 so Governor Dewey would be under the necessity of placating the isolationists in 1945. The Republican party in spite of the millions of its members who think clearly about international affairs, has been and will be the channel through which the isolationists, the cartelists and the international freebooters work best."

Looking ahead to the domestic postwar scene, Mr. Wallace said:

"The American people are grown up. They will not be frightened by those who say their government would abuse them. They

Mr. Wallace called for achievement of "the maximum ideal" of "jobs for all" and proposed that the best brains in the country be drafted by the President to "help the common man in his pursuit of the richer life."

"If a wartime President may draft men to fight," he asserted, "certainly a peacetime President may draft the brains of this country to work full time in the most exciting battle of modern time—the battle against depression, against panic, against defeatism; the battle for full employment,

do not believe absurd charges that their government would keep one man at war for one minute longer than it is necessary to win a total victory.

Draft Brains in Peacetime

"And they know that every right thinking American believes that his government will meet the terrific postwar employment problem in the spirit of fairness. Those who say otherwise are self-seeking. Those who say otherwise do not know the American people. You can not scare America this way."

In his blueprint for the future national health and a permanent peace."

Mr. Wallace urged the re-election of Senator Robert F. Wagner (D., N. Y.), father of the national labor relations act, whom he termed as one of the nation's great liberals.

He made no reference to Senator Harry S. Truman (D., Mo.), vice-presidential nominee.

Mr. Wallace was introduced by Orson Welles, of the radio and motion pictures. Other speakers included Sinclair Lewis, novelist

NEW YORK, N. Y.
TIMES

SEP 24 1944

FINANCES AND THE COMPOSER

By MARK A. SCHUBART

DR. SERGE KOUSSEVITZKY remarked during a recent interview that one of the most serious problems facing young composers today is what he bluntly termed "money." Dr. Koussevitzky did not go into details on the subject, but, as an intensely practical musician and one who has watched the growth of so many young artists, he knows whereof he speaks. For financial problems are not only worrisome and inconvenient; they are a very serious obstacle to the creative growth of the artist.

Thus far meager financial returns have not stopped the production of new works for our concert halls, but they have brought into being a new species of artist—a man who cannot, no matter how brilliant, live by his art, but must turn to allied fields for his livelihood. Almost every composer in this country today is a part-time composer who teaches, writes criticism, does more or less hack work for movie studios and radio stations or spends much more time than he cares pursuing a career as an instrumentalist or conductor. In these latter endeavors he is, if competent, rewarded with a relatively lavish hand. But his creative output, his most important work, is regarded as a commercially worthless commodity.

Meet Mr. X

This is not a new problem; it has been in the making for a century or more. Nor is it an unfamiliar one to those who have concerned themselves with this country's artistic growth. But it is one which demands careful consideration. It should be examined and discussed, not in vague, grand-sounding generalities, but in concrete, explicit terms.

Let us, therefore, introduce ourselves to Mr. X, a gifted young American composer, who has just completed his first symphony after a year or more of incessant labor. Mr. X is naturally eager to show his score to the conductors of our major orchestras, but in order to do so he must first have several presentable copies of the work available. This means that unless he is willing and able to spend long weeks copying the score in ink on transparent paper, he must engage a professional copyist to do the work. Mr. X's symphony is 200 pages long, his copyist's fee is a modest $2 per page.

After the work is copied it must be blueprinted, which will run Mr. X about 9 cents per page or $18 per copy, plus $2 for binding. Since conductors often keep a score for as much as a year while pondering its merits, Mr. X must have at least six copies made.

His copyist's bill is $400, his blueprinting bill is $120—a total of $520 expended, before the work has so much as reached the conductor's hands and before he has any sort of assurance that it will be performed.

Mr. X's symphony, let us say, is a good one, and one of the conductors to whom he submits it accepts it for performance. Mr. X must then provide parts for each of the members of the orchestra and again he sends the score off to the copyist to have these parts extracted. This time his bill is $500, plus another $70 to have some of the parts, of which several copies are needed, blueprinted.

Total Cost

Adding another $20 to Mr. *X*'s expenses for phone calls, mailing costs and transportation to the scene of the performance, Mr. X has thus spent $1,110 to bring his work to the concert stage. And these figures make no allowance for the composer's own time and skill.

What is his reward? Pleasant reviews, a small amount of réclame and perhaps $50 in cash. Of course he receives as much as $50 for the world première only. Subsequent performances will bring him only $25. This means that it will take a staggering total of forty-four performances before his immediate expenditures are repaid. How many works, even by relatively established musicians, ever reach their forty-fourth performance during the lifetime of the composer? It is also interesting at this point to note that if Mr. X had written, let us say, a piano concerto instead of a symphony, the soloist who played the work would probably receive $500 for his or her services. Yet the composer, who may have spent as much as two years creating the work, receives approximately one-tenth of that amount.

So much for the sad story of Mr. X.

The relatively successful composer, though he stands a better chance of earning a living, is in almost the same boat when it comes to works for the concert halls. There is probably not a single composer in the United States today who gets more than a few hundred dollars per year in royalties from these works, despite the fact that they represent the labors of a lifetime. Well-known composers are paid generously for successful ballets and motion-picture scores, but never for concert works—which usually include their most important and lasting efforts.

Royalties Are Divided

When a composer reaches a certain degree of prominence and when his works meet with success, he can very often find a publisher who relieves him of the financial burden of preparing his works for performance. Publisher and composer usually divide royalties evenly and though this delivers the composer from the crushing initial expense, he still cannot hope to earn more than a few dollars from his concert music.

The position of the publisher with respect to new works, however, is almost as precarious as that of the composer. A representative of one of our largest publishing firms told this writer that no music publisher in the country expects to as much as break even in publishing new concert works. One or two works will more than repay their publishing costs after long periods of time, but the contemporary music department as a whole is almost always in the red despite the fact that publishers have the equipment to advertise and promote a work. He cited the example of one symphony by a well-known American composer which had a spectacular success, won prizes and was widely publicized. Yet it was over two years before the work received enough performances to repay the publishers for the cost of preparing the work.

Dispute Over Fee

The publisher is thus forced to regard the publishing of new music as window dressing, or as a luxury to be indulged in for prestige and educational purposes, instead of as one of the most important functions his firm can perform.

Examples of injustices resulting from this situation are numerous, and many of them have their ludicrous aspects. One may be found in the case of one of the most distinguished composers in the country. A new, major orchestral work by this composer was to receive its world première on a commercially sponsored broadcast performance, and, in view of the importance of the occasion, his publisher asked a fee of $250 for the performance. Despite the fact that the concert had a budget which called for many thousands of dollars, and boasted the services of some of our most highly paid artists, the sponsors would not agree to the performance until the royalty was reduced from $250 to $200.

Finding a remedy for this situation is no easy task. Certainly the first step is to find some means of augmenting sympathy for, understanding of and interest in contemporary composers and their work, and thus create a genuine demand for their music. For it is only fair to assume that under ideal conditions a fine new work should earn for its creator as great a material reward as a fine performance earns for an outstanding interpreter. Meanwhile, it is an all too common cry these days that our country has not produced as many excellent new works as it should. Is it not, rather, a minor miracle that our composers have found time and energy, among their problems of earning a living, to produce any at all?

NEWPORT, VT.
EXPRESS

Sept. 29, 1944

SPRINGFIELD, Mass., Sept. 29, (AP)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra suffered a sprained right leg yesterday when the automobile in which he was riding skidded and struck a pole. He declined treatment and continued to his Brookline, Mass., home. The driver of the car, Victor Sakharoff, 49, was unhurt, police said.

DEN, N. J.
COURIER

SEP 29 1944

KOUSSEVITZKY DISCS OFFERED BY VICTOR

Works of Boston Symphony Include Compositions of Famous Artists

The Boston Symphony Orchestra will begin its sixty-third season on Oct. 7, an event of more than passing interest to music lovers outside the Hub city familiar with the orchestra through its records and, more lately, its radio performances.

For Serge Koussevitzky it will be a double anniversary, as it marks his seventieth year and his twentieth as maestro of the orchestra. Under his regime, the Boston Symphony has been acclaimed one of the three top orchestras of the nation.

The maestro's friends pointed with pride to the fact that he has performed more than 150 works by American composers, 61 of them first performances. And for Victor, Dr. Koussevitzky has recorded much of the music for which he has pioneered in finding audiences.

Prokofieff's popular "Peter and the Wolf," and his "Lieutenant Kije" Suite, Ravel's "Bolero," Copland's "El Salon Mexico," Richard Strauss' "Thus Spoke Zarathrustra" and Roy Harris' Third Symphony, can be heard as Koussevitzky plays them on Red Seal discs.

The Boston archestra and its maestro have not ignored the symphonic staples. The majestic and much-admired Brahms Fourth, the popular Schubert Eighth ("Unfinished"), the best-selling Tchaikovsky "Romeo and Juliet" with the Tchaikovsky Fourth and Sixth symphonies are in the Victor catalogue. So are the Beethoven Second, Fifth and Sixth symphonies, Mozart's Twenty-ninth, Thirty-fourth and Fortieth, a sonorous rendition of Mendelssohn's No. 4 ("Italian") and a sparkling Schuman First ("Spring") with shorter works on 12-inch records.

Before he took over the baton of the Boston in 1924, Koussevitsky commissioned Maurice Ravel to orchestrate Moussorgsky's "Pictures at an Exhibition," a performance of which is available in a Victor album.

He has pioneered in playing before European audiences for the first time new works by Falla, Honegger, Prokofieff, Scriabin, Stravinsky and Rachminoff. In this country, the long list of Americans whose work he has performed for the first time includes Roger Sessions, Frederick Converse, John Alden Carpenter, Edward Burlingame Hill, Aaron Copland, Walter Piston, Roy Harris, Louis Gruanberg, the serious George Gershwin ("Rhapsody No. 2"), Howard Hanson, Vladimir Dukelsky, William Schuman and David Diamond.

The Boston Symphony's first session with Victor, in 1917, was an historic occasion, since for the first time an orchestra of 100 pieces—conducted by the late Dr. Karl Muck—was transferred to records in performances of the Finale from the Tchaikovsky's Fourth Symphony, and the Prelude to Act III of "Lohengrin." Up to this time, the maximum size of a recording orchestra had been 40 players.

Dr. Koussevitzky's first recordings with the orchestra, in 1928, made disc history, since to him fell the honor of making some of the first "orthophonic" records. These versions of the Johann Strauss "Vienna Blood" and "Voices of Spring" waltzes marked the beginning of a new era in high-fidelity recording.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

Koussevitzky Hurt in Crash In Springfield

SPRINGFIELD — Dr. Serge Koussevitzky, 70, of Brookline, Boston Symphony Orchestra conuctor and summer resident of enox, suffered a sprained right g yesterday afternoon when the utomobile in which he was riding kidded on State Street hitting an ectric light pole.

Dr. Koussevitzky was able to ntinue his journey, however.

According to police, the car, riven by Victor Sakharoff, also Brookline, was going east on tate Street when it skidded on et pavement. The machine ck an electric light pole snapng the pole off at the ground. he heavy sedan was slightly damaged.

SO. NORWALK,
SENTINEL

SEP 26 1944

"ORIGIN OF FIRE" MUSIC SCORE, SAFE

Boston, Sept. 26. (UP) — The only known copy of the orchestration of Jean Sibelius' "Origin of Fire" still in existence is safe in the United States, Boston Symphony Orchestra officials disclosed today, thanks to a unique transatlantic transmission of the musical composition by radio photo.

Recently the venerable Finnish composer reported that the original orchestral manuscript of his early masterpiece, which had not been published, was destroyed during the Allied bombing of Leipzig, Germany, where his publishing firm was situated. He believed that the orchestration therefore was lost forever.

Today, however, Boston Symphony officials sent Sibelius a reassuring cablegram, explaining that they have a copy of the original and recalling the unusual circumstances involved.

It seems that the Boston Orchestra was to give the American premiere of "Origin of Fire" on New Year's Eve in 1937 with the Helsinki University Male Chorus, but the orchestration which arrived here was incomplete.

Undaunted, symphony officials arranged with the publisher in Germany to send photographs of the missing parts by telephone from Leipzig to London via Berlin and thence by radio to Boston via New York. Toiling a day and a night with magnifying glasses, two expert copyists made legible versions of the micro photos and the concert went on as scheduled.

SIBELIUS SYMPHONY SAFE

Only Known Copy of Composer's "Origin of Fire" Is in Boston

Boston, Sept. 25.—(UP)—The only known copy of the orchestration of Jean Sibelius's "Origin of Fire" still in existence is safe in the United States, Boston Symphony Orchestra officials disclosed today, thanks to a unique transatlantic transmission of the musical composition by radio photo.

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Symphony Tickets Now in the Mail

Subscribers' tickets for the balance of the Boston Symphony Orchestra's Friday afternoon - Saturday evening series of concerts are now in the mail.

At the beginning of the season, tickets were sent out only for the first six concerts, for the reason that it was uncertain at that time whether the concerts would be held on the dates originally planned.

Now, presumably, that question has been decided, and the concerts will be given according to schedule.

SACRAMENTO, CALIF.
UNION

OCT - 1 1944

DR. SERGE KOUSSEVITSKY, distinguished conductor of the Boston Symphony Orchestra, has programmed Beethoven's Eroica Symphony for the first broadcast of the fall series next Saturday at 5:30 P. M. over KFBK.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

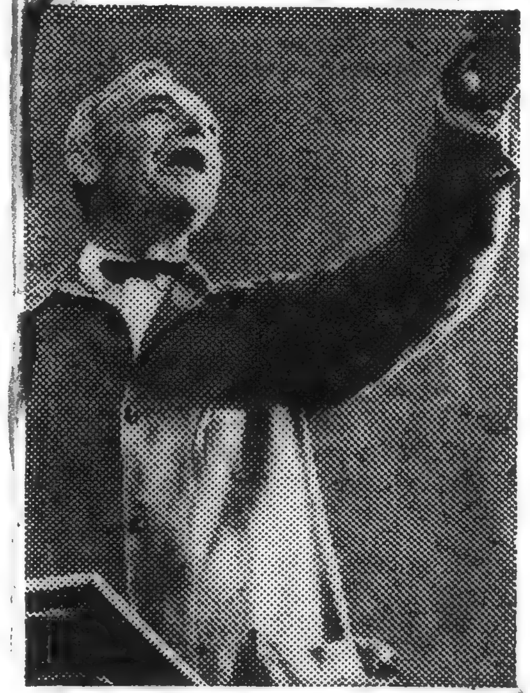
Would that more Symphony Concerts were as entertaining as that of yesterday afternoon. There was plenty of variety, nothing was stale, and two pieces were new, Schoenberg's Theme and Variations for Orchestra and Martinu's Concerto for two Pianos. In its own way each piece contributed its full quota of listening pleasure. The other numbers on this week's exemplary list are the Corelli-Pinelli Suite for strings; Mozart's E-flat major Concerto for two pianos, played, like the Martinu, by Pierre Luboshutz and Genia Nemenoff; and the colorful Suite from Rimsky-Korsakov's "Tsar Saltan," which contains the popular "Flight of the Bumble-Bee" and much else besides.

Arnold Schoenberg, who reached his 70th birthday in his California home last month, has recanted by word and deed. Yesterday's Variations, performed for the first time anywhere, are not of the Schoenberg that few have understood and still fewer have really enjoyed. Here is relatively old-fashioned music, in a definite key and full of familiar sound-patterns, given fresh currency by the skill with which they are used. In the matter of style the listener is chiefly reminded of the later Strauss, after he had passed his period of storm and stress. There are faint suggestions of Mahler. This is new Schoenberg but it is the sort of thing he wrote at the beginning of his career, before he tried to revolutionize music with the 12-tone technique which he now appears to have forsaken

Even Martinu has turned his face toward the past to the extent of suggesting Debussy, chiefly in the middle movement and in some degree in the finale, of his exceedingly well-wrought and altogether grateful Concerto, expecially composed for the pair which yesterday brought it to such delightful performance, with the substantial help of Dr. Koussevitzky and an orchestra that was on its best behavior throughout the afternoon. Seldom, in recent years, has a new piece made so striking and satisfying a first impression.

NORFOLK, VA.
VIRGINIAN PILOT

OCT 1 1944



Serge Koussevitzky, conductor of the Boston Symphony Orchestra returning Saturday, 8:30 p. m., Blue-WGH. Beethoven's "Eroica" Symphony is the program.

9-10

Koussetitzky on Conservatory Board

Following a meeting late last week of the trustees of the New England Conservatory of Music, Philip R. Allen, president of the board, issued the following statement:

"It is with great satisfaction that the New England Conservatory of Music announces Dr. Serge Koussevitzky's acceptance of its invitation to become a member of its board of trustees. We welcome to the board the distinguished conductor who has long demonstrated his vital interest in musical education, as evinced not only by his practical encouragement of the young composer, but also by the establishment of the Berkshire Music Center to which he has been so wholeheartedly devoted.

LOWELL, MASS.
SUNDAY TELEGRAM

OCT 1 - 1944

Koussevitzky Leads Boston Symphony For 21st Year

BOSTON (UP) — Like thousands of musicians all over the United States, the 110 members of the Boston Symphony Orchestra are resining their bows and polishing their brasswork in anticipation of a new season.

For the Boston orchestra, second oldest in the nation, this will be the 64th year. For energetic, 70-year-old maestro, Dr. Serge Koussevitzky, it will be the 21st.

On opening night Oct. 6, Boston's Back Bay patricians—and a generous complement of plebeians from a half-dozen ivy-covered campuses nearby—will flock to venerable Symphony Hall as they have every year since 1881 when the late Maj. Henry Lee Higginson put money behind his idea that the city should have a good symphony orchestra.

Fame Is World-Wide

The fame of Maj. Higginson's $1,000,000 idea has not been limited to Boston, or even to the United States. Several years before the now-famous Philadelphia orchestra had gained a place in the symphonic sun, critics hailed the Boston Symphony as the finest organization of its kind in the world, and it has retained its high place by consistently brilliant performance for more than half a century.

To direct the reorganization after World War I, Maj. Higginsons board of Directors chose Russian-born Dr. Koussevitzky whose antics abroad had precipitated vehement blasts from the concert halls of London and Paris. That was in 1924, and Koussevitzky was to be given a year's tryout.

To direct the reorganization, Maj. Higginson's board of Directors chose Russian-born Dr. Koussevitzky whose antics abroad had precipitated vehement blasts from the concert halls of London and Paris. That was in 1924, and Koussevitzky was to be given a year's tryout.

Rehearses Men Hard

Today, the graying, fastidious conductor is at the zenith of his career. The resignations of Leopold Stokowski from conductorship of the Philadelphia orchestra, and of Arturo Toscanini from the New York Philharmonic - Symphony have long since left him without a serious rival among the regular symphony directors.

The secret of his success, Koussevitzky concedes, is his insistence on painstaking rehearsals. While fiddlers fidget and trombonists tremble, the tyrannical conductor shouts, sings, scolds and occasionally praises their work in loud but battered English. Clad in baggy trousers, soft white shirt and sleeveless sweater, he is complete master of every situation. No mistake is allowed to pass.

To the wartime Bostonian, who can take his music or leave it alone, Koussevitzky is nothing more than a tongue-twister. But to music lovers, he is without doubt America's number one symphony conductor.

SYMPHONY CONCERT

[illegible] Oct. 28, 1944

BY WARREN STOREY SMITH

Yesterday's Symphony Concert was both a string-player's holiday and an organist's horror. Not that this fourth programme, conducted by Richard Burgin, contained any organ music, as such, only Bach's great Toccata in C major, as orchestrated by Leo Weiner. In the case of these organ transcriptions, other listeners can respond to the majesty and power, the beauty of the music, enjoying the while the effectiveness of the orchestral presentation, that is, if it does not carry irreverence too far. Organists hear them all in a cold sweat; the music sounds wrong, and the whole procedure smacks of sacrilege.

As for the string-players, it was their special privilege to revel in the tone of the solo violinist, Zino Francescatti, making his first appearance in Symphony Hall, and to gape at his astounding technique, without being distressed over the slimsy character of his vehicle, Paganinni's D major Concerto. Heard often enough with piano accompaniment, this Concerto had been played piecemeal at the Symphony concerts, but this was the only occasion on which all the movements had been heard together. In their quasi-operatic fashion the tunes are pleasant enough, and if the structure of the work is shaky, its contents thin, it is still a show-piece among she show-pieces.

Mr. Francescatti, whose father and teacher was a pupil of Paganinni's pupil, Sivori, rose sensationally to the Concerto's every opportunity. In the matter of applause, the orchestra vied with the audience.

Mr. Burgin can generally be depended upon for an interesting programme, and this was no exception. It began with the Boston Symphony's first performance of Mozart's engaging little Overture to "The Impressario," it contained the first Symphony Hall performance of Hindemith's Theme and Variations according to the Four Temperaments, for strings with piano (the pianist was Lucas Foss, as in the case of the piece's premiere at Mutual Hall last summer) and concluded with Ravel's brilliant if rather hollow "Alborado del Gracioso." There is much that is pleasing and genuinely satisfying in Hindemith's music. It is not without characterizing power and even a sense of humor. But Hindemith's dissonant counterpoint comes too easily to him and his piece, superbly played by the Symphony strings and Mr. Foss, could stand a bit of cutting.

SAN ANTONIO, TEX.
EXPRESS

An Hour for Lunch

Keeping up with the musical realm is a favorite topic among San Antonio "lunchers," and uppermost item this week is the opening of the new symphony season in Boston, under the baton of Maestro Dr. Serge Koussevitsky.

Second oldest in the nation, the Boston Symphony Orchestra with 110 members will tune up for the FIRST CONCERT Oct. 6 at the old Symphony Hall. This is the 64th year for the group, and it is Dr. Koussevitsky's 21st season. The orchestra is hailed all over the nation as one of the finest of its kind in the world, retaining its high place by CONSISTENTLY BRILLIANT performance for more than half a century. The resignation of STOKOWSKI from directorship of the Philadelphia Orchestra and of TOSCANINI from the New York Philharmonic-Symphony have long since left the famed conductor of the Boston Symphony without a serious rival among the regular conductors.

Do you like to indulge in hobby-talk over your Blue Plate Special? Got a hobby in that extra room at home? Have a yen for linoleum blocks? Are you a "somewhat master" at leather tooling? Or is it ceramics, or woodwork, printing or metal work, sketching or drawing, airplane or clay modeling?

Well, what are you doing with that aptitude? If you could use a tip or two, and you have an hour or two, the ARTS AND SKILLS CORPS of the local Red Cross Chapter can use a talent or two! And the convalescent SERVICE MEN at Brooke General Hospital will benefit from the whole scheme between you and the Red Cross!

MRS. P. H. SWEARINGEN, corps chairman, and CAPT. EARL R. HAIGHT, who is in charge of occupational therapy at Brooke General, are searching for professional or non-professional artisans who can give their time for instruction in these skills. The purpose of this Red Cross unit is to provide for sick and disabled service men constructive and creative occupations during their recuperation period in military and naval hospitals, thus supplementing the existing Red Cross program designed to aid in their recovery.

The Red Cross FURNISHES ALL SUPPLIES and the convalescent keeps the finished articles. There are several different shops at the Fort Sam Hospital and instructors are GREATLY NEEDED to assist the men in the production of these articles. The recuperating service man has everything in the line of equipment and incentive—all YOU need to do is help the Red Cross to furnish VOLUNTEER instructors!

SUNDAY SYMPHONY

BY WARREN STOREY SMITH

The Tuesday afternoon Symphonies have gone and the Sunday Symphonies, the first of which occurred yesterday, have come to take their place. Since the former series, allied in the matter of programme to the Monday evening concerts, had not drawn too well of late, and since Symphony Hall was full yesterday, the change appears to have been for the better. In fact, one wonders that it was not made before.

These six Sunday matinees have plainly been planned with a view to wooing that section of the public which may have held aloof from Symphony concerts, but has been gradually conditioned for them by the Pops, the Esplanade series, the radio, the phonograph and the ubiquitous courses in music appreciation. The programmes, in other words, will favor the popular classics.

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6 "His Master's Voice" Record Review October, 1942

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October, 1942 "His Master's Voice" Record Review 7

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[6]

LOWELL, MASS.
SUNDAY TELEGRAM

OCT 1 - 1944

Koussevitzky Leads Boston Symphony For 21st Year

BOSTON (UP)—Like thousands of musicians all over the United States, the 110 members of the Boston Symphony Orchestra are resining their bows and polishing their brasswork in anticipation of a new season.

For the Boston orchestra, second oldest in the nation, this will be the 64th year. For energetic, 70-year-old maestro, Dr. Serge Koussevitzky, it will be the 21st.

On opening night Oct. 6, Boston's Back Bay patricians—and a generous complement of plebeians from a half-dozen ivy-covered campuses nearby—will flock to venerable Symphony Hall as they have every year since 1881 when the late Maj. Henry Lee Higginson put money behind his idea that the city should have a good symphony orchestra.

Fame Is World-Wide

The fame of Maj. Higginson's $1,000,000 idea has not been limited to Boston, or even to the United States. Several years before the now-famous Philadelphia orchestra had gained a place in the symphonic sun, critics hailed the Boston Symphony as the finest organization of its kind in the world, and it has retained its high place by consistently brilliant performance for more than half a century.

To direct the reorganization after World War I, Maj. Higginsons board of Directors chose Russian-born Dr. Koussevitzky whose antics abroad had precipitated vehement blasts from the concert halls of London and Paris. That was in 1924, and Koussevitzky was to be given a year's tryout.

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Rehearses Men Hard

Today, the graying, fastidious conductor is at the zenith of his career. The resignations of Leopold Stokowski from conductorship of the Philadelphia orchestra, and of Arturo Toscanini from the New York Philharmonic-Symphony have long since left him without a serious rival among the regular symphony directors.

The secret of his success, Koussevitzky concedes, is his insistence on painstaking rehearsals. While fiddlers fidget and trombonists tremble, the tyrannical conductor shouts, sings, scolds and occasionally praises their work in loud but battered English. Clad in baggy trousers, soft white shirt and sleeveless sweater, he is complete master of every situation. No mistake is allowed to pass.

To the wartime Bostonian, who can take his music or leave it alone, Koussevitzky is nothing more than a tongue-twister. But to music lovers, he is without doubt America's number one symphony conductor.

Post Oct 28 1944

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Yesterday's Symphony Concert was both a string-player's holiday and an organist's horror. Not that this fourth programme, conducted by Richard Burgin, contained any organ music, as such, only Bach's great Toccata in C major, as orchestrated by Leo Weiner. In the case of these organ transcriptions, other listeners can respond to the majesty and power, the beauty of the music, enjoying the while the effectiveness of the orchestral presentation, that is, if it does not carry irreverence too far. Organists hear them all in a cold sweat; the music sounds wrong, and the whole procedure smacks of sacrilege.

As for the string-players, it was their special privilege to revel in the tone of the solo violinist, Zino Francescatti, making his first appearance in Symphony Hall, and to gape at his astounding technique, without being distressed over the slimsy character of his vehicle, Paganinni's D major Concerto. Heard often enough with piano accompaniment, this Concerto had been played piecemeal at the Symphony concerts, but this was the only occasion on which all the movements had been heard together. In their quasi-operatic fashion the tunes are pleasant enough, and if the structure of the work is shaky, its contents thin, it is still a show-piece among she show-pieces.

Mr. Francescatti, whose father and teacher was a pupil of Paganinni's pupil, Sivori, rose sensationally to the Concerto's every opportunity. In the matter of applause, the orchestra vied with the audience.

Mr. Burgin can generally be depended upon for an interesting programme, and this was no exception. It began with the Boston Symphony's first performance of Mozart's engaging little Overture to "The Impressario," it contained the first Symphony Hall performance of Hindemith's Theme and Variations according to the Four Temperaments, for strings with piano (the pianist was Lucas Foss, as in the case of the piece's premiere at Mutual Hall last summer) and concluded with Ravel's brilliant if rather hollow "Alborado del Gracioso." There is much that is pleasing and genuinely satisfying in Hindemith's music. It is not without characterising power and even a sense of humor. But Hindemith's dissonant counterpoint comes too easily to him and his piece, superbly played by the Symphony strings and Mr. Foss, could stand a bit of cutting.

SAN ANTONIO, TEX.
EXPRESS

OCT 1 1944

An Hour for Lunch

Keeping up with the musical realm is a favorite topic among San Antonio "lunchers," and uppermost item this week is the opening of the new symphony season in Boston, under the baton of Maestro Dr. Serge Koussevitsky.

Second oldest in the nation, the Boston Symphony Orchestra with 110 members will tune up for the FIRST CONCERT Oct. 6 at the old Symphony Hall. This is the 64th year for the group, and it is Dr. Koussevitsky's 21st season. The orchestra is hailed all over the nation as one of the finest of its kind in the world, retaining its high place by CONSISTENTLY BRILLIANT performance for more than half a century. The resignation of STOKOWSKI from directorship of the Philadelphia Orchestra and of TOSCANINI from the New York Philharmonic-Symphony have long since left the famed conductor of the Boston Symphony without a serious rival among the regular conductors.

Do you like to indulge in hobby-talk over your Blue Plate Special? Got a hobby in that extra room at home? Have a yen for linoleum blocks? Are you a "somewhat master" at leather tooling? Or is it ceramics, or woodwork, printing or metal work, sketching or drawing, airplane or clay modeling?

Well, what are you doing with that aptitude? If you could use a tip or two, and you have an hour or two, the ARTS AND SKILLS CORPS of the local Red Cross Chapter can use a talent or two! And the convalescent SERVICE MEN at Brooke General Hospital will benefit from the whole scheme between you and the Red Cross!

MRS. P. H. SWEARINGEN, corps chairman, and CAPT. EARL R. HAIGHT, who is in charge of occupational therapy at Brooke General, are searching for professional or non-professional artisans who can give their time for instruction in these skills. The purpose of this Red Cross unit is to provide for sick and disabled service men constructive and creative occupations during their recuperation period in military and naval hospitals, thus supplementing the existing Red Cross program designed to aid in their recovery.

The Red Cross FURNISHES ALL SUPPLIES and the convalescent keeps the finished articles. There are several different shops at the Fort Sam Hospital and instructors are GREATLY NEEDED to assist the men in the production of these articles. The recuperating service man has everything in the line of equipment and incentive—all YOU need to do is help the Red Cross to furnish VOLUNTEER instructors!

SUNDAY SYMPHONY

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CLIPPING FROM
ADVERTISER, CINCINNATI, O.

OCT - - 1944

Boston Symphony over WBZ . . . *Detroit Symphony over CKLW & Mutual*

Top Sponsors for Boston, Detroit Symphonies

HERE are two groups representing "big business." Both have signed up as sponsors of fine musical programs which will enrich the lives of America's millions and even extend beyond our geographic borders. On Oct. 8th, the First Nat'l Bank of Boston presented over WBZ (and WBZA), Boston, the first of its scheduled 39 *"Sunday at 4:30"* half-hour concerts by a 45-piece orchestra conducted by Arthur Fiedler, noted as the conductor of Boston's famous "Pops" and Esplanade concerts. Above (L. to R.): Conductor Fiedler, Cy. S. Young, Gen'l Mgr. of WBZ-WBZA, Chas. E. Spencer, Jr., Pres. First National Bank, Boston, and Frank Hatch, V. P., BBD&O, the agency handling the account.

Harry D. Goodwin, Prom. Mgr. of WBZ-WBZA informs *The* ADVERTISER that broadcasts emanate from the Boston Opera House, before an audience of more than 3,000. Initial half hour of the program is broadcast over WBZ and WBZA; an additional half hour's entertainment is enjoyed by the audience, and broadcast via a WBZ-FM hookup.

Above, (L. to R.) Ray Hall, Sec'y of the Detroit Symphony Orchestra, Henry H. Reichhold, Chairman of the Board, Reichhold Chemicals, Inc., Detroit, and President of the Detroit Symphony, and P. Wesley Combs, V. P. of Grant Advertising, Inc., New York City, newly-appointed agency to handle the Reichhold Chemicals advertising program.

Agency Chief Combs informs *The* ADVERTISER that the presentation of the Detroit Symphony Orchestra with eminent American-born Karl Krueger conducting, over a coast-to-coast hookup of the Mutual Broadcasting System will be the "first step" in the Reichhold advertising program. Beginning with half-hour programs 8:30 to 9:00 Saturdays (premier concert Oct. 21st) originating from popular CKLW, Detroit, future plans anticipate full hour programs over the full Mutual Network. Also, through the Latin-American offices of Grant Advertising, arrangements are being made to extend broadcasting of the programs into Mexico, Central America and South America.

The initial broadcast will be picked up by Mutual's affiliated Mexican Network, Radio Mil; which will go on the air five minutes in advance of the concert, to announce the program and speak of the two great and friendly nations, both lovers of good music, about to enjoy it together. Meantime, in Detroit, the Mexican Ambassador, His Excellency General Francisco Castillo Najera, who is also a noted doctor, will be a colorful figure among the 5000 who will hear the broadcast in the Detroit concert hall, many having paid up to $25 for their seat.

Commercially striking is the fact that for the entire half hour programs, the commercial message will comprise just these 8 words, *"Presented through the courtesy of Reichhold Chemicals, Incorporated."*

ABOUT MUSIC

By WARREN STOREY SMITH

IN the midst of the robombs another war was in progress in London, a musical war over the relative merits of Elgar and Delius. This latest flareup of an ancient controversy was precipitated by Sir Thomas Beecham. In his provocative volume of reminiscences, "A Mingled Chime," the conductor, who is a passionate Delian and no more than a lukewarm Elgarian, made some slighting remarks about the latter composer which were sharply resented by the Sunday Times' Ernest Newman, who exactly reverses Beecham's stand in the matter. Newman's counterattack on Delius brought protesting letters that in turn elicited from the eminent critic a well-documented defense of his position.

You might assume that this sort of thing could go on in any country with a solid musical past, but it couldn't very well happen here, and for two reasons. Our imported conductors have made a laudable effort to assist the native muse. They have, however, virtually confined these efforts to the works of living men.

We should remember in this connection that dead composers can't ring doorbells. Unfortunately, also, this present generation and certain of its sponsors have pretty well sold the public on the idea that the older composers weren't of much account anyway, the principal charge being that they were mere copiers of European models, something that in certain cases is demonstrably untrue.

This department has harped on this string before and its excuse for another strumming is the singular one that Dr. Koussevitzky, who is really more broad-minded than he sometimes makes himself appear, lately gave it a taste of what it has been asking for, in the shape of Arthur Foote's E major Suite for strings. Though there's signs of polite condescension in some quarters, it was quite evident that this skillful, genial music was greatly enjoyed.

Foote was what you would call a minor master; he was also the musical voice of New England conservatism. Nevertheless, he had fancy, impeccable taste, a well-integrated style, and he knew his business. He once confessed his regret that influence of Wagner had been denied him in his formative years. Clearly his musical gods were the three B's. In any case, his Suite, beautifully performed by Koussevitzky and the Boston Symphony strings, sounds so fresh after nearly 40 years that it might well be expected to double its present life span.

It is possible that we lay too much stress on originality as such. The great polyphonists of the 16th century were certainly not "original." They submitted to rigid contrapuntal rules that are now observed only in the classroom. And yet their music, when we are privileged to hear it, is still very much alive.

Maybe the elder Americans will come back into the picture. Here is what Alfred Frankenstein, able critic of the San Francisco Chronicle, has to say in the current Musical Courier: "It may also be that some of the older generation of Americans were not so bad as they were painted! Not long ago, Pierre Monteux revived Henry F. Gilbert's 'Dance in Place Congo,' which holds up extremely well, and at the moment of writing, Victor releases a highly respectable Suite for Strings, composed by Arthur Foote in 1907. Some music of Charles T. Griffes also retains freshness. Prophesy is not the business of the present article, but it is, nevertheless, predicted in this place that one discovery of the future will be that the United States has had a much more creative musical past than is commonly admitted at the present time. Perhaps we shall see new beauties in the work of the pioneers and esteem them as period pieces at least." A few of them, it might be added, are a good deal more than that.

* * *

Next Sunday evening, the San Carlo Company opens an eight-day engagement at the Opera House with Verdi's "Aida." In the afternoon at Jordan Hall, Adolf Busch and Rudolf Serkin will play three of Beethoven's Sonatas for violin and piano: the "Kreutzer," Opus 30 and Opus 96.

ST. LOUIS, MO.
POST DISPATCH

OCT 1 1944

THE ARTS IN POLITICS

Music was represented by Serge Koussevitsky, Boston Symphony Orchestra conductor, who takes a bow after his speech. Sponsor of the rally was the Independent Voters Committee of Arts and Sciences for Roosevelt.

(Max Peter Haas Photo)

Herald Oct 6.

MUSIC

By RUDOLPH ELIE, JR.

Youth Symphony

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OCT 1 - 1944

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CLIPPING FROM
ADVERTISER, CINCINNATI, O.
OCT - - 1944

Boston Symphony over WBZ . . . *Detroit Symphony over CKLW & Mutual*

Top Sponsors for Boston, Detroit Symphonies

HERE are two groups representing "big business." Both have signed up as sponsors of fine musical programs which will enrich the lives of America's millions and even extend beyond our geographic borders. On Oct. 8th, the First Nat'l Bank of Boston presented over WBZ (and WBZA), Boston, the first of its scheduled 39 *"Sunday at 4:30"* half-hour concerts by a 45-piece orchestra conducted by Arthur Fiedler, noted as the conductor of Boston's famous "Pops" and Esplanade concerts. Above (L. to R.): Conductor Fiedler, Cy. S. Young, Gen'l Mgr. of WBZ-WBZA, Chas. E. Spencer, Jr., Pres. First National Bank, Boston, and Frank Hatch, V. P., BBD&O, the agency handling the account.

Harry D. Goodwin, Prom. Mgr. of WBZ-WBZA informs *The* ADVERTISER that broadcasts emanate from the Boston Opera House, before an audience of more than 3,000. Initial half hour of the program is broadcast over WBZ and WBZA; an additional half hour's entertainment is enjoyed by the audience, and broadcast via a WBZ-FM hookup.

Above, (L. to R.) Ray Hall, Sec'y of the Detroit Symphony Orchestra, Henry H. Reichhold, Chairman of the Board, Reichhold Chemicals, Inc., Detroit, and President of the Detroit Symphony, and P. Wesley Combs, V. P. of Grant Advertising, Inc., New York City, newly-appointed agency to handle the Reichhold Chemicals advertising program.

Agency Chief Combs informs *The* ADVERTISER that the presentation of the Detroit Symphony Orchestra with eminent American-born Karl Krueger conducting, over a coast-to-coast hookup of the Mutual Broadcasting System will be the "first step" in the Reichhold advertising program. Beginning with half-hour programs 8:30 to 9:00 Saturdays (premier concert Oct. 21st) originating from popular CKLW, Detroit, future plans anticipate full hour programs over the full Mutual Network. Also, through the Latin-American offices of Grant Advertising, arrangements are being made to extend broadcasting of the programs into Mexico, Central America and South America.

The initial broadcast will be picked up by Mutual's affiliated Mexican Network, Radio Mil; which will go on the air five minutes in advance of the concert, to announce the program and speak of the two great and friendly nations, both lovers of good music, about to enjoy it together. Meantime, in Detroit, the Mexican Ambassador, His Excellency General Francisco Castillo Najera, who is also a noted doctor, will be a colorful figure among the 5000 who will hear the broadcast in the Detroit concert hall, many having paid up to $25 for their seat.

Commercially striking is the fact that for the entire half hour programs, the commercial message will comprise just these 8 words, *"Presented through the courtesy of Reichhold Chemicals, Incorporated."*

ABOUT MUSIC

By WARREN STOREY SMITH

IN the midst of the robombs another war was in progress in London, a musical war over the relative merits of Elgar and Delius. This latest flareup of an ancient controversy was precipitated by Sir Thomas Beecham. In his provocative volume of reminiscences, "A Mingled Chime," the conductor, who is a passionate Delian and no more than a lukewarm Elgarian, made some slighting remarks about the latter composer which were sharply resented by the Sunday Times' Ernest Newman, who exactly reverses Beecham's stand in the matter. Newman's counterattack on Delius brought protesting letters that in turn elicited from the eminent critic a well-documented defense of his position.

You might assume that this sort of thing could go on in any country with a solid musical past, but it couldn't very well happen here, and for two reasons. Our imported conductors have made a laudable effort to assist the native muse. They have, however, virtually confined these efforts to the works of living men.

We should remember in this connection that dead composers can't ring doorbells. Unfortunately, also, this present generation and certain of its sponsors have pretty well sold the public on the idea that the older composers weren't of much account anyway, the principal charge being that they were mere copiers of European models, something that in certain cases is demonstrably untrue.

This department has harped on this string before and its excuse for another strumming is the singular one that Dr. Koussevitzky, who is really more broad-minded than he sometimes makes himself appear, lately gave it a taste of what it has been asking for, in the shape of Arthur Foote's E major Suite for strings. Though there's signs of polite condescension in some quarters, it was quite evident that this skillful, genial music was greatly enjoyed.

Foote was what you would call a minor master; he was also the musical voice of New England conservatism. Nevertheless, he had fancy, impeccable taste, a well-integrated style, and he knew his business. He once confessed his regret that influence of Wagner had been denied him in his formative years. Clearly his musical gods were the three B's. In any case, his Suite, beautifully performed by Koussevitzky and the Boston Symphony strings, sounds so fresh after nearly 40 years that it might well be expected to double its present life span.

It is possible that we lay too much stress on originality as such. The great polyphonists of the 16th century were certainly not "original." They submitted to rigid contrapuntal rules that are now observed only in the classroom. And yet their music, when we are privileged to hear it, is still very much alive.

Maybe the elder Americans will come back into the picture. Here is what Alfred Frankenstein, able critic of the San Francisco Chronicle, has to say in the current Musical Courier: "It may also be that some of the older generation of Americans were not so bad as they were painted! Not long ago, Pierre Monteux revived Henry F. Gilbert's 'Dance in Place Congo,' which holds up extremely well, and at the moment of writing, Victor releases a highly respectable Suite for Strings, composed by Arthur Foote in 1907. Some music of Charles T. Griffes also retains freshness. Prophesy is not the business of the present article, but it is, nevertheless, predicted in this place that one discovery of the future will be that the United States has had a much more creative musical past than is commonly admitted at the present time. Perhaps we shall see new beauties in the work of the pioneers and esteem them as period pieces at least." A few of them, it might be added, are a good deal more than that.

* * *

Next Sunday evening, the San Carlo Company opens an eight-day engagement at the Opera House with Verdi's "Aida." In the afternoon at Jordan Hall, Adolf Busch and Rudolf Serkin will play three of Beethoven's Sonatas for violin and piano: the "Kreutzer," Opus 30 and Opus 96.

THE ARTS IN POLITICS

Music was represented by Serge Koussevitsky, Boston Symphony Orchestra conductor, who takes a bow after his speech. Sponsor of the rally was the Independent Voters Committee of Arts and Sciences for Roosevelt.
(Max Peter Haas Photo)

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7 Herald

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Oct 6.

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SATURDAY

on the Famous
Boston Symphony Program

On the air every Saturday night—the world's finest orchestra conducted by Serge Koussevitzky

ALLIS-CHALMERS

Salutes the

ELECTRIC

LIGHT AND POWER

INDUSTRY

...Hear this Tribute to the Men and Women who've helped to make

BOSTON

one of America's Great War Production Centers

EVERY LOCAL CITIZEN shares in this salute. For this city is one of the greatest producers and users of power in the U. S. A. An unfailing supply of electricity has helped make possible this area's outstanding war production achievements. Listen and be proud as Allis-Chalmers salutes your friends and neighbors in this vital industry.

This program is one of a series of Saturday night Boston Symphony Concerts sponsored by Allis-Chalmers and dedicated to *the men and women of U. S. Science and Industry*. We believe "the world's finest music played by the world's finest orchestra" is a fitting choice for a program dedicated to those who have contributed so much to American Good Living . . . are doing so much to protect it!

WHDH – 8:30 P.M.

ALLIS-CHALMERS

HARTFORD, CONN.
TIMES

OCT 2 1944

Music

A Growing Public For Symphonic Music

By CARL E. LINDSTROM

AT A RECENT gathering of music critics the extraordinary growth of popular interest in symphonic music was the subject of remark. The absorption of the masses in solid orchestral programs was unlike anything that had happened before in the history of the arts. In seeking causes one ventured that radio had been a dominant factor, and another was of the opinion that the spread of phonograph records was an important contributing cause.

"How about the rise of the glamorized conductor?"

"Yes," said the Bostonian, "that, of course, began in Philadelphia."

"With Stokowski? I'm not so sure it didn't start in Boston —"

"Meaning Nikisch, of course."

Somebody wanted to go as far back as Jullien, the French conductor who cut a swathe across the American scene back in the 1850's. He usually conducted wearing gloves of pink kid, flourished a jewelled baton with such ardor that a crimson and gilt chair had to be placed behind him at every concert for his relaxation between numbers.

* * *

THERE is no doubt, though, that in our day Leopold Stokowski is responsible for much of the reclamé, not to say charlatanism, that has attached to the symphonic podium. But it must be conceded immediately that no man has made finer music, and there certainly never was a greater builder of orchestras.

Arthur Bronson, writing in the current American Mercury, says of Stokowski that "The last decade alone reveals the restless energy of the man and the artist — his startling break with the Philadelphia Orchestra after twenty-nine years, during which he built it from a second-rank ensemble into one of the world's greatest musical organizations; the remarkable creation of two superb All-American Youth Orchestras, and their tours of North and South America; his participation in the provocative music-film Fantasia, and his co-conductorship with Arturo Toscanini of the NBC Symphony Orchestra. And on the more personal side, his sensational, sentimental journey through Europe with Greta Garbo, and his own debut as an actor in the movies. Stokowski is still bustling about with boyish energy. His present concern, undertaken in a burst of philanthropy, is the building (without compensation) of a precedent-making civic orchestra for New York City."

* * *

STOKOWSKI is credited by Mr. Bronson with having done much for the American composer, but by and large he has done more for the modern European composer. He has found it more controversial, hence better box office to exploit a Wozzeck by Alban Berg or a new concerto by Schoenberg, works of Shostakovich, Chavez or Scriabin rather than the strictly home-grown product.

With respect to the American composer, Serge Koussevitzky has left all his colleagues far behind. Aaron Copland, himself a beneficiary of Koussevitzky's interest in native composition, pays tribute to the Boston leader in The Musical Quarterly, pointing out that during the twenty years from 1924 to 1944 he "has given a first hearing to sixty-six American compositions." The list includes Gershwin, Piston, Josten, Jacobi, Gruenberg, Griffes, Sowerby, Berezowsky, Whithorne, Harris, Dukelsy, Barber and ever so many others.

"Unlike certain of his colleagues, Dr. Koussevitzky does not lose all interest in the American composer once he has stepped out of the concert hall," writes Mr. Copeland. "Composers are his daily preoccupation. In recent years he has devoted more and more time to consideration of their economic set-up. He has been profoundly disturbed at the realization that the great majority of our composers devote the major part of their time, not to writing music,

---

Monitor "6"

New Series Opened By Symphony

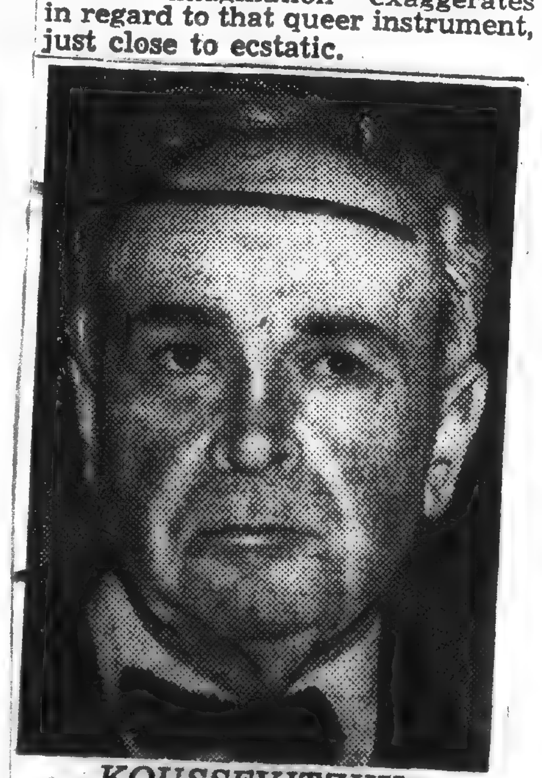
By Winthrop P. Tryon

To goad the subscribers of the regular concerts of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, to greater efforts of listening and appreciation, along comes a Sunday matinee public taking delight in the stock numbers of the repertory and doing things after the manner of the Fridays and Saturdays of only a few seasons ago. The main-season veterans have got to set themselves high tasks in hearing and evaluating new music and perchance in reviewing neglected old music, in order to keep out of the way of the oncoming recruits. Yesterday afternoon the new Sunday series of six opened most auspiciously with a houseful of zealots for the orchestral cause and with the complete Boston Symphony personnel on the platform keen to do its best.

Time was, and not so long ago either, when the program presented would have been top-gauge Bostonian; and even by the advanced standards of today it would by no means be ranked as either "light" or "popular." It consisted of items that the players are perfectly familiar with and that the conductor could pick up and interpret in an easy, improvisational way. Nevertheless, right down at the truth of the matter they were the kind of pieces that require in performance and direction all the powers any artists tackling them possess.

The Berlioz "Roman Carnival" Overture, op. 9, started the occasion off; and if Berlioz is no Schönberg at varying a theme, is he not, we may ask ourselves, the man who started the modern orchestra going on its career of rich and varied tone color and of contrasted sonorities? There followed Debussy's "Afternoon of a Faun" Prelude, which has served as model for the day-dreaming musings of every composer of the past 25 years. Then the Ravel "Daphnis et Chloé" Ballet Suite, itself a Debussyan echo, though not an outright imitation.

To end with, befell the Beethoven Symphony No. 5 in C minor, which can never be so well rendered but that the ideal study of it always still lies ahead. Some little thing, all the while, can be recalled from one presentation or another which seems to belong to the then and there of it, and which never seems to return, no matter how ardently longed for. This time, perhaps, it was the resonant, vibrant plucking of the strings of the basses in the accompaniment, if that word should be proper, of the long, singing melody of the slow movement in its latter returns; or it may have been the quality of sound of the bassoons whenever they became prominent in that movement. The day seemed good for the bassoon; or else Dr. Koussevitzky, by particular encouragement of his baton or his expressive left hand, called forth something especially lyrical, and unless imagination exaggerates in regard to that queer instrument, just close to ecstatic.



KOUSSEVITZKY

TONIGHT—BLU, 8:30, under the direction of Serge Koussevitzky program in salute to United Nations; MBS, 10, Results Inc., detective drama with Lloyd Nolan and Claire Trevor

[8]

"MY PEOPLE TO MY HEART"

Globe Oct 6 -

In a time of ordeal we set ourselves a mark. One point or another must perhaps be yielded, but so long as we hold to the mark which we ourselves have set we are unbeaten, in fact not even budged. Stalingrad was such a mark in this war, as great a moral victory for the Russians as it was a military. Marks like these may be publicly proclaimed or they may be personally felt. In either case, not to have yielded them is a constant renewal of inner strength.

The Boston Symphony Orchestra is such a bastion. In these five years of ordeal by battle its pre-eminence instead of having been impaired has been enhanced: a threatened disaster has become a brilliant victory, "the flag is still there." Not a jot has been abated in the distinction of its programs, in the splendor of its tone, in the virtuosity of its individual players, or in the grandeur of its performances. For every inch it was forced to yield of the Berkshire Symphonic Festivals at Tanglewood (which, in any case, a way was found this past Summer to resume by the artistically effective Mozart Festival in the smaller hall), it regained the ground by prodigally generous concerts for the armed forces, both in their own camps and in Symphony Hall itself, as well as by the huge attendance at the Esplanade Concerts in Boston during July and August, which, though free to the people, paid for themselves this Summer, mainly by voluntary contributions in small sums. "I, who have stood in the streets," says Major Barbara, "and taken my people to my heart, and talked of the holiest and greatest things with them. . . ." The Boston Symphony Orchestra has done just that, and its openness of heart is returned by the people.

On the last page of a Boston newspaper within the past week appeared an odd portent. It was an advertisement printed in color and filled quite a large space. The reader is placed in the position of looking over the right shoulder of a man in evening dress who flourishes a stick in his left hand. Beyond him in concentric semicircles are men with violins clutched between chin and collarbone and more men with violoncellos gripped between their knees. In front of the conductor on his desk one sees the open pages of a full orchestral score, its black dots strewn thickly on a dozen staves, and the orchestra is playing full blast. Guess what esoteric, what highbrow product this picture was advertising? Ale and beer.

There would be no point in telling people that your product is as good as a symphony concert unless the orchestral symphony had already been accepted in this country as a great popular art. It also happens that the orchestral symphony is the highest artistic achievement of modern times, as the cathedral was in the Middle Ages. Historically-minded listeners at Symphony Hall are often visited by the analogy of Athenian audiences in the Theatre of Dionysos toward the close of the Fifth Century, B. C., the darkest period of the Second Peloponnesian War, holding nevertheless firm to their cultural mark by a first performance (posthumous) of the "Oedipus Coloneus" of Sophocles in the year 402—when the black night of Hellas was illumined by the mellow glory of the Attic stage, by the singer of sweet Colonus and its child.

Russians in our lifetimes have earned a great name for holding to their mark. In its sixty-fourth year the Boston Symphony Orchestra is led by Dr. Serge Koussevitzky, and in the twenty-first year of his conductorship, which is the fifth of a world war, he, too, holds this mighty instrument to its highest mark.

UNCLE DUDLEY.

SPARTANSBURG, S. C.
JOURNAL
OCT 1 - 1944

Koussevitzky Again to Lead Boston Symphony Orchestra

By JOSEPH NOLAN
United Press Staff Correspondent

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Fame Is World-Wide

The fame of Maj. Higginson's $1,000,000 idea has not been limited to Boston, or even to the United States. Several years before the now-famous Philadelphia orchestra had gained a place in the symphonic sun, critics hailed the Boston Symphony as the finest organization of its kind in the world, and it has retained its high place by consistently brilliant performance for more than half a century.

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LOWELL, MASS.
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The secret of his success, Koussevitzky concedes, is his insistence on painstaking rehearsals. While fiddlers fidget and trombonists tremble, the tyrannical conductor shouts, sings, scolds and occasionally praises their work in loud but battered English. Clad in baggy trousers, soft white shirt and sleeveless sweater, he is complete master of every situation. No mistake is allowed to pass.

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MUSIC

Boston Symphony Opens Season in Providence at the Metropolitan

By G. Y. LOVERIDGE

The Bostor Symphony Orchestra played last night in Metropolitan Theater, opening its Providence season of five concerts. The audience was large and willing.

Dr. Serge Koussevitzky, who was expected to conduct, did not, which disappointed many. A program insert explained that he was ill and that Richard Burgin, assistant conductor, would substitute. Mr. Burgin is a very able man and he gave a satisfying performance. It lacked something of polish and fine detail, as is inevitable in such circumstances, but it was hearty, it moved, it sounded.

The third symphony of Beethoven, the "Eroica," led the list. Mr. Burgin attacked it with characteristic energy. and the orchestra followed his guidance with enthusiasm. The quality and quantity of tone in themselves were something to hear, and the familiar themes sounded fresh and compelling. Even the funeral march, which many a listener finds somewhat longer than necessary, bore up. The scherzo and the finale exhilirated the audience with speed and rhythm. Mr. Burgin was applauded insistently.

A new American composition, "Prayer in Time of War," by William Schuman, was played. It induced, at times, a solemn and contemplative mood; at other times the bitter warring of neighboring notes was more than my ears could conveniently swallow, to mix a midnight metaphor. I tried to like it. I tried to find in it the value that great musicians claim for it. I couldn't. But I am glad it was played, and I hope the orchestra will play much more music by serious contemporaries, whether people like it or not.

This better dose was followed by a big piece of candy, the suite from "The Fairy Tale of Tsar Saltan." The strings were not up to snuff in pizzicato, but they and the woodwinds made exquisite work of the bumblebee, and the whole orchestra ended in one of those hurricanes of tone that send the customers away feeling that they are certainly glad they were there.

Globe **MUSIC** 10/21

SYMPHONY HALL /44

Boston Symphony Orchestra

By CYRUS DURGIN

Richard Burgin, the gifted concertmaster and associate conductor of the Boston Symphony Orchestra, is at the helm of the concerts in Symphony Hall this week. His program is highly diversified and of exceptional interest since it contains only music that is unhackneyed.

As conductor Mr. Burgin has become extraordinarily able. His readings now possess an assurance and personal flavor which once were lacking. As the Boston Symphony musicians responded sensitively to his bidding, Mozart's "The Impresario" Overture emerged sparkling and delicate, and Ravel's Alborada del Gracioso, though its performance might not be compared with that of the super-Ravellian, Mr. Koussevitzky, was colorful and flowing and rhythmically intoxicating.

Leo Weiner's powerful, brilliant orchestration of the Bach Organ Toccata in C major had not turned up on a Symphony list since Mr. Burgin introduced it in 1936. How good it was to hear again the unusual combination of pure though massive scoring and the synthetic tints when the winds imitate the organ! The continuity of a forceful performance unfortunately was broken at the cadence between introduction and adagio when the audience, ignoring Mr. Burgin's raised hands, broke in with applause, and the doors were opened to admit latecomers.

For some inexplicable reason Zino Francescatti had not been soloist with the Boston Symphony until yesterday, when he gave the first performance of the whole of Paganini's D major Violin Concerto, No. 1, Op. 6, in the orchestra's history. He ought to have appeared long since, because he is a violinist of clean technic, a suave tone and Latin grace. In its original instrumental accompaniment (for which Mr. Burgin reduced the orchestra) the Concerto is a tinkly affair, brimming with melodies that suggest minor Italian opera. But when it is so well played, its melodies so beautifully phrased, the score is quite persuasive. Mr. Francescatti received one of the warmest receptions I can remember at a Friday concert.

Hindemith's Theme and Variations according to the Four Temperaments (Melancholic, Sanguine, Phlegmatic and Choleric) had first been conducted here by Mr. Burgin at one of the chamber concerts last Summer. While far, far too long, this is really excellent music, highly skilled in the restless motion and controlled dissonance of its counterpoint. The colors Hindemith can get from a piano (ably played by Lukas Foss) and strings are astonishing, and the sharp differentiation between the four moods is also quite remarkable.

PUEBLO, COLO.
CHIEFTAIN

OCT 6 - 1944

Koussevitzky at Top of Career Leads Boston Symphony Again

By JOSEPH NOLAN
United Press Staff Correspondent

BOSTON, Oct. 5.—(UP)—Like thousands of musicians all over the United States, the 110 members of the Boston Symphony Orchestra are resining their bows and polishing their brasswork in anticipation of a new season.

For the Boston orchestra, second oldest in the nation, this will be the 64th year. For energetic, 70-year-old maestro, Dr. Serge Koussevitzky, it will be the 21st.

On opening night Oct. 6, Boston's Back Bay patricians—and a generous complement of Jselebians from a half-dozen ivy-covered campuses nearby—will flock to venerable Symphony Hall as they have every year since 1881 when the late Maj. Henry Lee Higginson put money behind his idea that the city should have a good symphony orchestra.

Fame Is World Wide

The fame of Maj. Higginson's $1,000,000 idea has not been limited to Boston, or even to the United States. Several years before the now-famous Philadelphia orchestra had gained a place in the symphonic sun, critics hailed the Boston Symphony as the finest organization of its kind in the world, and it has retained its high place by consistently brilliant performance for more than half a century.

Only once in the orchestra's distinguished history was it forced to relinguish its position among the leaders, and that was when its German-born conductor, Karl Muck, was charged unjustly with espionage and ousted during World War I.

During the war, too, many of the orchestra's most competent performers were deported as "enemy aliens," and shortly afterward a strike so depleted the ranks that top-to-bottom reorganization was seen as the only remedy.

To direct the reorganization, Maj. Higginson's board of directors chose Russian-born Dr. Koussevitzky whose antics abroad had precipitated vehement blasts from the concert halls of London and Paris. That was in 1924 and Koussevitzky was to be given a year's tryout.

Rehearses Men Hard

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"No, no, no," he shouts. "It is da, da, dadada, da! Dat's it you must zing! You must blay the nuts! Vonderful, vonderful!"

To the wartime Bostonian, who can take his music or leave it alone, Koussevitzky is nothing more than a tongue twister. But to music lovers, he is without doubt America's number one symphony conductor.

LOWELL, MASS.
SUNDAY TELEGRAM

OCT 8 - 1944

Season's First Symphony Thrills Boston Devotees

By BETSY WARREN

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The programme had its references to current events—Beethoven's "Eroica" Symphony and William Schuman's "Prayer in Time of War"—as well as an eye for showmanship—Ravel's "Daphnis et Chloe". The technical ability of the Boston Symphony and its conductor being a foregone conclusion, it is perhaps only necessary to remark that "Daphnis et Chloe" for me gives the impression at first of taking a shower-bath and leaves me surging on a surf-board. Whether or not there was a similar sensation in other people I do not know. I can only report that at the conclusion of the piece there were several unrestrained YA HOOs from the younger members of the audience.

William Schuman was present for the first performance in Boston of his "Prayer in Time of War". This is a sincere and appealing short one-movement work that creeps in and creeps out. (Creeps in almost too slowly for one to wait for the rest of the piece.) But for all its honesty of intention it has two defects. It produces effects which seem just that; lacking a "raison d'etre" from the preceding measures of music. (Notice the little drum rolls. Although it finally establishes itself as a legitimate motive, when first heard, it is decidedly a let down.) It proceeds like a stream of consciousness which is all right for a first draft, but certainly the finished thought could be tightened up here and there.

During the performance of Beethoven's Third Symphony (while one also noticed the perfect execution of the horns in the Scherzo and the more probable tempo of the Marcia funebre—this time, "adagio 'assai'") the wisdom of Beethoven presented itself and offered dampening contrast to the cleverness so highly prized by many modern composers.

The program for next week includes: Foote, Suite in E major for String Orchestra; Diamond, Symphony No. 2 (first performance); Mendelssohn, Symphony No. 5.

HANNIBAL, MO.
COURIER-POST & JOURNAL

OCT 7 - 1944

Blue Network

THE BOSTON SYMPHONY ORCHESTRA, premier symphonic ensemble of the country, with its imminent conductor, Dr. Serge Koussevitzky, opens another season for KHMO - Blue listeners tonight. For the second consecutive year the series will be sponsored by the Allis-Chalmers Manufacturing Co., producer of the world's largest line of industrial equipment. Thirty concerts comprise the schedule which KHMO - Blue will present on Saturday nights from 7:30 to 8:30 p. m. Of these, 24 will originate in Boston, five in New York and one in Milwaukee. The season extends through April 28, 1945. In addition to Dr. Koussevitzky, permanent director of the orchestra, five guest conductors are to be heard during the season, their names to be announced later. Dedicated to the "Heroes of the United Nations," the first program of the **BOSTON SYMPHONY ORCHESTRA** tonight, will feature Beethoven's Symphony No. 3 in E. Flat, Op. 55, better known as the "Eroica."

SERGE KOUSSEVITZKY

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Post Oct 7, 1944

Dr. Serge Koussevitzky's recipe for an opening or a closing concert is familiar music in glamorous performance. The accent, in other words, is largely on the occasion itself.

Yesterday, beginning his own 21st season and the Boston Symphony's 64th, he offered a well-loved classic, Beethoven's "Eroica" Symphony, and an especially favored modern piece, the Second Suite from Ravel's ballet, "Dapnis and Chloe."

Between them came a local novelty, William Schuman's "Prayer in Time of War," played with the composer in attendance and to an appreciative audience.

The "Eroica" had been heard at Symphony Hall no later than last January. The pretext for so speedy a repetition was that Dr. Koussevitzky elected to dedicate the performance "to the heroes of the United Nations." This and Mr. Schuman's piece gave the programme a timely appropriateness.

The performances of the Beethoven and the Ravel were as familiar as the music itself. You may not agree with everything the conductor does to Beethoven's masterpiece, though much of his reading is undeniably effective, but you must admit that in the "Daphnis" music conductor and orchestra are in a class by themselves. Even Ravel acknowledged that.

Mr. Shuman's "Prayer" begins with long-sustained, dissonant chords that seemed to be thought of more in terms of sound than of harmonic logic. Somewhat later, and somewhat surprisingly, considering the steely Mr. Schuman's general bent, there are moments of poignant beauty. After a most unprayerful section, probably necessary for musical contrast, that reminds you of Roy Harris on the rampage, the opening mood returns. The audience's warm response to music and composer has been noted.

Speaking of the audience, it filled the hall and was consistently enthusiastic. The orchestra is the same unapproachable body, but in the matter of dimensions it is feeling the effects of the war. Once it boasted 108 men, now there are 101, the chief sufferer being the French horn section. Unless extra brass can be brought in from the outside, we may have to forego certain Teutonic pieces. And after all, would that not be poetic justice?

NEW YORK, N. Y.
TIMES

OCT 8 - 1944

Lukas Foss, young composer and pianist whose choral work, "The Prairie," will be performed by the Philharmonic-Symphony this season, has been appointed pianist of the Boston Symphony Orchestra. He succeeds Jesús María Sanromá, who will devote all his time to his concert career.

[9]

Herald

MUSIC

Oct. 7, '44.

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the first program of the 64th season in Symphony Hall, as follows:

Symphony No. 3 in E flat, Op. 55 ("Eroica") .... Beethoven
Prayer in Time of War .... Schuman
Second Suite from "Daphnis and Chloe" .... Ravel

Practically nothing happened yesterday at the first concert of the 64th season of the Boston Symphony Orchestra except music. There was no opening observance, no speech, no special marking of anything; even the conversation in the corridors at the interval was so sober as the fashions (although I may have missed something in that department). In short, as a news event, the first concert of the season was distinctly a cold roast Boston affair. But that, I think, was all right with everyone: the music was beyond belief.

There was, at that, an item of considerable interest but it could not have been noticed from the audience. And that was that Dr. Koussevitzky, to begin his 21st year with us, arose from a sick bed and conducted the difficult and strenuous concert with as miserable a cold as any man ever had to contend with...and Dr. Koussevitzky is, after all, a man of 70. He shouldn't have taken the risk, that we all know, but it is not to be denied that his presence yesterday, as it always does, galvanized the orchestra into producing such music as could not be believed if not heard.

The Beethoven, for example. We have all heard it a thousand times, but I wonder if it ever found realization quite so astonishingly as it did yesterday. It was evident from the outset the conductor had an end in view; not the prim intention of recreating a formal, strictly classical pattern with its blacks and whites and textbook severity. His end was purely emotional and the effect he sought to convey was carefully (but not too carefully) prepared through the conception of arcs and phrases of the melodies, and the building, step by step, of the musical climaxes. The result was a magnificent chiarroscuro of light and shade without violence. It may be possible to say this is not the way everybody does Beethoven, but the point is, Koussevitzky is not everybody, for his overwhelming emotional qualities make him what he is. And I, for one, would not challenge his judgment in matters like these.

In the Ravel, possibly yes. I think there is no question but what he whips it up a little more than is artistically sound considering the special qualities of the score. But again there is no denying the extraordinary effect he achieves with this work which is now much more of his own than Ravel's. It may be said, however, that barring the intense pressure of the climaxes (the final one would certainly have unhorsed Sir Gawaine himself), no one quite animates the traceries of the figurations as he does—and certainly no body of musicians is capable of realizing his wishes as is this orchestra.

William Schuman's "Prayer in Time of War" seemed to me a fine and interesting piece. Its harmonies are especially rich, sombre and expressive, its atmosphere is tense and high-strung, and cites melodic conception often noble and moving. Its form is less impressive; the alternating moments of quiet starkness followed by massive fortes employing the fullest power of the brasses, somewhat diminishes the total effect, or, rather, brings up the thought that Mr. Schuman might have planned these things a little too deliberately. Nonetheless its power is not to be denied, and it is well worth the hearing. The composer, by the way, was on hand to receive a modest reception.

MILWAUKEE, WIS.
JOURNAL
Circ. D. 251,373 — S. 277,953

OCT 8 1944

The Bostons Are Back

THE Boston symphony orchestra is back on the air again under the leadership of Serge Koussevitzky. It is to be heard playing the world's finest music, in just about the world's finest style, every Saturday night from 7:30 to 8:30 o'clock, on the Blue network (WEMP) and on The Journal's frequency modulation station, WMFM. The concerts are sponsored for the second year by a large, sprawling manufacturing establishment that shares part of the name of the town West Allis, where its home plants are situated. (Mysterious, aren't we?)

It looks like a good season for the symphony. In addition to Dr. Koussevitzky, permanent director of the orchestra, five guest conductors are to be heard during the season. George Szell, Metropolitan opera conductor, will occupy the podium for two broadcasts, and a similar number will be under the baton of Dimitri Mitropoulos, conductor of the Minneapolis symphony.

"Solid," says Serge Koussevitzky to his Boston symphony

Others who will appear include Richard Burgin, concertmaster and associate conductor of the Boston symphony; Leonard Bernstein, young protege of Dr. Koussevitzky who served last season as assistant conductor of the New York Philharmonic Symphony society, and Arthur Fiedler, popular leader of the annual "Pops" and Esplanade series of the Boston symphony. Each of these noted conductors will be in charge for one concert.

The list of soloists selected by Dr. Koussevitzky includes some of the best known musicians now before concert audiences. Pierre Luboshutz and Genia Nemenoff, outstanding duo pianists, will be heard on the third broadcast, and Zino Francescatti, French violinist, will play the exacting Paganini "Concerto in D Major" at the fourth concert. Others to be heard with the orchestra during the 30 week season are William Primrose, violist, and Jesus Maria Sanroma, pianist of the orchestra.

The season will be the sixty-fourth for the Boston ensemble and the twenty-first for Dr. Koussevitzky as conductor. He was invited to head the orchestra after a distinguished career abroad, his debut having been made in Berlin in 1906. Although Dr. Koussevitzky recently observed his seventieth birthday, he is still as energetic as when he took over the Boston symphony in 1924. Born in Russia, he became a French citizen and later a citizen of this country.

Globe

MUSIC

Oct. 7, '44

SYMPHONY HALL

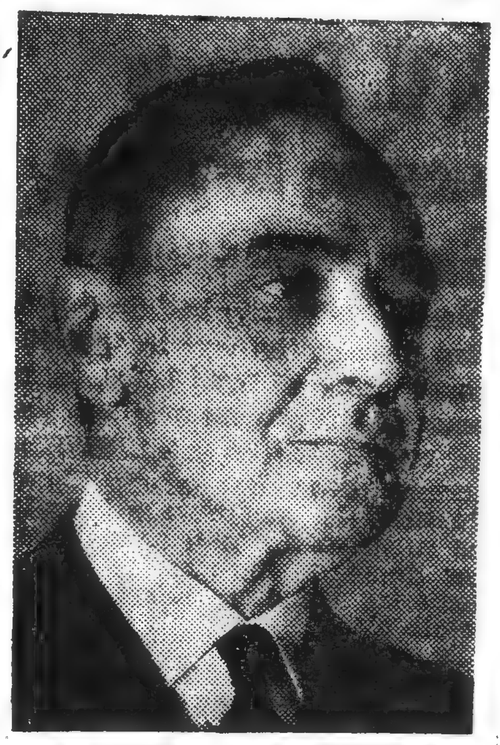
Boston Symphony Orchestra

By CYRUS DURGIN

The 64th season of the Boston Symphony Orchestra began yesterday afternoon at Symphony Hall. Serge Koussevitzky, entering his 21st year as conductor, once again was accorded that especial mixture of respect and affection extended only to him among musicians in this town, when he first appeared on the stage. Both orchestra and audience rose in greeting and so remained until the cordial applause gave way to "The Star Spangled Banner."

The whole program could be taken as a deeply sincere exhibition of feeling toward the cause of the United Nations. Only the opening number, Beethoven's "Eroica" Symphony was explicitly so honored by dedication of its performance to ". . . the heroes of the United Nations." But William Schuman's "Prayer in Time of War" and the Second Suite from Ravel's "Daphnis and Chloe," the work of an American and a Frenchman, may surely be construed to have had a share in the dedicatory feeling.

It may as well be said, in the sure conviction of truth: there is no other conductor who can play "Daphnis and Chloe" so well as Serge Koussevitzky. And there is no other orchestra which can play this resplendent and evocative score with such gorgeous tone and uncanny precision. Mr. Koussevitzky has done it many times before and will again. Yet never does he make Ravel's ballet music less than a tapestry of magnificent colors and delineative brilliance.



SERGE KOUSSEVITZKY

The Boston Symphony never played more richly or expressively than during yesterday's marvelous recreation of one of the most imaginative and scintillating scores in all music. It was a long crescendo through "Daybreak" and "Pantomime" to the orgiastic energies of the "Danse Generale."

Mr. Koussevitzky's interpretation of the "Eroica" possessed a masterful sweep entirely in keeping with his dedication. You could find some technical loose ends usually absent from Boston Symphony performances, but they were nothing in view of the cumulative power of the whole. Long ago it was accurately said that Mr. Koussevitzky is moved and inspired by special circumstances. Again it was evident that Beethoven's glorious work and the circumstances of this performance fired him to extraordinary achievement. This was beyond doubt an heroic performance.

"Prayer in Time of War" was a "first time in Boston." The title suggests deep sincerity and purpose. But what connection exists between music and purpose must remain for future hearings to uncover. On first acquaintance Mr. Schuman's contrast of slow and fast sections, with solos over pedal points, seems contrived rather than spontaneous, studied rather than felt with unmistakable poignancy. Mr. Schuman writes better for orchestra than he used to do; this work shows greater ease, freedom and variety. The idiom is dissonant but logical. Yet it did not move me at all.

Let it be emphasized, however, that this is merely a first impression. No work of art can be completely discerned without considerable familiarity. The composer bowed from the stage.

DALLAS, TEX.
NEWS

9

Music in the Air

Two Beethoven Symphonies for Week End

By John Rosenfield.

RESUMPTION of the Boston Symphony broadcasts brought only one number, but what a number! It was Beethoven's Eroica in the interpretative depth of a very great conductor and in the lambent hues of the world's greatest symphonic ensemble. Even Toscanini is disposed to play the finale as something of a romp. But not Koussevitzky—at least not this time. ~~He drew from~~ it the Promethean fires; he gave to it an impressiveness that made it belong with the incomparable Allegro con Brio and Funeral March.

It is hardly possible for the Eroica to produce new sensations at this date. Its capacity to re-voke the old remains a miracle. The Eroica struck the Europe of 1804 as Shostakovitch's Fourth impacted our troubled days. It was the cry of the republican revolution and the plebian emancipation. In retrospect, though, the figure of Beethoven looms like a mammoth among mice. What he did in the Eroica had never been done before. There couldn't be space—no matter what the print paper situation—to detail the technical innovations. It suffices to say that these were unconscious means to the end. With the Eroica music was made to say all that mankind could feel.

(Blue network through KGKO, 7:30 to 8:30 p.m. Saturday.)

SAN DIEGO, CALIF.
TRIBUNE SUN

OCT 13 1944

On the air every Saturday night—the world's finest orchestra conducted by Serge Koussevitzky

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LOWELL, MASS.
SUNDAY TELEGRAM

OCT 8 1944

Season's First Symphony Thrills Boston Devotees

By BETSY WARREN

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William Schuman was present for the first performance in Boston of his "Prayer in Time of War". This is a sincere and appealing short one-movement work that creeps in and creeps out. (Creeps in almost too slowly for one to wait for the rest of the piece.) But for all its honesty of intention it has two defects. It produces effects which seem just that; lacking a "raison d'etre" from the preceding measures of music. (Notice the little drum rolls. Although it finally establishes itself as a legitimate motive, when first heard, it is decidedly a let down.) It proceeds like a stream of consciousness which is all right for a first draft, but certainly the finished thought could be tightened up here and there.

During the performance of Beethoven's Third Symphony (while one also noticed the perfect execution of the horns in the Scherzo and the more probable tempo of the Marcia funebre—this time, "adagio 'assai' ") the wisdom of Beethoven presented itself and offered dampening contrast to the cleverness so highly prized by many modern composers.

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Globe

MUSIC

Oct 14

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Though his recent cold is said to be persisting, Serge Koussevitzky conducted the concert by the Boston Symphony Orchestra in Symphony Hall yesterday, topping off the afternoon with a whooping performance of Tchaikovsky's Fifth Symphony that brought down the house. The program began with Arthur Foote's E major Suite for strings, and included the first performance of the Second Symphony by David Diamond.

Going on the theory that we should hear all contemporary music deemed by a great conductor worthy to be played, we may thank Mr. Koussevitzky for setting before us the aggressive if dull work of Mr. Diamond. This composer has been little heard in Boston, though he has been acclaimed in New York and elsewhere.

The virtues of his Second Symphony are competent orchestration and a sense of motion. One of its drawbacks is an excessively dissonant idiom derived from Shostakovich and from Roy Harris of that composer's Third Symphony. Mr. Diamond also writes too long, witness the initially engaging adagio funebre which would be better if halved. In this movement there is more than once the suspicion of a tune.

Mr. Diamond makes his brass shriek and snort in the bouncy scherzo and has woven a contrapuntal fabric for his rapid finale. As more than one listener maintained, the third movement might be eliminated altogether: it is slow and thereby challenges the interest of the adagio, and says little. The composer was present and bowed from the stage.

It is always pleasant to hear Mr. Foote's gracious if old-fashioned and skillfully wrought if unoriginal Suite. Here you have first-rate string writing. Yesterday there was further enjoyment in the amazingly rich and powerful sonorities that Mr. Koussevitzky drew from the Boston Symphony strings.

Tchaikovsky's E minor Symphony replaced the originally planned revival of that stodgy bore, Mendelssohn's "Reformation Symphony," which was all to the good. Mr. Koussevitzky's personal, hyperemotional and sometimes orgiastic way with Tchaikovsky is familiar—and effective. Yesterday he gave us, in addition, one of the clearest performances of the work I have ever heard, wherein the "inner voices" were emphasized just enough.

ABOUT MUSIC

(Post)

By WARREN STOREY SMITH

Post Oct 14, 1944

THERE is plenty going on at the Symphony concerts this week. Pierre Luboshutz and Genia Nemenoff, duo-pianists, will make their first local appearance with the orchestra, offering Mozart's Concerto in E-flat and a new Concerto by Bonuslav Martinu. Of more moment, however, is the marking of the 70th birthday of Arnold Schoenberg, which befell on Sept. 13, by the world premiere of his Theme and Variations for orchestra, Opus 43 B.

You would get a very imperfect idea of Schoenberg's importance by scanning the programmes of the Boston Symphony. To be sure, his orchestral works are not particularly numerous. Most of his more significant writing has been for smaller groups, but we have by no means kept up with his orchestral output, such as it is. In 1914 Dr. Muck set musical Boston by the ears with the first "modernist" music it had heard, Schoenberg's Five Pieces for Orchestra. They were never repeated. One of them, "The Changing Chord," seemed even then to be possessed of a certain strange beauty. The others, some felt, were mercifully brief. Muck confided to me years later that he had failed to make head or tail of the music and that five minutes after the performance he couldn't have written a measure of it from memory.

In '21 and '22 Monteux played for us the early and very different string sextet, "Verklaerte Nacht" (in its arrangement for string orchestra) and Mr. Burgin repeated it last season, after having given it most successfully at a pair of the summer chamber orchestra concerts in Cambridge and Boston. The latest performance here, and not a very good one, took place during the Ballet Theatre's recent visit to the Opera House ("Pillar of Fire.")

* * *

And to get back to Schoenberg and the B.S.O., in January, 1934, the composer himself conducted "Verklaerte Nacht" and the tone poem, "Pelleas and Melisande" at a Cambridge concert and two months later repeated the tone poem in Symphony Hall. Composed shortly after the turn of the century, "Pelleas and Melisande" proved to be a tiresome, inflated example of post-Romanticism, largely derivative in character. Wagner, Mahler, Brahms, and to some extent Strauss, were Schoenberg's early models. There were no regrets in some quarters, anyway, when Dr. Koussevitzky failed to bring to pass a projected revival of the music two or three years ago.

Lawrence Gilman's analysis of Schoenberg's development was something like this: Possessed of a remarkable musical facility and great powers of assimilation, he produced the "Gurre-Lieder", a stupendous score that Boston never heard, and other works in this same post-Romantic idiom. Save for a lack of true originality, they are persuasive enough, but to their self-critical creator they plainly revealed that he was saying nothing that was really new. He therefore decided that original he would be, at whatever cost, and as a purely, or at least largely, intellectual effort, evolved his atonal style and later his 12-tone system, enthusiastically adopted by such of his pupils and disciples as Alban Berg and Ernst Krenek. Oposed to this is the following statement, taken from Abraham Veinus' "The Concerto": "Despite the coolness and precision with which the intricacies move on paper, Schoenberg's music is an extreme form of romantic hysteria. Schoenberg himself discounts the so-called mathematics of his music and insists upon a credo which is singularly conventional and romantic. 'If a composer,' he declares, 'does not write from the heart, he simply cannot produce good music. I have never had a theory in my life . . . I write what I feel in my heart — and what finally comes on paper is what first coursed through every fiber of my body.'"

* * *

The public has accepted Stravinsky. Schoenberg, in his more characteristic voice, remains almost icily remote from the common musical understanding. And if the 12-tone system, with its thematic basis of a dozen different notes, to be inverted, reverted (or both together) and transformed in every conceivable way, is not a "theory", then what in music is? Anyway, for the encouragement of those who will hear the new Variations in the hall, or over the air, the piece is as good as tonal. It bears the key-signature of G minor and it begins with a common chord. Too bad Muck didn't live to see that one.

Herald

MUSIC

Oct. 14, '44

By RUDOLPH ELIE, Jr.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the second concert of its 64th season in Symphony Hall yesterday afternoon. The program was as follows:

Foote . . . . Suite for Strings, Op. 63
David Diamond . . . . Symphony No. 2
Tchaikovsky
Symphony No. 5 in E minor, Op. 64

The first important musical premiere of the season occupied the lion's share of the Boston Symphony Orchestra's attention yesterday afternoon in David Diamond's Second Symphony, and, all things considered, it well deserved the attention it got. (The Foote Suite for String orchestra, not heard here since 1936, and the Tchaikovsky Fifth, which has hardly missed a year since 1906, were by no means slighted, you understand; it's just that the Diamond work was the novelty to set people a-gaping.)

Mr. Diamond's Symphony, it seems to me, is an interesting composition rather than a really good one; a work of promise rather than of fulfillment. The symphony is either in full and tumultuous cry or it is progressing solemnly, and there is little contrast between the two slow movements and the two fast ones. Each, indeed, seems like a revised version of the other—and in many ways they are, as the musical material derives largely from that contained in the first movement.

Moreover, as a composition for orchestra the scoring often seems rough, thick and awkward. It seldom, in the fast and loud sections, seems comfortable, and you get the impression from time to time that the composer has discovered that a modern orchestra can just do any old thing nowadays, and that it would be sport to put one through its paces. Thus the most complicated entrances and figures and rhythms are introduced—and often they seem contrived out of pure deviltry rather than out of an impulse or compulsion to say anything.

All these things aside, however, when the symphony does leap into the clear, it reveals truly fine aspects, and it does supply some beautiful melodic passages. I refer especially to the opening bars of the first movement (the whole movement is outstanding, in fact); to the fine canon for woodwind quintet in the slow movement and to the following section given to the strings. Then there are some very effective touches throughout, as for instance the final chord of the scherzo, and the final bars of the last movement (not to mention the jaunty theme of the finale itself). In short, there are many fine things about Mr. Diamond's music, but it is not the sort of music which can be accepted wholeheartedly despite its excellent qualities.

In contrast to the Diamond Symphony, Arthur Foote's Suite sounded like something from a past incredibly far away. It is lovely, sentimental music, and it contains what has been aptly called the finest fugue ever written in America. Regrettably enough, it brings Tchaikovsky constantly to mind, but there are worse fates than that, come to think of it.

NEW YORK, N. Y.
SUN

OCT 18 1944

RECITAL IS GIVEN BY RUTH POSSELT

By OSCAR THOMPSON.

What sound musicianship, vigor and decision can do for a violin recital they did for Ruth Posselt's playing in Town Hall last night. Miss Posselt, who appeared here as concert artist years ago and has since come back rather regularly with the Boston Symphony, played the notes correctly last night, and she played them with enthusiasm. She essayed styles differing as widely as those of Handel and Hindemith, Bach and Shostakovich, Bartok and Bennett, and made them all come off, each in its place. Her technic was clean, her intonation generally true. But her tone was not conspicuous for its beauty.

The Handel Sonata in D major began the evening. When the listener had heard that, he knew fairly well what the remainder was to be like. Confident bowing and fingering were there. Phrasing was orderly and the meaning was kept clear. Some minor blemishes were noted in the course of the four movements, but they were of small moment. What did matter was a certain stringiness in the quality, which, when the tone was forced, became mildly unpleasant. The Hindemith Sonata in E (composed nine years back) was played with complete grasp of its material and very adroitly. Lukas Foss, who was Miss Posselt's accompanist, was a considerable factor in its success, as he was in that of other compositions of the program.

Thereafter, a third sonata, this time the A major of Bach, was presented, and there was again reason to praise Miss Posselt's technic, without going into raptures over her tone. Two Preludes of Shostakovich, Prokofieff's "Melodie," Milhaud's "Ipanema," Bartok's Romanian Folk Dances, Bosmans's "Concertstueck," Bennett's "Hexapoda," Foss's "Composer's Holiday" and Arboss 'Tango Espagnole' continued the recital. A fair-sized audience attended and applauded very cordially.

Diamond's Symphony At First Hearing

Monitor Oct 14 '44

By L. A. Sloper

David Diamond's Symphony No. 2 had its first performance yesterday afternoon in Symphony Hall, under the baton of Dr. Koussevitzky. It was the central item of the second program of the Boston Symphony season. The concert began with Arthur Foote's Suite in E major for string orchestra. The other number listed was Tchaikovsky's Fifth Symphony.

Mr. Diamond is a newcomer to these concerts, although at the age of 29 he can point to a considerable output of symphonic and chamber music, much of which has been performed. Like his contemporaries, he is as careful to disclaim any programmatic intention as the modern novelist is to insist that all his characters are purely imaginary and have been created without thought of any actual persons.

Usually it is difficult to credit these assertions by composers or authors, because the content of their works so often seems to deny them. In the case of this symphony, however, it is easy to believe Mr. Diamond, because he seems to be expressing emotion through a well-developed technique, rather than employing technique to tell a story or paint a picture.

* * *

The structure of his Second Symphony is unusual in that his first movement is marked Adagio funebre. But as he points out in the program notes, it "may be considered as a sonata-allegro movement in slow tempo." Thus, apparently, he is not transposing the order of the parts of his symphony merely for novel effect, but has adopted the slower pace in his first movement because he feels it more expressive of his mood.

His Scherzo comes second, and is followed by an Andante espressivo, quasi adagio. The Finale is a lively Rondo.

What makes the scheme remarkable is that Mr. Diamond has deliberately chosen to write two long slow movements into a symphony, at a period when most modern composers are unable or unwilling to write even one; presumably they are either incapable of feeling, or ashamed to display it.

* * *

Mr. Diamond is free of such inhibition. Having looked at a wartime world, he says frankly, "This is how I feel about it." His emotion has every evidence of being deep and sincere, and certainly he has the means of conveying it. His themes are not sentimental, but they lend themselves to a development whose richness is most expressive.

The Scherzo and the Finale are less distinctive, perhaps because the composer, finding it difficult to be gay in these times, leans more heavily on his technical learning. Nevertheless, he leaves an impression of freedom and spontaneity within the framework that has often been filled by similar matter in the past.

The symphony had a moderate success, and the composer bowed twice from the platform.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Post Oct. 14, '44

It is with a touch of local pride that the opinion is here set down that the choicest experience of yesterday afternoon's Symphony Concert was the rehearing after eight years of Arthur Foote's E major Suite for string orchestra.

The middle movement, composed as an afterthought, seems a bit self-conscious, with its sharply contrasted sections for plucked strings and bowed strings muted, but the first and third movements are as fresh as when they were set on paper 37 years ago. Since Foote was content to write just music rather than follow some current fashion, this work does not date; it has a timeless quality.

So much is said about the present-day school of American composers that we might easily be led into forgetting the worth of their predecessors. This Suite of Foote's is the only American classic to which Dr. Koussevitzky is still faithful. However, if he neglects the old, he is assiduous with the new. This second pair of concerts brings the first performance of the Second Symphony of David Diamond, who with it makes his bow to Symphony Hall, in both a literal and a figurative sense. Although not strikingly original in matter or manner, this Symphony on the whole is decidedly agreeable. You are reminded of Shostakovitch, not only by certain idiosyncrasies of melody and orchestration, but by the fact that the work begins with a slow movement. That in itself is all right, yet it does make the third movement somewhat superfluous, as far as the total effect is concerned. Moreover, the finale, marked with certain exuberant Americanisms, is over-long for what it contains.

Dr. Koussevitzky had planned for this week a revival of the "Reformation" Symphony of Mendelssohn. Probably because he had been indisposed and shrank from the extra burden, he substituted for it the fifth of Tchaikovsky, heard here less than a year ago.

HOMESTEAD, PA.
MESSENGER

OCT 24 1944

On her coming trip to the East, Gracie Allen has been invited by Serge Koussovitsky to give a performance of her "Concerto for Index Finger" with the Boston Symphony Orchestra.

JACKSON, TENN.
SUN

OCT 15 1944

Gala Winter Season Scheduled For The Boston Sympony

The BOSTON SYMPHONY ORCHESTRA, premier symphonic ensemble of the country, with its eminent conductor, Dr. Serge Koussevitzky, opened another season for Station WTJS and BLUE listeners on Sat., Oct. 7. For the second consecutive year the series will be sponsored by the Allis-Chalmers Manufacturing Company, of Milwaukee, producer of the world's largest line of industrial equipment.

Thirty concerts comprise the schedule which Station WTJS and the Blue Network will present on Saturday nights from 7:30 to 8:30 p.m. Of these 24 will originate in Boston, five in New York and one in Milwaukee. The season extends through April 28, 1945.

In addition to Dr. Koussevitzky, permanent director of the orchestra, five guest conductors are to be heard during the season. George Szell, Metropolitan Opera conductor, will occupy the podium for two programs and a similar number will be under the baton of Dimitri Mitropoulos, conducter of the Minneapolis Symphony. Others who will appear include Richard Burgin, concert master and associate conductor of the Boston Symphony; Leonard Bernstein, young protege of Dr. Koussevitzky who served last season as assistant conductor of the New York Philharmonic Symphony Society and Arthur Fiedler, popular leader of the annual "Pops" and Esplanade series of the Boston Symphony. Each of these noted conductors will be in charge for one concert.

The list of soloists selected by Dr. Koussevitzky includes some of the best known musicians now before concert audiences. Pierre Luboshutz and Genia Nemenoff, outstanding duo-pianists, will be heard on the third broadcast, and Zeno Francescatti, French violinist, will play the virtuosic Paganini Concerto in D Major at the fourth concert. Others to be heard with the orchestra during the 30-week season are William Primrose, violist, and Jesus Maria Sanroma, pianist of the orchestra.

An outstanding advocate of the contemporary composer during his tenure as conductor of the Boston Symphony, Dr. Koussevitzky will present several new works this season. Among them are symphonies by David Diamond and Aaron Copland, American composers; Bohuslav Martinu, Bohemian, and Darius Milhaud, eminent composer of France. Dr. Koussevitzky also plans to offer an orchestra concerto by Bela Bartok. William Schuman's "Prayer" will be played probably on the first program.

VARIETY
NEW YORK, N. Y.

OCT 25 1944

Gracie Allen's 1-Finger Concerto With Hub Symph As Spur to War Chest

On behalf of the Boston War Chest drive, Gracie Allen will play her One Finger Concerto as soloist with the Boston Symphony Orchestra under Serge Koussevitzky's direction. Concert, to be held in the Hub's Symphony Hall, will take place the night of Nov. 15 and will mark the first of three War Bond and War Chest shows that Burns & Allen will put on when they head east soon. Others are skedded in N. Y. and Phila.

Pair'll be off the air Nov. 7 because of election and on Nov. 14 they'll do their show from Boston. On Nov. 21 the B & A show'll originate from N. Y. with Alan Ladd as guest. They'll also help kick off New York City's Sixth War Loan drive and are set for a number of Treasury promotions including an open-air rally in Times square. Nov. 28 show will originate from Erlanger theatre, Philly, broadcast also being tied up with bond drive.

Bill Goodwin, announcer on show, and Felix Mills, orch leader, are among those making the trip east.

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the Boston ensemble and the 21st

for Dr. Koussevitzky as conductor. He was invited to head the orchestra after a distinguished career abroad, his podium debut having been made in Berlin in 1906. Although Dr. Koussevitzky recently observed his 70th birthday, he is still as energetic as when he took over the Boston Symphony in 1924. Born in Russia, he became a French citizen and is now a citizen of this country.

Among his plans for the season is a commemorative program when V-Day arrives.

HARTFORD, CONN.
TIMES

OCT 9 1944

Koussevitsky Declares Great Music L

"Great music is a necessity of life. Nothing less—a necessity."

The words were spoken in tones of deep conviction by Serge Koussevitzky, great conductor of the Boston Symphony Orchestra, with which he will appear in one of the events of the Bushnell Symphony Series.

"Great music makes life complete. It combines with something else. Do you know, I am convinced that what makes a life full is the experience of tragedy in some form, and rising to its challenge. The great composers all have had their trials by tragedy. Their greatest music is the utterance which that experience has drawn from their souls. And very often the music itself is not tragic. It may be quite the opposite, because the composer has had the greatness of soul not to expose his private concerns to the world.

"In great music there is the bond of the most profound sympathy between genius and the rest of humanity. The genius expresses what is in the souls of the rest, better than they can. We musicians draw out what the great composers have attempted to express wihin the limitations of musical notes printed on paper. We sense, and we continually develop, what we sense there. Through the intermediary of the conductor, if you please, the composer, the musicians, and the listeners are brought together in communion with life."

The reporter reflected that in this statement Koussevitzky unintentionally was giving an insight into his own genius. His extraordinary powers of sympathetic and inspired interpretation in his conducting were forcefully hinted by the mental grasp and emotional sensibility which he revealed as he talked.

Other orchestras scheduled in the Bushnell course are: National Symphony (Hans Kindler) Rochester Philharmonic (Sir Thomas

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DALLAS, TEX.
TIMES HERALD

OCT 15 1944

Philharmonic Takes Top Music World Spot

By C. J. LUTEN

Last week America's oldest and most beloved symphonic organiza- ion, the New York Philharmonic, egan its 102nd season.

Now the world's oldest orchestr (the London Philharmonic has di banned during the war, and th Vienna Philharmonic was destroye by the Nazis in 1938) the Philha monic Symphony of New York vi tually signifies the importance the United States in the musi world.

The 104 musicians on the orche tra's roster, Artur Rodzinski, pe manent conductor, Carnegie Hal concerts three times a week, an a subscription series sell-out, whic the Philharmonic has today, are far cry indeed from Dec. 7, 184 when the New York Philharmoni Orchestra gave its first concei at the Apollo Rooms on Lowe Broadway. At the first concert th subscribers were largely friend and pupils of the musicians, an they were escorted to the benche or pews by members of the orchestra.

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First Program.

The first program, which begai promptly at 8 that evening, contained the Beethoven Symphony No. 5 in C Minor, conducted by Ureli Correlli Hill, who was a Connecticut Yankee in spite of his name, and the moving spirit and first president of the Philharmonic. Mme. Otto and Mr. C. E. Horn sang arias from Weber's "Oberon," Rossini's "Armida," Mozart's "Belmont and Constance" and Beethoven's "Fidelio." A quintet for piano and strings by Hummel, who was regarded a great composer in those days, was played. Two overtures by Weber and Kalliwoda were conducted by Messrs. Etienne and Timm.

The orchestra was a co-operative organization, with the members sharing the receipts of the concerts. For the first 50 years of the orchestra's existence they gave four or five concerts each season. During the last 51 years the seasons have consisted of three or four concerts weekly.

The society had many conductors during its first 50 years, among whom were Hill, Timm, Etienne, Alpers, Boucher, Loder, Wiegers, Eisfeld, and Bergmann, the first permanent conductor.

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Bergmann and Thomas.

Apart from the pioneer work of the earlier men, the two who did most to shape the musical destinies of the Philharmonic Society were Carl Bergmann and Theodore Thomas.

According to James Huneker: "Theodore Thomas did more for orchestra music in America than any previous conductor. His influence was profound and far-reaching. His was a household name wherever a love of good music was to be found." Thomas led the orchestra from 1877 to 1892, when he was succeeded by the great Anton Seidl.

Seidl had a brief and meteoric career in New York. No conductor before Toscanini aroused the public so much. Like Toscanini, Beethoven and Wagner were his gods. Until his sudden death in the spring of 1898, he introduced many new works. Emil Sauer led the orchestra from 1898 to 1902, proving himself to be most at home in the music of the romantics. During the 1903 season the orchestra was led by Walter Damrosch, the son of Leopold.

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Guest Conductors.

Then came a veritable roll call of conductors, all visitors from abroad except Victor Herbert. From 1903 to 1906 the subscribers were treated with the diverse personalities of such world-famous musicians at Edouard Colonne, Gustav Kogel, Henry J. Wood, Victor Herbert, Felix Weingartner, Wassilv Safonoff, Richard Strauss, Willem Mengelberg and Max Fiedler.

The guest conductor system does not work for the best interests of an orchestra. The musicians seeing a new leader every two weeks become confused and no longer play as a unit.

In 1906, Safanoff, a Russian conductor of daring methods, was engaged. In 1909, Gustav Mahler, the brilliant genius who created the Vienna Golden Age and who was one of the great composers of the post-Brahms age, became the leader. He held this position until his death in 1911. From that year to 1921, Josef Stransky was chief of the Philharmonic. He was a musician of catholic tastes and many novelties found their way into the programs of the society during his tenure.

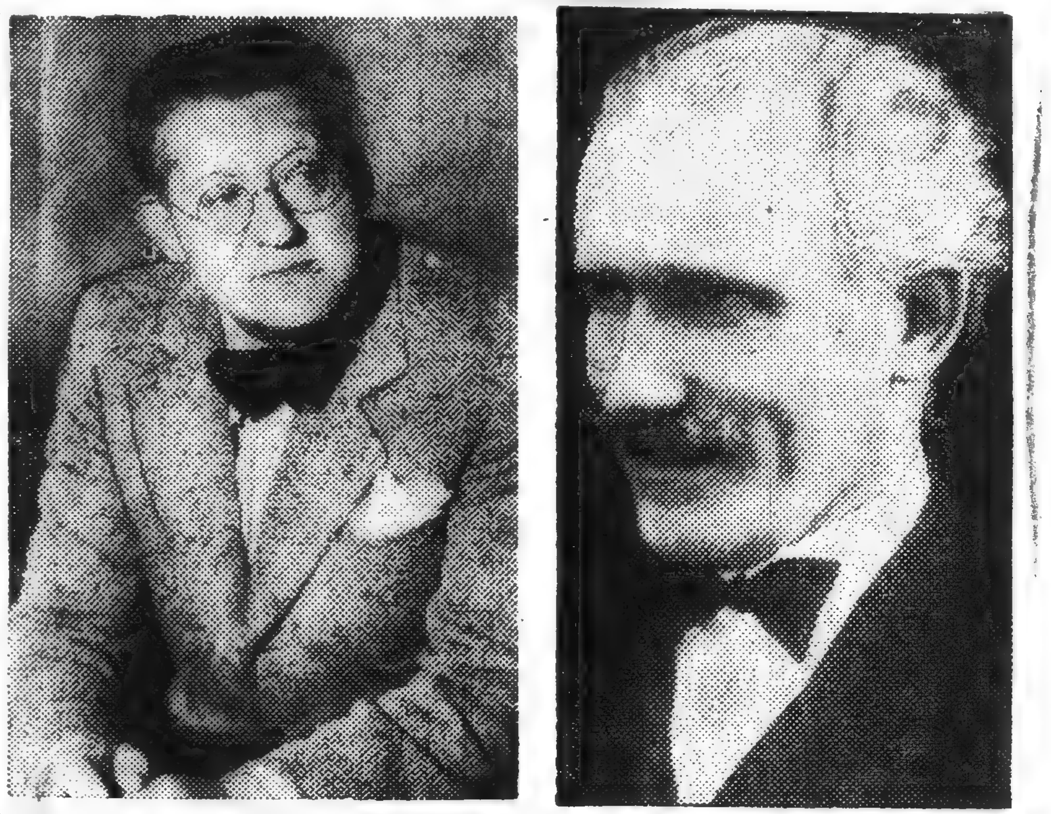
The Dutch master, Willem Mengelberg, took over the reins from 1922 to 1928, improving the quality of the orchestra that had suffered under the easy-going Stransky.

Arturo Toscanini, the great maestro that made the Philharmonic the toast of the world, came to New York to conduct in 1928, following the merger of the Philharmonic and the New York Symphony. The Toscanini period ending in 1936 was the finest in the history of the organization.

Following in the steps of Toscanini was an impossibility as quasi-brilliant John Barbirolli soon dis-discovered. Under his leadership the orchestra slipped back to its pre-Mengelberg status. In the 1941-42 season the orchestra engaged nine guest conductors—Leopold Stokowski, John Barbirolli, Bruno Walter, Artur Rodzinski, Dimitri Mitropoulos, Serge Koussevitzky, Fritz Busch, Eugene Goosens and Walter Damrosch.

Artur Rodzinski was appointed permanent conductor in January, 1943 and under his leadership the orchestra has advanced once again to regain its place in America's musical sun.

A constant source of inspiration, the history of the New York Philharmonic-Symphony Orchestra is the history of music in America.



TWO PHILHARMONIC MAESTROS—Right is Arturo Toscanini, who made the Philharmonic the world's finest symphony orchestra from 1928 to 1936. Left is present conductor, Arthur Rodzinski, who begins his second season this fall.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

OCT 15 1944

BURGIN ACCEPTS HONORARY POST

Boston Symphony Concertmaster Will Serve in Advisory Capacity With Springfield Orchestra

Richard Burgin, concertmaster of the Boston Symphony orchestra, has accepted the post of honorary musical adviser of the Springfield Symphony orchestra. Mr Burgin, who conducted the second concert of the Springfield Symphony last spring because of the illness of the permanent conductor, Alexander Leslie, has been enthusiastic about the work of the new Springfield Symphony.

He has been concertmaster of the Boston Symphony since 1920 and made his first public appearance at the age of 11 as soloist with the Warsaw Philharmonic society in 1903. Before coming to this country he appeared as soloist with the symphony orchestras of Leningrad, Helsinki, Oslo and Stockholm, and had served as concertmaster of orchestras under such conductors as Nikisch, Richard Strauss, Schreevoigt and Sibelius. He was a pupil of Joachim in Berlin, and of Leopold Auer in Leningrad and for some time served as assistant teacher to Auer.

Mr Burgin recently accepted a post as consultant, supervisor and guest teacher on the faculty of the Julius Hartt School of Music at Hartford, Ct.

BALTIMORE, MD.
AMERICAN

OCT 15 1944

Music World

By CARROLL DULANEY

Fifty years or so ago it was the Boston Symphony Orchestra which formally opened what was called our "Lyric season."

Then the Boston organization passed out of the local picture and the Philadelphia Symphony Orchestra took its place.

Since that time the Quaker City musicians have preserved the tradition.

This year the Philadelphians give the first major symphony concert of the season at the Lyric next Wednesday evening.

With Eugene Ormandy wielding the baton, the orchestra will open its program with the Handel-Harty Suite from the "Music of the Royal Fireworks."

There will be two symphonies—the No. 8 in B minor, or "Unfinished," of Schubert, and the so-called Classical Symphony in D major of Prokofieff.

Also on the program are "The White Peacock" of Griffes, Mendelssohn's Scherze in G minor and the Strauss tone poem, "Till Eulenspiegel's Merry Franks."

The Philadelphia Orchestra will present six regular Wednesday evening concerts and a special all-Wagnerian concert this season.

VARIETY
NEW YORK, N. Y.

OCT 18

BOSTON SYMPHONY
(Serge Koussevitzky, Conductor)
With Staats Cotsworth
60 Mins.; Sat., 8:30 p. m.
ALLIS-CHALMERS
WJZ-Blue, N. Y.
(Compton)

Boston Symphony Orchestra, opening its second season on the Blue network on Oct. 7, under Allis-Chalmers sponsorship, showed itself again the premiere symphonic ensemble of the country, and produced a program unlikely to be matched anywhere. Detroit Symphony, coming on later this month on Mutual in same slot (8:30-9:30 p. m.), will be in another, minor league. Orchestra, under Serge Koussevitzky, devoted its hour to Beethoven's Third ("Eroica") Symphony in a truly heroic reading of the masterwork, with the organization displaying fine balance of tone and its choirs showing in top mid-season form at the very start.

There was a perceptible break between first and second movements of the symphony, doubtless caused by Symphony Hall audience being admitted at that time. But what was more noticeable, and a little trying, was the opening commercial by Staats Cotsworth, which though geared on a high plane, was much too long for a dial audience waiting to hear the music. Stressing role of industrial America geared for victory, Cotsworth brought in other voices in various testimonials to A-C products, dragging out the plug deplorably. Shorter commercial at close was more acceptable, especially since symphony was over. Choice of "Eroica" was singularly appropriate for opening program, Koussevitzky dedicating symphony "to the heroes of the United Nations."

Bron.

NEW YORK, N. Y.
HERALD TRIBUNE

OCT 15 1944

THE PROGRAM NOTE

By VIRGIL THOMSON

VIRTUALLY unknown to the Continent of Europe, the program note is an Anglo-American observance. Expressing, as it does here, our national cult of information along with our respect for the educational process, it is intended to give to our orchestral concerts at least the air and, hopefully, the prestige of public instruction.

Not that there is much real instruction involved. Our symphonic entertainments represent rather a ceremonial devotion to the orchestra as an instrument than any systematic or comprehensive exposition of its repertory. And the program note itself, as its usage becomes more widespread in all kinds of concert-giving, tends to contain less and less of information about anything. It is considered necessary to print but unnecessary to read. The habit at Carnegie Hall and elsewhere of keeping the house lights, even during intermissions, at lower than reading level shows that the management does not think much of the reading matter in the programs.

* * *

Intellectual Standards Are in Decline

JUST as the notes that Donald Tovey used to write for his own concerts in Edinburgh mark a unique achievement in musical analysis for lay comprehension, so the highest perfection of the program note as a form of belles-lettres occurred in America in the program books of the Boston Symphony Orchestra when these were written by Philip Hale. Edwardian traditions of scholarship and of prose style survive still in the notes of the San Francisco Symphony Orchestra, written by Alfred Frankenstein, and somewhat in those of Felix Borowsky, written for Chicago. Boston has gone off in both respects, and so has Philadelphia. The Philharmonic notes, once so gracefully penned, like those for Philadelphia, by Lawrence Gilman, have declined so far in simple accuracy that one hesitates nowadays to accept any statement printed there, even when one can decipher, which is far from always, its syntax.

The New York City Symphony offered last week copious notes by Macklin Marrow that were clearly enough expressed but that contained less information about the works discussed than I have ever before encountered in similar writings, save only at the Hollywood Bowl. They read like a publisher's blurb or like a radio announcement. Those of Emanuel Winternitz in the programs of the Members' Concerts that have been given in the last two years at the Metropolitan Museum of Art are, on the other hand, both genuinely informative and gracefully composed. They are the work of a scholar, worth reading and worth keeping.

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The Ritual Nature of Orchestral Concerts

THE purpose of this article is not to plead for better program notes, though a rise above present standards would be most welcome. It is rather to call attention to the fact in this domain, as I did last Sunday with regard to repertory, to the contrast between the facade of our orchestral concerts and their real content. Camouflaged as instruction, which, to be serious, must be, however broadly schematic, both progressive and comprehensive, they are actually ceremonial observances, as rigid a rite as the Mass. Repertory is strictly traditional and strictly sacred. Not only are the same pieces played every year, but the same people sit in the same seats every year to hear them. And in spite of the fact that every seat is provided with a prayer book, the service takes place in so dim a religious light that following it in the pages presumably printed for that purpose is out of the question. Is it any wonder that when you examine these pages later in the clearer illumination of a subway train or at home they turn out more often than not to contain mumbo-jumbo or, at best, a sort of devotional literature calculated less to instruct than, by its mere presence, to soothe?

Schönberg Variations Heard for First Time

Monitor Oct 21, 1944

By L. A. Sloper

The performance, for the first time anywhere, of Arnold Schönberg's Theme and Variations for Orchestra, Op. 43B, was the feature of the Boston Symphony Orchestra's third Friday concert of the season, yesterday afternoon in Symphony Hall. Dr. Koussevitzky scheduled the work in honor of the composer's seventieth anniversary.

Another novelty was Martinů's Concerto for Two Pianos, heard for the first time in Boston. Otherwise the program read: Sarabande, Gigue and Badinerie, Corelli-Pinelli; Mozart, Concerto for Two Pianos and Orchestra (K-365); Rimsky-Korsakov, Suite from the Opera, "Tsar Saltan." The pianists were Pierre Luboshutz and Genia Nemenoff.

Schönberg, one of the most controversial figures in music, is not in the least formidable in this latest work. Can this be because it was first written for a band? Whatever the reason, it is closer in spirit to the early "Verklärte Nacht" or "Pelleas and Melisande" than to the "Pierrot Lunaire" or "Die Glückliche Hand."

Here we have a clearly stated theme, seven variations and a conclusion, in classical form, and in an idiom no more forbidding than those of Wagner, Mahler or Strauss. It is scholarly, of course, but readily understandable and not too dissonant, I should think, for anybody's enjoyment.

But it would be unwise to conclude that Schönberg is seizing his seventieth anniversary as occasion for turning back to romanticism, or anything of that sort. He is no Stravinsky, and he has kept a pretty straight course. If his music has been for the eye rather than the ear, that may be the fault of contemporary ears.

"I have never had a theory in my life," writes Schönberg in a "statement" quoted in the program notes from a book edited by Merle Armitage. "I write what I feel in my heart—and what finally comes on paper is what first coursed through every fiber of my body." So the man has been a romantic all the time? Perhaps, but a very intellectual one.

Martinů's new work is a concerto in the older sense, a composition designed to display the virtuosity of the soloists, with the orchestra providing an accompaniment. A showpiece it is, too, with a glittering surface and nothing much in the way of musical content underneath. Has the composer been spending too much time in the night clubs? For this concerto certainly smells of the hot spots. It is the sort of thing Liszt might have written if he had been born 80 years later, and in the United States.

Of course Mr. Luboshutz and Mme. Nemenoff were equal to all the demands the composer could make on them, and so was the orchestra—though it is possible that this kind of music would get a better performance from a dance orchestra, which would better understand its Weltanschauung.

But the soloists, and the orchestra too, made a far more important contribution to culture with their interpretation of the Mozart concerto. This was the same composition we heard from the same forces at Tanglewood last summer, but this time it was without the additional accompaniment of a thunderstorm. Again the performance was the high point of the particular concert, a pure musical delight.

Globe Oct 21

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the third program of its 64th season in Symphony Hall yesterday afternoon. Pierre Luboschutz and Genia Nemenoff, duo-pianists, were the soloists. The program follows:

Corelli—Sarabande, Gigue and Badinerie (arr. for strings by Pinelli)
Schoenberg—Theme and Variations, Op. 43B.
Mozart—Concerto in E flat for Two Pianos (K.365).
Martinu—Concerto for Two Pianos.
Rimsky-Korsakov—Suite from "The Fairy Tale of Tsar Salton."

Yesterday's concert, if you ask me, was a perfect symphony concert. It was virtually flawless as a performance, so far as that goes, but it was an extraordinary bit of programming, and it is hard to see how anyone could have come away disappointed.

There was, first of all, Pinelli's graceful arrangement for string orchestra of three pieces from Corelli. It is music of the utmost grace and repose, and it is incomparable, both as a display piece for the string section of the orchestra and as an entr'act to a concert of more substantial music.

Schoenberg's Theme and Variations, here having its first performance, is a curious and baffling work. Not that it is particularly difficult listening even the first time around. On the contrary, such thematic and harmonic candor, coming from Schoenberg, is like being handed a bon bon from a chap you've many times caught trying to poison your tea: you are sure there must be arsenic in it somewhere.

Taking it at its face value, however, it cannot be considered important music coming from so gigantic a musical figure as Schoenberg. Were it the music of a newcomer it would be important as a promise of things to come, but it is, actually, a singular retrogression to a point near where Schoenberg left off decades ago after "Verklaerte Nacht." Thus the implication—and it is as devastating as it is faulty—is that the years devoted to the 12-tone system were fruitless. But of this more later on; the immediate point is that the new piece is good to hear, but that is sounds like something Gershwin might have written if he had studied with Richard Strauss, and later with Schoenberg.

Luboschutz and Nemenoff, who did the Mozart Concerto with Dr. Koussevitzky this summer at Tanglewood, repeated their fine success with the work yesterday. They play it with great refinement and delicacy and nuance, and it sounds wonderful. I felt the first movement needed more blood and thunder and more zip, so to speak, but the slow movement and the rondo were exquisitely conceived. But it was in the Martinu Two Piano Concerto the pianists really came into their own. In the first place, the Concerto is truly marvelous. It is almost incandescent in its forward motion or, if you prefer, in its inspiration. There is never a sense of Let's See, What Shall I Do Now? about it as there is in so much contemporary music. It begins and it goes on, and that going on is completely inevitable, completely right. I know of no recent slow movement which is so irresistible, and no recent composition which achieves such expressive, yet unforced, sonorities throughout. In the second place, it was performed with the most sympathetic insight as well as technical skill by the pianists (for whom it was written) and orchestra.

And to conclude, there was the Suite of Pieces from Rimsky-Korsakov's "Tsar Saltan." As this contains "The Flight of the Bumble Bee," as well as some sparkling fairy-tale music, it brought the concert to an end with plenty of dash.

YOUTH CONCERT

BY WARREN STOREY SMITH

The first of the current season of Youth Concerts at Symphony Hall, under the direction of Wheeler Beckett, took place yesterday afternoon. The fact that the hall was full when the concert began and partly empty when it ended, suggested that the programme was full long. Interesting and instructive as these are, Mr. Beckett might have curtailed his verbal comments, particularly since they virtually duplicated the information contained in the programme leaflet. The youngsters might well be encouraged to discover these matters for themselves.

As for the contents of this list, beginning was made with the Prelude to Wagner's "Die Meistersinger," and the portion before intermission also contained Enesco's First Rumanian Rhapsody, Debussy's Prelude to "The Afternoon of a Faun," according to Mr. Beckett, one of the numbers most frequently requested, and the conductor's new march, "The Open Road" (after Whitman), which he brought out under another title at an Esplanade concert last August. The music has a strong folk flavor, it is inspiring and effectively scored, but a trifle monotonous as to tonality.

The most taxing piece was yet to come, the Piano Concerto of Schumann, with Leo Litwin as the soloist. To this romantic composition the Boston pianist brought technical skill, musical taste and, under the circumstances, probably enougn of sentiment. His reception by an audience that had behaved throughout in exemplary fashion, was enthusiastic.

PROVIDENCE, R. I.
JOURNAL

OCT 18 1944

MUSIC

Boston Symphony Opens Season in Providence at the Metropolitan

By G. Y. LOVERIDGE

The Bostor Symphony Orchestra played last night in Metropolitan Theater, opening its Providence season of five concerts. The audience was large and willing.

Dr. Serge Koussevitzky, who was expected to conduct, did not, which disappointed many. A program insert explained that he was ill and that Richard Burgin, assistant conductor, would substitute. Mr. Burgin is a very able man and he gave a satisfying performance. It lacked something of polish and fine detail, as is inevitable in such circumstances, but it was hearty, it moved, it sounded.

The third symphony of Beethoven, the "Eroica," led the list. Mr. Burgin attacked it with characteristic energy, and the orchestra followed his guidance with enthusiasm. The quality and quantity of tone in themselves were something to hear, and the familiar themes sounded fresh and compelling. Even the funeral march, which many a listener finds somewhat longer than necessary, bore up. The scherzo and the finale exhilirated the audience with speed and rhythm. Mr. Burgin was applauded insistently.

A new American composition, "Prayer in Time of War," by William Schuman, was played. It induced at times, a solemn and contemplative mood; at other times the bitter warring of neighboring notes was more than my ears could conveniently swallow, to mix a midnight metaphor. I tried to like it. I tried to find in it the value that great musicians claim for it. I couldn't. But I am glad it was played, and I hope the orchestra will play much more music by serious contemporaries, whether people like it or not.

This better dose was followed by a big piece of candy, the suite from "The Fairy Tale of Tsar Saltan." The strings were not up to snuff in pizzicato, but they and the woodwinds made exquisite work of the bumblebee, and the whole orchestra ended in one of those hurricanes of tone that send the customers away feeling that they are certainly glad they were there.

HARTFORD, CONN.
COURANT

OCT 22 1944

To Koussevitzky Great Music Is 'Life Necessity'

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is not only a great musician but a keen philosopher. "Great music," he says, "is a necessity of life. Nothing less—a necessity."

The Boston Symphony is one of six orchestras which will be heard in the coming Bushnell Symphony Series, a course that brings here such distinguished symphony groups and leaders as Cleveland Orchestra (Vladimir Golschmann); National Symphony (Dr. Hans Kindler); Philadelphia Orchestra (Eugene Ormandy); Rochester Philharmonic (Sir Thomas Beecham) and New York Philharmonic Symphony (Artur Rodzinski.)

"Great music," Koussevitsky contends, "makes life complete. It combines with something else. Do you know, I am convinced that what makes a life dull is the experience of tragedy in some form, and rising to its challenge. The great composers all have had their trials by tragedy. Their greatest music is the utterance which that experience has drawn from their souls. And very often the music itself is not tragic. It may be quite the opposite, because the composer has had the greatness of soul not to expose his private concerns to the world.

"In great music there is the bond of the most profound sympathy between genius and the rest of humanity. The genius expresses what is in the souls of the rest, better than they can. We musicians draw out what the great composers have attempted to express within the limitations of musical notes printed on paper. We sense, and we continually develop, what we sense there. Through the intermediary of the conductor, if you please, the composer, the musicians, and the listeners are brought together in communion with life."

Globe Oct 20

Lt Laus, Newton, Killed in Action

NEWTON, Oct. 20—1st Lt Andre N. Laus, 29, son of Mr. and Mrs. Abdon Laus of 101 Washington st., has been killed in action in France where he was assigned to the French Army of Liberation, according to word received here by his family.

Lt Laus was born in France. He was graduated from Massachusetts Institute of Technology in 1937 and was a research chemist for the Monsanto Chemical Company. His father has been a member of the Boston Symphony Orchestra for 27 years.

1ST LT ANDRE H. LAUS

"After almost two years my dream is at last becoming a reality and you will all be happy to know I am with the Army of Liberation," Lt Laus wrote to his family.

Besides his parents, Lt Laus is survived by his wife, the former Aline Perrin of Brookline; a son, Jacques-Andre, aged 2, and a brother, Jacques Laus of Manchester-by-the-Sea.

A pro-burial mass will be celebrated at the French Church, Notre Dame des Victoires, Isabella st., Boston, on Saturday, Oct. 28, at 11 o'clock.

Globe Oct 21

MUSIC

SYMPHONY HALL '44'

Boston Symphony Orchestra

By CYRUS DURGIN

Due-pianists Pierre Luboshutz and his wife, Genia Nemenoff, are the first soloists of the season with the Boston Symphony Orchestra. They played yesterday afternoon—and will again tonight—two remarkable scores, the E-flat Concerto (K. 365) by Mozart, and the Concerto for Two Pianos by Bohuslav Martinu. The latter is new to Boston.

The remainder of the program consists of Ettore Pinelli's familiar string arrangement of the Sarabande, Gigue and Badinerie by Corelli; Arnold Schoenberg's Theme and Variations for Orchestra, Op. 43b (first performances), and the Suite of four orchestral excerpts from the opera "The Fairy Tale of Tsar Saltan" by Rimsby-Korsakoff. Serge Koussevitzky conducts.

It was high time that Luboshutz and Nomenoff appeared at a pair of Symphony concerts in the "regular" series, for they are brilliant virtuosi and distinguished musicians. The extreme precision and smoothness of their ensemble, together with their exact sense of style, were superb in Mozart's graceful, effervescent work. And their playing underscored the inherent brilliance of Martinu's effective and very lively score.

The Martinu Concerto involves the two pianos almost as orchestral instruments, yet most of the way the keyboard parts stand out in the colorful, closely-knit tonal fabric. Martinu's idiom is modern, crisp and expressive and not too dissonant. The composer knows exactly where he is going and there is no uncertainty of direction except where the orchestra gets to ruminating a bit in the slow movement. This Concerto almost surely is a landmark in the history of composition for paired pianos. The audience received soloists and music ecstatically.

The Schoenberg work, first conceived for band, contains the theme, seven variations and a finale, all short. While there is considerable dissonance and much harmonic straying out-of-key, the score does have the key signature of G minor, unusual for Schoenberg. There are some engaging sounds and color, but I found the work elephantine and not very interesting.

Mr. Koussevitzky and the strings again accomplished prodigies of nuance and silken tone with the lovely little movements of Corelli. It was good to hear again the depictive and orientally colored music of Rimsky-Korsakoff, which can be listened to for the sheer luxurious pleasure of rich sounds, and without any of the intellectual wondering-what-the-devil-this-is-all-about required by Schoenberg and certain other abstract composers. The orchestra played magnificently.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Post Oct 21

Would that more Symphony Concerts were as entertaining as that of yesterday afternoon. There was plenty of variety, nothing was stale, and two pieces were new, Schoenberg's Theme and Variations for Orchestra and Martinu's Concerto for two Pianos. In its own way each piece contributed its full quota of listening pleasure. The other numbers on this week's exemplary list are the Corelli-Pinelli Suite for strings; Mozart's E-flat major Concerto for two pianos, played, like the Martinu, by Pierre Luboshutz and Genia Nemenoff; and the colorful Suite from Rimsky-Korsakov's "Tsar Saltan," which contains the popular "Flight of the Bumble-Bee" and much else besides.

Arnold Schoenberg, who reached his 70th birthday in his California home last month, has recanted by word and deed. Yesterday's Variations, performed for the first time anywhere, are not of the Schoenberg that few have understood and still fewer have really enjoyed. Here is relatively old-fashioned music, in a definite key and full of familiar sound-patterns, given fresh currency by the skill with which they are used. In the matter of style the listener is chiefly reminded of the later Strauss, after he had passed his period of storm and stress. There are faint suggestions of Mahler. This is new Schoenberg but it is the sort of thing he wrote at the beginning of his career, before he tried to revolutionize music with the 12-tone technique which he now appears to have forsaken

Even Martinu has turned his face toward the past to the extent of suggesting Debussy, chiefly in the middle movement and in some degree in the finale, of his exceedingly well-wrought and altogether grateful Concerto, especially composed for the pair which yesterday brought it to such delightful performance, with the substantial help of Dr. Koussevitzky and an orchestra that was on its best behavior throughout the afternoon. Seldom, in recent years, has a new piece made so striking and satisfying a first impression.

HARTFORD, CONN.
TIMES

OCT 24 1944

Boston Symphony Often Programs New Compositions

The Boston Symphony Orchestra and its world-famous conductor, Dr. Serge Koussevitzky were recently the subject of an enthusiastic editorial in the Boston Herald. On the occasion of the start of the orchestra's 64th season, the writer paid well deserved tribute both to the institution and its leader.

The editorial comment in the Herald reads in part as follows:—"Come war or politics, the Boston Symphony Orchestra keeps playing. Announcement of plans for the 64th season, with presentations of new music, reveals one of the reasons for the astounding career of this superb company. Growing old, it yet has remained young and alert to modern times. Tied irrevocably to the classics, it still finds place for the new composers, thereby increasing its mighty influence upon the music world. Above all living features of the new program looms that giant of music, Dr. Serge Koussevitzky, who has molded so painstakingly and so beautifully Boston's greatest single contribution to the artistic life of New England."

The Boston Symphony is the first of six orchestras scheduled here in the Bushnell Symphony Series.

NEW YORK, N. Y.
TIMES

OCT 18 1944

POSSELT PRESENTS UNUSUAL PROGRAM

Handel, Bach, Moderns Played by Violinist at Town Hall—Lukas Foss Accompanist

Aside from its purely musical values, Ruth Posselt's recital at Town Hall last night was a noteworthy affair. For this young American violinist deserves great praise for devising a program that was at once unusual and effective. Though the classics were represented by Handel's D Major Sonata and Bach's A Major work in the same form, the major portion was devoted to contemporary works, largely by composers whose reputations are firmly established.

Included in this category were Hindemith's Sonata in E, two preludes of Shostakovich, Prokofieff's "Melodie," Milhaud's "Ipanema," a group of Rumanian folk dances by Bela Bartok, a "Concertstueck" by Henrietta Bosmans, "Hexapoda, Five Studies in Jitteroptera" by Robert Russell Bennett, "Composer's Holiday" by Lukas Foss and "Tango Espagnole" by Arbos. It was a long program; too long perhaps. But it had change of pace and was, all in all, one which other recitalists would do well to note.

Miss Posselt's playing was, as usual, marked by enthusiasm and great vitality. The tone she drew from her violin was not pleasing part of the time, sounding hard and metallic; though in the beautiful larghetto of the Handel sonata she achieved a genuinely poetic effect. Most successful was the last movement of the Hindemith sonata, which gave the artist a chance to employ the vigorous, technical powers she has at her command.

No small share of the credit for the success of Miss Posselt's recital belongs to Lukas Foss, the young composer-pianist, who provided accompaniments that should serve as models of excellence. He brought to the concert a freshness that is so often lacking when a so-called "professional" accompanist presides at the keyboard. Mr. Foss is at present serving as pianist for the Boston Symphony and devoting himself to composition, but, judging from last night's performance, he could doubtless have a successful concert career if he wanted one.—M. A. S.

Herald Oct 23

MUSIC

By RUDOLPH ELIE, Jr. '44'

Sunday Symphony

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the first concert of its new series of Sunday concerts in Symphony Hall yesterday afternoon. The program:

Berlioz. Overture "Roman Carnival" Op. 9
Debussy
Prelude to "The Afternoon of a Faun"
Ravel
Second Suite from "Daphnis and Chloe"
Beethoven
Symphony No. 5 in C minor, Op. 67

Not being exactly an organization to take risks, the Boston Symphony Orchestra yesterday backed a sure thing as it began its new series of Sunday afternoon concerts in Symphony Hall. The time and the place have long been sort of a Sunday afternoon musical ritual what with Richmond series of big-name concerts, so there was practically a full house and, as it turned out, a very enthusiastic one.

There was good reason for this, of course, as Dr. Koussevitzky and the orchestra were in great form, and as the program consisted of four Boston Symphony Orchestra specials, so to speak; things Dr. Koussevitzky and the orchestra are famous for doing.

The Berlioz, for example. This particular item hasn't been done here for some time, but Dr. Koussevitzky has always had a knack for doing things to Berlioz to make the listener's back hair bristle, as in that blast of the trombones near the end. There he calls for a sforzando which has all the freedom, spontaneity and drive of a jazz trombonist "bending" a note . . . and the odd thing about it is that it couldn't seem more completely right.

In the Ravel, perhaps the most personal property of this orchestra and conductor in the repertoire, too, there are countless touches of incredible sensitivity. There's one place in particular in the Danse generale, impossible to locate without being technical (but which reminds me of a horseman letting his mount go for the final stretch), which is the most exciting moment in music—but only when Koussevitzky does it, as you can see if you compare recorded versions. The juxtaposition of the Debussy and the Ravel proved an interesting demonstration in subtly differing coloristic values, and also an opportunity to hear the marvelous instrumental qualities achieved by Mr. Laurent on the flute and Mr. Gillet on the oboe. The second half of the program offered Beethoven's Fifth Symphony, about which I can think of nothing whatever to say.

SONG OF THANKSGIVING

Globe Oct 30-1944

Outwardly the sight seemed nothing unusual. It was last December after a concert in Sanders Theatre and the audience was pouring down those big wooden staircases into the transept of Memorial Hall. On the marble pavement below stood a group looking up at that slow-motion cascade of humanity with amused astonishment. Mostly the audience were young men and women (the men of course in uniform), but that was not the point. The point was that the concert had been of chamber music by a string quartet, the most austere of musical forms, and the quartets played were the last three by Beethoven, the most abstruse ever written, music which lays the heaviest demand on its listeners. True, the concert was free; but so far was that from explaining this capacity house that the little group of incurable concert-goers in the transept were recalling to one another a time when string quartet concerts drew Scriptural audiences . . . "where two or three are gathered together."

Great oaks from little acorns grow. On South Mountain at Pittsfield a quarter of a century ago, a beautiful little old country church was converted into a modest concert hall for chamber music. Here began the celebrated Berkshire Festivals which were held annually from 1918 to 1924, and irregularly thereafter. In the next decade they became the Berkshire Symphonic Festivals of the Boston Symphony Orchestra at Tanglewood.

In the Library for Congress at Washington, meanwhile, Mrs. Elizabeth Sprague Coolidge, who founded the Berkshire Festivals, had caused to be built an auditorium and had endowed under the Federal Government festivals and single concerts of chamber music, not only there but in cities of the United States as widely sundered as Portland, Oregon, and Athens, Georgia.

Three bereavements in a single year had preceded these benefactions. In 1916-1917 Mrs. Coolidge had suffered the loss of her husband, her father and her mother. Since then her life and her fortune have been devoted to this enrichment of our aesthetic experience as a people. Her work has been encyclopedic. The programs of the concerts she has sponsored, the personnel of the chamber musicians who perform them, the composers, classic or contemporary, whose works are played, the new works commissioned for first performance, first at South Mountain and later in Washington, with prizes awarded for the best, are a compendium of the art of chamber music in our land and time.

Decades later the curious historian traces back to its origin some mighty stream of life and art, coming at last to a clear spring in some such secluded spot as South Mountain at Pittsfield.

Chamber music is a delicate plant. It needed skillful transportation from Europe and careful tendance in this new soil and rugged climate. Having these it has survived, taken deep root, has grown, spread and flourishes until now it gives promise of being a noble tree in the Elysium of American art. After the Kneisels, the Flonzaleys, after the Flonzaleys, South Mountain and all that has followed.

On that afternoon last December in Sanders Theatre before the performance of Beethoven's Quartet in A Minor, opus 132, the first violinist paused to make an announcement. That 15th Quartet contains the Song of Thanksgiving, written by the composer in gratitude for his recovery from a severe illness. The violinist said that Mrs. Coolidge, who had hoped to be present at this series of concerts, had been gravely ill but was recovering, and the Song of Thanksgiving would be played in loving and grateful thought of her.

Today, Oct. 30, 1944, she keeps her eightieth birthday, and multitudes of people think of her with a depth of gratitude which can be uttered only in the music of that Quartet by Beethoven.

UNCLE DUDLEY.

Her

MUSIC

Oct. 28-

Symphony Concert

The Boston Symphony orchestra, Richmond Burgin conducting, gave the fourth program of its 64th season in Symphony Hall yesterday afternoon. Zino Francescatti, violinist, was soloist, and Lukas Foss, pianist, was assisting artist. The program:

Overture to "The Impressario"	Mozart
Toccata in C major (orch. Weiner)	Bach
Concerto in D, Op. 6	Paganini
Theme and Variations According to the Four Temperaments	Hindemith
Alborada del Gracioso	Ravel

It was manifestly Zino Francescatti's day at the Symphony yesterday. He made his first appearance with the orchestra playing a piece that hasn't been played at these concerts in 50 years or more, and while he proved beyond doubt it shouldn't be played again for at least another 50 years, he gave at the same time one of the most remarkable demonstrations of violin mastery to come this way in seasons. Moreover, he made something out of the musical whatnot he played, and for a time there he had us all convinced he was performing one of the thanscendent masterpieces of music.

In a way, at that, he was. There are violin concertos which are harder than this one, but there is certainly none which looks or sounds harder. And as most of the fun in works like this comes from watching the virtuoso at work, due credit must be given Paganini on the strength of that feat, never mind the quality of his musical inspiration as such. Mr. Francescatti, using the Hart collection Stradivarius of 1727, played it for all it was worth, achieving an extraordinarily warm, golden tone, and negotiating its fabulous intricacies effortlessly.

It is hard to isolate the most remarkable moments of his playing; the passages in thirds, the chromatic scales in sixths and tenths, or the harmonics in double stops. They were all hair-raising, while his spiccato bowing in the rondo was particularly delightful. Yet shining through the fireworks at all times was the violinist's fine musical sensitivity, and now that he has staggered us with his virtuosity, let us hope he returns soon again in a worthier composition.

Not far behind him in interest—and way ahead as pure music—was the Hindemith Theme and Variations. They were done at the final concert of the summer series of the orchestra in September, and at that time it seemed to me they were the most agreeable things Hindemith has done in years. I still think they are, and I would rank them very high on the list of this year's music. The music retains the great strength, the uncompromising astringency of the earlier Hindemith, yet it is more expansive and grateful and, at times, even humorous. It is difficult if not impossible to retain the three themes during the subsequent variations even on a second or third hearing, but I can't see that it matters very much. Again Lukas Foss proved his exceptional pianistic accomplishments, while the string orchestra under Mr. Burgin sounded fine.

The unfamiliar Mozart Overture was so brief as to be over before you really got settled down: the Weiner transcription of the towering C major Toccata of Bach proved acceptable (although it is fortunate I think that this orchestra hasn't got the habit of doing Bach transcriptions very often), and Ravel's Alborada del Grazioso brought the concert to a pleasant conclusion. Mr. Burgin conducted very capably throughout, and the orchestra played as it always plays, which is to say superbly.

NEW YORK, N. Y.
TIMES

OCT 29 1944

TO GRETCHANINOFF

The following tribute to Alexandre Gretchaninoff, resident in this city, whose eightieth birthday occurred Oct. 25, was paid him, on behalf of the National Council of American-Soviet Friendship, by Dr. Serge Koussevitzky, chairman of its committee on music, and a long personal friend of the distinguished Russian composer and octogenarian:

To the Music Editor:

A tribute, as wide and warm as the human heart, goes to the loved dean of the Russian composers, Alexandre Gretchaninoff, on the happy occasion of his eightieth anniversary.

It is a special joy for me, dear Alexandre Tikhonovitch, to extend to you the congratulations and greetings on behalf of the Musicians Committee of the National Council of American - Soviet Friendship.

Your art holds the deep-rooted tradition and the ever-present love for your motherland. But it also holds a profound spiritual meaning.

Your greatest achievement among the contemporary composers, amid a war-torn world, has been to raise the voice of music above all disparity and difference of creed and belief. Your music has helped to unite mankind in the light of eternal truth and love, serving God and serving men.

May your eightieth birthday be blessed by the beauty and comfort your music brings into the world and be warmed by our affection, admiration and gratitude.

SERGE KOUSSEVITZKY.

NEW YORK, N. Y.
HERALD TRIBUNE

OCT 29 1944

CHICAGO'S ORCHESTRA

By VIRGIL THOMSON

AMONG America's great symphony orchestras that of Chicago stands third in seniority (only Boston and the New York Philharmonic Symphony being older) and among the first three in quality (its standards of execution being comparable to those of Boston and Philadelphia). For fifty-one years it had only two permanent conductors, Theodore Thomas and Frederick Stock, though Eric Delamarter took it over for two seasons during the other world war, when Dr. Stock, at that time a German citizen, was in retirement from public life. On Dr. Stock's death, two years ago, the post fell vacant. His assistant Hans Lange being asked to carry on for the rest of the season.

From an artistic point of view the post is a plum, since the orchestra is first-class, the Chicago musical public both large and enlightened, and the tradition of long tenure for conductors one inspiring of any man's best efforts. Among many distinguished applicants, the appointment fell a year ago to the Belgian conductor Desire Defauw previously known on this continent chiefly through his work with the Montreal Symphony Orchestra and from a few guest appearances in Boston. Chicago has been a battle ground ever since.

The front of the opposition has been Claudia Cassidy, music critic of "The Chicago Tribune," who has carried on a press campaign of no small vigor to expose what she considers to be Mr. Defauw's musical unworthiness for a post so rich in tradition and so high in responsibility. Being curious to taste the qualities of a workman who has been the object of so sustained a discussion, your reviewer took occasion last week to attend the opening concert of the Tuesday afternoon series in orchestra hall. With no wish in the world to insert himself into a Chicago dispute and one which shows signs of quieting down this season, anyway, he offers here no reflected opinion of Mr. Defauw's work (nor could he from one hearing) but simply a review of a musical occasion that he happened to attend.

* * *

Attest Program

THE program was one well designed to show off any conductor's gifts and weaknesses; it might have been set as an examination. There was a Berlioz overture (the "Benvenuto Cellini"), a Brahms symphony (No. 2), Prokofieff's "Scythian Suite" and (of all things) the Scriabin "Poeme de l'Extase." The Berlioz is an easy piece, though few play it well; they mostly let it go rackety. The Scriabin is not at all an easy piece either for the players or for the conductor. Its rhythm has a tendency to go spineless and its instrumentation to get blurred. It requires eight horns, moreover, an outlay of brasses difficult to produce in war time. Their presence is required also, of course, for the "Scythian Suite." As for Brahms and Prokofieff, the conductor does not live who can interpret both writers equally well, so utterly opposed are they in their understanding of rhythm.

Brahms, as you may well imagine, came off least well among the composers represented. I say you may well imagine, because Mr. Defauw is a musician of French rather than of German training and because, as a youngish man (turned fifty, I should guess), he is a child of the twentieth century rather than of the nineteenth. His Brahms was handsomely phrased and cleanly articulated, but it didn't seem to be about anything. It was not careless or mushy or overweening. It was just too neatly sculptured to make any of the kind of sense Brahms's music must make if it is to avoid being pompous. Certainly it had none of the dreamy quality that made Stock's playing of this same music so lovely and so enveloping.

* * *

Twentieth-Century Musicianship

THE Gallicism of Mr. Defauw's musical mind was exemplified constantly in the clarity of all his orchestral textures. Loud or soft, you could always hear what was being played. That orchestra in that hall can make the most resonant fortissimos in America. Terribly, wonderfully loud, these were always beautiful and always clean. The modernity of his rhythmic understanding was exemplified in the Prokofieff and Scriabin works, where quantitative scansion and tonic stresses must be kept separate. Defauw is a clear-minded musician, a master of equilibrium, of rhythm and of phraseology; and he has a taste for brightness of sound. For these qualities I can forgive him much. He makes good programs, too, if the four or five printed in the program book are typical, mixing the romantic century constantly with our own and not forgetting the eighteenth.

It is not for what musicians play badly that we remember them but for what they play well. And this listener will long remember the performance he heard in Chicago of Prokofieff's "Scythian Suite" and of Scriabin's melodically outmoded but orchestrally still sumptuous "Poem of Ecstasy." He has heard many pretentious and vain renderings of both. Neither is it the first time he has slept through somebody's Brahms. But he has never heard the two Russian works rendered with so high a degree of luminosity. And that luminosity was the result of precise orchestral balances and correct rhythm scansion. One is grateful for these qualities in a world where overworked orchestras and overadvertised conductors are becoming increasingly careless about both.

Globe MUSIC - Oct. 26 -

SYMPHONY HALL
First Youth Concert

By CYRUS DURGIN

The seventh season of Youth Concerts given under auspices of the Boston Symphony Orchestra, Inc., began yesterday afternoon at Symphony Hall. Wheeler Beckett, conductor of the series since their inception, began the afternoon—following the "Star Spangled Banner"—with the Prelude to Wagner's "The Mastersingers of Nuremberg" and ended it with the Schumann Piano Concerto with Leo Litwin as soloist. In between came Enesco's First Romanian Rhapsody, "Prelude to the Afternoon of a Faun" by Debussy, and Mr. Beckett's own bright march "The Open Road."

The last-named was suggested by verses from Whitman's "Song of the Open Road" and is appropriately cheerful and bustling if not remarkable in its thematic material. Yet the scoring is technically competent—the piece does "sound," and it winds up with a really exciting peroration. Mr. Beckett introduced it, under another title, at the Esplanade last Summer.

Yesterday's warm, damp weather was not good for music, especially for strings, and the orchestra of Boston Symphony men did not present its usual clear, rich tone. That could not have been the only reason for performances of less than usual polish, however, because the Enesco and Debussy were coarse in tone and detail. The Schumann Concerto went well enough, Mr. Litwin taking the keyboard part competently, but it ran to sluggish tempi.

There can be no doubt that the virtually capacity audience of youngsters enjoyed the program. But it would be wise for the adults who accompanied them to put in a decisive word about silence while the music is going on.

SYMPHONY DEBUT—Zino Francescatti, violinist, who makes his first appearance with the Boston Symphony playing Paganini's Concerto in D major, Friday afternoon and Saturday evening.

Herald

MUSIC

Nov. 11-

By RUDOLPH ELIE, Jr.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky, conducting, gave the sixth program of its 64th season in Symphony Hall yesterday afternoon. William Primrose, violist, was the soloist. The program:

Toch	"Pinocchio, a Merry Overture"
Berlioz	"Harold in Italy," Op. 16
Bloch	Suite for Viola and Orchestra
Strauss	"Till Eulenspiegel," Op. 28

Yesterday's concert may be added to the really notable concerts of the season. It would have been if only for the appearance as soloist of William Primrose, but it was equally so for its program, which contrasted Toch's delightful "Pinocchio" with Strauss's enormously clever "Till Eulenspiegel," and Berlioz's mauve "Harold in Italy" with Bloch's exotic Suite for Viola. And all this was superbly set forth by Dr. Koussevitzky at the top of his form and by the orchestra in the top of its. In short, the concert was as full of interest as an egg's full of meat.

For all its pleasures of sentiment, lyricism and sheer sound and fury, Berlioz's "Harold in Italy" was forced into the background by Bloch's atmospheric Suite for Viola, and by Mr. Primrose's traversal of it. In the Berlioz (which is sentimental enough, Lord love it), the soloist had a tendency to lean on lushness a little too much for propriety, but his approach to the Bloch was admirable, while his technical accomplishments on the instrument were quite beyond belief in both the Berlioz and the Bloch compositions.

As in all of Bloch's music, there is a singularly mystical, personal quality about the Suite for Viola (one movement of which was omitted yesterday). There is a rapture of ecstasy which is hardly to be resisted, and here, set against the composer's own vision of the Far East, it is even more magical, more exotic, more hypnotic. Yet it never descends to sensation, always retaining a becoming reserve, and leaving something to the creative imagination of its audience. "Harold in Italy," on the other hand, is all feelings run in soft luxurious flow, as Cardinal Newman put it. Yet it doesn't by any means faint at every woe; on the contrary, when Berlioz switches off his sentiment he unleashes some rattling good bombast, and it is all wonderfully entertaining.

Like "Harold in Italy," "Till" is one of Dr. Koussevitzky's miracles. You get the impression there is a world of wisdom and tolerance in his conception of the character. There is nothing vicious or cruel or capricious in his reading of the score; Till is comedy, yes, but he is also tragedy, and the grim part of it is the tragedy is as much our own as "Till's," for Till was a rogue all right, but he died fighting (in his own way) against oppression.

NEW YORK, N. Y.
TIMES
OCT 22 1944

REPORT FROM BOSTON

BOSTON.

THE Boston Symphony, entering its sixty-fourth year and its twenty-first under Serge Koussevitzky, is attracting a new segment to the public, and indications are that new attendance records will be set. Season subscriptions are above last year's, but individual concert ticket sales are startling even the almost imperturbable box-office overseers. Such sales indicate that the new public, informally designated as the younger business people, have discovered there is something to serious music and that, perhaps for the first time, they have enough money to risk a season.

Too, it is quite possible that Dr. Koussevitzky's confidence in American composers and the more frequent presentation of their works have something to do with the upsurge. In any event, there is a definite new interest in the Boston Symphony.

Conducted While Ill

Koussevitzky has more than rewarded this new audience, arising from a sick bed to conduct the first pair of concerts in Symphony Hall. Afflicted with a heavy cold which he has not yet shaken off, the 70-year-old conductor wove the première of David Diamond's Second symphony into last week's program as further proof that young American composers are being watched.

Mr. Diamond's work was well received, especially by the more varied Saturday night audience that heartily endorsed Koussevitzky's presentation and called Mr. Diamond to the stage three times. The Friday afternoon gathering, which included more of old Boston than the younger set, was only mildly receptive to the new work.

Boston music critics paid Mr. Diamond a great deal of attention. Their chief complaint seemed to be that he had written too long, that his composition was interesting rather than good. They conceded Mr. Diamond's excellent technical equipment, his display of a "considerable gift of melody," but pointed out an "excessively dissonant idiom" derived from Shostakovich and Roy Harris in the latter's Third Symphony.

Schoenberg Played

Another new work had its first public performances last Friday and Saturday by the Boston Symphony. This was Arnold Schoenberg's Theme and Variations for Orchestra, his latest score. It was completed last year.

In addition to the twenty-four regular Friday and Saturday concerts at home, the orchestra will present twenty-four other local concerts. Six Sunday afternoon concerts are an innovation, the Tuesday afternoon presentations having been canceled to accommodate the younger business people. There will also be six Monday night concerts and six Wednesday afternoon youth concerts, while the usual eight concerts in Cambridge have been reduced to six this year.

WILLIAM M. BLAIR.

Richard Burgin Conducts Fourth Symphony Concert

Monitor Oct. 28, '44

By L. A. Sloper

Richard Burgin has put together a program of considerable variety for the fourth pair of Boston Symphony concerts, yesterday and tonight. Opening with Mozart's Overture to "The Impresario," it continues with the Weiner orchestration of Bach's Organ Toccata in C major, Paganini's Violin Concerto in D major, Hindemith's Theme and Variations according to the Four Temperaments, for strings and piano, and Ravel's "Alborado del Gracioso."

If the artistic pattern of this arrangement is not apparent, the list has at all events some elements of novelty. The Hindemith, introduced by Mr. Burgin at one of the summer series of concerts last September, had yesterday its first hearing in Symphony Hall. Zino Francescatti ,the soloist, appeared for the first time with the Boston orchestra, and the concerto he chose had gone so long unheard here that it was virtually new to the town. Mozart's Overture was performed for the first time at these concerts.

The high point musically was unquestionably Hindemith's Variations, which probably will rank with his best works, such as "Mathis der Maler" and "Nobilissima Visione." The score reveals not only scholarship but imagination and emotion, and even humor, as witness the final section of the movement representing the Phlegmatic Temperament. Without humor this movement could hardly have been written, since to express the phlegamtic temperament in sound must be something like writing music suggesting silence.

The other moods are more easily called up: the Melancholic, the Sanguine, and especially the Choleric. Remember Leo Ornstein's little piano pieces? Not that we should think of comparing Ornstein to Hindemith. Ornstein declared himself "not concerned with form." And Hindemith's Variations are not to be judged by their success in evoking temperaments. Their interest lies rather in their musical content and their design. Their instrumental sonorities and their dark coloring constitute a lagnappe.

Mr. Burgin secured a brilliant performance, notable for its precision, clarity, and balance. Lukas Foss distinguished himself by his playing of the piano part; and since this was his introduction to the Symphony audience as a member of the orchestra, the conductor brought him forward to take a bow.

Mr. Francescatti's success yesterday reached the proportions of an ovation. He earned the tribute by displaying his mastery of all the tricks of the violinist's trade. His tone is sweet, though not broad, his intonation sure, and his rhythmic feeling vital. Whether his musicianship ranks with his virtuosity can hardly be decided until he is heard in a more musically interesting composition. Paganini was a rather absurd figure in a rather absurd era, and his music is for violinists.

Mozart's Overture is characteristic. He is one of the very few composers who seem never to have written anything dull.

PIC
NEW YORK CITY

OCT [illegible]

Pic People

Colorful personalities and characters you may have missed in day's news

Dr. Serge Koussevitzky celebrated his 21st year as conductor of the Boston Symphony Orchestra when the Allis-Chalmers sponsored broadcasts came back to the Blue airwaves on October 7th. Topranking with internationally famous conductors, Koussevitzky is the ardent sponsor of many aspiring American composers. A citizen of the world, Koussevitzky believes the role of music in promoting international brotherhood cannot be overemphasized. He urges an international music festival soon.

Globe **MUSIC** Nov. 11

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Serge Koussevitzky was back in all the fire and magnificence of his usual form at the Boston Symphony Orchestra concert in Symphony Hall yesterday afternoon. All outward signs of the illness that had plagued him for weeks was gone, and he whipped the orchestra into a white heat of virtuosity. The program was one to scintillate all the more for such treatment, and it brought Ernst Toch's "Pinocchio, a Merry Overture," the "Harold in Italy" Symphony of Berlioz, the Suite for Viola and Orchestra by Ernest Bloch, and Strauss' "Till Eulenspiegel."

William Primrose, the distinguished soloist in both Berlioz and Bloch, made his first appearance with the orchestra. His playing, brilliant from a technical view and utterly marvelous from that of emotion and expression, won him a reception from the Friday audience that was notably cordial. From the instrument of love, as certain poets have called the viola, Mr. Primrose draws a tone pure and round, one that glows in the low register and glints up high. His technic involves that muscular coordination of accuracy, precision and speed which bespeaks a great master.

The appeal of Berlioz' music is completely sensuous. Berlioz must be played with absolute conviction and drastic force because his music is all passion, color and youthful ardor. When recreated thus it can enthrall you in a way of which no other music is capable save that of the two Richards—Wagner and Strauss, and the two Impressionists—Debussy and Ravel. Yesterday's "Harold in Italy" was supremely captivating, representing orchestral and solo virtuosity and unflawed rapport between them both.

The Suite by Bloch, heard here but once before, in 1925, is another matter. Though an agreeable, modern and colorful score, it is long and diffuse, and its idiom all too often betrays heavy indebtedness to the style of Debussy. Much of the interest lies in the orchestra, but of course the solo part affords brilliant display for the violist. Unless I had read Mr. Bloch's avowal of the background of the Suite, I would never think of the East Indies and their shrouded mystery as having been his inspiration. The second movement, incidentally, was omitted.

Toch's fanciful Overture is altogether charming. It is also highly condensed and to the point. The composer, who was present and bowed, must have enjoyed Mr. Koussevitzky's excellent reading. "Till Eulenspiegel" always fires the conductor to play it with the utmost wit and intensity. Yesterday's "Till" was quintessential Strauss and Kousevitzky.

Globe **MUSIC** Oct. 23, '44

SYMPHONY HALL

Boston Symphony Orchestra

BY CYRUS DURGIN

A very large audience heard the first concert in the new Sunday series by the Boston Symphony Orchestra, at Symphony Hall, yesterday afternoon, Serge Koussevitzky conducted a program of what may accurately be called "popular masterpieces": Berlioz' "Roman Carnival" Overture; "Prelude to the Afternoon of a Faun," by Debussy; the Second Suite from Ravel's ballet "Daphnis and Chloe," and the Fifth Symphony of Beethoven. Each is a masterpiece, and each is popular.

Abandonment of the Tuesday series in favor of Sundays, on the evidence of yesterday's audience, was a wise decision. For some years the Tuesday audiences had been declining. Now the beauties of the Boston Symphony are available to a large public with leisure on Sundays. One who follows Boston concert audiences season after season comes to recognize their general appearance. Looking about Symphony Hall yesterday one would have said that the great orchestra indisputably is attracting new listeners. That is all to the good.

Mr. Koussevitzky and the orchestra were in taut form. It seemed that everything was overplayed a little [illegible] the side of increased volume and intensity. That was all right, too, for each of the pieces—with the possible exception of Debussy's languorous raptures—can take it.

The sounds of the orchestra were utterly marvelous in Debussy and Ravel—which last, as some Bostonians know, Mr. Koussevitzky interprets with a distinction all his own.

The occasional "raw" scoring of Berlioz' showy Overture was made to sound the more so, but since brilliance in color and effect is the governing purpose of the "Roman Carnival," the music did not suffer. Mr. Koussevitzky's way with the mighty Fifth of Beethoven simply intensifies the driving emotional force and makes it even mightier.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Leonard Bernstein is guest conductor of the Boston Symphony Orchestra concerts this week. His program consists of two long and exacting works, the D minor Piano Concerto of Brahms, with Jesus Maria Sanroma as soloist, and the Fifth Symphony by Dimitri Shostakovich.

Beyond all doubt young Mr. Bernstein has made great progress as conductor since he last appeared here, in February. Then he was heard in his own "Jeremiah" Symphony and Copland's "El Salon Mexico." This time, with an entire program as his responsibility, he shows increased technical maturity and freedom of expression. Symphony Hall reverberated yesterday afternoon with the handclapping of a notably enthusiastic reception. One deeply interested listener in the first balcony, who himself applauded cordially, was the orchestra's own conductor, Serge Koussevitzky.

Mr. Bernstein's exceptional talents now have a sharper focus and deeper concentration. The more extravagant of his gestures are gone. He no longer seems to conduct with an emotional fury that threatens to burn itself out. His work has taken on perception and refinement at no cost of essential passion. His ear for tonal balance and subtle colors must be keener.

From the start Mr. Bernstein showed a grasp of organic musical structure, which is the ability to recreate a piece of music with the main emphasis upon motion and the main architectural lines, but in which there is a fine adjustment of details to the work as a whole. That ability counted heavily in the D minor Piano Concerto, a solid but spreading and chunkily scored work of Brahms' youth and inexperience. A conductor must gage a reading of this Concerto most carefully, otherwise it divides into fragmentary episodes.

Between them, Mr. Sanroma and Mr. Bernstein gave a highly competent and often exciting performance. Mr. Sanroma's technique met Brahms' difficulties triumphantly, and though he did not cut loose, expressively, in the flying-hair rhapsodies of the "Romantic" tradition, he played with weight and feeling and comprehension of the Brahms style.

Shostakovich's Fifth Symphony had an electrical effect, as when the fur of a cat is rubbed the wrong way. The colors were vivid, the rhythms exact and lively, and the climaxes mounted into a frenzy of emotion and orchestral big sounds.

Herald **MUSIC** Nov. 4

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, gave the fifth program of its 64th season in Symphony Hall yesterday afternoon. The program follows:

Beethoven—Overture to "Egmont," Op. 84; Symphony No. 7 in A major, Op. 92
Shostakovitch—Symphony No. 6

Very little to get excited about yesterday at the symphony concert that I could see. The Beethoven was good and the Shostakovitch was less good while the performance of both under Mr. Burgin (Dr. Koussevitzky being ill but not, fortunately, seriously), was neat, precise and orderly.

Nothing ever really took fire, so to speak, but the communication between orchestra and audience was assured in the Beethoven, of course, because it was Beethoven and because anybody who doesn't like Beethoven is sure there must be something wrong with him anyway, and in the Shostakovitch because everyone was curious to hear what there was about it that caused the powers that be to single it out from the dozens of other new works which have had performances here in recent seasons.

Frankly, I couldn't see that there was much of anything about it which should give it rehearing precedence over, say, Martinu's First Symphony. However, it is certainly the most distinguished of Shostakovitch's symphonies. Its first movement, the first two-thirds of it at any rate, stands as serious music of the highest order. The theme of the largo itself is distinguished, even elevated in tone, but it comes to a complete stop over protracted trilled pedal points which continue so long that by the re-entrance of the principal theme you have all but lost patience. You feel, quite properly, that the composer could have had his say in a little less time.

The scherzo which follows is bright, amusing and really very satisfactory, but the finale comes perilously near to cheapness. The composer is right in contrasting his serious, even oppressive, first movement with two short and entertaining movements, but the finale is a little too tasteless to accept, and it brings down the general level of the work.

The first movement was exceptionally well played by the orchestra under Mr. Burgin; the other two wanted in the brilliance and verve necessary to overcome, by sheer force, the commonness of the inspiration. Beethoven's Seventh Symphony was especially well and clearly done, however. Mr. Burgin's conception was straightforward, notable for its honesty and its sincerity. There were no emotional distortions or interpretative excesses, but on the other hand there was no tension or glamor, so to speak. You could take it or you could leave it alone, depending upon your mood. And it must be said the audience yesterday was in the mood to take it.

Globe **MUSIC** Nov. 4

SYMPHONY HALL 1944

Boston Symphony Orchestra

By CYRUS DURGIN

Richard Burgin is conducting the Boston Symphony Orchestra's concerts at Symphony Hall again this week, due to the continued indisposition of Serge Koussevitzky. The program consists of the "Egmont" Overture and Seventh Symphony of Beethoven, and the Sixth Symphony by Dimitri Shostakovich.

The great Overture of Beethoven, last heard in the Friday-Saturday series in 1935, was disappointingly performed. Indeed, most of the afternoon the orchestra's playing was far short fo the polish, tonal richness and overall precision usual at the Symphony concerts. In the "Egmont" the strings were thin and a little coarse; Mr. Burgin's pace was stodgy and he permitted numerous details vital to the general dramatic effect to be lost in the shuffle.

On the whole, the A major Symphony went much better, although the finale was taken so fast—as indeed it is by all conductors—that the rushing figures for strings were anything but clean-cut. Mr. Burgin began the famous allegretto, whose correct tempo is one of the most delicate matters in symphonic literature, a bit on the rapid side, but slowed down within eight measures. I liked his way with the scherzo, which rippled along clearly and lightly, and whose trio was neither too slow nor too fast.

The Sixth Symphony of Shostakovich is certainly one of his best and I suspect it will last longer than either of its gargantuan successors, the Seventh and the Eighth. No one need take hte Sixth very seriously, however, for it is not profound. But it is well scored and the buoyant allegro and caricature march have a lot of wit.

That melancholy phrase heard so often during the long and slow first movement in the form of solos over organ-point bass, is probably labored a little too much. But the music is full of color and warmth and it "sounds" all the way. That the Symphony is not profound is no barrier to its enjoyment for its positive merits of rhythm, orchestration, tunes and Slavic flavor. There is room in music for both entertainment and the deeper emotions.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Making his first appearance as guest-conductor, in the fullest acceptance of the term, Leonard Bernstein prepared for the current Symphony Concerts a programme that seemed fraught with certain perils. Paired on this list are a piano concerto, the First of Brahms, and a symphony, the Fifth of Shostakovitch, both in the somber key of D minor and consuming between them close on two hours. Moreover, those of yesterday afternoon and this evening are the seventh of the latter piece at Symphony Hall in a little under six years. Now Shostakovitch is both the most important and the most popular composer of symphonies to emerge since Sibelius called it quits, but the Finn's symphonies were run into the ground, and if the proponents of the Soviet composer don't watch out they'll place him in the same predicament.

All fears, however, were set at rest. The intermission cancelled the monotony of key and the Shostakovitch Symphony received a performance comparable in intensity, excitement and tonal richness to Dr. Koussevitsky's own and no doubt served to win some new converts.

Shostakovitch completed his Fifth Symphony when he had just turned 30; Brahms was in his 26th year, practically the age that Mr. Bernstein is now, when he finished the Concerto that remains, the most un-get-atable though by no means the least rewarding of his larger works. The pianist yesterday, to mention belatedly a significant achievement, was Jesus Maria Sanroma. Chiefly famed for his brilliant handling of modern music, Mr. Sanroma has not before tackled publicly anything so serious and profound. He has matured enormously, else he could not have brought to pass so penetrating a performance. If he and Mr. Bernstein between them did not reveal everything that was in the score, they came close enough to it to make their joint effort a minor, if not a major triumph. Boston can point to both of them with pride, and yesterday's audience seemed sensible of the fact.

Brooklyn Inst - [illegible]

OTHER CONCERTS OF THE MONTH

Richard Tucker

Dr. Koussevitzky at Rehearsal

The Test of a Great Conductor

In war as in peace, the Boston Symphony Orchestra adheres to its tradition of superlative performance. And back of its plans and its ideals looms that giant of music, Dr. Serge Koussevitzky. The Institute welcomes his return for the annual Brooklyn series of five Friday night concerts, the first of which will be given on November 17.

It requires a succession of seasons to test the scope of a conductor's interest, the extent of his vision, and his ability to perfect his orchestra. These qualities of Dr. Koussevitzky's have been demonstrated over a lengthening term. He has maintained an absorbing approach to the more familiar classics; he has shown a rewarding catholicity of taste; and he imparts genuine inspiration to the men under his baton. The plans he has announced for the 1944-1945 year reveal another reason for the perennial enjoyment of the Boston Symphony. They will continue to find place for the new composers. It is a striking fact that compositions which Dr. Koussevitzky once had the prophetic vision to see as permanent additions to orchestral repertory have become so. That is because he has sought not the merely new, but the new and good.

To the regular attendants of the Boston Symphony concerts, the gestures of Serge Koussevitzky are a marvel of grace and eloquence. How many of his followers must wish that they could watch him face to face, as his musicians see him! A newspaper reporter, who smuggled himself into a choral group appearing with the orchestra, had just such an experience. He has told how Dr. Koussevitzky takes his place before the "desk," pausing for an instant with head slightly bent. Then he sweeps his glance over the faces of the musicians. Next, he stretches his hand out rather deliberately for the baton. Suddenly both hands are raised and again he eyes the orchestra until there is breathless attention on their part. Then down come the arms, swift but gliding, and the sound of the music rises. The amazing expression of hands, body, and face disclose how Dr. Koussevitzky commands the effects achieved in his music. More, they reveal the subjectiveness of his own statement—"Great music is a necessity of life. Great music makes life complete."

Two American Artists

The third and fourth recitals in the American Artists Series, held on Sunday afternoons at 5:30 o'clock, bring Ethel Elfenbein, pianist, on November 12 and Fredell Lack, violinist, on November 26.

Miss Elfenbein was born and educated in New York. At an early age she began to pick out tunes on the piano and was playing in public even before she had received any formal musical instruction. Today, with a B.S. degree in music, she has mastered an unusually extensive repertory and has over a dozen concerti at her command. She is a member of the the faculty at the Henry Street Settlement Music School and has appeared in numerous recitals since her debut in 1939. Radio audiences know Ethel Elfenbein well through her broadcasts over WQXR, WHN, and WNYC.

Fredell Lack is a native of Oklahoma. Since her first public performance there as an eight-year-old, she has won one national and two state awards sponsored by the National Federation of

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ADVERTISER
CINCINNATI, OHIO

Allis-Chalmers To Renew Popular Broadcasts of the Boston Symphony Orchestra . . .

MEN and women workers of major war industries in America are being honored by the Allis-Chalmers broadcasts of the Boston Symphony orchestra in a special series of six salutes which pay tribute to the distinguished service of both management and labor in time of national crisis. Staats Cotsworth, stage and radio actor, is narrator for this series of brief intermission features scheduled from October 14 to December 23. The schedule includes salutes to the Steel industry, Pulp and Paper, Chemical, and Mining industries.

Allis-Chalmers advertisements featuring these salutes are running in trade publications and newspapers in key production cities. Industrial executives, city officials and heads of business groups in each of these cities are notified in advance regarding highlights of the particular broadcast.

Broadcasts of the Boston Symphony orchestra, Dr. Serge Koussevitzky conducting, and the Boston "Pops," with Arthur Fiedler as conductor, are heard for the second consecutive year over the Blue Network exclusively (Saturdays, 8:30 P.M., EWT), under the sponsorship of The Allis-Chalmers Manufacturing Company of Milwaukee. The current symphonic season includes guest artists and conductors of prominence, and guest conductors. After the conclusion of the 30 scheduled broadcasts of the symphony orchestra the Boston "Pops" will again be heard.

NEW HAVEN, CONN.
REGISTER

NOV 12 1944

Boston Symphony Plays New Composition Here

Schuman's "Prayer In Time of War," Two Symphonies To Be Offered At Second of Woolsey Series Tuesday

When the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky comes to Woolsey Hall on Tuesday evening as the second event of the 1944-45 Woolsey Hall Series two symphonies and a new composition by a distinguished American composer will be the musical fare of the occasion.

William Schuman's "Prayer In Time of War" will be the opening selection, to be followed by the Shostakovitch Symphony No. 6 and Tchaikowsky Symphony No. 5.

Composing "Prayer in Time of War" on the eve of the year 1943, William Schuman first titled the work "Prayer—1943," and it was originally performed by the Pittsburgh Symphony Orchestra in Pittsburgh under the direction of Fritz Reiner on February 26, 1943. Since then it has been played by several orchestras, and the Boston Symphony presented it successfully at the current season's opening concert there.

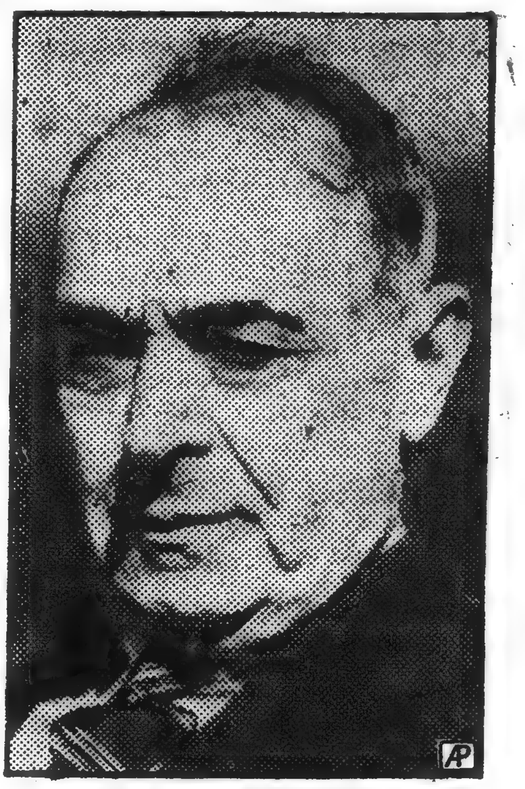
Mr. Schuman's compositions have been widely played by American orchestras in recent years, and his Third Symphony, performed by the Boston Orchestra in 1941, was dedicated to Dr. Koussevitzky. Another work, his Symphony for Strings, was written for the Koussevitzky Music Foundation and presented in Boston a year ago this month.

REVISED SCORE

The Sixth Symphony of Shostakovitch had its first performance at a festival in Moscow, December 3, 1939, and was introduced to this country at a concert of the Philadelphia Orchestra, Leopold Stokowski conducting, the following year. The score was published with numerous alterations of detail by the composer, and it is this score that will be used at the first New Haven hearing of the piece.

Tchaikowsky's Fifth Symphony was completed in 1888, and given in St. Petersburg under the composer's direction the same year. Tchaikowsky's slight opinion of his Fifth Symphony as compared to his ardent belief in his Fourth and Sixth is a curious fact, coming as it did from the incorrigible self-analyst who had so much to say to his intimate friends about his doubts and beliefs as to the progress of his music.

Although he was skeptical about the work from the start, first performances were a popular success, and with the passing of years the Tchaikowsky composition has grown in favor with symphony audiences throughout the world.


AP

SERGE A. KOUSSEVITZKY

As usual, the coming of the Boston Symphony Orchestra to New Haven is highlighted by the appearance of it's distinguished Russian conductor, Dr. Serge Koussevitzky. The famous musician has led the one hundred and ten piece organization for more than a quarter of its history, far exceeding the tenure of any previous leader. The way in which he has brought the orchestra to new heights of eloquence and renown since assuming the conductor's post in 1924 is too familiar to need retelling.

Fine orchestras are no longer a rarity as they were when this one was in its infancy. Symphonic music is at every hand. It comes out of the ether to us as well as across the footlights. An orchestra to hold a pre-eminent position in such manifold and distinguished company must look to its qualities—something which the Boston Symphony easily does, thanks to a great extent to its famed leader for the past 29 years.

JACKSON, TENN.
SUN

2 1944

Concert Of Boston Symphony Will Further Sixth War Loan Drive

Works of two contemporary composers, one Russian, the other American, will make up the program for the Saturday, November 18 broadcast, 7:30-8:30 p. m., over the BLUE Network, of the Boston Symphony Orchestra. With the concert, from unter College, Dr. Serge Koussevitzky, conductor, will inaugurate the series of five broadcasts to come during the season from this college.

The concert, the first broadcsat on tour this year, will be dedicated to the Sixth War Bond drive. Admission will be by the purchase of bonds, the lowest costing $100. Twenty-five seats have been reserved for purchasers of $1,000 bonds. The Allis-Chalmers Manufacturing Co., of Milwaukee, sponsors for the second consecutive season of the concerts over the BLUE, has purchased $1,000,000 worth of bonds.

The progra mselected by Dr. Koussevitzky comprises William Schuman's "Prayer in Time of War," written by the New York composer last year and formerly called "Prayer—1943," and the Sixth Symphony of Dmitri Shostakovitch, composed at the outbreak of the war. The Sixth Symphony was first performed in Moscow in December, 1939, and has no political or social significance, according to the composer.

Glob **MUSIC** Nov. 7

SYMPHONY HALL

Boston Symphony Orchestra

By JOHN RILEY

Serge Koussevitzky was back at the helm of the Boston Symphony Orchestra last evening for the season's first concert in the Monday series. Looking remarkably fit, after a bout with one of the prevailing Fall colds, Mr. Koussevitzky vigorously led the orchestra through a generally familiar, though exacting program.

There were Mozart's lyric, Autumnal Symphony in E-flat (K. 543); Schoenberg's new Theme and Variations for Orchestra; Ettore Pinelli's transcription for strings of the Sarabande, Gigue and Bandinerie by Corelli; the Sixth Symphony of Shostakovitch.

Particularly striking about last evening's performance was the manner in which Mr. Koussevitzky handled orchestral sonorities. Though the tonal balances and relations which he maintains are always notable pure and clear, they were even more obvious, especially in the Schoenberg and Corelli. The results, not always aesthetically satisfactory, were a revelation so far as orchestral technic is concerned.

The Schoenberg Theme and Variations, largely an exciting exercise in voluptuous sounds, profited by this treatment. The conflict between Schoenberg's artificial austerity and natural romantic temperament often leads to the production of an unclear orchestral texture. Mr. Koussevitzky has separated the complicated lines of his counterpoint into luminous, floating layers of tone that are still clearly related to one another. In other words, he he made musical sense out of possible confusion.

The Corelli, though turned out with the same technical perfection, became the more artificial and glass-like. With his unerring instinct for heightening melodic tension where a score is sometimes prolix, Mr. Koussevitzky made the Shostakovitch Sixth a new experience all over again. Amusing were the jazzy effects, toward the end of the third movement, which sounded for all the world like a 1920 dance band.

Herald **MUSIC** Nov. 7,

Monday Symphony

The Boston Symphony orchestra, Serge Koussevitsky conducting, gave the first program of its series of Monday evening concerts in Symphony Hall last night: The program was as follows:

Mozart.....Symphony in E-flat (K. 543)
Schoenberg.Theme and Variations, Op. 43B
Corelli....Sarabande, Gigue and Badinerie
(arr. Pinelli).
Shostakovitch...........Symphony No. 6.

The Monday series of Symphony concerts started off last night with a good program, a full house and a fine performance by the orchestra under Dr. Koussevitzky, who looked very fit after his recent indisposition. The program was good because it was one of those something old, something new, something borrowed and something blue programs which could hardly fail to please enough of the audience enough of the time to make it interesting to all.

The old was the Mozart Symphony, but it is anything but old in spirit. On the contrary, its vitality, its communicative quality seems stronger than ever before, and it is to be doubted if the slow movement and the Menuetto and Trio were ever more elegantly traversed than they were last night. The Schoenberg, a new addition to the repertoire, remains a curious piece. It has some exceptionally beautiful passages but on the whole it is fairly thin and strangely uneffective. The theme itself is the nearest thing to banality; the treatment of it varies from the sublime, as in the poco adagio, to ridiculous, as in the finale. The Corelli Suite, also one of Dr. Koussevitzky's most delightful favorites, was superbly realized by the string band of the orchestra, while Shostakovitch's Sixth Symphony brought the program to an end.

SYMPHONY CONCERT

Post Nov 4

BY WARREN STOREY SMITH

Last week's Symphony Concerts were Richard Burgin's from the start. Dr. Koussevitzky had planned to conduct the current pair, but he cannot seem to shake the cold which has beset him since the first of the season and yesterday afternoon a slip in the programme book announced that Mr. Burgin would take over.

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With the Netherlands once more under the heel of an oppressor, this tonal glorification of the Dutch patriot who gave his life for his country is particularly appropriate at this time, and no doubt Dr. Koussevitzky had that in mind when he placed it at the head of this week's list. As with the Symphony, Mr. Burgin's approach was sound and musicianly, but there might have been a shade more of dramatic fire.

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Brooklyn Inst Bulletin Nov 44

OTHER CONCERTS OF THE MONTH

Richard Tucker

Dr. Koussevitzky at Rehearsal

The Test of a Great Conductor

In war as in peace, the Boston Symphony Orchestra adheres to its tradition of superlative performance. And back of its plans and its ideals looms that giant of music, Dr. Serge Koussevitzky. The Institute welcomes his return for the annual Brooklyn series of five Friday night concerts, the first of which will be given on November 17.

It requires a succession of seasons to test the scope of a conductor's interest, the extent of his vision, and his ability to perfect his orchestra. These qualities of Dr. Koussevitzky's have been demonstrated over a lengthening term. He has maintained an absorbing approach to the more familiar classics; he has shown a rewarding catholicity of taste; and he imparts genuine inspiration to the men under his baton. The plans he has announced for the 1944-1945 year reveal another reason for the perennial enjoyment of the Boston Symphony. They will continue to find place for the new composers. It is a striking fact that compositions which Dr. Koussevitzky once had the prophetic vision to see as permanent additions to orchestral repertory have become so. That is because he has sought not the merely new, but the new and good.

To the regular attendants of the Boston Symphony concerts, the gestures of Serge Koussevitzky are a marvel of grace and eloquence. How many of his followers must wish that they could watch him face to face, as his musicians see him! A newspaper reporter, who smuggled himself into a choral group appearing with the orchestra, had just such an experience. He has told how Dr. Koussevitzky takes his place before the "desk," pausing for an instant with head slightly bent. Then he sweeps his glance over the faces of the musicians. Next, he stretches his hand out rather deliberately for the baton. Suddenly both hands are raised and again he eyes the orchestra until there is breathless attention on their part. Then down come the arms, swift but gliding, and the sound of the music rises. The amazing expression of hands, body, and face disclose how Dr. Koussevitzky commands the effects achieved in his music. More, they reveal the subjectiveness of his own statement—"Great music is a necessity of life. Great music makes life complete."

Two American Artists

The third and fourth recitals in the American Artists Series, held on Sunday afternoons at 5:30 o'clock, bring Ethel Elfenbein, pianist, on November 12 and Fredell Lack, violinist, on November 26.

Miss Elfenbein was born and educated in New York. At an early age she began to pick out tunes on the piano and was playing in public even before she had received any formal musical instruction. Today, with a B.S. degree in music, she has mastered an unusually extensive repertory and has over a dozen concerti at her command. She is a member of the the faculty at the Henry Street Settlement Music School and has appeared in numerous recitals since her debut in 1939. Radio audiences know Ethel Elfenbein well through her broadcasts over WQXR, WHN, and WNYC.

Fredell Lack is a native of Oklahoma. Since her first public performance there as an eight-year-old, she has won one national and two state awards sponsored by the National Federation of

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ADVERTISER
CINCINNATI, OHIO

OCT - - 1944

Allis-Chalmers To Renew Popular Broadcasts of the Boston Symphony Orchestra . . .

MEN and women workers of major war industries in America are being honored by the Allis-Chalmers broadcasts of the Boston Symphony orchestra in a special series of six salutes which pay tribute to the distinguished service of both management and labor in time of national crisis. Staats Cotsworth, stage and radio actor, is narrator for this series of brief intermission features scheduled from October 14 to December 23. The schedule includes salutes to the Steel industry, Pulp and Paper, Chemical, and Mining industries.

Allis-Chalmers advertisements featuring these salutes are running in trade publications and newspapers in key production cities. Industrial executives, city officials and heads of business groups in each of these cities are notified in advance regarding highlights of the particular broadcast.

Broadcasts of the Boston Symphony orchestra, Dr. Serge Koussevitzky conducting, and the Boston "Pops," with Arthur Fiedler as conductor, are heard for the second consecutive year over the Blue Network exclusively (Saturdays, 8:30 P.M., EWT), under the sponsorship of The Allis-Chalmers Manufacturing Company of Milwaukee. The current symphonic season includes guest artists and conductors of prominence, and guest conductors. After the conclusion of the 30 scheduled broadcasts of the symphony orchestra the Boston "Pops" will again be heard.

NEW HAVEN, CONN.
REGISTER

NOV 12 1944

Boston Symphony Plays New Composition Here

Schuman's "Prayer In Time of War," Two Symphonies To Be Offered At Second of Woolsey Series Tuesday

When the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky comes to Woolsey Hall on Tuesday evening as the second event of the 1944-45 Woolsey Hall Series two symphonies and a new composition by a distinguished American composer will be the musical fare of the occasion.

William Schuman's "Prayer In Time of War" will be the opening selection, to be followed by the Shostakovitch Symphony No. 6 and Tchaikowsky Symphony No. 5.

Composing "Prayer in Time of War" on the eve of the year 1943, William Schuman first titled the work "Prayer—1943," and it was originally performed by the Pittsburgh Symphony Orchestra in Pittsburgh under the direction of Fritz Reiner on February 26, 1943. Since then it has been played by several orchestras, and the Boston Symphony presented it successfully at the current season's opening concert there.

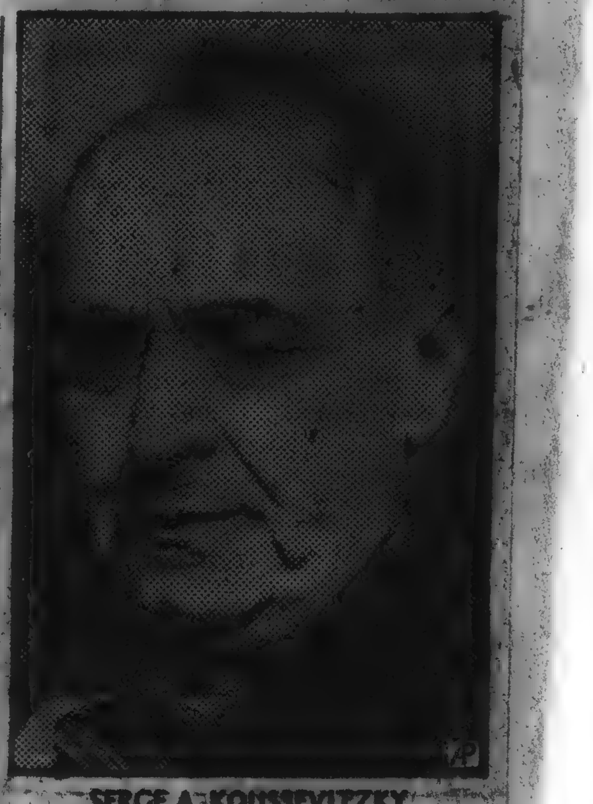
Mr. Schuman's compositions have been widely played by American orchestras in recent years, and his Third Symphony, performed by the Boston Orchestra in 1941, was dedicated to Dr. Koussevitzky. Another work, his Symphony for Strings, was written for the Koussevitzky Music Foundation and presented in Boston a year ago this month.

REVISED SCORE

The Sixth Symphony of Shostakovitch had its first performance at a festival in Moscow, December 3, 1939, and was introduced to this country at a concert of the Philadelphia Orchestra, Leopold Stokowski conducting, the following year. The score was published with numerous alterations of detail by the composer, and it is this score that will be used at the first New Haven hearing of the piece.

Tchaikowsky's Fifth Symphony was completed in 1888, and given in St. Petersburg under the composer's direction the same year. Tchaikowsky's slight opinion of his Fifth Symphony as compared to his ardent belief in his Fourth and Sixth is a curious fact, coming as it did from the incorrigible self-analyst who had so much to say to his intimate friends about his doubts and beliefs as to the progress of his music.

Although he was skeptical about the work from the start, first performances were a popular success, and with the passing of years the Tchaikowsky composition has grown in favor with symphony audiences throughout the world.



SERGE A. KOUSSEVITZKY

As usual, the coming of the Boston Symphony Orchestra to New Haven is highlighted by the appearance of it's distinguished Russian conductor, Dr. Serge Koussevitzky. The famous musician has led the one hundred and ten piece organization for more than a quarter of its history, far exceeding the tenure of any previous leader. The way in which he has brought the orchestra to new heights of eloquence and renown since assuming the conductor's post in 1924 is too familiar to need retelling.

Fine orchestras are no longer a rarity as they were when this one was in its infancy. Symphonic music is at every hand. It comes out of the ether to us as well as across the footlights. An orchestra to hold a pre-eminent position in such manifold and distinguished company must look to its qualities—something which the Boston Symphony easily does, thanks to a great extent to its famed leader for the past 29 years.

JACKSON, TENN.
SUN

NOV 12 1944

Concert Of Boston Symphony Will Further Sixth War Loan Drive

Works of two contemporary composers, one Russian, the other American, will make up the program for the Saturday, November 18 broadcast, 7:30-8:30 p. m., over the BLUE Network, of the Boston Symphony Orchestra. With the concert, from unter College, Dr. Serge Koussevitzky, conductor, will inaugurate the series of five broadcasts to come during the season from this college.

The concert, the first broadcsat on tour this year, will be dedicated to the Sixth War Bond drive. Admission will be by the purchase of bonds, the lowest costing $100. Twenty-five seats have been reserved for purchasers of $1,000 bonds. The Allis-Chalmers Manufacturing Co., of Milwaukee, sponsors for the second consecutive season of the concerts over the BLUE, has purchased $1,000,000 worth of bonds.

The progra mselected by Dr. Koussevitzky comprises William Schuman's "Prayer in Time of War," written by the New York composer last year and formerly called "Prayer—1943," and the Sixth Symphony of Dmitri Shostakovitch, composed at the outbreak of the war. The Sixth Symphony was first performed in Moscow in December, 1939, and has no political or social significance, according to the composer.

Herald

MUSIC

Nov. 7,

Monday Symphony

The Boston Symphony orchestra, Serge Koussevitsky conducting, gave the first program of its series of Monday evening concerts in Symphony Hall last night. The program was as follows:

Mozart.......Symphony in E-flat (K. 543)
Schoenberg.Theme and Variations, Op. 43B
Corelli....Sarabande, Gigue and Badinerie
(arr. Pinelli).
Shostakovitch..........Symphony No. 6.

The Monday series of Symphony concerts started off last night with a good program, a full house and a fine performance by the orchestra under Dr. Koussevitzky, who looked very fit after his recent indisposition. The program was good because it was one of those something old, something new, something borrowed and something blue programs which could hardly fail to please enough of the audience enough of the time to make it interesting to all.

The old was the Mozart Symphony, but it is anything but old in spirit. On the contrary, its vitality, its communicative quality seems stronger than ever before, and it is to be doubted if the slow movement and the Menuetto and Trio were ever more elegantly traversed than they were last night. The Schoenberg, a new addition to the repertoire, remains a curious [illegible]. It has some exceptionally beautiful passages but on the whole it is fairly thin and strangely uneffective. The theme itself is the nearest thing to banality; the treatment of it varies from the sublime, as in the poco adagio, to ridiculous, as in the finale. The Corelli Suite, also one of Dr. Koussevitzky's most delightful favorites, was superbly realized by the string band of the orchestra, while Shostakovitch's Sixth Symphony brought the program to an end.

Globe

MUSIC

Nov. 7-

SYMPHONY HALL

Boston Symphony Orchestra

By JOHN RILEY

Serge Koussevitzky was back at the helm of the Boston Symphony Orchestra last evening for the season's first concert in the Monday series. Looking remarkably fit, after a bout with one of the prevailing Fall colds, Mr. Koussevitzky vigorously led the orchestra through a generally familiar, though exacting program.

There were Mozart's lyric, Autumnal Symphony in E-flat (K. 543); Schoenberg's new Theme and Variations for Orchestra; Ettore Pinelli's transcription for strings of the Sarabande, Gigue and Bandinerie by Corelli; the Sixth Symphony of Shostakovitch.

Particularly striking about last evening's performance was the manner in which Mr. Koussevitzky handled orchestral sonorities. Though the tonal balances and relations which he maintains are always notable pure and clear, they were even more obvious, especially in the Schoenberg and Corelli. The results, not always aesthetically satisfactory, were a revelation so far as orchestral technic is concerned.

The Schoenberg Theme and Variations, largely an exciting exercise in voluptuous sounds, profited by this treatment. The conflict between Schoenberg's artificial austerity and natural romantic temperament often leads to the production of an unclear orchestral texture. Mr. Koussevitzky has separated the complicated lines of his counterpoint into luminous, floating layers of tone that are still clearly related to one another. In other words, he he made musical sense out of possible confusion.

The Corelli, though turned out with the same technical perfection, became the more artificial and glass-like. With his unerring instinct for heightening melodic tension where a score is sometimes prolix, Mr. Koussevitzky made the Shostakovitch Sixth a new experience all over again. Amusing were the jazzy effects, toward the end of the third movement, which sounded for all the world like a 1920 dance band.

SYMPHONY CONCERT

Post Nov 4

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NEW YORK, N. Y.
TIMES

NOV 16 1944

BOSTON ORCHESTRA AT CARNEGIE HALL

Koussevitzky Offers 'Eroica' and 'Harold in Italy'—Viola Solo by William Primrose

By OLIN DOWNES

Dr. Koussevitzky and the Boston Symphony Orchestra returned to Carnegie Hall last night for their first New York concert of the season, and made the occasion memorable by the constitution of the program and their playing of it.

The excellence of the orchestra is an old story. For this writer it is incontestably king of all the orchestras which are heard in this city, matching the beauty of its tone and the finish of its playing with its extreme sensitiveness of nuance and color. To these characteristics last night was united special virility and grandeur in the "Eroica" symphony of Beethoven, and a dramatic passion that it would have been hard to surpass in the wildly romantic "Harold" symphony of Berlioz, a work which had not been heard for many seasons, and was so brilliantly interpreted that one hastened to revise, at least in details, previous estimates of its position among Berlioz' compositions.

A sentence in the program, underneath the announcement of the "Eroica" symphony, was significant of Dr. Koussevitzky's unprecedented interpretation. It explained that the performance of the "Eroica" was dedicated "to the heroes of the United Nations"—even as Beethoven himself had finally dedicated this, perhaps the greatest of all symphonies, to the heroic spirit of man.

Notes on the Tempo

We had heard fine performances of this score by Dr. Koussevitzky in earlier seasons, but they had not seemed to be at once so unified in the form and so plastic in conception, or inhabited by such an intrinsic greatness and flame. Of course, no listener to a familiar work agrees completely with every quarter note in it, and exception could be taken to the tempo of the scherzo, nearer a presto than an "allegro vivace," and so fast that a horn had trouble in negotiating the fanfares of the middle part. However, the sense of awakening life, or nature's resurrection—whatever image, in fact, goes through the individual listener's mind as he hearkens to these vibrations of the invisible world—was distinct in it; and thereafter, as rarely, the cosmic variations that make the finale were driven home.

Then there was the complete change in style, technic and imaginative utterance in the passionate music of the wild-eyed, romantic Berlioz symphony. Here the composer had the further asset of the presence of William Primrose, as master of the solo viola part, and voice for the nonce of Harold in his Italian wanderings.

As Master and Poet

Mr. Primrose played not only as a master but a poet and dramatist of his instrument. He had not always a grateful task, nor is Berlioz, acknowledged master of instrumentation, always found writing for the viola in the most effective way. No wonder that Paganini, whom Berlioz claimed commissioned him to write an orchestral piece with viola solo for him, was dissatisfied with this result. It is only occasionally that the solo viola part really fits, and some of the writing, such as the monotonous arpeggios in the pilgrim's march, is useless.

In a word, Berlioz was making an experiment only partially successful, falling between the two stools of a symphony with a conspicuous solo part and a concerto for viola combined with an uncommonly full and vivid score, used for purposes of tone-painting. For all that, there is so much of originality and imagination in the music itself, and Mr. Primrose, playing his wonderful "MacDonald" Strad, gave such haunting beauty and intensity to his part that this work alone would have made the occasion memorable. Three great artists, soloist, conductor and virtuoso orchestra, became one, and their expression the very voice of the Eighteen Thirties. The pages of balderdash in this curious score need not detain us. It is, for all its defects and hiatuses, an explosion of genius, and such a performance, had it been of much commoner stuff, would have been intoxicating.

NEW YORK, N. Y.
WORLD-TELEGRAM

NOV 16 1944

Boston Symphony Begins Series Here

By ROBERT BAGAR.

Making its seasonal bow in Carnegie Hall, the Boston Symphony Orchestra, under the direction of Serge Koussevitsky, offered a two-part program last evening. The numbers were the Beethoven "Eroica" Symphony and the Berlioz, "Harold in Italy," with William Primrose to play the solo viola part.

Almost any of Berlioz's music is welcome in the concert hall, welcome even to the inveterate listener of Berlioz. For that French composer can give you as many musical joys as he ever does, and—to be all inclusive—just as many moments of boredom as he ever does.

But in the midst of a sequence, say, of thrice-familiar phrases—phrases that you know by their nicknames, so familiar are they to 19th century music, there is sure to be a sudden lift in the shape of some thrilling instrumental shock, or some unusually lovely line that is as fresh as the next second, or some wonderful trick of tonal comminglings.

At any rate, so it was during the performance of the Berlioz Symphony. And there was the shiny and superior playing of Mr. Primrose to add further interest. All this and Primrose, too, you see.

The violist, who is just about tops in his field, had his seconds of so-so intonation. But those could have been attributed, in great part to the weather, which was wet. You know what that can do to strings.

Orchestra and soloist, however, joined forces in a communicative reading of the score. Its great parts are all-time great, and its prosaic ones worth overlooking, therefore. It was mostly with pleasure that one heard the piece, which is something of a rarity in the concert hall these days.

The "Eroica" received a glistening performance. Every note fitted into its proper slot, every phrase, every line, ditto. The rendering was a miracle of continuity and Boston Symphony polish. A fine evening of music, and a fitting inaugural of the Boston band's local appearances.

NEW YORK, N. Y.
JOURNAL AMERICAN

NOV 16 1944

Koussevitzky At Carnegie

By GRENA BENNETT

It is always a gala event when the Boston Symphony Orchestra visits New York, and last evening that splendid company of musicians, conducted by Serge Koussevitzky, gave its first concert this season in Carnegie Hall. The program contained only two compositions, Beethoven's "Eroica" Symphony and Berlioz' "Harold in Italy" Symphony.

But numbers are of no importance when the material is of such richness and the performance of so superb a quality. It seems incredible that anything new can be revealed in so familiar a work as the "Eroica," yet every measure that was given with such perfection of tone, balance and musicianship—a performance dedicated last night to the heroes of the United Nations—was imbued with such eloquence that it assumed uncommon and unusual beauty.

In the Berlioz Symphony, William Primose played the solo viola part, and while a considerable portion of his share of the score was closely interwoven in the ensemble, enough of it was sufficiently clear and prominent to enable the listeners to realize the prime artistry of his presentation.

* * *

MUSIC

Nov. 16-

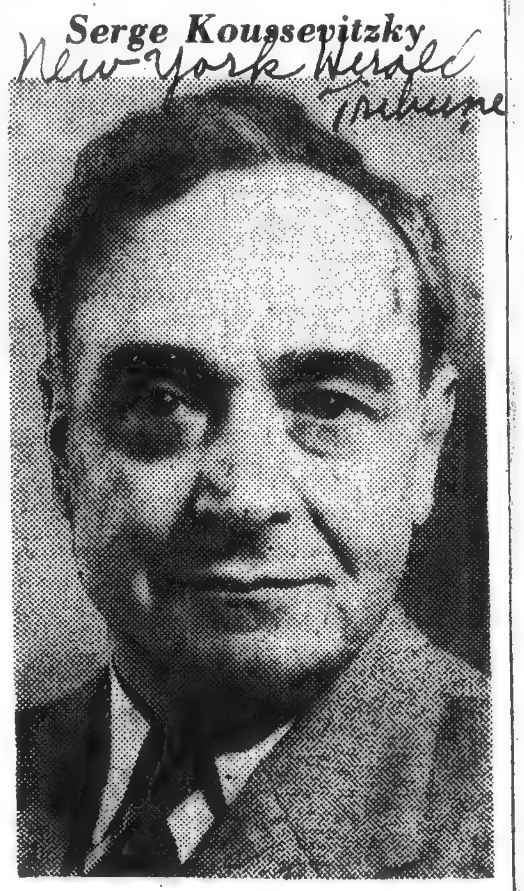
By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, first concert of the season in Carnegie Hall last night. The program:

Symphony No. 3 in E-flat major, "Eroica," Op. 56 .... Beethoven
"Harold in Italy," symphony in four movements .... Berlioz
(William Primrose, viola solo)

Serge Koussevitzky

New York Herald Tribune



Conductor of "Bostonians

Over-Trained

THE Boston Symphony Orchestra's first concert of the season, which took place last night in Carnegie Hall, consisted of two works only and lasted two hours. They were beautiful works, handsomely executed. With the exception of the impossible horn passage in the trio of Beethoven's "Eroica" scherzo, your commentator could find no fault in the playing. And yet he was aware of the slow passage of time.

* * *

Serge Koussevitzky's tempos not slow. In the Beethoven symphony they were, in fact, most gratefully animated. And the mechanism of orchestral articulation was, as always with this group, delightful to observe. Everything was right, including William Primerose, who played the viola solo of Berlioz's "Harold in Italy." It was the old story, I am afraid, of familiar pieces so elegantly turned out that one scarcely recognized them. They were not deformed. Their clear spirit was not violated. They were simply so completely groomed that one was not aware of any spirit present. The slickness of their surfacing made them seem hollow and laborious underneath, which they are not.

* * *

The truth of the matter, in my opinion, is simply that the Boston Symphony Orchestra is overtrained and has been for several years. Its form is perfect, but it does not communicate. The music it plays never seems to be about anything, except how beautifully the Boston Symphony Orchestra can play. Perfection of execution that oversteps its purpose is a familiar phenomenon in art. That way lies superficiality and monotony. And music has no business sounding monotonous, since no two pieces of it are alike. Whenever a series of pieces or of programs starts sounding that way you may be sure that the execution is at fault, is obtruding itself.

One longs, in listening to this orchestra's work, for a little ease. It is of use for all the sonorous elements to be so neatly in place unless there is some illusion created thereby that their being so is spontaneous. Music is not the result of rehearsal. It is an auditory miracle that can take place anywhere. When it occurs among disciplined musicians its miraculous quality is merely heightened. When the frequency of its occurrence in any given group starts diminishing, there are only two possible remedies. Either the members must play together more often or they must get some new pieces.

Obviously, this group does not need more rehearsing. And it knows now all the pieces there are in standard repertory; it even knows nearly all the kinds of pieces there are for large orchestra. There is nothing to be done about it. It has passed the peak of useful executional skill, and executional hypertrophy has set in. The pattern is a familiar one, and regrettable. But there is no use trying to deceive one's self about it.

MONDAY SYMPHONY

BY WARREN STOREY SMITH

Post Nov. 7, 1944

Last evening's symphony concert, the first of the Monday series, offered a programme drawn in large measure from those already presented this season on Friday and Saturday. The one item peculiar to the occasion was Mozart's Symphony in E-flat major. The other numbers, which followed it in the order named, were Schoenberg's new Variations for orchestra, the Suite for strings made by Ettore Pinelli from the music of Corelli, and the Sixth Symphony of Shostakovitch, now become an established repertory piece. Dr. Koussevitzky, apparently restored to health, conducted with his wonted zeal.

There were many delightful details in the performance of Mozart's ever-youthful symphony. There were also evidences of Dr. Koussevitzky's tendency to force most older music to a bigness, brilliance and speed not wholly proper to it. Few conductors nowadays can let well enough alone. It has now been possible to hear Schoenberg's Variations three times. Once having recovered from the shock occasioned by the music's conservatism—for this is the work of a reformed radical, returning to the ways of his youth—it can be seen that, despite many arresting details and even moments of real beauty, the piece is monotonous in mood and color, and not a little stodgy.

CINCINNATI, O.
POST

NOV 6 1944

Gracie to Tap Out Concerto With Orchestra

BOSTON, Nov. 6 (UP).—Gracie Allen, cinema and radio comedienne, slips into her latest role—concert pianist—here, Nov. 15 when she solos at a benefit performance of her "Concerto for the Index Finger" under the direction of Arthur Fiedler, conductor of the Boston Pops Orchestra, it was learned today.

The concert will be sponsored by the community fund and held in Boston Garden. Musical authorities have described the piano part of the composition as a "run up the scale which ends on the wrong note" with the orchestration "guaranteed to work the musicians into a lather."

Efforts made to obtain Koussevitsky and his Boston Symphony Orchestra for the performance collapsed because the symphony will be on tour at Hartford, Conn., on that date.

PUEBLO, COLO.
CHIEFTAIN

NOV 17 1944

TEN SYMPHONY LEADERS WILL HONOR COMPOSER

LOS ANGELES, Nov. 16.—(UP)—In tribute to Arnold Schoenberg, famous composer retiring this year as professor of music on the Los Angeles campus of the University of California, ten major symphony orchestras will perform one of his works during the coming season.

Responding to a survey conducted by the Schoenberg 70th birthday committee, headed by Adolph Weiss, Arthur Rodzinski of the New York Philharmonic said he will offer the premiere of the new Schoenberg work, "Ode to Napoleon."

Leopold Stokowski will perform the "Second Chamber Symphony."

Other conductors who plan Schoenberg tributes are Serge Koussevitsky, Boston symphony; Desire Defaw, Chicago symphony; Karl Kreuger, Detroit symphony; Hans Kindler, National symphony; Fabien Sevitsky, Indianapolis symphony; Vladimir Golschmann, St. Louis symphony; Howard Hansen, Eastman symphony, and Alfred Wallenstein, Los Angeles symphony.

ST. JOSEPH, MO.
NEWS PRESS

NOV 5 - 1944

By SERGE KOUSSEVITSKY
[Conductor of the Boston Symphony Orchestra]

I support President Roosevelt because he has saved the country at a time of distress, given it stability, raised the cultural standard and lifted the spirit of our people. The hour has come for the people of America to make a momentous decision, for us writers, scientists and musicians to raise our voice. We artists voice our vote for President Roosevelt because we believe him to be the greatest son of America today.

SCRANTON, PA.
SCRANTONIAN

NOV 12 1944

Ten Symphony Leaders To Honor Composer

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NEW YORK, N. Y.
SUN

NOV 16 1944

BOSTONIANS BEGIN SYMPHONY SERIES

By OSCAR THOMPSON.

Two symphonies sufficed for the Boston Symphony's opening New York concert under Serge Koussevitzky in Carnegie Hall last night. They were Beethoven's "Eroica" and Berlioz's "Harold in Italy," composed within a span of thirty years and products of the first third of the last century. For the Berlioz work, the solo violist was William Primrose and the choice could scarcely have been more fortunate. A musicianly and imaginative artist, Mr. Primrose possesses an instrument that makes him the envy of his fellows. He plays the "Macdonald" Stradivarius.

The first of the Boston Symphony's ten concerts of a season in Carnegie Hall is always occasion for exhilaration. The orchestra returned last night the highly perfected and expressive medium that it has been for many seasons, intimately responsive to the vigorous and clear leadership of its conductor, whose readings are always logical, and, many times, of a supreme eloquence. The Boston Symphony audiences are as distinctive as the concerts, and that which greeted Dr. Koussevitzky and his musicians last night, applauding the performances of the two symphonies whole-heartedly, was in itself refreshingly superior—if such a thing can be surmised from its manner of listening.

But the long Berlioz symphony is always something of a trial for its listeners, musical or otherwise. There was a scattering of early departures before the last movement—which Berlioz described as "that furious orgy, where wine, blood, joy, rage, all combined, parade their intoxication." Dr. Koussevitzky led a particularly vital performance, in which Mr. Primrose played with exceptional tone and very resourcefully. There were some minor blemishes of the pitch, but they were incidental and unimportant. Still, in spite of consecration and virtuosity, the question of the Berlioz programmatic symphonies remains. For those who like "Harold in Italy," it again proved itself melodious and exciting, as well as a lesson in orchestration. For those who do not, the final allegro frenetico particularly was overwritten bombast.

"Harold in Italy" was preceded in the program order by the earlier work, the third of Beethoven's nine symphonies. Its performance could scarcely have been more stirring, coming from this orchestra, under this conductor. And it is a superb orchestra, with a superb conductor. Opinions will continue to differ, however, as to the kind of ensemble tone the Koussevitzky Bostonians produce. This reviewer finds it overbright for the Beethoven symphonies. But he concedes readily that for others it is altogether right. The quality of the tone aside, Beethoven's great striding basses cut through. For all its thrust and dramatic accentuation, the symphony was a marvel of clarity.

NEW BRUNSWICK, N. J.
HOME NEWS

NOV 17 1944

Boston Symphony Opens Rutgers Concert Series Before 3,000

Koussevitzky Directs Orchestra in Brilliant Novelty Program Received With Ovation by Audience

By MARY PURNELL

Three distinct music personalities were faithfully recreated last night by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky at Rutgers gymnasium. An audience of 3,000, happy at the restoration of the full concert series after a lapse of two years, responded with delight to the opening event, a concert by their favorite performers.

Marked by superb playing and subtle direction, the customary reward of an evening with the Boston Symphony, the program included a suite for string orchestra arranged by Pinelli, who selected for it three movements from Corelli sonatas ;a suite from Rimsky-Korsakov's opera, "The Fairy Tale of Tsar Saltan"; and Beethoven's Symphony No. 7 in A Major.

A more varied group of works can hardly be imagined; yet Dr. Koussevitzky and the orchestra interpreted them with such versatility and sympathy that each radiated an intense individuality.

Novelties to the average concert-goer were the Corelli suite and the "little pictures" formed from the Rimsky-Korsakov opera. The first work included a majestic Sarabande and Gigue and ended with a miniature movement titled "Badinerie," a choice piece of nonsense, wittily presented by the orchestra. Although the suite culled from violin sonatas retained a 17th century charm, its arrangement clothed it with a magnificence and projected it in such large dimensions that its genial composer would no doubt be astounded to hear it.

Musical Contrast

Directly opposing the simple grace of this music was the suite of Rimsky-Korsakov, who with his usual ear for lavish tonal effect piled triangle, bells, xylophone, celesta and numerous other instruments on the sumptuous full orchestra. The excerpts from the setting of Pushkin's fairy tale were the more spectacular their harmonies the more pungent for following Corelli.

The suite included a march-like movement set forth with mock gravity; the introduction to Act II; that perennial Major Bowes' delight — the inescapable "Flight of the Bumble Bee," for once leaving nothing to be desired; and "The Three Wonders," a showy conclusion which the orchestra performed brilliantly.

The self-important trumpet fanfares which announced each section were engaging evidence of the deliberately naive quality as planned by the composer.

Beethoven's Seventh Symphony formed the second half of the program. Here both the orchestra and Beethoven appeared to full advantage, beautifully matched.

For all its drive and electric energy, its inexhaustible originality, this symphony is characteristically compact, neat and economical.

Dr. Koussevitzky and the orchestra summoned their full resources to sound out its tantalizing rhythms and its unpredictable dynamic shades. It was shaped with a compelling attention to its significant proportions and a reverance for its fertile detail. The introduction artfully welded to the most ingenious ending in the world; the third movement of violently contrasting moods and the exultant shout of the Allegro con brio—all were thrillingly produced by the orchestra.

Dr. Koussevitzky received ovations both before and after the concert, which opened with "The Star-Spangled Banner."

Last night's concert contrasted with those which were held before the two lean years when wartime conditions suspended the Rutgers series.

Before the war the concerts were social events of the first order. Last night there was no display of gowns; the music was the thing. Musical enthusiasm here fortunately, did not in the least wane when it had no concerts to feed upon. On the contrary it has increased, as may be judged by the representative character of the audience. Everybody was there, townspeople, students, faculty, visitors from neighboring communities and many people in service.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

There was just one thing the matter with yesterday's altogether remarkable Symphony Concert: there was a bit too much of it, and the superfluous number, the last, was our old and very familiar friend, Strauss' "Till Eulenspeigel." All of that tone poem wasn't played as well as some of it, either. Far better would it have been, in this reviewer's opinion, to perform the omitted second number of Bloch's enthralling Suite for viola and orchestra, heard here just once before, in 1925.

For this Suite, one of the finest things Bloch has done, comparable indeed to his "Schelomo," we are indebted this week to William Primrose, by almost universal consent, the greatest living violinist. Not before had the Scotch-born virtuoso appeared in Symphony Hall, though we heard him at a Statler Musicale last season. The impression he made yesterday was overwhelming, both in the Bloch Suite and in Berlioz' "Harold in Italy," which was played for his benefit. Mr. Primrose's instrument, the "Macdonald" Stradivarius, must receive some of the credit. Between them the great artist and the matchless maker of stringed instruments were able to prove that neither a violin nor a 'cello can emit more ravishing sounds than the instrument whose place in the musical scheme of things is decidedly a subordinate one, however indispensable it may be to both the orchestra and the string quartet.

Anyway you look at it, Mr. Primrose is an artist of towering stature, and his participation in the performance made Berlioz' Symphony seem a greater work than ever before. After long neglect Dr. Koussevitzky has now played it three seasons in succession. We can hear it still more and we could hear more Berlioz in general than we do. With every passing year the French composer throws a longer shadow. To emphasize Mr. Primrose should not be to minimize the part played in yesterday's unforgettable concert by Dr. Koussevitzky and an inspired orchestra. The programme began, by the way, with Ernst Toch's "Pinocchio," well subtitled "A Merry Overture." The composer, who has come here from California to give a series of lectures at Harvard, was in the audience and was warmly ap

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BROOKLYN, N.Y.
EAGLE

6 1944

Boston Symphony Gives First Carnegie Concert

Serge Koussevitzky and the Boston Symphony made their first appearance of the new season in Carnegie Hall last night in a two-work program containing Beethoven's "Eroica" and Berlioz' "Harold in Italy" Symphony. The performance of the "Eroica" was dedicated to the heroes of the United Nations. William Primrose was the accomplished soloist in the Berlioz, which was eloquently set forth though it added up to old-fashioned music.

The orchestra makes its Brooklyn visit tomorrow night.

BROOKLYN, N.Y.
EAGLE

NOV 18 1944

MUSIC

By Miles Kastendieck

Boston Symphony in Top Form Returns for Series at Academy

If ever there was a thoroughbred among orchestras, the Boston Symphony Orchestra is the criterion. Trained fine, in the true Bostonian sense, it presented its exemplary self at the Academy of Music last night in top form for its annual series. To speak of its performance is to restate self-evident truths. Serge Koussevitzky drew from it the refinement of playing for which he is noted, for it is he, rather than the musicians, who is responsible for that degree of perfection associated with this orchestra.

To many people the program was undoubtedly most satisfying. The American work, with which the concert began, was so much "in the tradition" that it ruffled no feelings and offered no disturbing sound. The Russian work which followed showed off the orchestra in excellent fashion without the slightest cause to raise an eyebrow. The Beethoven Symphony rounded out an evening secure in its conservatism and totally devoid of the stimulation of the contemporary scene.

Arthur Foote's Suite for Strings has now become a well-established work and deserves its position because of its inherent musical worth. Its workmanship is as agreeable as its refinement; there is about it the air of a well-bred acknowledgement of European tradition with polite assertion of American gentility, in the beg-to-differ-but-not-too-much school of thought. As one refined medium to another, the Bostonians' performance fit like a glove.

One is grateful to Koussevitzky for retrieving Rimsky-Korsakov's Suite from the Opera, "The Fairy Tale of Tsar Saltan" from partial eclipse, if only to place the hackneyed "Flight of the Bumble Bee" in its proper surroundings. With its bright orchestral colors, its fairy-tale atmosphere, and its oriental mood, the work has charm and gaiety. It brought delight to last night's audience for the spirit of the performance as well as the music.

Of the Beethoven Seventh, it might be said that a performance so deliberate and so refined robbed the music of some of its inherent exhilaration. Though admirably played, it came out from under this cloud only in the latter half of the Finale when on the home stretch Koussevitzky let loose and achieved some of the abandon that is so much a part of the music.

NEW YORK, N. Y.
PM

NOV 19 1944

Simon

MUSICA

Viola Star

It is not often that a violist plays a prominent part in two important musical events within a few days of each other, but William Primrose did it during the past week by appearing with the New Friends of Music Sunday afternoon and with the Boston Symphony Wednesday night.

The Boston Symphony, giving its first New York program of the season, featured the Berlioz *Harold in Italy*, in which the composer conceived of Byron's hero as a tenorish fellow whose sentiments are wordlessly conveyed on a viola. There isn't much chance for a virtuoso violist to show off his technique (which is probably why Paganini, for whom it was written, refused to play it), but Mr. Primrose drew a tone so firm, clear and strong that it sang with effortless melodiousness even when balanced against the entire cello section of the Boston Symphony. The melodies themselves are commonplace, the romantic conception less striking than it is in more frequently heard works by Berlioz. But the performance was a beauty. So was the performance of Beethoven's *Eroica*, which constituted the other half of the program.

With the New Friends of Music, Mr. Primrose was guest artist in an all-Mozart program by the newly reconstituted Lener Quartet. The Leners paid this fine artist the unusual compliment of having him sit at the first viola desk in the E-flat Horn and C-minor Viola quintets. Guest artists usually take the second seat. The performances had all the musical vitality we have learned to expect from a group led by Jeno Lener, though the balance and finish we may expect later on have not yet been achieved.

NEW YORK, N. Y.
POST

NOV 16 1944

Words and Music

Skilled Bostonians Are One With Their Musical General

By Harriett Johnson

Serge Koussevitzky, conducting the Boston Symphony at Carnegie Hall last night in the opening concert of its subscription series, held forth like a general. His convictions were so strong, his decisions so forceful that for the moment we were convinced this was the only way to play Beethoven's "Eroica" Symphony and Berlioz' "Harold in Italy." Though we became saner upon reflection, the two performances stand out as uncommonly fine and worthy of this magnificent orchestra's best.

Mr. Koussevitzky had dedicated the "Eroica's" playing to the heroes of the United Nations. Music is most eloquent when it is least literal but its suggestive power is unlimited. The evoking of both tragedy and grandeur is a frequent emotional counterpart of listening to this third symphony of Beethoven. These qualities were starkly vivid in last night's performance.

The rare discipline of the ensemble and its smooth, fluid sound added tonal beauty to the whole. An extraordinary rapport between Mr. Koussevitzky and his men makes it possible to concentrate every atom of energy on getting at the core of the music.

Berlioz' score, especially the exuberant first movement, was a perfect program complement to the more profound and serious Beethoven work. William Primrose's playing of the solo viola was superb and the bright orchestral colors contrasting with the dark quality of the solo part were entrancing to the ear. This work gives us some of the French composer's most spontaneous writing.

Harold, "a melancholy dreamer, after the manner of Byron's Childe Harold," wanders through the mountains and reflects his experiences in music during four movements of the symphony. His personality is illustrated by the viola. Nobody could have made the young man more appealing than Mr. Primrose and the equally ingratiating sounds of the orchestra quite appropriately gave us a nostalgia for the country, Italian or otherwise.

NEW HAVEN, CONN.
REGISTER

NOV 19 1944

SYMPHONY AT WEST POINT

New York, Nov. 18—(AP)—The Boston Symphony Orchestra will play a special concert tomorrow afternoon in the auditorium of the U. S. Military Academy at West Point the orchestra management announced today.

Globe AN EMINENT DOG EXERCISER Nov. 19

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, starts out from the stage door with his cocker spaniel, Bemol, for a walk.

POUGHKEEPSIE, N. Y.
NEW YORKER

NOV 19 1944

Boston Symphony To Play at Point

NEW YORK—(AP)—The Boston Symphony orchestra will play a special concert this afternoon in the auditorium of the U. S. Military academy at West Point, the orchestra management said yesterday.

NEW YORK, N. Y.
TIMES

NOV 14 1944

TO RESUME RECORDINGS

Boston Symphony Orchestra Starts Schedule Monday

Special to THE NEW YORK TIMES.

BOSTON, Nov. 13—The Boston Symphony Orchestra will resume making recordings next Monday as a result of the Radio Corporation of America's Victor division yielding to the demands of the American Federation of Musicians.

The orchestra has made no records for five and a half years. It stopped when the recording companies made contracts with the union to record only musicians who were union members. The Boston Symphony was not unionized at that time. When the orchestra signed with the union in December, 1942, the union's ban on manufacture of recordings generally was already in effect.

The Boston group makes records under two names: Boston Symphony under Dr. Serge Koussevitsky and the Boston Pops, under Arthur Fiedler.

NEW HAVEN, CONN.
JOURNAL-COURIER

NOV 15 1944

Last Night's Concert

E. C. R.

Boston Symphony at Woolsey Hall

Boston Symphony Orchestra was at its technical best last evening at Woolsey Hall as the Second Concert in the Woolsey Hall Series took place, the evening being given over to the most brilliant order.

Three compositions, one written in 1888, another in 1906, and a very recent one composed only in 1943, comprised the program. As Koussevitzky presented them, they were all show pieces. Disagreement about type, form and style continue, but everyone agrees that when this great 110-piece orchestra performs fresh admiration is awakened for whatever he undertakes to present. Koussevitzky puts his whole heart, zeal of mind, body and soul into the inexhaustible preparation of his program. As always, his stirring personality, charm, mannerisms, and beautifully expressive hands were a determining factor in his direction and ever-increasing popularity. It would be interesting if Serge Koussevitzky were to give voice to what he expresses in pantomine. To hear him in rehearsal must, indeed, be an experience forever remembered.

Playing up the most extraordinary skill of the Boston Symphony Orchestra—that of many instruments playing the same note and sounding as one instrument—the first number on last night's concert, "Prayer in Time of War" by William Schuman, opened in a very quiet and prayerful mood, then gradually brought in the rest of the orchestra in a magnificent organ effect. One of the interesting phases was the dramatic use of the drum showing an unusual opportunity for this instrument. An interesting interplay of trumpet and woodwind followed, with muted violin accompaniment. Deserved praise should be given the French horn player for his impeccable performanse. The number was closed very appropriately by a prayer-like ending with all instruments voicing the "Amen."

Dimitri Shostakovitch's Symphony No. 6, first performed at a Festival in Moscow on December 3, 1939, opened with an expressive theme by the woodwinds and strings. The English horn and flute featured predominently. The playing was intimate and subtle with the result that one thought less about the performance and more about the music. Altogether delightful was the Allegro movement, which was more of a brilliant Scherzo in style. Variety was furnished by melodic runs and skips. The clarinets, woodwinds and piccolo were highly individualized by their colorful interpretation. A climax of brass and full orchestra preceded the light close. Brilliant and substantial was the finals, Presto, in the character of a folk dance.

The concluding selection was Tschaikowsky's 5th Symphony, written in the unusual key of E Minor, which up to this time had appeared prominently only in the 4th Symphony of Brahms. This symphony is a struggle against Fate, its ideals of peace on earth, good will to men, being justified by religious character in the opening and close. Complaints voiced in a rather sad and yearning strain are followed by a repetition of an earlier rallying call. A lovely melody, familiar to us in "The Song of Songs" is sung by the solo horn. Tschaikowsky's Scherzo takes the popular waltz form. The Finale appears in a triumphant march time, with the strings playing a steady accompaniment of octaves in triplets. Nowhere in music is there a better demonstration of the psychological difference between the major and the minor moods. Altogether an amazing display of musicianship with continuous melodic interest and fascinating experiments in orchestration made forever memorable this superb presentation by the Boston Symphony Orchestra.

DALLAS, TEX.
NEWS

NOV 20 1944

There's

Music in the Air

Koussevitzky and Shostakovitch's Sixth

By John Rosenfield

BOSTON SYMPHONY: Shostakovitch's Sixth Symphony, a far less pretentious work than the Seventh and Eighth of the war years, was played by the Boston Symphony Orchestra under Serge Koussevitzky. Shostakovitch's music, if it does nothing else, exploits a modern symphony with the utmost confidence. The Bostonians form quite an orchestra to exploit and Koussevitzky is nothing loath to help. This is to say the end result could not help being terrific. The first movement of the Sixth is longer than the other two combined. It is rhythmically slow and contains moments of genuine feeling and haunting loveliness of timbres. Its relation to the pair of galloping shorter movements is not clear. The finale is a syncopated two-step sounding like nothing so much as the finish of a Betty Grable musical.

Koussevitzky apparently has set a pattern of bracketing Shostakovitch with William Schuman, the young New York composer. The only other number in the broadcast period was Schuman's Prayer in Time of War, which was known two years ago as Prayer—1943. This is a simple statement of mood, at once fervent and at once tragic. It resolves into a proclamation of faith and fortified will. Koussevitzky gave the Schuman Prayer nobler proportions and more dignity of utterance than have other conductors who have played it over the air. The Prayer, like most of Schuman's more recent music, acquires strength and intelligibility through the seasons.

(Blue Network, through KGKO, 7:30 to 8:30 p.m. Saturday.)

MILWAUKEE, WIS.
SENTINEL

NOV 13 1944

Symphony on Air From Milwaukee

Serge Koussevitzky and the Boston Symphony orchestra will broadcast their weekly Saturday night concert from Milwaukee Auditorium Dec. 9.

The celebrated 105 piece orchestra, which performs on a coast to coast network under the sponsorship of the Allis-Chalmers Manufacturing co., is being brought to Milwaukee by the Arion Musical club.

Because the radio broadcast must go on promptly at 7:30 p. m., no concertgoers will be seated after 7:15.

PROVIDENCE, R. I.
JOURNAL

NOV 20 1944

ARCHER INTERPRETS

Lectures on Music to Be Played by Boston Symphony.

Music Critic John Archer gave his interpretation of music to be played here tomorrow night by the Boston Symphony Orchestra in a lecture in Brown University's Marston Hall yesterday afternoon.

Archer's lecture, illustrated with recordings and sessions at the piano, was the first in a series to be held at the university each Sunday preceding the Boston Symphony concerts of the season. About 50 persons attended.

BROOKLYN, N.Y.
CITIZEN

NOV 20 1944

Capacity Audience at Academy Welcomed Dr. Koussevitzky .. ....

A capacity audience welcomed Dr. Serge Koussevitzky and the Boston Symphony Orchestra Friday night at the opening concert of their current Brooklyn season in the Opera House of the Brooklyn Academy of Music.

The program featured a performance of Beethoven's Seventh Symphony, and also included the Suite for Strings by Arthur Foote and the Suite, "Fairy Tale of Tsar Saltan," by Rimsky-Korsakov.

Seated in Box No. 1 were Mrs. William H. Good and her guests, Judge and Mrs. George E. Brower, Mr. and Mrs. Thomas H. Roulston, Judge and Mrs. Edwin L. Garvin, Rudolph Reimer and Mr. and Mrs. Henry J. Davenport.

Mrs. Dean C. Osborne, hostess in Box No. 2, entertained Mr. and Mrs. William E. Robertson, Mr. and Mrs. Donald Sinclair, Mrs. James M. Fawcett and Mr. and Mrs. Alfred Fawcett.

Box No. 3 was occupied by Mrs. Benjamin Prince and her guests.

Members of the Brooklyn Women's Club were seated in Box No. 4: Mrs. Burgess Osterhout, president; Mrs. Robert Franklin Ives, Mrs. H. S. Rasi, Mrs. George Hills Iler, Mrs. Thomas H. McClintock, Mrs. Adolph L. Muller and Mrs. William E. Howes.

Seated in Box No. 5 were Miss Emma Jessie Ogg and her guest; Mr. and Mrs. William B. Parker and their guests, Misses Rosalie and Katherine Parker; and Miss Jessie Lockitt and her guest, Mrs. Henry V. Raymond.

Tickets for Box No. 7 were distributed to service men and noncommissioned officers by Lt. L. Wambaugh, U.S.N. This box was a gift of the Brooklyn Committee for the Boston Symphony Concerts, Mrs. Henry J. Davenport, chairman.

Tickets for Box No. 8 were distributed to officers of Ft. Hamilton and guests by Col. Harry W. Maas. This box was also a gift of the committee.

The second concert of the 1944-1945 series will take place on Jan. 12. This series is presented each season under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society, and the Brooklyn Committee for Boston Symphony Concerts.

ROANOKE, VA.
WORLD-NEWS

NOV 20 1944

Observant Citizen

By MARJORIE B. SHARPE

Symphony Hall, home of Boston's famous Symphony, offers a contrast for music lovers in winter and summer. At the height of the former season, Serge Koussevitsky, wields his baton. Early in May Arthur Fiedler leads the Boston Pops to a packed house nightly. Later on in the summer, the Pops orchestra adjourns to a shimmering shell alongside the river. There, thousands of music lovers sit, recline, and stand to hear the master's works played.

PROVIDENCE, R. I.
BULLETIN

NOV 22 1944

MUSIC

Bernstein Conducts Boston Symphony with Pianist Sanroma as Soloist.

BY G. Y. LOVERIDGE

The young conductor Leonard Bernstein appeared as guest with the Boston Symphony Orchestra last night in Metropolitan Theater. The audience was large, despite bad weather, and Mr. Bernstein was greeted with resounding admiration.

The program was the Brahms piano concerto in D minor, with Jesus Maria Sanroma as soloist, and the fifth symphony of Shostakovitch.

At 26, Mr. Bernstein is already a conductor of considerable attainments. Merely to make one's way through such intricate scores is no small task; to do so with elegance and insight, as Mr. Bernstein did, arouses respect. His grimaces and gestures are often amusingly like those of his illustrious instructor, Serge Koussevitzky, but that will wear off as he progresses to his own style. His directions are clear and exact, his beat has meaning and decision, his familiarity with the music is thorough. If he could have imparted to the orchestra some share of his own seeming intensity, we should all have been lifted from our seats at moments, but the orchestra played, in general, with a stolid virtuosity, perhaps even with virtuoso stolidity.

Mr. Sanroma is also intense, and his control of the piano is comprehensive; yet I did not think his tone particularly beautiful nor feel that he and Mr. Bernstein and the orchestra, for all the superior phases of the performance, were quite able to make this music, as a whole, exciting. I don't see how anybody could. The rest of the audience was of a different mind. The appla vigorous and prolonged.

The symphony was played fine finish and with much splen demonstration of individual voices. Mr. Bernstein excelled himself in the largo, inducing an hypnotic silence and concentration in his listeners, and his adroitness in exploiting the contrasting rowdiness of the finale was remarkable. If this music is great, I am mistaken, but it is effective and Mr. Bernstein knew how to discourse it. He received deserved approval.

Paper Mill and Wood Pulp News
NEW YORK, N.Y.

NOV 25 1944

Allis-Chalmers Salutes the Paper Industry

Saturday, December 2, at 8:30 P. (E. W. T.) over 189 stations of Blue Network Allis-Chalmers will sal the Paper Industry with a radio p gram. The Boston Symphony Orchest with Serge Koussvitzky as conductor.

Tune in this tribute. Listen and proud as a nation-wide network te America of your industry's great co tribution to the war effort . . . the pr duction records you and your associat have helped to set, the many ways yo industry is helping to speed Victory!

This is Allis-Chalmers salute to yo . . . to every man and woman working America's great Pulp and Paper Indu try. Don't miss it!

PROVIDENCE, R. I.
JOURNAL

NOV 22 1944

MUSIC

Leonard Bernstein and Jesus Maria Sanroma With Hub Symphony

BY G. Y. LOVERIDGE

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MONDAY SYMPHONY

Last evening's concert by the Boston Symphony Orchestra offered only music already heard this season, either at the so-called regular concerts or at the first of the new series on Sunday afternoons. At both ends of the programme came Hector Berlioz, by way of the scintillant "Roman Carnival" overture, and the imaginative, pictorial "Harold in Italy" symphony, with the incomparable William Primrose once more to play the important part for solo viola. The central item was pictorial also, the suite drawn from Rimsky-Korsakov's opera of Russian legends, "Tsar Saltan." In all these pieces Dr. Koussevitzky and the orchestro are—and were—at their best.

MILWAUKEE, WIS.
JOURNAL

NOV 26 1944

Koussevitzky to Conduct First Milwaukee Concert on Dec. 9

CONTRARY to rumors hereabouts, the concert of the Boston symphony orchestra is not yet a sellout. The Arion club, sponsoring the Dec. 9 event, reports that about 1,000 of the 6,500 seats in the Auditorium are still available.

Although the Boston orchestra has played here several times in the last 50 years, the concert will mark the first Milwaukee visit of Conductor Serge Koussevitzky, one of the great symphony directors of musical history. He was born 70 years ago in a central Russian province, Tver. His father opposed the boy's musical ambitions, so he ran away to Moscow and applied for a scholarship at the conservatory. The only opening for him was in the double bass department, so he accepted it and became the finest bass player in the world.

He assembled his own orchestra in Moscow and took it down the Volga river in a chartered boat, giving concerts in towns which had never heard such music. He transferred his activities to Paris after the Russian revolution, and in 1924 he was brought to Boston. Under his leadership the already great orchestra has come to be considered the finest today.

Tonight's concert by the BOSTON SYMPHONY ORCHESTRA, over KHMO and the Blue Network at 7:30 p. m., will be dedicated to the Sixth War Bond Drive. With the concert, from Hunter college, Dr. Serge Koussevitzky, conductor, will inaugurate the series of five broadcasts to come during the season from this college. During the full-hour concert tonight the BOSTON SYMPHONY ORCHESTRA will play William Schuman's "Prayer in Time of War," and the Sixth Symphony of Dmitri Shostakovitch, composed at the outbreak of the war.

[illegible]
JOURNAL-COURIER

NOV 15 [illegible]

Last Night's Concert

E. C. R.

Boston
Symphony at
Woolsey Hall

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PROVIDENCE, R. I.
BULLETIN

NOV 22 1944

MUSIC

Bernstein Conducts Boston Symphony with Pianist Sanrôma as Soloist.

BY G. Y. LOVERIDGE

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At 26, Mr. Bernstein is already a conductor of considerable attainments. Merely to make one's way through such intricate scores is no small task; to do so with elegance and insight, as Mr. Bernstein did, arouses respect. His grimaces and gestures are often amusingly like those of his illustrious instructor Serge Koussevitzky, but that will wear off as he progresses to his own style. His directions are clear and exact, his beat has meaning and decision, his familiarity with the music is thorough. If he could have imparted to the orchestra some share of his own seeming intensity, we should all have been lifted from our seats at moments, but the orchestra played, in general, with a stolid virtuosity, perhaps even with virtuoso stolidity.

Mr. Sanroma is also intense, and his control of the piano is comprehensive; yet I did not think his tone particularly beautiful nor feel that he and Mr. Bernstein and the orchestra, for all the superior phases of the performance, were quite able to make this music, as a whole, exciting. I don't see how anybody could. The rest of the audience was of a different mind. The appla[illegible] vigorous and prolonged.

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[illegible]

There's

Music in the Air

Koussevitzky and Shostakovitch's Sixth

By John Rosenfield

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PROVIDENCE, R. I.
JOURNAL

NOV 20 1944

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Paper Mill and Wood Pulp
News
NEW YORK, N.Y.

NOV 25 1944

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Tune in this tribute. Listen and proud as a nation-wide network te America of your industry's great c tribution to the war effort . . . the p duction records you and your associa have helped to set, the many ways yo industry is helping to speed Victory!

This is Allis-Chalmers salute to y . . . to every man and woman working America's great Pulp and Paper Indu try. Don't miss it!

PROVIDENCE, R. I.
JOURNAL

NOV 22 1944

MUSIC

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BY G. Y. LOVERIDGE

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[illegible] WIS.
[illegible]NEL

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BROOKLYN, N.Y.
CITIZEN

NOV 20 1944

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ROANOKE, VA.
WORLD-NEWS

NOV 20 1944

Observant Citizen

By MARJORIE B. SHARPE

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Pst Nov 28

MILWAUKEE, WIS.
JOURNAL

NOV 26 1944

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JOURNAL-COURIER

NOV 15

Last Night's Concert

E. C. R.

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TEX.
NEWS

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PROVIDENCE, R. I.
JOURNAL

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CITIZEN

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MILWAUKEE, WIS.
JOURNAL

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SENTINEL

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WORLD-NEWS

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Post Nov 28

URDAY, NOVEMBER 25,

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony orchestra, Leonard Bernstein conducting, gave the seventh program of its 64th season in Symphony Hall yesterday afternoon. Jesus Maria Sanroma, pianist, was the soloist in the following program:
Brahms—Concerto No. 1 in D minor, Op. 15.
Shostakovitch—Symphony No. 5, Op. 47.

We are accustomed—in Symphony Hall of a Friday afternoon or a Saturday evening as the case may be—to having our scalps lifted a few notches once or twice a semester by a shockingly mettlesome performance of something or other. Indeed, given a program designed for such purposes (and more and more of them are), Dr. Koussevitzky seldom fails. But yesterday it was Leonard Bernstein who achieved the goal; two of them in fact.

It is pretty generally accepted that Mr. Bernstein is an extraordinary fellow who, if he keeps going as he is now, will probably achieve the distinction of being the first American born and American-trained conductor to whom the word "great" may be applied. For while it would be pompous to say he doesn't do this right or that right now but that he will when he is older, it would be foolhardy to say he hasn't got the stuff of great musical stature.

He is, in the first place, a very sound musician; that must be taken for granted. But he has a number of extra-musical qualities which contribute vastly to his audience success. The chief of these is vividness; the motions he makes in the air seem to look as the music sounds. Next is an air of complete authority; there is nothing tentative about him in anything he does. Then he has great vigor, and this is alway fascinating to watch whether in a boxer, a race horse or a conductor; yet it is a physical force modified by balance, rhythm and poise, and a force capable of being forceful even in repose. Finally, Mr. Bernstein has showmanship; a good deal of it, and when he turns to the violas and passionately exhorts them to lay on (they are already laying on, mind you), you are not in the least disturbed because you are aware it was his personality which by its presence got them to lay on in the first place. And so all these things contribute to the impression that Mr. Bernstein is not merely superintending; he is playing everything all at once, and it is this remarkable faculty he—and I think he alone—shares with Dr. Koussevitzky.

It may be said that it was all this combined with the similar X factors abundantly possessed by Jesus Maria Sanroma which made the Brahms D minor Concerto so effective. It was not a good performance, technically speaking, for Mr. Sanroma has often appeared to more striking advantage, but he and the orchestra under Mr. Bernstein did play it like men. The first movement had a driving, relentless quality set off in its lyrical moments by a tenderness which was always masculine. The slow movement also had sinew behind its sentiment, and the rondo was wiry, athletic, good-humored. True, the whole was sometimes rough and out of control, yet we must remember this Concerto can languish more than most and prove debilitating in the extreme. It didn't yesterday, and for that, a few violations of the conventional conception—or even a few technical errors—are small matters indeed. Seeing an advertisement protruding from below, I can only add the performance by orchestra and conductor of the Shostakovitch Fifth was hair-raising.

STRANGE INTERLUDE

Globe Nov. 26

In the concert halls of the United States symphony orchestras are once more recording masterworks. The veto by the Musicians' Union lasted twenty-seven months. That is, for more than two years in the floruit of the world's greatest orchestras and in the careers of soloists equally eminent, the books of printed sound which make accessible to multitudes the classics of one of the world's great literatures were forbidden to be printed.

A first casualty was the art of music itself. Valuable time and occasion have been lost which can never be fully overtaken. Continental European orchestras have all but ceased to exist; American orchestras in that strange interlude of twenty-seven months were in the full flower of their unparalleled splendor and were led by the most eminent conductors on earth, some of whom are no longer young. The physical obstacles to overtaking that fugitive loss may be grasped from some elementary arithmetic: the Boston Symphony Orchestra can record one hundred sides of discs in one year. It takes three hours to record ten sides—three hours meaning two hours of playing. One symphony may fill twelve records, as does Tschaikowsky's Fifth which was being recorded at Symphony Hall last Wednesday morning. Further: three complete recordings of Brahms' Violin Concerto by our orchestra under Dr. Koussevitsky with Mr. Heifetz had to be made before a set was produced which those artists were willing to publish. The performance is, of course, a masterpiece both of art and technology, but it cost something and in more kinds of coin than money alone.

The thankfulness of those who study musical literature by phonograph records that these Aldine presses of the world's classics are once more being allowed to print, however fervent it may be, is slightly chilled by the events attending their stoppage and by the terms which their release had to be obtained. No doubt it was all legal—until such time as Congress shall equate our copyright laws with the advance of scientific techniques which have made books of printed sound.

These queer and beautiful volumes have a mysteriously high voltage. They admit the listener to an intimacy with the thoughts of men of genius such as was not physically possible before our own lifetimes to any but professional musicians and not entirely to them. The spiritual content of the greatest of these musical works is equivalent to philosophical truth and religious experience of which indeed it is one of the varieties, and if their fructifying power were as well known as are the names of their composers, dealers in them would be cleaned out of stock faster than they could replenish.

> I often wonder what the Vintners buy
> One-half so precious as the stuff they sell.

But the stoppage of this spiritual current in a world, which needs the nourishment it can give as it has never been needed before, is one of those prodigies which stun the comprehension of the unworldly.

Who owns the sky over a given patch of earth? National sovereignty of the air, which is even now being decided, runs a close second in bizarre fantasy to physical proprietorship in the works of long-dead men of genius. Genius is of course one of the rarest articles on earth and one of the most precious, as might perhaps be inferred from the ferocious attempts of those who have it not to exploit the achievements of those who have. Beethoven referred to such gentry as "the hell-hounds that gnaw my brains," sighing resignedly that it might as well be one as another. And yet whose sky is it? Whose is the air? Whose music is it? And whose the divine revelation which flows through music into the consciousness of the listener?

UNCLE DUDLEY.

Her MUSIC Nov. 28

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, and William Primrose soloist, presented the following program at Symphony Hall last evening:
"Roman Carnival" Overture......Berlioz
Suite from "Tsar Saltan" Rimsky-Korsakoff
"Harold in Italy"..................Berlioz

A program of music by two of the greatest orchestral geniuses of all time is exciting enough merely to contemplate; when this program becomes a reality here in Symphony Hall, the effect is little short of intoxicating.

However, thrilling as all this is, the lack of balance on such a program is all too apparent. A certain amount of froth is all very well, but last night it was all froth. Beethoven's Seventh, for instance, which was originally scheduled, would have added a great deal of substance to a list which displayed a bad lack of it.

For pure gorgeous sonority there are few pieces around that can approach the Rimsky-Korsakoff "Tsar Saltan" Suite. His emphasis is on exotic tints; he loves to exploit odd percussion effects and impossible acrobatics for the brass. Musically, the suite is definitely a lightweight, but such effects as the familiar "Flight of the Bumblebee," and the trumpet fanfares at the end are unforgettable. Needless to say, the performance was magnificent.

The Berlioz overture is, of course, a staple item, but seldom does it receive the majestic sweep that Dr. Kousevitzky brought to bear. And as for "Harold in Italy," fast becoming a warhorse with the orchestra, here we have the same unfathomable mixture of great music and pure bombast that has brought disrepute to most of Berlioz' other large works. There are many pages of real beauty, notably the Pilgrims' March and most of the Mountaineer's Serenade, but there are also too many pages of mere thrashing around for comfort.

The traversal of this score by Dr. Koussevitzky and Mr. Primrose was tonally and architecturally overwhelming. There will undoubtedly be greater music heard in Symphony Hall this season, but as pure sound last night's concert ranks among the best.

A. R.

Gl. MUSIC Nov. 28

SYMPHONY HALL

Boston Symphony Orchestra

The second Monday evening concert of the Boston Symphony Orchestra was a night of high carnival, with Serge Koussevitzky conducting Berlioz and Rimsky-Korsakoff, and William Primrose as soloist. There was an ounce of adagio to a deal of allegro frenetico in the program which included "The Roman Carnival" Overture, and "Harold in Italy" by Berlioz and Rimsky-Korsakoff's Suite from the opera "The Fairy Tale of Tsar Saltan" and the large audience enjoyed every minute of it.

Both works of Berlioz have been performed at previous concerts this season and both appear to increase in gusto with each hearing. The "Roman Carnival" Overture in particular, which was written originally as an introduction to the opera's second act, affords a field day for the brass section standing firmly against counterpoint in the strings.

The viola appeared to considerable advantage, both in playing second fiddle to the first violins in the Roman Carnival and as the solo instrument of the "Harold in Italy." William Primrose chose to accent the harsher tones of the viola in the opening movement and the finale of the brigands' orgy in contrast to the languorous sweetness of the serenade.

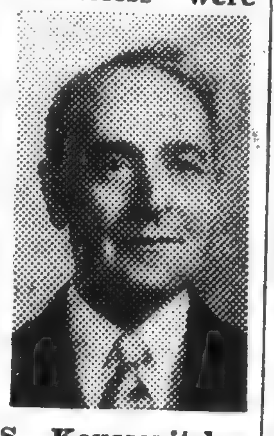
High point to this reviewer in the series of musical crises which the Berlioz Symphony winds together is the electrical change in the atmosphere of the second movement when the sustained notes of the strings suddenly give way to the hypnotic two-dimensional march of the pilgrims executed by the solo instrument.

The essential gaiety of the Rimsky-Korsakoff Suite from Pushkin's fairy tale was dulled by uneven timing in the second part but rose quickly to its proper sphere in the familiar "Flight of the Bumble-Bee" and the more imaginative "Three Wonders." The quicksilver rhythms of the last section demonstrate Koussevitzky's ability to transform hackneyed material into a fresh vein indeed, just as Pushkin's magic squirrel whistles folk songs and produces emerald kernels from nuts with golden shells.—P. W.

JACKSON, TENN.
SUN

NOV 26 1944

Blue Profile



S. Koussevitzky

Serge Koussevitzky was born on July 26, 1874 in a tiny Russian village called Iver, of middle-class parents who nevertheless were musically inclined. In this congenial atmosphere the talents of young Serge were given a chance to grow and find direction. He became an accomplished pianist at an early age, was equally at home with several other instruments. Even at that time however he felt that there was something within him that demanded greater activity and wider range of expression. To satisfy this urgent need, Serge would line up all of the parlor chairs, find himself a box to stand on and begin to conduct. He would gesture violently and sing loudly the various parts of the composition and sometimes would attempt to sing them all at once. It was inevitable that such energy would eventually find its way into more formal channels of study.

With only three rubles in his pockets, a bundle of clothes on his back and a wealth of confidence, Serge was off to Moscow. Arriving there he went directly to the "Conservatory" and enrolled as a student. The only scholarships left were for horn, trombone and double bass. For some unknown reason he picked the double bass and rapidly became the greatest living double bass player. The knowledge of this instrument was directly responsible for his meeting Nathalie Ouskoff who attended one of his concerts. They were married and lived a graceful, happy life until Mrs. Koussevitzky passed away some years ago.

Koussevitzky has been conducting for 38 years, more than 20 of which have been devoted to developing the Boston Symphony into one of the world's greatest orchestras. For a number of years now Dr. Koussevitsky has broadcast regularly over the BLUE Network on Saturday evenings. Koussevitzky has been described as resembling a rather kindly diplomat of the Napoleonic-era. But he nevertheless wears old clothes at rehearsals and is the constant delight of his musicians. When he conducts he shakes his head violently, gracefully moves his hands, shouts and sometimes gives the impression of being completely possessed.

Outside of being the best and most consistent conductor in the world, he is the greatest champion of the modern idiom and especially of talented young American composers.

Typical of his attitude is the now famous comment made by his great admirer Oscar Levant, "He is unparalleled in the performance of Russian music, whether it is by Moussorgsky, Rimsky-Korsakoff Strauss, Wagner or Aaron Copeland."

ANDERSON, IND.
HERALD

NOV 26 1944

Russian-Born Serge Koussevitzky Is Composer, Conductor

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GARY, IND.
POST-TRIBUNE

DEC 1 5 1944

Boston Symphony to Salute Gary on Radio

[illegible] is one of the key centers [illegible] steel industry which will be [illegible] in a radio broadcast of the Boston symphony orchestra over [illegible] network tomorrow night [illegible] 7:30 and 8:30, Mayor Jos- [illegible] Finerty announced today. [illegible] musical numbers are Men- [illegible] "Symphony No. 3 in A [illegible] Gould's "Spirituals" for [illegible] choir and orchestra. [illegible] salute," Mayor Finerty said, [illegible] dramatize the important role [illegible] men and women of the [illegible] industry have played in back [illegible] war effort on the home

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CHICAGO, ILL.
JOURNAL OF COMMERCE

DEC 2 1944

SERGE KOUSSEVITZKY will conduct the Boston Symphony Orchestra at Orchestra Hall Friday evening, and at the Opera House next Sunday afternoon.

CLEVELAND, OHIO
PRESS

DEC 1944

Boston Symphony Returns

Tuesday night in Public Music Hall the world's foremost symphony orchestra will make its fifth annual appearance in Cleveland. The visits of Sergei Koussevitzky, its director, and his 110 men always have been highlights of Cleveland's winter musical season.

Not only has Koussevitzky made thrilling music with his orchestra, but he—more than any other man in this country in this generation—has helped American composers and American artists to come to public attention.

Aaron Copland and Leonard Bernstein were among his proteges, and so was Dorothy Maynor, the soprano, and William Kapell, the young pianist. Without "Koussy's" help and encouragement, these Americans might have had harder musical rows to hoe. It is a privilege for Clevelanders to welcome the Boston orchestra and its distinguished leader.

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Herald Dec. 2

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the eighth program in Symphony Hall yesterday afternoon, performing the following program:

Overture to "Idomeneo" (K 366) ..... Mozart
Concerto for Orchestra .... Bartok
Symphony in D minor .... Franck

It is hardly necessary at this point to remark on the strength of the musical personality disclosed by Bartok's music. His Orchestral Concerto, given yesterday for the first time, is a work which must rank as the composer's masterpiece, which is to say it must also rank among the musical masterpieces of recent years.

Despite its basic simplicity, it is a composition of great contemporary complexity and, for the most part, of typical Bartokian austerity and severity, and it was not (barring the graceful, exquisite intermezzo) taken readily to heart by yesterday's audience. This should not dismay Bartok, whose music has withheld its innermost secrets from the general public for years. And it is by no means clear, even today, that his day is coming, but I would hazard a guess that if this extraordinary composition were to be heard as often as Shostakovitch's antiquated sensations, it would speak powerfully to the musical public.

The concerto is the product of a gloomy period in the composer's life. Bartok has not been well in recent months; nor has he been especially successful (if repeated performances are what make success). And when Dr. Koussevitzky through his music foundation approached him to commission this work, Bartok is said to have felt himself incapable of going through with the project. It may be reading things into the work which are not there, but the feeling of increasing optimism, of increasing strength and vigor is strongly conveyed in this work, and I have more than a suspicion that it is highly personal, even autobiographical music.

It begins with a phrase of gentle, luminous beauty which is soon carried away in a turbulent stream of conflicting rhythms and harmonies representing, perhaps, the composer's search for an idiom, his struggles to find, in clashing contemporary schools, his voice. There follow, in succeeding movements, reminiscences of other schools, fragments of other styles (the fourth movement might have been by Smetana), and finally, as if in triumphant assertion that he had been on the right track all along, he brings his Concerto to an end in his own individual idiom. All this, you understand, is pure speculative twaddle. It is simply what it might be and what it was to me.

From a more musical approach, however, there is no denying the splendors of its harmonic network or the expressiveness of its melodic sensibilities. There is a nobility and a purity to the music—all the more apparent in contrast to the Franck orgy which followed—which is akin esthetically to Bach—and which speaks most clearly to those with their deepest musical roots in that prodigious fountain. The Concerto, by the way, is fearfully difficult, and every man in the orchestra, not to mention Dr. Koussevitzky, must be congratulated for their technical feat in the mere negotiation of the work, while conductor and orchestra cannot be praised enough for endowing it with such great musical feeling. The composer came to the stage to acknowledge the applause, of which there was a heartening volume. Yes, if a composition of transcendent musical art may be defined as one which, in its own way, is a summation of all that has gone before, then the Orchestra Concerto is a work of art... and a great one.

Gl. Dec 3

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Serge Koussevitzky is back at the helm of the Boston Symphony Orchestra, following his two weeks' respite during which Dimitri Mitropoulos was guest conductor. As always, he was most cordially received yesterday when he first walked upon the stage, and the Friday audience applauded him heartily after each number of the afternoon.

The program brought for early repetition the Concerto for Orchestra by Bela Bartok, which had been given first performances this month. Moussorgsky's "A Night on Bald Mountain" stood as opening-piece and as finale came the splendors and grandeur of Brahm's First Symphony.

Mr. Koussevitsky was well advised to let us hear Mr. Bartok's amiable music again so soon, before the effects of its first impressions had become lost. Yesterday, as before, one was struck by the prevailingly light mood of the Concerto, its fastidious workmanship which results in a clear texture of sound, and by its lively rhythms, some of which have a folk-song character.

To be sure, the five movements make a longish composition; but that is no deterrent to whole-hearted enjoyment of matter and style. In the orchestration you can find some derivations from Ravel and others, perhaps even a touch or two from Puccini in certain woodwind figures. Yesterday's performance was admirably taut and precise and the uncanny speed just before the end was such as only a virtuoso orchestra can achieve.

"A Night on Bald Mountain," not often has been heard here in the last few years. Generally Moussorgsky's macabre depiction is hair-raising, but yesterday for some unaccountable reason it seemed a little tame. Was music or performance or—more likely—this listener at fault. At any rate, Mr. Koussevitzky read the Slavic music with Slavic devotion to its intensities. But perhaps his performance has cooled a little, too.

No season would becomplete without a performance of Brahms' C minor Symphony, no matter how many times everyone has heard it. The tunes may no longer have their first appeal, and the cumulative grandeur of Brahms' conception as a whole may no longer retain its initial majesty. It is a sad fact of this world that increasing acquaintance with great works of art has just this effect.

Nevertheless it is the listener who changes, not the music. And in the future, when the first process of assimilation is complete, and the secondary one, in which you note hitherto unobserved details, has begun, the work will regain its freshness and impact. The C minor Symphony has long been a favorite with Mr. Koussevitzky. His ardor in performing it has not decreased.

CLEVELAND, OHIO
NEWS

DEC 4 1944

Welcome Visitor

News 5

There is reason for unusual interest in the coming visit of Dr. Serge Koussevitzky and his Boston Symphony. The distinguished leader of this notable musical organization—one of the top symphonies of the country—has come to the point where touring has lost its attraction for him.

Many of us have reached that decision, too. But Dr. Koussevitzky, one of the great musicians of his time, is reported ready to give up this annual migration into the provinces. Thus, the concert at Music Hall tomorrow night may be his final appearance in Cleveland.

We are so accustomed to annual farewell appearances of public figures that we are skeptical. We hope we will not be saying goodby to Dr. Koussevitzky. His yearly visit here is a cherished event.

The Boston orchestra under Koussevitzky guidance often strays from the Three Bs. Despite the director's 70 years, there is nothing hidebound about his musical taste. Many modern musical works have received their first performances under him. Many youthful artists got their start at Symphony Hall.

Second oldest symphony in the country—it was born in 1881 and teethed on a million dollar gift by Banker Higginson—the Boston Symphony has come to be one of America's musical landmarks. We who have been thrilled by the growth of our own symphony always are eager to welcome the old masters.

CLEVELAND, OHIO
PLAIN DEALER

DEC 5 1944

Koussevitzky Returns

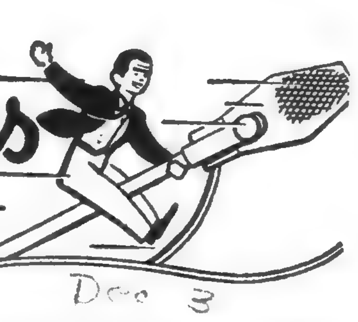
The concert of the Boston Symphony Orchestra at Public Music Hall tonight will mark the fifth consecutive year that this celebrated organization has been presented here under the direction of Mrs. Emil Brudno. Clevelanders and musicians everywhere have both a sentimental and an intellectual attachment to the Boston Orchestra.

The orchestra has for some years represented the acme of symphonic achievement. The conductor who carried it to the heights, Serge Koussevitzky, has won a place in the hearts of concertgoers that very few other musicians have attained. Dr. Koussevitzky is past 70, and there is none who applaud him unaware that some of these days he will turn over the baton to a younger man, yet all hope that time is still years ahead.

Jokes have been made about solo playing on the big bass fiddle, yet it was just that which first carried Koussevitzky to fame. He has composed a concerto for his instrument besides numerous shorter pieces. But long ago he turned to conducting. In his 20 years in Boston he has unfolded a talent rarely equaled. He builds a perfection of ensemble, while retaining freshness and vitality, that serves as the model for the world.

Riding the Airwaves

with Richard K. Bellamy



Milwaukee Journal Dec 3

WHAT sort of man is Dr. Serge Koussevitzky, the conductor whose Boston symphony (playing in Milwaukee next Saturday) has come to be regarded as the finest organization of its kind today? He was born a Russian, but became a cosmopolitan and now must be looked upon as an American.

Koussevitzky came to this world July 26, 1874, at Iver, a small Russian village, and had the advantage of a musical background. His father taught the violin and his mother was an accomplished pianist. The artistic riches were his, the financial riches lacking. While but a child, it is related, he would line up chairs in his home and "conduct" them. In doing this, he developed some of that sweeping baton technique which he still possesses, as well as another faculty which his Boston players know so well—namely, of singing the phrases and themes to them. Now the high pitched voice has taken on a falsetto color, but it still guides the musicians over intricate passages. The chairs are no longer empty: In them are the best musicians he can secure.

At the age of 14, Koussevitzky, with three rubles in his dream lined pocket, left home to attend the **Philharmonic conservatory in Moscow.** On his arrival there he found scholarships available only in horn, trombone and the double bass. Undaunted, he selected the latter instrument and in 1894, upon his graduation, found a job at the **Moscow Imperial theater.** Two years later he had embarked on a career as a double bass soloist, something unheard of, yet his concerts brought the comment that he succeeded in drawing from the strings of this instrument a tone comparable in warmth and color to that of the cello.

So today it should hardly be strange that critics comment upon the warmth and sonorities of the Boston symphony's string section.

After his concert tour Koussevitzky went to Berlin to study with **Artur Nikisch** and in 1906 he made his bow as conductor, presiding over the **Berlin Philharmonic.** Shortly afterward, Koussevitzky engaged a steamboat and brought his concerts to points along Russia's famous Volga so that those who could not travel to the cities to hear the best and latest in music might have it brought to them. It was a crusade, and the crusader's spirit has never left him.

Paris followed, where he published new scores he had premiered from manuscripts, and in 1924 he was invited to fol-

Milwaukee Journal

Dec 3

A Great Orchestra

DR. SERGE KOUSSEVITZKY, conductor and musical director of the famed Boston symphony orchestra, will bring his renowned organization to Milwaukee's Auditorium on Saturday for a broadcast concert at 7:30 p. m.—and for the benefit of those holding tickets to attend, it is here noted that the doors will close at 7:15 sharp. This will give the whisperers 15 minutes to subside before the orchestra takes to the air over the Blue network (WCFL, WEMP) and over WMFM, The Journal's FM station.

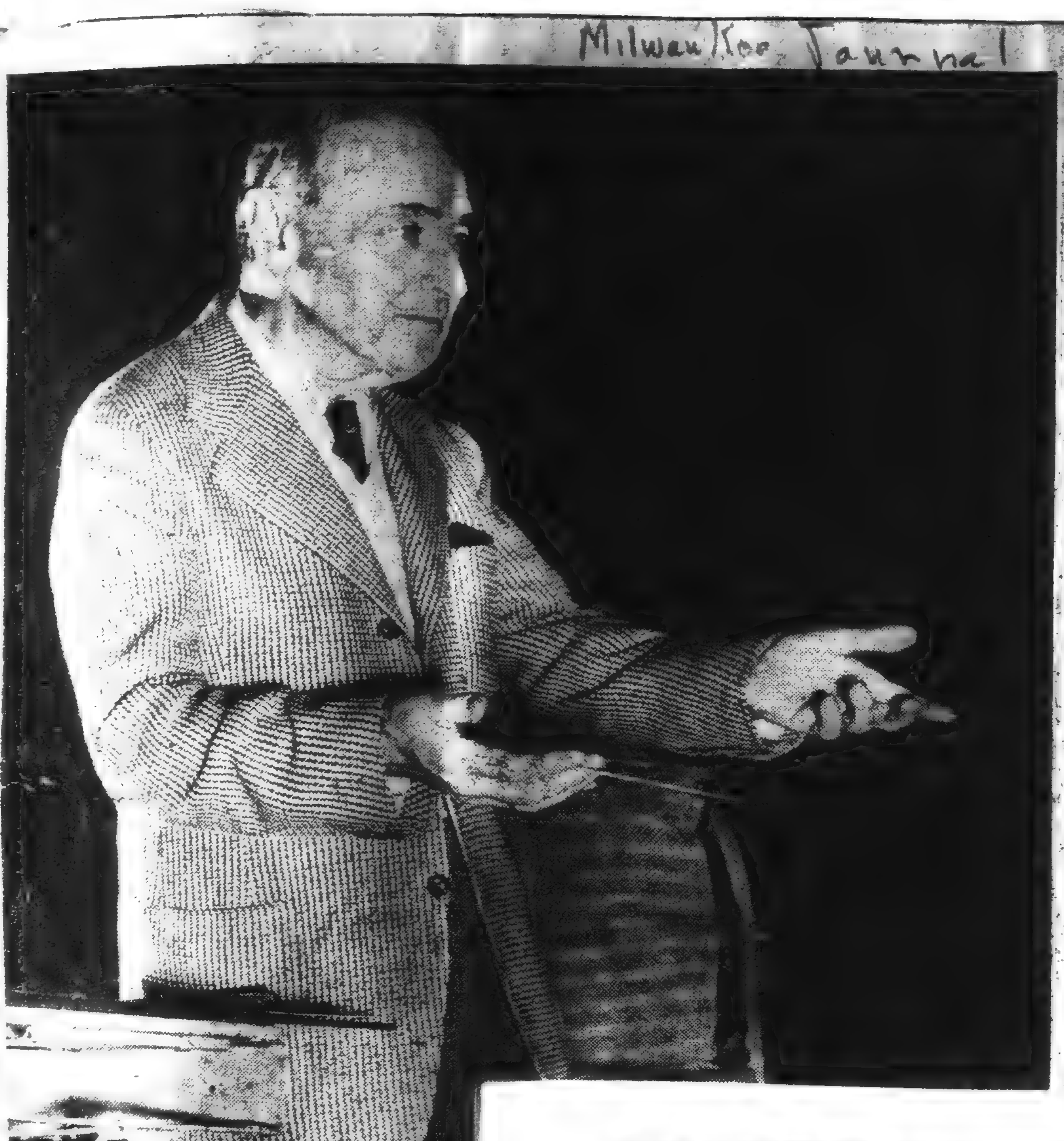
The Boston symphony does not come every year to Milwaukee. This will be its first appearance here in 30 years. Some 6,500 persons are expected to be on hand for the occasion.

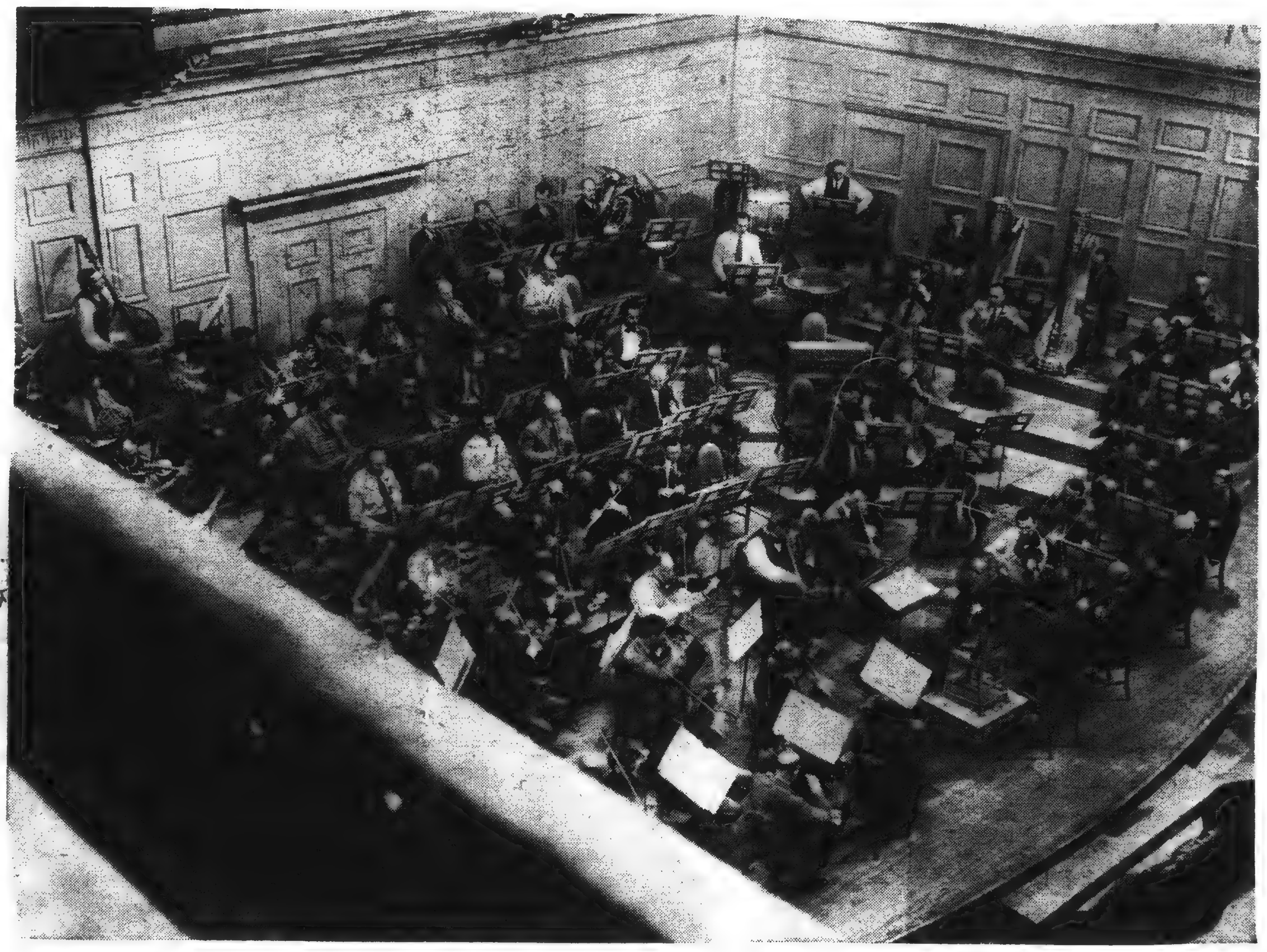
The one hour broadcast portion of the concert is sponsored, this Saturday as on all other Saturdays of the orchestra's season, by a vast and versatile manufactory whose principal operations are concentrated in West Allis, Wis. On the air Saturday Koussevitzky will conduct the fifth symphony of Tchaikovsky; after the radio sign-off at 8:30 p. m. comes an intermission and later the orchestra will play, but not broadcast, a Corelli suite for strings and the preludes to Wagner's "Die Meistersinger" and "Lohengrin."

For 20 years, or more than a quarter of its history, Koussevitzky has directed the Boston symphony, a tenure far exceeding that of any previous conductor and not often paralleled in the history of any orchestra. That admittedly is a tribute to his great leadership. The group's repertory of classic and contemporary scores testifies to his ardor and his keen sense of mixing the old and the new, the familiar and the strange, so that audiences, radio and visible, can enjoy a cross-section of the changes and developments in Koussevitzky's beloved art of music.

He is renowned as an exponent of new music and new composers, as witness his early support of Debussy, Ravel and Prokofieff, and, in this country, Roy Harris, Paul Creston, Aaron Copland and innumerable others—support that brought them the consideration and attention which is so necessary before they are "accepted" by others.

Koussevitzky feels that radio will continue to play an increasingly important role in the development of a national and indigenous American music. He has seen opposition to contemporary music break down in England, France and Russia, and he knows that the dike of conservatism is yielding in this country. Composer Copland has put Koussevitzky's unique reputation thus: "While every 10 year old American boy dreams of becoming president, every 20 year old American composer dreams of being played by Koussevitzky."





The Boston symphony orchestra, which plays here Dec. 9 in a broadcast concert, has few if any peers in the world. One reason is its eminent conductor, Serge Koussevitzky, shown (above) in an ingratiating mood. A facial resemblance to Eric Blore, the movie butler, has been noted by some. The other picture shows the orchestra busy at rehearsal in Boston's mellow old Symphony hall.

Mil. Jour. Dec 3

BOSTON SYMPHONY PLAYS EXCITINGLY

Cleveland Plain Dealer

Enduring Quality Imparted to Good Music

Dec 6 - 1944

BY HERBERT ELWELL

Conducting the Boston Symphony Orchestra before a capacity audience at Public Music Hall last night, Dr. Serge Koussevitzky provided one of the most momentous musical evenings Cleveland has had for some time. The impression was of that deep and enduring quality which only this great orchestra and its eminent leader can evoke. And the reception was a demonstration of appreciation of which Cleveland as well as the visitors may be proud.

The triumph was the more magnificent for having been achieved with a program which, under ordinary circumstances, could be forbidding to the uninitiated. It contained just two symphonies, both unusually long, the "Eroica" of Beethoven and the Fifth of Dimitri Shostakovich. But Cleveland Civic Concert Course audiences have an instinct for what is good and can take it in large doses. Besides, the performance from start to finish was too exciting to allow one to entertain the possibility of lighter fare.

The gift for sustaining tension is given to Koussevitzky in a supreme degree. How often the listener's attention lags in the last movement of the "Eroica." But not so when Koussevitzky transforms it for us into Beethoven's truly clairvoyant vision of an ordered and exultant world of beauty. How often have we heard the horns bleat and fumble in the Scherzo. But not so under the light, precise touch of the Boston brasses.

Perceptions Deepened

Again what depths of human suffering, pathos and compassion were conjured in the Funeral March, and by what simple means. From the opening theme of the first movement the picture of the hero was complete. Yet it was no blustering, posturing hero, feeling his way toward an uncertain millennium, but the conqueror of self, the mastery of a mind come into complete possession of its spiritual birthright. And for such a picture one can only thank the mature genius of a conductor whose perceptions have constantly deepened with the passing of years.

Historians may give Shostakovich credit for being as great a representative of our time as Beethoven was of his. Certainly in so perfect an interpretation as was offered last night, the Soviet composer's Fifth took on unsuspected meanings of no small import. It seemed to grow to a tremendous stature and bring one breathlessly to the threshold of a disturbingly unpredictable but awe-inspiring future. Yet the comparison invited by juxtaposition with the "Eroica" was certainly in no way damaging to Beethoven.

Here then is a program that will be talked about no end, but amid the provocative discussions it may well arouse one thing is certain and that is our debt of gratitude to Mrs. Emil Brudno for bringing back to us this superb organization.

Koussevitzkys Win Ovation In Civic Course Program

Cleveland News Dec. 6, 44

BY ELMORE BACON

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Beethoven sang his hero song most brilliantly in the Koussevitzky reading of the Eroica. He brought life even to the funeral march which seemed to give the departed soul first a startling view at the brink of eternity, and then a reassuring push over into the bliss of the Great Beyond. The joyous Sherzo and the triumphant finale were given beautiful performances.

The Shadow of Henry Higginson

Dec 4

Boston Symphony Orchestra, Coming Here Dec. 9, Monument to Banker Whose Love of Music Made Him a One Man Sponsor; Devoted Life and a Million Dollars to Its Success

WHEN Emerson remarked that an institution is the lengthened shadow of a man, he might have been looking squarely at a young fellow Bostonian, Henry Lee Higginson. For the superlative Boston orchestra, which is coming to Milwaukee Dec. 9—its first visit in 30 years—is the fruit of the labors and hopes of one man, a shrewd and generous banker who thought all his life that music was the best thing in the world. Maj. Higginson has been dead for 25 years, but his orchestra is more alive and more famous than ever.

A strange career it was for this son of old line Massachusetts Puritans. The Higginsons for generations had been eminent as seamen, merchants, pastors, patriots. But musicians—well! Henry was not born to wealth. His father had a small commission house and the boy was expected to go into business along with all other Higginsons. He enrolled at Harvard. In his freshman year his eyes went back on him. A jaunt through Europe was prescribed, and at 17 Henry sailed.

Of all the things that Europe offered the youth, nothing equaled its music. "Heard Mario, Grisi, Marini, Ronconi," he jotted down. "Mario perfectly delicious and Grisi best prima donna, Ronconi best baritone, Marini best bass I ever heard. Splendid acting and orchestra."

So goes the boy's diary for page after page, listing hundreds of musical programs he attended. For his years, he must have had a remarkably good ear and perception. He recognized the worth of Wagner when Wagner was just gaining recognition. He perceived the faults of the early Verdi which were later to be overcome triumphantly. He disliked the German students' fighting, beer drinking and smoking—a true Puritan—but their music was something else.

When it was time for him to return to America, he wrote his father: "I am thankful that I have had weak eyes, for it has given me the time and opportunity to find out how much music is to me, and it has opened pleasures to me that otherwise would possibly have never been discovered."

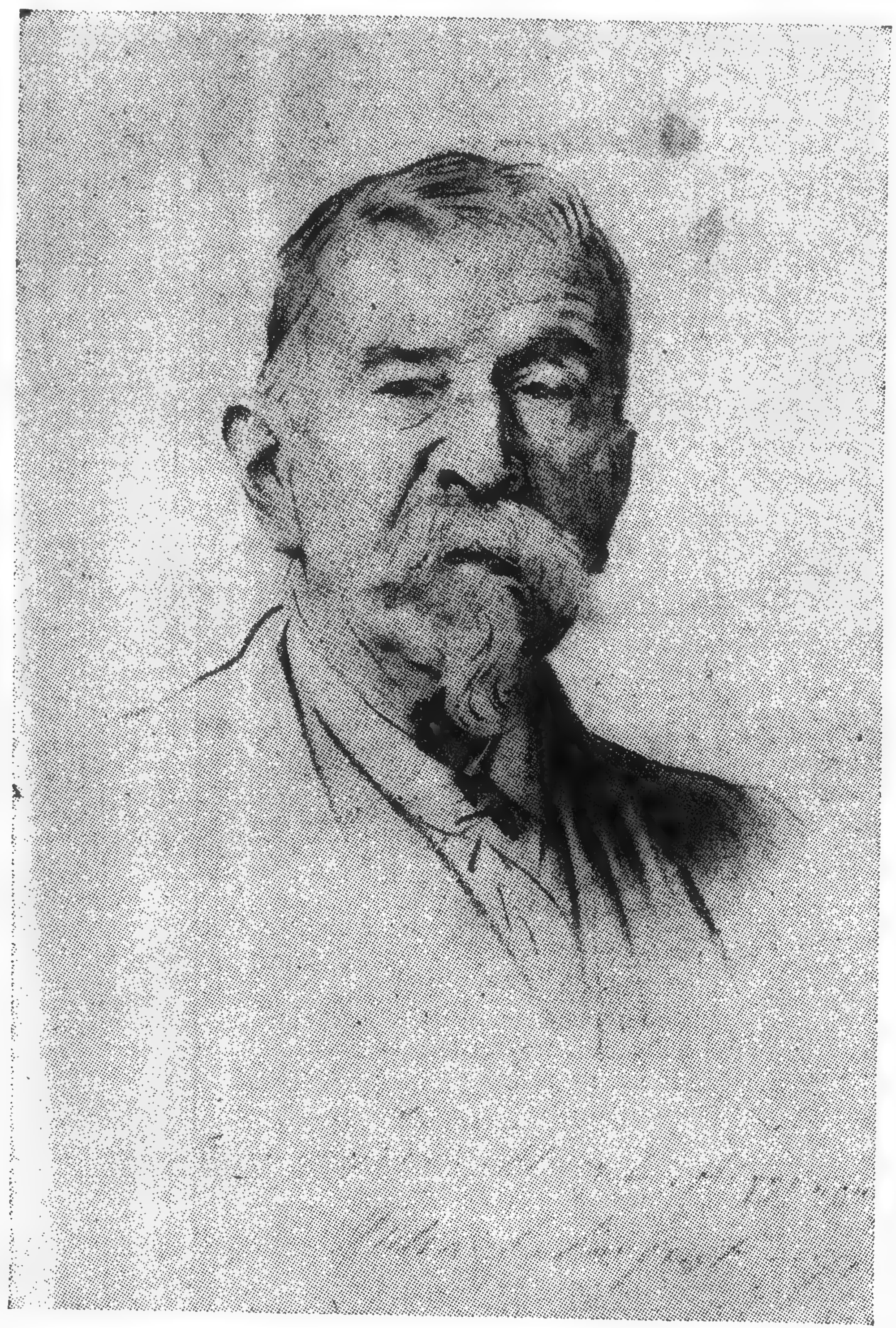
He wanted to study music as a profession but back in Boston he mounted a counting house stool and labored over the ledgers. Then at 22 he chucked them and returned to Vienna. This time he studied piano so intensely that his health began to fail. He suffered incessant headaches. He went to a barber-surgeon and that authority recommended the old remedy of bleeding. In drawing the blood from the youth's arm, he severed a nerve. His right arm and hand were permanently impaired for piano playing.

In despair he admitted defeat and returned to the United States, just in time to enlist for the Civil war, the war which was to give him his major's commission. In his first engagement, the battle of Aldie Gap, he was severely wounded, incapacitated for the duration. The rest of his life he wore upon his right cheek the deep long scar left by a Confederate saber.

After the war Higginson plunged into business. Oil and cotton, stock and bonds—the great firm of Lee, Higginson & Co. flourished under his guidance. He became a millionaire, but the love of music never left him. And the kind of music that Boston had—the college and civic music societies—was not the kind he had learned to love in Europe.

In 1881, after "two very good years of business," Maj. Higginson, at the age of 47, was enabled to give his city the kind of an orchestra he thought it deserved. "It seemed best to undertake the matter single handed," he observed in later years, "and beyond one fine gift from a dear friend I have borne the costs alone. This has been the dream of my life. For many years my hope for music lay asleep. Then it revived."

Maj. Higginson expected to pay out heavy sums. He spent $100,000 to start the orchestra, and some $20,000 a year to meet its deficits. Thirty-three years after the orchestra was founded he had paid $900,000 for its support. "My friends have begged me again and again to stop the concerts because the strain was too great; but the work has gone on, and the result is the present beautiful orchestra of which we all are proud." This was the Boston orchestra of 1914, under the peerless leadership of Karl Muck, of whom more later.



Henry Lee Higginson. (From crayon portrait by John Singer Sargent)

Higginson made it a point to hire the best men available. The first conductor was George Henschel, an Anglicized German, who had fair success. Next came Wilhelm Gericke, a talented Teuton, who really made the orchestra, and after him Artur Nikisch, one of the greatest conductors in music history.

Maj. Higginson kept a fatherly eye on all proceedings. "At one time I knew every man in the orchestra," he told the players late in life. "If that is not the case now, I know many of you, and listen carefully to the playing of this man or that man. I watch the musicians almost too much, for it often interferes with my pleasure, thinking whether they are playing their best, and listening for the various points instead of listening for the whole. Whenever I go to a concert, there is always a sense of responsibility on my mind, and there is always a great joy."

If a musician was not doing his best, out he went, on the major's personal order. Each man's contract read: "If said musician fails to play to the satisfaction of said Higginson, said Higginson may dismiss said musician from the orchestra, paying his salary to the time of dismissal, and shall not be liable to pay him any compensation or damages for such dismissal."

Some of "these masters of heavenly music" caused him difficulties, too. In the manner of musicians since time immemorial, they would drink and gamble and have embarrassing affairs of the heart. He took it upon himself to solve each problem personally. Once it was suggested that a ladies' committee might take care of some of the details. He refused with a laugh: "No woman would wish to reprove a man for drinking or gambling, or would listen to foolish love affairs. . . . If the world consisted only of musicians it would go to pieces at once."

The thrifty members of the orchestra gave him their money to invest for them, and the improvident knew that the major had a notoriously scft heart and was always good for a liberal touch in times of stress.

Artistically the orchestra made marvelous progress. "The orchestra had been primitive under Mr. Henschel," wrote the famous critic H. T. Parker. "It had become expert under Mr. Gericke. It had turned romantic under Mr. Nikisch and Mr. Paur." Indeed, when Emil Paur took the orchestra in hand in 1893, he found it "the best in the world." And Paur's successor, Karl Muck, certainly did nothing to lower its musical prestige.

It was Karl Muck who was to give Maj. Higginson the deepest wound of his life. Muck was a proud and arrogant Bavarian, the favorite conductor of Kaiser Wilhelm II and the best conductor in Germany. It took considerable persuasion to induce the kaiser to let Muck come to America Muck gave the orchestra a tone and polish and grandeur it had never known, even in the great days of Nikisch. But he was also a loyal son of Germany, and when America entered the war in 1917 he made no effort to conceal his German sympathies.

The cry for Muck's dismissal arose through the east. Maj. Higginson stood stanchly by his conductor, arguing that art was above nationality. He refused to accept Muck's resignation. When Muck neglected to play "The Star Spangled Banner" in Providence, the shrieks of protest resounded throughout the land, and the governor of Maryland suggested that it might be a good idea to mob Muck to death.

Maj. Higginson stood his ground for several months, but at last the chorus of defamation was too loud. When Muck played "The Star Spangled Banner" with "Tannhaeuser" counterpoint, Higginson could stand no more. He announced in the spring of 1918 that Dr. Muck's resignation would go into effect at the end of that season. However, the government had different ideas, and federal agents arrested him in March on charges of espionage. He was interned at Fort Oglethorpe until 1919 and then deported to Germany.

The affair broke the aging Higginson's heart, especially as he had learned "that there was indisputable proof of Dr. Muck's base personal character." The details of Dr. Muck's "baseness" have never been divulged. In that harrowing spring of 1918 Maj. Higginson finally consented to yield the orchestral reins to a committee. He was 84 years old, and he had spent more than a million dollars on his favorite project in the 38 seasons he had supervised it.

It was not known until long afterward that financial ruin was upon him in 1918, and that he averted it only by the most desperate of margins. He had wanted to leave a million dollar bequest to his beloved orchestra, but when he counted up his money shortly before his death he found that he had none to give away. Those persons were mistaken who believed that he refused to endow the orchestra because of anger over the Muck scandal. Up to the day of his death, in 1919, when he was 85, his love for his orchestra abated not a bit.

The orchestra passed through some stormy days after 1918, too. With Muck's disappearance, the absence of conductorial magic was quite apparent. Not until 1924, when the celebrated Koussevitzky was imported from Paris, did the Boston orchestra again attain the beauty and magnificence which had been the lifelong dream of Maj. Higginson.

WALTER MONFRIED.

Globe

MUSIC

Dec.

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Overtures are not often found on Serge Koussevitzky's Boston Symphony programs. The regular concerts this week at Symphony Hall are an exception, for they begin with a Mozart Overture that is both lesser and lesser-known: that of "Idomeneo, King of Crete." The other numbers are Bela Bartok's "Concerto for Orchestra, given first performances, and the Cesar Franck Symphony in D minor.

Possessing neither the sparkle of the "Figaro" Overture nor the drama of that to "Don Giovanni," the "Idomeneo" represents the practical or virtue-by-necessity rather than the inspired side of Mozart. Yet it has its interests and is good to hear.

The conventional view of the music of Bela Bartok probably can be expressed thus: "It's awfully modern, don't you think? Full of discords and crazy rhythms and—well, you know—awfully modern. I may not know music, but I know what I—well, it's awfully modern."

Bearing this in mind, it must have been a pleasant surprise to many of the Friday subscribers to find that his Concerto for Orchestra is easy to take. The style is fairly light, the dissonance is expressive rather than idiomatic, and the five movements are, on the whole, engagingly emotional. And more than a few places seem to be in a joking mood.

The composer prefers to call his work a Concerto rather than a Symphony because he has treated some of the instruments in a "virtuoso" or "concerted" style. The point is not to be labored except by pedants. Call it a different sort of symphony and you arrive near enough to the truth. The main point is that you find practically nothing of the harmonic sourness or the rigorously intellectual patterns of a prominent modernist whose previous music has earned him, among some people, the scorn of such words as arid and eccentric.

The Friday audience seemed to like the Concerto and it applauded the short, white-haired composer when he appeared on the stage and bowed with grave shyness. So much new music is heard once or twice and then forgotten that I hope Mr. Bartok's Concerto will be a fortunate exception to the role. Let's hear it again this season.

Yesterday's concert ended with a Koussevitskyan reading of Franck's ubiquitous Symphony. This means that every drop of melodic jui[illegible] and every ounce of passion w[illegible] squeezed from the notes in a performance that made you sit bolt upright no matter how many times you have heard the Symphony in the concert hall or over the air. Yet there could have been more transparency in the rich orchestral sounds, which got a bit thick at times. Some of those "inner voices" could have been brought to the fore without harm to the main lines of tune or rhythm.

Cleveland Press - Dec. 6 '44

Koussevitzky Leads Thrilling Concert by Boston Symphony

By MILTON WIDDER, *Music Editor*

The incomparable Boston Symphony Orchestra and its inspiring leader, Dr. Serge Koussevitzky, repeated their thrilling successes of previous years last night in Public Music Hall.

Their sterling performance was greeted with a prolonged ovation by a capacity audience.

And the program was not of the most popular nature. It consisted of two long symphonies—Beethoven's "Eroica" and the modern Fifth by Shostakovitch.

No matter how often one has heard a work or how well one knows it, when Koussevitsky reads it with that perfect instrument of his—the Boston—the work takes on new significance, it is given added zest, and the good doctor unearths hitherto hidden beauties. This was true last night in both symphonies.

The Shostakovitch, in spite of some tedious spots and an orchestral dress that can be called gaudy, becomes a classical masterpiece under the Koussevitzky baton. It has fire, dramatic impact and a youthful drive that builds up a terrific excitement within the hearer. In the turmoil it is hard to tell whether the broiling is due the composer or because this master of baton is up there before 110 men lashing them into a fury of musical recreation.

Much has been said of the precision of this great orchestra, which—from where I sit—is the gretaest orchestra in the world today. Yet it appeared last night that the precision is not metronomical, but fluid and beautiful. How those strings sing and sway to the slightest wish expressed by the conductor is a marvel to hear.

The "Eroica" was the product of perfect communion between Koussevitzky and Beethoven. The fervor of the interpretation was humble and overwhelming. Some might have though the funeral march movement too slow, but I am letting my hero worship go so far as to accept the Koussevitzky version as the way it should be done.

* * *

The third afternoon concert of

CLEVELAND, OHIO
NEWS

[illegible] 1944

Koussevitzkys Win Ovation In Civic Course Program

BY ELMORE BACON

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Recital

The Fortnightly Musical Club gave its third afternoon concert yesterday at Steinway Hall, Halle Bros. Co., with Genevieve Davisson Fritter, violinist, Mrs. Jean Webster Erisman, soprano, and the Fortnightly Chorus, directed by Anne B. Hisey, taking part. Mrs. Fritter played numbers by Lalo, Boulanger, deFalla and Shostakovich. Mrs. Erisman offered Christmas songs and the chorus sang numbers by Johnson, Eichhorn Wagner and D'Indy.

CLEVELAND, OHIO
PLAIN DEALER

DEC 7 1944

BOSTON SYMPHONY PLAYS EXCITINGLY

Enduring Quality Imparted to Good Music

(Reprinted From Yesterday's Late Edition)

BY HERBERT ELWELL

Conducting the Boston Symphony Orchestra before a capacity audience at Public Music Hall last night, Dr. Serge Koussevitzky provided one of the most momentous musical evenings Cleveland has had for some time. The impression was of that deep and enduring quality which only this great orchestra and its eminent leader can evoke. And the reception was a demonstration of appreciation of which Cleveland as well as the visitors may be proud.

The triumph was the more magnificent for having been achieved with a program which, under ordinary circumstances, could be forbidding to the uninitiated. It contained just two symphonies, both unusually long, the "Eroica" of Beethoven and the Fifth of Dimitri Shostakovich. But Cleveland Civic Concert Course audiences have an instinct for what is good and can take it in large doses. Besides, the performance from start to finish was too exciting to allow one to entertain the possibility of lighter fare.

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Here then is a program that will be talked about no end, but amid the provocative discussions it may well arouse one thing is certain and that is our debt of gratitude to Mrs. Emil Brudno for bringing back to us this superb organization.

TOLEDO, OHIO
BLADE

DEC 8 1944

Boston Symphony Orchestra Pleases Peristyle Audience

Serge Koussevitzky's Conducting Leads Critic To Ponder Over Word 'Perfect' in Report

By MILLICENT BELL

The right to use the word "perfect" comes rarely to audience or critic, but come sometime it does.

After hearing the Boston Symphony Orchestra, conducted by Serge Koussevitzky, in the peristyle last night, we walked out into the damp and indifferent darkness with that stark, that slightly terrible, word hugged to the heart.

I thought about all that I had ever heard about Koussevitzky and the matchless Boston—the high stool from which, as a one-time double-bass player he still likes to work in rehearsals, the legendary opera cape, his showmanship and independence, his salary which has been as high as $75,000 a season.

Other Concerts Recalled

I recalled other concerts heard from behind that back in its perfectly fitting dress suit, the bent left elbow, the bird-like alertness; no conductor in America has so triumphed in the single-minded extension of personality over the orchestra, or has given hearing to so many valid new works, both domestic and foreign.

And it was still hard to say anything other than that it was perfect, in the range, balance, and elasticity of blended tones, perfect in luminous voice, manifold eloquence, suppleness of utterance.

Servant of the servants of God, the early popes used to call themselves, and so indeed might Dr. Koussevitzky. He himself has said that a perfect interpretation is "like a mystic experience which puts the listener in direct touch with the absolute reality hidden in the great work."

They say that the old and dying Vieuxtemps sent for the young Ysaye that he might hear one of his violin concertos played as he had imagined it. It is so, one imagines, that composers living and dead would think about performances of their works by this orchestra and its conductor, grown peerless in the penetration of mood, the apprehension of individual design.

Opened With "Roman Carnival"

Last night's concert opened with Berlioz' "Roman Carnival" overture, and it is amusing to remember that Berlioz, after conducting its first performance, advised all composers to learn to conduct, for "don't forget, the most dangerous of your interpreters is the conductor."

The Berlioz piece, with its exciting rhythms and cascading crescendos, its brilliant use of the whole keyboard of the orchestral instrument, was a sure-fire demonstration piece for the Boston.

The major work on the program was the Sixth Symphony of Dimitri Shostakovich. The opening, largo movement had a largeness of feeling, thrilling melody upon a shimmering background of sound; the second movement a delightful, dry, chirping delicacy; the last, a humorous, percussive playfulness.

Ravel's cunningly-put-together ballet series, "Daphnis and Chloe," was full of ravishing instrumental opportunities and poetic form. Especially enjoyable was the activity of the flute in the famous solo of Pan. The flutist of the orchestra had plenty of work last night, altogether, for he bore the principal theme also of the Debussy "Prelude to the Afternoon of a Faun."

That work, flawless in its imaginative and dreamy atmosphere, its exquisite harmony, like the shadowed sunlight of a forest, was what one might expect from Koussevitsky, whose interpretations of the French composer have always been of the most amazing intimacy.

A bit of contrast out of the 17th century, sharp as intaglio, was provided by the "Suite for Strings" by Corelli. One movement of this suite, the Gigue, was played here recently, in its original, unorchestrated form by the New Friends of Music orchestra.

MILWAUKEE, WIS.
SENTINEL

DEC 8 1944

Mayor Welcomes Boston Orchestra

The Boston ~~Symphony~~ orchestra and Dr. Serge Koussevitzky, its conductor, were formally welcomed to Milwaukee yesterday in a statement by Mayor Bohn. The orchestra will perform Saturday night at the Auditorium.

Koussevitzky Claims America's Musical Future Is Secure

Dec 9

By MILTON WIDDER, *Music Editor*

Americans need not fear their musical future.

That pronouncement was uttered today by Dr. Serge Koussevitzky, conductor of the famed Boston Symphony Orchestra—a man who more than any other single individual in this generation has helped the cause of American composers and performers.

"I look into the future of music very, verp optimistically," Dr. Koussevitsky said. "We have in this country — and Russia has in hers—a great many gifted boys, a great many. It is only our duty to perform American artists as much as possible and give performers a chance to appear before the public."

He mentioned four young conductors and composers who, he thinks, will be among the leaders of American music—and these he adds to Copland, Schuman, Dukelsky (Vernon Duke) and a score of others.

These four are Leonard Bernstein, Lukas Foss (who is the Boston's official pianist), Handel and Fennell. The last two mentioned are in the armed forces.

"Bernstein is an extraordinary talent," the doctor said. "He is not only a fine composer and an excellent pianist, but the greatest of the gifted young composers." Bernstein has just written, with Jerome Robbins, a ballet for Billy Rose's "The Seven Lively Arts" and he is the composer of the "Jeremiah" Symphony and the ballet music of "Fancy Free."

The conductor and his orchestra of 110 men appear in Public Music Hall tonight. The program consists of Beethoven's "Eroica" Symphony; Shostakovitch's Fifth and a short work by Arnold Schoenberg.

CHICAGO, ILL.
HERALD-AMERICAN

DEC 8 1944

SYMPHONY

A SUBSCRIBER to the regular series of symphony concerts at Orchestra Hall was the other day buying a couple of seats for tonight's concert there by the Boston Symphony Orchestra. As he pocketed the tickets he said, "It's too bad I have to hear Defauw conduct Beethoven's 'Eroica' symphony Thursday night when Koussevitzky is going to play it Friday night."

The boxoffice, too, said it was too bad. Said that although they had warned Koussevitzky that Defauw was playing the "Eroica" this week, Mr. K. had refused to alter his announced program.

Damn stubborn, these Russians.

Hub Symphony Player Tells Why U. S. Artists Give to 6th War Loan

Globe Dec. 14

The attitude of all the artists who are contributing their services to the Retail Trade Board War Bond Symphony Concert to be held at Boston Garden on Dec. 14 was voiced yesterday when in an interview Rosario Mazzeo, clarinetist with the Boston Symphony Orchestra said: "I was asked if I would contribute my services to play at the concert for the Sixth War Loan. Yes, I will. You see music is my life. It always has been. The happiness it gave me when I was a boy was increased a thousand fold when I first found the satisfaction of making music with sympathetic friends. My horizon moved outward and has never stopped moving. Here was something real, lasting, beautiful. It was possible only because our group met by common consent, because we had a common motive and a complete congeniality of spirit.

"Now what was formerly only a pleasure has become also my economic staff of life. It takes a mighty occasion to rise above the perfect. This is the occasion. The making of this concert will be pleasurable because it is a part of the way of life we all want. We are completely for it—convinced of its goodness—and happiest of all in the knowledge that it is the choice of us all. Of course I will play!"

Tickets to the Boston Symphony Orchestra War Bond Concert to be held in the Boston Garden on Dec. 14 are being given free to buyers of War Bonds in the retail stores of Boston.

FREE TICKETS TO
WAR BOND BUYERS
IN SIXTH WAR LOAN

Dec 9

BOSTON
SYMPHONY
ORCHESTRA

Serge Koussevitzky, Conductor
Concert to be held
in Boston Garden
Thursday, Dec. 14th
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Leopold Morse Co

Dec 9 Daily News

Boston Symphony Tomorrow.

SECOND of the two concerts Serge Koussevitzky and the Boston Symphony Orchestra are playing in Chicago this visit will be heard at the Civic Opera House tomorrow afternoon. Programed are Tschaikowsky's Fifth Symphony, orchestral excerpts from Ravel's "Daphnis and Chloe," Prelude to "The Afternoon of a Faun" by Debussy and the Overture, "Roman Carnival" of Berlioz. Mr. Koussevitzky played Beethoven's Third Symphony and Shostakovitch's Fifth last night at

Koussevitzky Scores In Museum Concert

Boston Symphony Presents Program Of Consummate Taste

By FREDERICK KOUNTZ Dec 8

There is really never any great need of reviewing a concert of the Boston Symphony orchestra.

When you have once heard the orchestra; when you have experienced the ultimate finish, the preciseness, the fullness of its playing; when you have seen and felt it respond as one instrument even to the slightest pursing of its conductor's lips, then you know once and for all the approximation of perfection which is in Koussevitzky and his orchestra.

You expect the same thing every time you hear the orchestra thereafter. And you always get it. Last night at the Art museum we heard it again. We shall always look forward to hearing it and we shall hear it as long as Koussevitzky is able to conduct.

It was quite fitting last evening that Koussevitzky should have changed the order of the program. Shostakovich does not belong in a group with Ravel and Debussy and Corelli. It was apparent throughout that the whole program was one of consummate taste.

Demand On Orchestra

It has been said many times that Berlioz did not compose great music. He was a master in the use he made of the orchestra. His Roman Carnival overture uses the orchestra to the fullest. But it demands that the orchestra give its fullest to the music. It was exactly in that manner that we heard the music played. The Fifth Symphony of Shostakovich which followed the Berlioz is an overblown work. The first movement labors too long over what it has to say. And the precision and dash of the second and third movements cannot recall the overstatements of the first. But Koussevitzky might have said, "Here is the music. We shall play it for you so that you will hear and begin to understand all of it." That was how he played it.

The music of Corelli had about it a dignified, almost aristocratic bearing. In the Badinerie is the finest accounting of the composer; the meticulous taste, the considered lightness, the beauty of preciseness. It seemed to me that the highest realization of the evening was in the presentation together of the music of Ravel and Debussy. They are almost always thought of together and wrongly.

Perfection Approached

Debussy does not give us in music simply a picture of a faun at play. Rather he projects a changing background for the dreams and desires of the faun on a hot summer afternoon. He does it with lush sounds that play about in the air and wrap us in their beauty. Ravel's Daphnis and Chloe Suite is clear, precise. Its beauty resides rather in its style than in any qualities of expressiveness.

The wonderful thing about the playing of the Boston orchestra was that it was only necessary to listen to know finally the differences in the two men.

It is more than a lifetime job to approach perfection. For some twenty odd years Koussevitzky has been doing it in this country. The unchanging excellence of his conducting has never become lifeless or uninteresting. He has been and he remains a headstone among conductors.

NEW BEDFORD, MASS.
STANDARD-TIMES

DEC 10 1944

14,000 to Hear Boston Symphony

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will address the largest audience in its history when it performs to 14,000 in the Boston Garden Thursday night at 8:30 for the benefit of the 6th War Loan, (all seats have been obtained by purchase of bonds at the retail stores of Boston). The program will consist of Beethoven's Overture to "Egmont" and the same composer's Fifth Symphony in C minor, and four patriotic numbers of the Allied Nations; Elgar's "Pomp and Circumstance"; the March "Lorraine" by Ganne; "Dubinushka" by Rimsky-Korsakov; and "The Stars and Stripes Forever" by John Philip Sousa. The program will end with Tchaikovsky's Overture "1812." As called for in the score, the wind section of the Symphony Orchestra will be augmented by the U. S. Naval Training Station Band of Newport, R. I.

CHICAGO, ILL.
NEWS

DEC 8 1944

'Eroica' of Beethoven Is Given Heroic Performance

BY C. J. BULLIET.

A PERFORMANCE worthy of its high merit was given Beethoven's "Eroica" Symphony at Orchestra Hall last night by Desire Defauw conducting the Chicago Symphony Orchestra.

Tonight in the same auditorium the "Eroica" will be played by Serge Koussevitzky and the Boston Symphony.

* * *

Beethoven himself knew the merit of this, his Third Symphony.

For when Napoleon Bonaparte proved himself unworthy of the idolatry of him that went into its making, by declaring himself Emperor instead of remaining a Consul of the people, Beethoven in a rage withdrew his dedication.

But the "damage" was already done, fortunately for the world, and the "Eroica" takes its place among the few really immortal works in music, poetry or fiction inspired by a hero in his lifetime.

* * *

In the all-Beethoven program last night, second of the season, Mr. Defauw included another composition in which a military leader was celebrated, only this time it was the long-dead Roman Coriolanus.

In "Overture, 'Coriolanus,'" however, Beethoven assails as sharply the tyrant as he might have done Napoleon had the "Eroica" been written after instead of before Bonaparte put on imperial robes.

Mr. Defauw last night not only intelligently and emotionally differentiated "Eroica" and "Coriolanus," but he performed the symphony, one of the most majestic of the nine, with an extraordinary sensitivity to light and shade.

* * *

After the outburst and long-sustained expression of hero worship of the first movement, the symphony goes into the funeral march, one of the most noble in the whole range of music.

Then comes the light, almost humorous scherzo, in artful contrast, and the symphony ends with an eloquent, rich flowering of as beautiful music as the master ever wrote.

Mr. Defauw and his orchestra gave eloquent expression throughout to these grand vagaries that totaled the immortal "Eroica."

* * *

Two of Beethoven's symphonies are to be on each of four programs Mr. Defauw is devoting to the master this season, with the Ninth alone on a program for the grand windup.

Besides the "Eroica" last night, the Fourth Symphony was played. This was Beethoven in still another mood—rather a series of moods—from "Coriolanus" and the Third Symphony.

The Fourth is pastoral in its simplicity and melody—a Greek idyl with human sentiment added.

CHICAGO, ILL.
SUN

DEC 10 1944

Shostakovich Symphony

The other work was the Fifth Symphony by Shostakovich. In this was revealed for the first time the lordly splendors of Mr. Koussevitzky's brass. Even more than Beethoven's work did this Russian piece show off the virtuosity of the conductor and his men, for the cohesion and dramatic tension of the first movement, the dazzling spirit of the second, the exalted tonal investiture of the Largo by the strings, were of the highest order.

The visiting orchestra will give one more concert, tomorrow afternoon at the Opera House. The program will comprise Berlioz' overture, "The Roman Carnival;" Debussy's "L'Apres Midi d'un Faune;" Ravel's "Daphne et Chloe" and Tschaikowsky's Fifth Symphony. F. B.

Koussevitzky Conducts Dynamic Boston Symphony

Chicago Sun

By Felix Borowski. Dec 9

ORCHESTRA Hall was filled with a great and bravo-shouting multitude when the Boston Symphony Orchestra, directed by Serge Koussevitzky, gave a concert there last evening.

It was the first time in five years that the organization had appeared in Chicago, and it deepened the conviction, entertained at the previous visit, that the Massachusetts city possesses a superb and pliant body of players.

There was a deep and all-embracing richness of texture and a flaming intensity in dramatic passages. The purity of tone and resilience of the woodwind, the mellow and warm expressiveness of the strings—the violoncellos particularly were of arresting tonal beauty—were beyond all praise.

Two Works on Program.

The program contained only two works. It began with Beethoven's "Eroica" symphony. This was read with great nobility of style, reinforced by Mr. Koussevitzky's remarkable dynamic contrasts. Special emphasis was put upon Beethoven's demand for forcible accentuation, but there was no neglect of the passages of cantilene, which were played with entrancing loveliness of tone.

A vivid sense of drama quickened the solemnity of the funeral march and the section following the fugato, with the trumpets calling to high heaven, was electrifying, if only because the conductor held his forces in reserve until the moment arrived to unleash them. The scherzo was given with pellucid brilliance. When it came to the Finale, it was possible, perhaps, to breathe a sigh of relief, in that the Boston Symphony Orchestra was fallible and human after all. The introductory passage to the theme found the strings for a moment clearly lacking in precision.

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Chicago Hears Superb Music Perfectly Done

Daily Tribune Dec 9

Concert by the Boston Symphony orchestra, Serge Koussevitzky, conductor. Presented at Orchestra hall Friday evening, Dec. 8, 1944. The program:

Symphony No. 3, E-flat major, "Eroica" ....Beethoven
Symphony No. 5..............Shostakovich

BY CLAUDIA CASSIDY.

What an orchestra, what a conductor, and what a concert! The Boston Symphony orchestra under the direction of Serge Koussevitzky paid one of its rare visits to Chicago last night, and Orchestra hall was packed to do it honor. Packed with people, with magnificent music, with a wealth of gratitude for that music, and with the mysterious affinity created when a deeply affected audience is held in thrall by superb performance.

For the first of his two concerts [the other takes places tomorrow afternoon in the Civic Opera house], Mr. Koussevitzky chose two symphonies, the monumental "Eroica" of Beethoven, and that lode star of the modern repertory, the Shostakovich Fifth. Not since the nights of Frederick Stock had Orchestra hall heard such music. In fact, there were many who said that, closing their eyes during the "Eroica," they could conjure that beloved presence, so richly was it felt in the music.

⸻

For Mr. Koussevitzky, like all great conductors, is—where music is concerned—a simple man. He has great dignity, so native to him that it gives him no concern. He has puckish humor. Did you note how he brought in the timpani in the national anthem merely by lifting those faintly Mephistophelean brows? He has a magnificent ear for music, an uncanny gift for keeping a great orchestra in superb equilibrium, and the technical skill to communicate his own vast knowledge, both to his players and to his audience. He is a master craftsman who brings music richly, warmly, magnificently to life.

His orchestra is the carefully wrought masterpiece of a lifetime. You do not say of the Boston orchestra that its strings are superb, which they are, or that its winds and brass have a special glory, which they have. You say Boston has the finest orchestra in the country, which nowadays means the finest in the world. You say that, you observe Mr. Koussevitzky's sensitively authoritative presence, and you leave the rest to them, while you relax and listen.

In so many ways the Beethoven was like Stock's. It was all of a piece, leading in cumulative splendor to one mighty climax. It was fresh and beautiful to the ear, with a glory that was like the wind on a mountain top and a compassion that walked with you in the valleys. It was the "Eroica" in all its mighty implications, the utterance of a giant that lesser men could understand. Tonally, structurally, imaginatively, it was a heroic performance. And those tricky horns in the trio? Well, last night you would have thought Beethoven loved horn players.

⸻

In its own way the Shostakovich was no less richly realized. For all his long residence in this country which idolizes him, Mr. Koussevitzky is a Russian. He has that music in his bones and it pours from his fingertips with singular brilliance. For one thing, he does not try to make it a showpiece, tho when he gets thru with it, your spine is tingling. He gives it a kind of stark dignity, a gleaming, glittering vitality. He does not consider the scherzo amusing, or even particularly sardonic. In his hands it becomes arrestingly dramatic. The largo he turned in a molten mesmerism, spun in a filament of tone that rose challengly to its climax, then slipped again into the exquisite tension that only a great orchestra can accomplish. Then, and only then, did he turn loose the furies of Shostakovich that some conductors batter from start to finish of his symphonies. As I seem to have said before this morning, what an orchestra, what a conductor—and what a concert!

Koussevitzky Spellbinding

Herald-American Dec 9

BY WESLEY HARTZELL.

Last night Serge Koussevitzky and the incomparable Boston Symphony Orchestra gave the first of two Chicago concerts.

At Orchestra Hall the "world's greatest orchestra" played the Beethoven Eroica Symphony and Shostakovich's Fifth.

We're willing to concede the title on the basis of Koussevitzky's work on that strange combination of beatific vision and sheer animal spirits which is Shostakovich at his best.

When the score called for the angels to sing, they sang and no mistake. What's more they had their harps with them. And when that amazing score called for the stomp of Russian boots, we got those too. Which is to say that the magnificent ensemble and its great leader were absolutely spellbinding.

The Beethoven work suffered by comparison and by Koussevitzky's proclivity to take the finale slowly and gracefully. Thus it seemed to have little spiritual kinship with the heroic opening movement and the universal grief of the funeral music.

Sunday afternoon the orchestra goes to the Civic Opera House for its final concert.

Dec 9 Daily Tribune

Koussevitzky Is Glad to Pay Chicago a Visit

Dr. Serge Koussevitzky.

The volcanic temperament many critics attribute to Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, was not apparent yesterday when he received reporters, photographers, and radio network representatives in his hotel suite.

He was in rare good form and glad to be back in Chicago after an absence of five years. But reporters, who had read the colorful and dramatic antics credited to him, were a bit skeptical about his high spirits and good humor. After all, wasn't he the conductor who halted a concert and walked off the stage because he was angered at late comers? Didn't he refuse to conduct a series of concerts in Milan after he learned of a political attack on his fellow conductor, Arturo Toscanini? And didn't he ban smoking between rest periods by members of his orchestra on the ground that it was "disrespectful to art?"

⸻

This musician was a good natured little man who joked and walked around the room with his hands clasped behind his back. He expressed delight with the view of the lake, inquired about the members of the orchestra who had come to Chicago on a slower train, and permitted photographers to take shot after shot.

"This isn't the Koussevitzky critics write about," one reporter whispered to another. "This is the Koussevitzky who gained the distinction of being the 'finest virtuoso of all time on the double bass.'"

And did the Russian born musician who is ranked by authorities as one of the greatest of all conductors frown when he overheard that? He did not. He recalled that he left home with only three rubles in his pocket to study the double bass under Rambaussec and later traveled thru Europe as the acknowledged master of the instrument. He even admitted he now conducts rehearsals in baggy pants and an old sweater.

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When reporters failed to get around to the subject of music, he wondered why. When he was told the reporters present were more familiar with murders, holdups, and such news, be beamed. "This is the best interview I ever had," he concluded.

LEONARD BERNSTEIN

Score of Broadway Show, "On the Town" Latest Musical Work of Roxbury Maestro

BY WARREN STOREY SMITH

ALTHOUGH it is possible for a musician to achieve distinction as composer, conductor and virtuoso—the case of Mendelssohn is typical—such diffusion of effort is likely to exact too high a price. Rachmaninoff might have become as eminent a conductor as he was pianist. Largely on the strength of his powerful projection of his own "The Island of the Dead" he was offered the conductorship of the Boston Symphony. He chose, and perhaps wisely, to be a great pianist instead. Dimitri Mitropoulos, whose present term as guest-conductor of our orchestra expires this afternoon, was once ambitious to become a composer and wrote orchestral and chamber music and an opera. More and more rarely, it would appear, does he indulge in his sensational practice of playing a concerto with one hand, as you might say, and leading the orchestra with the other.

All of which brings us to the season's other guest conductor, thus far, Leonard Bernstein. Since last February young Mr. Bernstein has conducted here his notable "Jeremiah" Symphony, which later won the New York Critics' Award, as the outstanding American symphonic composition of the season. In May he showed up at the Pops, leading the orchestra in music by Beethoven, Tchaikovsky, Copland, Brahms and Johann Strauss, and playing most capably the Ravel Piano Concerto while Louis Speyer took over the podium. A week later he was at the Opera House, in joint appearance with Muriel Smith, playing Brahms, boogie-woogie and his own "Seven Anniversaries." A few weeks ago he was represented there as composer of a lively ballet, "Fancy Free." Subsequently he was conducting in impressive fashion music by Brahms and Shostakovitch at Symphony Hall, only to turn up shortly afterwards as composer of the musical play, "On the Town," which last evening ended its stay at the Colonial Theatre.

* * *

Last Monday evening he successfully relieved Max Goberman of his post of conductor. And all this, mind you, in one city and within the space of 10 months.

Such a combination of versatility and precocity might not seem so startling in Europe. It is something new around here. One can only wonder what Mr. Bernstein will do next and whether he will continue to cultivate his many roles. Much of his music for "On the Town,' like that of his ballet, was an energetic, dynamic blend of Stravinsky and Gershwin. The vitality never flagged, even if the inspiration did, and there were a few good tunes, though perhaps not quite enough of them to turn "On the Town" into a musical hit. As to that, we must wait and see.

* * *

Dr. Mitropoulos, to get back to him, looks upon his composing chiefly as a sort of valuable preparation for the career he finally adopted. "The world did not need my music," he says, "and besides, my head is so full of the music of others I doubt if there would be room in it for my own." And since he commits to memory every score that he conducts, whether he likes it or not, as he was at pains to point out, the force of the above remark becomes all the more apparent. By a curious coincidence Katina Paxinou, starring in "Sophie" at the Plymouth Theatre, and Dr. Mitropoulos found themselves in Boston at the same time. Not only have they been life-long friends, but Mme. Paxinou took part in the one and only production of Dr. Mitropoulos' opera based on Maeterlinck's "Sister Beatrice." The composer was then 20, and though the performances took place in Athens, the work was sung in French, the language of the original drama.

* * *

In his three visits to Boston the Greek conductor has won not only the Symphony public but also the Symphony musicians. And for our orchestra he entertains a particular regard. He admires its dignity, its artistic integrity. He feels that the men take pride in their work and that the audience takes a very special pride in them. Nor has he discovered in the public of the Symphony Concerts any evidence of the traditional Boston coldness.

* * *

At this week's regular concerts Dr. Koussevitzky will offer Moussorgsky's "A Night on Bald Mountain," a repetition of the new Bartok Concerto and the First Symphony of Brahms.

VICKSBURG, MISS.
POST

DEC 9 - 1944

BLUE NETWORK SHOWS WIN TOP HONORS IN POLL

Breakfast At Sardi's And Breakfast Club In Daytime Lead

NEW YORK, Dec. 9 — The Blue Network won both first and second place in the annual Motion Picture Daily-Fame poll of radio editors for daytime programs with Breakfast at Sardi's and Breakfast Club, it was announced today.

Alan Young, star of his own Blue show, was voted the "Most Promising Star of Tomorrow." Milton J. Cross was chosen as the best announcer for his work on the Metropolitan Opera broadcasts; Raymond Gram Swing led the news commentators; Guy Lombardo and his Royal Canadians, the dance bands; and George Hicks won a special award for the best individual news job with his D-Day broadcasts.

Other Blue awards were won by Herbert Marshall, as a film player on the air; Harry Wismer, as a sports announcer; Serge Koussevitzky, as a symphonic conductor; the Boston Symphony, as a symphonic orchestra; the Lone Ranger, as a children's program; the Fred Waring, in musical shows; and Meet Your Navy, in war programs.

MILWAUKEE, WIS.
SENTINEL

DEC 10

KOUSSEVITZKY: INCOMPARABLE

6,500 Enthralled by Orchestra

By EDWARD P. HALLINE

Sixty-five hundred concertgoers, the biggest throng Milwaukee has ever sent to hear a symphony orchestra, heard Boston's famous band at the Auditorium last night.

It was an experience as awe inspiring as it was exciting, for the grave, benevolent looking Serge Kousseveitzky and his musicians made all their music sound as if it were being performed for some great religious rite or pageantry. Not in a long time has the Auditorium had such a hushed and reverent atmosphere.

DIGNIFIED ELOQUENCE

The Tschaikowsky Fifth symphony, impetuous and hot blooded in most of its concert appearances, was magnificent this time in its dignity and eloquence. There was solemnity rather than tears, great voices shouting up to the heavens rather than a confused oratory. It moved slowly, like a great procession. But every line of it was sharply defined, every phrase was heard, and the climaxes were shattering in their impact.

In such a symphony, which takes nearly an hour to play, many a conductor can produce somnolence by the sheer richness and volume of tone. Dr. Koussevitzky kept the music carefully controlled with those swiftly gesticulating hands of his and still kept his listeners wide awake without resorting to any hysterical outbursts.

LIKE A DRAMA

The symphony, indeed, unfolded like a drama. Even the impassioned slow movement, so familiar in the transcriptions wet with glycerine tears, was done in the manner of a story being told. Dr. Koussevitzky's intention was not to break any hearts or bring on an epidemic of weeping.

So it was all the more thrilling, especially whenever the golden throated trumpets and trombones broke into the singing with their challenging cries.

The waltz movement was beautiful. Certainly no other orchestra could have matched its studied grace, and perhaps no other orchestra could have brought in the ominous motto so delicately and yet it was as sinister a death's head as was ever reared at a dance.

As might be expected from such an orchestra, the light bathed Prelude to "Lohengrin" was practically perfection. The strings generated that soft, white radiance which shines through the music, and the incomparable brasses came in with an affirmation of faith which shook the heavens.

GLORIOUS BRASSES

The brasses again were the glorious heralds in the Prelude to "Die Meistersinger," another piece of Wagnerian pageantry. Clear and triumphant, their voices rose above the great tidal wave of sound which brings the Prelude to its climax.

But the strings had their brief moment with a suit arranged by Ettore Pinelli from some Corelli violin sonatas. They displayed their rich tone in a solemn, lovely sarabande. They danced a blue blooded gigue. They produced some dignified merriment in the closing badinerie. Light hearted music probably has never had such a high polish.

CHEMICAL & ENGINEERING
NEWS
EASTON, PA.

DEC

Allis-Chalmers Salutes Chemical Industry in Symphony Broadcasts

Men and women workers of the chemical and processing industry were honored on November 18 by the Allis-Chalmers broadcast of the Boston Symphony Orchestra in the third of a special series of salutes to American industry and American workers.

Salutes will also be tendered steel, pulp and paper, and oil industries.

MILWAUKEE, WIS.
JOURNAL

DEC 10 1944

Koussevitzky Here; Moved by Bigness of Milwaukee

Sergei Alexandrovitch Koussevitzky, one of the great conductors of music history, paid his first visit to Milwaukee Saturday, for the concert of the Boston symphony orchestra.

"A beautiful city," the maestro repeated, "and so big." The surprise at the bigness was most evident when he was driven around the Allis-Chalmers plant, which hires his orchestra for Saturday night broadcasts. Walter Geist and Herman Falk were his escorts. No, he wasn't cold, he assured them with a laugh. "Don't forget, I come from Russia, where it really gets cold," he remarked. "In Moscow, it is sometimes 30 or 40 degrees below zero, and it looks just as pleasant outside as it is here today."

Dr. Serge Koussevitzky, conductor —Journal Staff

The conductor was jovial and dapper as he met his callers in the Pfister hotel in the afternoon. His Russian accent is unmistakable. At times he pauses a moment or two for the right word, but his gracefully waving arms and shining eyes carry out his ideas uninterruptedly. He looks younger than his 70 years. Dr. Koussevitzy is a zealot for music, all right, especially for American music, which is his favorite subject of conversation.

"The situation for your music is most optimistic," he exclaimed. "Everywhere I find a tremendous upsurge. Think how young your musical art is. Your 'old' composers like Paine and Chadwick and Foote—they lived only yesterday.

"Now, look at the fine men who have come up in recent years—Aaron Copland, a man of extraordinary culture and intellect, Roy Harris and Roger Sessions—and since them, there is an even younger generation, like Samuel Barber and William Schuman and David Diamond—men of great gifts.

"True, you have produced no Beethoven yet. We must prepare the ground for youth, we must change musical education, so that when a genius comes along, everything will be ready for him.

"But already musical progress in America is wonderful. When I came to Boston—and that was only 20 years ago—I could not find first desk players in America. The foreigners were dominant. I had to go to Paris or Germany or Russia or Austria to get them.

"Today," and he chuckled, "if I need a good player, I can have my choice of 20, from your American boys and from the refugees. It is your music schools that are giving such wonderful training."

"Yes, you have a right to be proud of your American music," he added. "It is true that many concertgoers do not care so much for it, as yet. But little by little we are overcoming their resistance. Always they have thought that it had to come from Paris or some other far place, to be good. But they will find that American music is good, too."

Koussevitzky Conducts Dynamic Boston Symphony

Dec 9

By Felix Borowski. Chi. Sun

ORCHESTRA Hall was filled with a great and bravo-shouting multitude when the Boston Symphony Orchestra, directed by Serge Koussevitzky, gave a concert there last evening.

It was the first time in five years that the organization had appeared in Chicago, and it deepened the conviction, entertained at the previous visit, that the Massachusetts city possesses a superb and pliant body of players.

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NIAGARA FALLS, N. Y.
GAZETTE

DEC 16 1944

George Szell conducted "Walkuere" and "Goetterdaemmerung." adding to his already considerable fame as a Wagnerian. Szell is listed for 14 weeks with the Metropolitan, after which he will accompany the company on its spring tour. In the interim he also, will do four weeks with the New York Philharmonic-Symphony, two weeks with the Boston Symphony and one week each with the Cleveland and Montreal symphonies.

Leading Citizen

Dec 10

Is Boston today as good a breeding-place for "leading citizens" as it once was, or is it only that they do not stand forth so clearly in this crowded time? Who, for example, is the present counterpart or successor of Henry Lee Higginson?

Here was a man who never held office, yet constantly played a leading part in the affairs of the community—civic, financial, humanitarian, educational. His presence was picturesque and impressive. He had the gift of effective, incisive speech, a gift through which he registered his distinctive personality whenever he had occasion to address an audience, small or large.

His character and his loyalties owed much to the molding forces of the Civil War. The simplicity and directness of a soldier remained with him through more than half a century of peace. He had, besides, the tastes and instincts of an artist. Denied the wish to lead the life of a musician himself, he devoted himself to bringing the best fruits of musical art to others. Through so doing he hoped to carry into America at peace the spirit of dear friends he had lost in war.

These reflections spring from the fact that the members of the permanent institution launched by Major Higginson, the Boston Symphony Orchestra, are about to render their volunteered service, through a notable concert in the Boston Garden, to the cause of the Sixth War Loan. Here is but one of many fruits of the idealism of one man, remembered more for his single interest in music than for anything else. In these days of a vastly greater war than any conflict in which he took part, who shall say that ideals of the very sort that inspired Major Higginson are not nourishing leading citizens of the years to come?

LEONARD BERNSTEIN

Score of Broadway Show, "On the Town" Latest Musical Work of Roxbury Maestro

BY WARREN STOREY SMITH

ALTHOUGH it is possible for a musician to achieve distinction as composer, conductor and virtuoso—the case of Mendelssohn is typical—such diffusion of effort is likely to exact too high a price. Rachmaninoff might have become as eminent a conductor as he was pianist. Largely on the strength of his powerful projection of his own "The Island of the Dead" he was offered the conductorship of the Boston Symphony. He chose, and perhaps wisely, to be a great pianist instead. Dimitri Mitropoulos, whose present term as guest-conductor of our orchestra expires this afternoon, was once ambitious to become a composer and wrote orchestral and chamber music and an opera. More and more rarely, it would appear, does he indulge in his sensational practice of playing a concerto with one hand, as you might say, and leading the orchestra with the other.

All of which brings us to the season's other guest conductor, thus far, Leonard Bernstein. Since last February young Mr. Bernstein has conducted here his notable "Jeremiah" Symphony, which later won the New York Critics' Award, as the outstanding American symphonic composition of the season. In May he showed up at the Pops, leading the orchestra in music by Beethoven, Tchaikovsky, Copland, Brahms and Johann Strauss, and playing most capably the Ravel Piano Concerto while Louis Speyer took over the podium. A week later he was at the Opera House, in joint appearance with Muriel Smith, playing Brahms, boogie-woogie and his own "Seven Anniversaries." A few weeks ago he was represented there as composer of a lively ballet, "Fancy Free." Subsequently he was conducting in impressive fashion music by Brahms and Shostakovitch at Symphony Hall, only to turn up shortly afterwards as composer of the musical play, "On the Town," which last evening ended its stay at the Colonial Theatre.

* * *

Last Monday evening he successfully relieved Max Goberman of his post of conductor. And all this, mind you, in one city and within the space of 10 months.

Such a combination of versatility and precocity might not seem so startling in Europe. It is something new around here. One can only wonder what Mr. Bernstein will do next and whether he will continue to cultivate his many roles. Much of his music for "On the Town,' like that of his ballet, was an energetic, dynamic blend of Stravinsky and Gershwin. The vitality never flagged, even if the inspiration did, and there were a few good tunes, though perhaps not quite enough of them to turn "On the Town" into a musical hit. As to that, we must wait and see.

* * *

Dr. Mitropoulos, to get back to him, looks upon his composing chiefly as a sort of valuable preparation for the career he finally adopted. "The world did not need my music," he says, "and besides, my head is so full of the music of others I doubt if there would be room in it for my own." And since he commits to memory every score that he conducts, whether he likes it or not, as he was at pains to point out, the force of the above remark becomes all the more apparent. By a curious coincidence Katina Paxinou, starring in "Sophie" at the Plymouth Theatre, and Dr. Mitropoulos found themselves in Boston at the same time. Not only have they been life-long friends, but Mme. Paxinou took part in the one and only production of Dr. Mitropoulos' opera based on Maeterlinck's "Sister Beatrice." The composer was then 20, and though the performances took place in Athens, the work was sung in French, the language of the original drama.

* * *

In his three visits to Boston the Greek conductor has won not only the Symphony public but also the Symphony musicians. And for our orchestra he entertains a particular regard. He admires its dignity, its artistic integrity. He feels that the men take pride in their work and that the audience takes a very special pride in them. Nor has he discovered in the public of the Symphony Concerts any evidence of the traditional Boston coldness.

* * *

At this week's regular concerts Dr. Koussevitzky will offer Moussorgsky's "A Night on Bald Mountain," a repetition of the new Bartok Concerto and the First Symphony of Brahms.

VICKSBURG, MISS.
POST

DEC 9 - 1944

BLUE NETWORK SHOWS WIN TOP HONORS IN POLL

Breakfast At Sardi's And Breakfast Club In Daytime Lead

NEW YORK, Dec. 9 — The Blue Network won both first and second place in the annual Motion Picture Daily-Fame poll of radio editors for daytime programs with Breakfast at Sardi's and Breakfast Club, it was announced today.

Alan Young, star of his own Blue show, was voted the "Most Promising Star of Tomorrow." Milton J. Cross was chosen as the best announcer for his work on the Metropolitan Opera broadcasts; Raymond Gram Swing led the news commentators; Guy Lombardo and his Royal Canadians, the dance bands; and George Hicks won a special award for the best individual news job with his D-Day broadcasts.

Other Blue awards were won by Herbert Marshall, as a film player on the air; Harry Wismer, as a sports announcer; Serge Koussevitzky, as a symphonic conductor; the Boston Symphony, as a symphonic orchestra; the Lone Ranger, as a children's program; the Fred Waring, in musical shows; and Meet Your Navy, in war programs.

MILWAUKEE, WIS.
SENTINEL

DEC 10 1944

KOUSSEVITZKY: INCOMPARABLE

6,500 Enthralled by Orchestra

By EDWARD P. HALLINE

Sixty-five hundred concertgoers, the biggest throng Milwaukee has ever sent to hear a symphony orchestra, heard Boston's famous band at the Auditorium last night.

It was an experience as awe inspiring as it was exciting, for the grave, benevolent looking Serge Kousseveitzky and his musicians made all their music sound as if it were being performed for some great religious rite or pageantry. Not in a long time has the Auditorium had such a hushed and reverent atmosphere.

DIGNIFIED ELOQUENCE

The Tschaikowsky Fifth symphony, impetuous and hot blooded in most of its concert appearances, was magnificent this time in its dignity and eloquence. There was solemnity rather than tears, great voices shouting up to the heavens rather than a confused oratory. It moved slowly, like a great procession. But every line of it was sharply defined, every phrase was heard, and the climaxes were shattering in their impact.

In such a symphony, which takes nearly an hour to play, many a conductor can produce somnolence by the sheer richness and volume of tone. Dr. Koussevitzky kept the music carefully controlled with those swiftly gesticulating hands of his and still kept his listeners wide awake without resorting to any hysterical outbursts.

LIKE A DRAMA

The symphony, indeed, unfolded like a drama. Even the impassioned slow movement, so familiar in the transcriptions wet with glycerine tears, was done in the manner of a story being told. Dr. Koussevitzky's intention was not to break any hearts or bring on an epidemic of weeping.

So it was all the more thrilling, especially whenever the golden throated trumpets and trombones broke into the singing with their challenging cries.

The waltz movement was beautiful. Certainly no other orchestra could have matched its studied grace, and perhaps no other orchestra could have brought in the ominous motto so delicately and yet it was as sinister a death's head as was ever reared at a dance.

As might be expected from such an orchestra, the light bathed Prelude to "Lohengrin" was practically perfection. The strings generated that soft, white radiance which shines through the music, and the incomparable brasses came in with an affirmation of faith which shook the heavens.

GLORIOUS BRASSES

The brasses again were the glorious heralds in the Prelude to "Die Meistersinger," another piece of Wagnerian pageantry. Clear and triumphant, their voices rose above the great tidal wave of sound which brings the Prelude to its climax.

But the strings had their brief moment with a suit arranged by Ettore Pinelli from some Corelli violin sonatas. They displayed their rich tone in a solemn, lovely sarabande. They danced a blue blooded gigue. They produced some dignified merriment in the closing badinerie. Light hearted music probably has never had such a high polish.

CHEMICAL & ENGINEERING
NEWS
EASTON, PA.

DEC 10 1944

Allis-Chalmers Salutes Chemical Industry in Symphony Broadcasts

Men and women workers of the chemical and processing industry were honored on November 18 by the Allis-Chalmers broadcast of the Boston Symphony Orchestra in the third of a special series of salutes to American industry and American workers.

Salutes will also be tendered steel, pulp and paper, and oil industries.

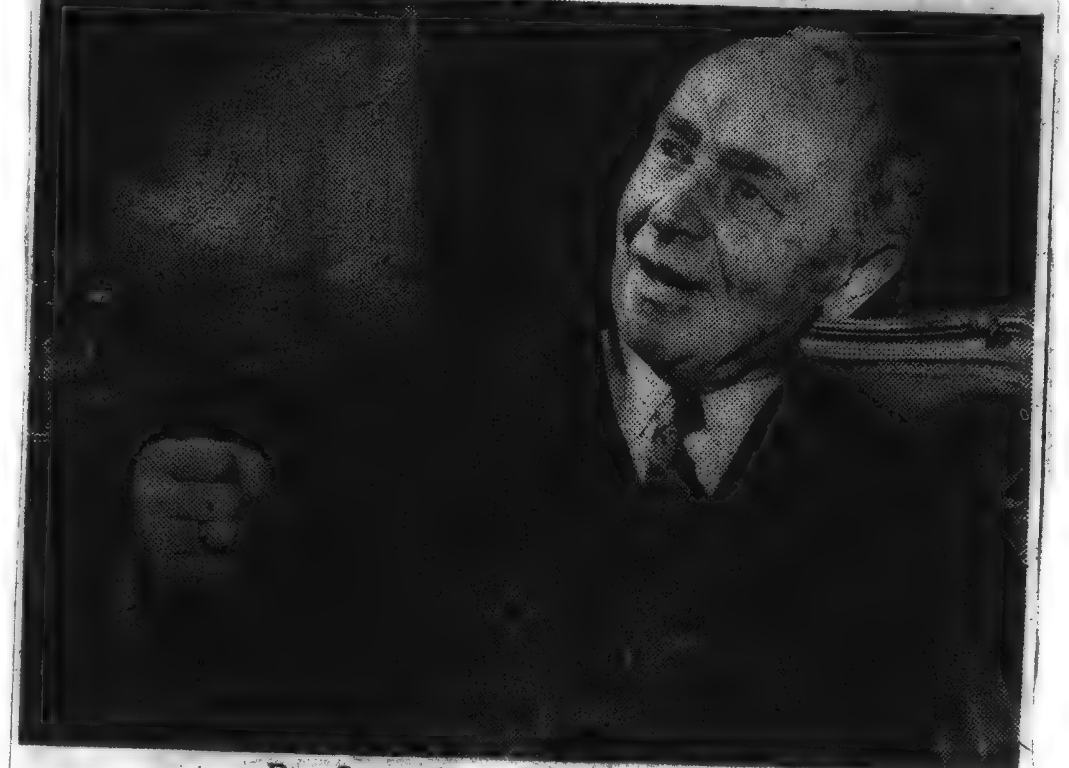
MILWAUKEE, WIS.
JOURNAL

DEC 10 1944

Koussevitzky Here; Moved by Bigness of Milwaukee

Sergei Alexandrovitch Koussevitzky, one of the great conductors of music history, paid his first visit to Milwaukee Saturday, for the concert of the Boston symphony orchestra.

"A beautiful city," the maestro repeated, "and so big." The surprise at the bigness was most evident when he was driven around the Allis-Chalmers plant, which hires



Dr. Serge Koussevitzky, conductor —Journal Staff

his orchestra for Saturday night broadcasts. Walter Geist and Herman Falk were his escorts. No, he wasn't cold, he assured them with a laugh. "Don't forget, I come from Russia, where it really gets cold," he remarked. "In Moscow, it is sometimes 30 or 40 degrees below zero, and it looks just as pleasant outside as it is here today."

The conductor was jovial and dapper as he met his callers in the Pfister hotel in the afternoon. His Russian accent is unmistakable. At times he pauses a moment or two for the right word, but his gracefully waving arms and shining eyes carry out his ideas uninterruptedly. He looks younger than his 70 years. Dr. Koussevitzy is a zealot for music, all right, especially for American music, which is his favorite subject of conversation.

"The situation for your music is most optimistic," he exclaimed. "Everywhere I find a tremendous upsurge. Think how young your musical art is. Your 'old' composers like Paine and Chadwick and Foote—they lived only yesterday.

"Now, look at the fine men who have come up in recent years—Aaron Copland, a man of extraordinary culture and intellect, Roy Harris and Roger Sessions—and since them, there is an even younger generation, like Samuel Barber and William Schuman and David Diamond—men of great gifts.

"True, you have produced no Beethoven yet. We must prepare the ground for youth, we must change musical education, so that when a genius comes along, everything will be ready for him.

"But already musical progress in America is wonderful. When I came to Boston—and that was only 20 years ago—I could not find first desk players in America. The foreigners were dominant. I had to go to Paris or Germany or Russia or Austria to get them.

"Today," and he chuckled, "if I need a good player, I can have my choice of 20, from your American boys and from the refugees. It is your music schools that are giving such wonderful training."

"Yes, you have a right to be proud of your American music," he added. "It is true that many concertgoers do not care so much for it, as yet. But little by little we are overcoming their resistance. Always they have thought that it had to come from Paris or some other far place, to be good. But they will find that American music is good, too."

Koussevitzky Conducts Dynamic Boston Symphony

Dec 9 **By Felix Borowski.** Chicago Sun

ORCHESTRA Hall was filled with a great and bravo-shouting multitude when the Boston Symphony Orchestra, directed by Serge Koussevitzky, gave a concert there last evening.

It was the first time in five years that the organization had appeared in Chicago, and it deepened the conviction, entertained at the previous visit, that the Massachusetts city possesses a superb and pliant body of players.

There was a deep and all-embracing richness of texture and a flaming intensity in dramatic passages. The purity of tone and resilience of the woodwind, the mellow and warm expressiveness of the strings—the violoncellos particularly were of arresting tonal beauty—were beyond all praise.

Two Works on Program.

The program contained only two works. It began with Beethoven's "Eroica" symphony. This was read with great nobility of style, reinforced by Mr. Koussevitzky's remarkable dynamic contrasts. Special emphasis was put upon Beethoven's demand for forcible accentuation, but there was no neglect of the passages of cantilene, which were played with entrancing loveliness of tone.

A vivid sense of drama quickened the solemnity of the funeral march and the section following the fugato, with the trumpets calling to high heaven, was electrifying, if only because the conductor held his forces in reserve until the moment arrived to unleash them. The scherzo was given with pellucid brilliance. When it came to the Finale, it was possible, perhaps, to breathe a sigh of relief, in that the Boston Symphony Orchestra was fallible and human after all. The introductory passage to the theme found the strings for a moment clearly lacking in precision.

Shostakovich Symphony Given.

The other work was the Fifth Symphony by Shostakovich. In this was revealed for the first time the lordly splendors of Mr. Koussevitzky's brass. Even more than Beethoven's work did this Russian piece show off the virtuosity of the conductor and his men, for the cohesion and dramatic tension of the first movement, the dazzling spirit of the second, the exalted tonal investiture of the Largo by the strings, were of the highest order.

The visiting orchestra will give one more concert, tomorrow afternoon at the Opera House. The program will comprise Berlioz' overture, "The Roman Carnival;" Debussy's "L'Apres Midi d'un Faune;" Ravel's "Daphne et Chloe" and Tschaikowsky's Fifth Symphony.

NIAGARA FALLS, N. Y.
GAZETTE

DEC 16 1944

George Szell conducted "Walkuere" and "Goetterdaemmerung," adding to his already considerable fame as a Wagnerian. Szell is listed for 14 weeks with the Metropolitan, after which he will accompany the company on its spring tour. In the interim he also, will do four weeks with the New York Philharmonic-Symphony, two weeks with the Boston Symphony and one week each with the Cleveland and Montreal symphonies.

Leading Citizen

Dec 10

Is Boston today as good a breeding-place for "leading citizens" as it once was, or is it only that they do not stand forth so clearly in this crowded time? Who, for example, is the present counterpart or successor of Henry Lee Higginson?

Here was a man who never held office, yet constantly played a leading part in the affairs of the community—civic, financial, humanitarian, educational. His presence was picturesque and impressive. He had the gift of effective, incisive speech, a gift through which he registered his distinctive personality whenever he had occasion to address an audience, small or large.

His character and his loyalties owed much to the molding forces of the Civil War. The simplicity and directness of a soldier remained with him through more than half a century of peace. He had, besides, the tastes and instincts of an artist. Denied the wish to lead the life of a musician himself, he devoted himself to bringing the best fruits of musical art to others. Through so doing he hoped to carry into America at peace the spirit of dear friends he had lost in war.

These reflections spring from the fact that the members of the permanent institution launched by Major Higginson, the Boston Symphony Orchestra, are about to render their volunteered service, through a notable concert in the Boston Garden, to the cause of the Sixth War Loan. Here is but one of many fruits of the idealism of one man remembered more for his single interest in music than for anything else. In these days of a vastly greater war than any conflict in which he took part, who shall say that ideals of the very sort that inspired Major Higginson are not nourishing leading citizens of the years to come?

[26]

Monitor December 10 1944

Mitropoulos Wins Triumph With Symphony

By Winthrop P. Tryon

Speak of Dimitri Mitropoulos and laugh; and again speak of him, having in mind how he led the men of the Boston Symphony Orchestra through music of Mendelssohn and Rachmaninov in Symphony Hall yesterday afternoon, and marvel that a conductor of such technical command and interpretative mastery should be available to Dr. Koussevitzky to call upon for a fortnight as "guest." Probably Dr. Mitropoulos cares little if we laugh; indeed he must have been perfectly willing for the matinee audience to be amused at his jazz-like deportment in directing the middle piece on his program, "Spirituals" for String Choir and Orchestra, by Morton Gould (composer present and appearing on the platform in response to applause).

But not to put too much stress on the diversion which the Gould work brought into proceedings, nor to let it weigh too heavily on the national conscience that the "Spirituals" are about the measure of American attainment in the orchestral art, especial remark must go to the presentation the visitor gave to Mendelssohn's Symphony No. 3 in A minor, "Scottish," op. 56; and to Rachmaninov's Symphony No. 2 in E minor, op. 27. As for his style of behavior when he had serious things to do, that may bear a word also.

It should be enough to observe that the Boston players asserted their highest standard of effort, and not the slightest let-up, from the moment Dr. Mitropoulos lifted his hands in indication of the pace of the opening Andante of the "Scottish" Symphony till he made the last flashing gesture in the fourth movement of the E minor Symphony, signifying that the day was done. For the team he took charge of tightens to harness only for the right man.

Mendelssohn in these days has become a simple problem, as far as the externals of execution go; and he has become antiquarian commonplace, as far as listening is concerned. What, then, resides in his quietly-conceived score to excite so much interest? It is the practice with modern musicians to overhaul outworn and outgrown compositions to find matters there which the old executants missed. The "Scottish" Symphony treated in this manner becomes a new study in sonority. Shadings, phrasings, contrasts, and affirmations and responses are revealed in surprising novelty.

Is it because, in this case, the conductor dispensed with book and baton and improvised his rendering, reading, recitation, or whatever is the word, right out of the time, the place, and the performing set-up? Certainly much that came through in this realization of Mendelssohn's pages is not obvious in the print. Bar-lines, notes, and indications of tempi disappear. Mechanism becomes completely expression.

As for Rachmaninov, he was revealed as the real great figure of twentieth-century Russia. Once he sounded like relabored Tchaikowsky, but not now. The Symphony in E minor comes up to the level of anything by Brahms. It causes what has trailed along after the Rimsky-Korsakov fashion to seem light and "popular." Here is music in the classic line, without need of "neo-" for prefix and apology; in a word, the genuine.

Boston Symp ncert;
Maurice Sc rce

By

NOT all the gol ymphony
Orchestra's rich ig Opera
House yesterday afte rt under
Serge Koussevitzky it to be
described with the eran con-
ductor and his discip Debussy,
Ravel and Tschaiko vely and
warmly, in a progr itute the
artistic peak of this year's History and Enjoyment of Music Series, and perhaps of Chicago's entire music season.

Berlioz' sure-fire "Roman Carnival" overture had plasticity of tonal texture and a keen sense of proportion that didn't permit its brassy climax to arrive too soon or too loudly.

Debussy's prelude to "The Afternoon of a Faun" and Ravel's "Daphnis and Chloe" excerpts were revealed in full color and freshness, though some of their sensuous overtone vanished in the cavernous Opera House which seems to soak up the music of an orchestra seated on its stage.

Tschaikowsky's Symphony No. 5 was given one of the finest readings it is apt to experience—a definitive performance but one of utter simplicity.

Mr. Koussevitzky, a seasoned musician of such stature that he doesn't consider it necessary to eschew the use of a score during performance, even for a work as familiar as the Tschaikowsky fifth, showed versatility as well as conductorial acumen in his two Chicago concerts, for six composers were represented—and represented masterfully—in Friday night's program at Orchestra Hall and yesterday's at the Opera House.

Koussevitzy, Boston Symphony Play Great Orchestra Hall Concert

Sun **By William Leonard** D

THE greatest orchestra in the land came to Orchestra Hall last night to present a concert which rocked a capacity crowd to its heels, then set it off on the most tumultous ovation that historic auditorium has heard in years. The Boston Symphony Orchestra, in its first Chicago appearance in five seasons, played a Beethoven "Eroica" symphony and a Shostakovich fifth, under the baton of Serge Koussevitzky, such as this town isn't used to hearing.

With classic simplicity of style and a full, silken tone which has no equal, the Bostonians painted the majestic and magnificent "Eroica" in all its splendor.

It was orderly but it was filled with sensitivity. It's phrases were not run one into the other but it had unbroken line. It was mellow but it was lively. It had precision without losing suppleness. It had style and authority and such a relentless pressing home of the minutest details that the music, for all its familiarity, exerted a semi-hypnotic spell.

No division of the orchestra was weak or out of balance, and Mr. Koussevitzky, though he played with scrupulous attention to smoothness and beauty of tone, did not sacrifice spontaneity. The result was a performance memorable in these parts for its all-around brilliance.

The Shostakovich Symphony No. 5 which comprised the last half of the program provided admirable contrast, in style and texture, with the Beethoven. It was interpreted with intensity and a depth of dramatic utterance, coherently and with consummate power. There was nothing episodic about it, despite its deceptively shifting tempi. None of the lofty utterance of its slow movement was lost, none of its sustained lyrical flight was interfered with.

Mr. Koussevitzky was recalled six times at its conclusion and could be taking bows yet, if he had not waved a sign that enough was enough.

The Bostonians will play at the Opera House tomorrow afternoon, in the History and Enjoyment of Music Series.

SIOUX CITY, IOWA
JOURNAL
DEC 10 1944

THE HOUR GLASS

BY THE TIME KEEPER

TODAY symphony orchestras offer the most highly perfected form of instrumental musical expression, representing a cultural and artistic asset of inestimable value. Virtually every city in the United States with a population of over 50,000 has its own orchestra. By radio and phonograph the music of our most famous orchestras is brought into millions of homes.

Present perfection in musical entertainment, however, came only after the foundation had been laid in the early 19th century. The Boston Symphony orchestra, the first really permanent one in America, was founded by Maj. Henry Lee Higginson, a shrewd and generous banker for whom music was a ruling passion.

◦ ◦ ◦

The major was not born to wealth but through the use of exceptional brain power and unstinted work he built up a fortune in which multitudes have shared.

When weak eyes forced young Higginson to give up his studies at Harvard in 1851, he went to Europe and there on the continent found opportunities to study and listen to the finest in music. Wagner, Verdi and other great masters opened new worlds for the youthful enthusiast.

But fate withheld from him an active musical career. After a stretch in the civil war where he acquired the title of major and a long saber cut across his face, Henry Higginson plunged into business. He became head of the great firm of Lee, Higginson & Co. and thereafter accumulated the wealth which enabled him to found and support the Boston Symphony.

◦ ◦ ◦

The orchestra was the dream of his life. Maj. Higginson spent $100,000 to start the organization of 60 pieces in 1881. From then on he kept a fatherly eye on all its activities, hiring the best performers and conductors available. Up to the day of his death in 1919, at the age of 85, his love for the orchestra never lessened.

Under the magical baton of Serge Koussevitzky since 1924, the Boston Symphony stands today as a monument to the public spirit of Maj. Higginson, who for more than 30 years complacently shouldered its annual deficit of $20,000.

◦ ◦ ◦

Post Dec. 9

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Of new compositions, particularly large scale orchestral works, it may be said that if they possess real value one hearing of them is not enough, and that if they are of little or no account, and that applies to not a few of them, one hearing may be too much. In the first, not the second class, falls Bela Bartok's Concerto for Orchestra, which is receiving its first performances anywhere at the Symphony concerts this week. It was, in fact, commissioned by the Koussevitzky Music Foundation in memory of Natalie Koussevitzky, so the premiere would, as a matter of course, belong to the Boston Orchestra.

The name of Bartok was once associated with all that was glum and gloomy, dour, dissonant and (to some) disagreeable. Of late years, however, his music has been much more likeable and the new Concerto is a piece that should win many friends. The beginning of the first movement and the Elegy are in more serious vein, the second movement and the fourth, entitled an Intermezzo interrotto (interrupted Intermezzo), are frankly light and might almost find their way into the Pops. The Finale is exciting and in its headlong rush reminds you of certain things in Smetana's "The Bartered Bride." The distinguished Hungarian composer is now living in this country and his last previous appearance in this city was when he gave a concert of his own works in Jordan Hall, assisted by his wife, Joseph Szigeti and Benny Goodman. Yesterday he was most cordially received when Dr. Koussevitzky escorted him to the platform.

Hitherto unaccountably overlooked at Symphony Hall, Mozart's fine Overture to "Idomeneo" began the concert and the popular Symphony of Franck ended it. It was an afternoon of brilliant playing, particularly in the case of the Bartok piece, much of which is of virtuoso character and full of highly individual orchestral effects.

Heart-warm ovation for Boston Symphony

Dec 10 **By REMI GASSMANN** Times

JUBILANT, unrestrained applause was the reward **Serge Koussevitsky** and his **Boston Symphony** received at the conclusion of their Orchestra Hall concert—and for good reason.

It was more than a cordial welcome—a heart-warming ovation. In the wild enthusiasm, in the din and in the vociferous bravos, was injected a note of utter gratitude—genuine thanks to a great conductor and a perfecty disciplined orchestra for a magnificent performance that recalled the days when our own **Chicago Symphony,** under its beloved **Frederick Stock,** was equal to occasions such as this and merited the same measure of acclaim.

Here again was an orchestral tone of the purest symphonic luster; a string section of the most engaging brilliance and precision; a woodwind choir, in several respects not equal to ours, but careful of every slight nuance and welded in the fabric of strings, brass and percussion by a master hand that achieves eloquence without strain, from which the music flows naturally and unpretentiously.

Yes, this was great conducting, and it is a great orchestra that has been trained to respond to it. It is not easy to attain this degree of orchestral perfection; but it is easy to slip down from it with disheartening rapidity.

It was the first of two performances the Boston orchestra will play during its Chicago visit. This afternoon at the Civic Opera house, the Tschaikowsky Symphony No. 5 will be presented.

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Noisy insistence was required to coax an extra out of the impassive Koussevitzky—he is truly a figure en route to a pedestal when not conducting—but at last it came. It came and it snapped the applauders straight up in their chairs. It was Sousa's "Stars and Stripes Forever."

This was no condeseension, not at all. This was stirring music, played with such gusto, such lively imagination, such prankish individuality that the house was tickled as well as moved.

Further clamor availed nothing. That was the end of a concert so good that many who heard it are doubtless still hugging themselves.

And since it was that good, there seems no point in being coy about the people who brought it to the town. It was the Allis-Chalmers broadcast and the local concert management was the Arion club. A nod **to both of them.**

MILWAUKEE, WIS.
JOURNAL
C 10 1944

Men of Boston in Great Form

Koussevitzky Conducts

By RICHARD S. DAVIS

OCCASIONS for shouting arrive not too often in Milwaukee, but one of them came Saturday evening. The Boston symphony orchestra, under the magnificent Serge Koussevitzky, played in the Auditorium for just about all the hall would hold, and the night was as rich in its music as the town has ever known.

It is always a little futile to try thumping the cymbals on a typewriter, but perhaps this time the effort will go a little better. The jubilant reporter hopes, in any case, to let you know something of the satisfaction, something of the excitement, and above all something of the inspiration that came with the vibrant concert by the robust Koussevitzky and his many men. The entire program, you should know, was an experience to be cherished for years to come. Glorious is the word for it.

Surely it isn't usual for people hereabouts to leap from their suppers and scramble into a concert hall at 7 p. m., but the thousands did it Saturday night and actually enjoyed the hurrying. Clearly they counted on something unusual, and that is what was given them—something of a spirit lively and intense, something out of a deep musical understanding, something to represent the capacity for expression of a truly great conductor. They looked for all that but still they were astonished when it came winging to them from the crowded stage.

It was more than a little pleasure merely to watch the delight of an audience that knew what it wanted and got more than it asked. This audience, moreover, was sure in its feeling for music, not merely curious. The men from Boston may travel the country over and never find a house more comfortably in tune. And even the cranky cavern which is the Auditorium seemed to be behaving its best.

* * *

The shrewd Koussevitzky chose to give Milwaukee the Tschaikowsky fifth symphony, knowing full well that the work had become something of a pudding hereabouts. He knew even better, that is, what his reading could do for the work—the flavor and the texture that would emerge from measures so often made trite and juiceless. It was no chance he took, not he.

Scant profundity lies in the obvious comment that since Koussevitzky is a Russian he ought to feel the throbbing melodies of Tschaikowsky better than most men do, and that he ought to have the pulse for the compatriot's dancing rhythms. True enough, but the beauty of the fifth symphony as evoked by the suave conductor from Boston is not so easily explained. Here were shades of coloring, quick inflections and subtle nuances that could only be created by a universal musician.

In this Tschaikowsky, to be sure, there was the typical ebb and flow of melody and it was as sentimental as it should be, but always there was a fineness that held emotion tightly under rein. It was music that never once spilled over ev as it splashed. Rhythmicall never less than eagerly alive. lift was tremendous.

* * *

The symphony was the section of the program that was broadcast. The second half was devoted to the music of the violently different Corelli and Wagner, the one a gentle singer of lovely tunes, the other a musical swashbuckler of infinite genius. And they got on amazingly well together.

As for the Corelli, it was the familiar suite for strings, which asks chiefly for a sunny spirit and a positive grace afoot. The orchestra's exceptional string sections made a delight of all the three movements, particularly the gigue.

The first Wagner was the wisely chosen prelude to "Lohengrin," which is so close to the spiritual that the difference cannot be discerned, pagan music or no. The quality of tone in this prelude was often all but breathless, but still it came to the ear with absolute eloquence. To this reporter it was in sundry ways the most grateful episode of the night.

And then there was the "Meistersingers" prelude — Wagner at his ebullient magnificent best. The various choirs, so consistently subdued before, now had their opportunity to sing in mighty voice and the invitation was accepted with proper flourish. It could scarcely have been less than a smashing success.

[27]

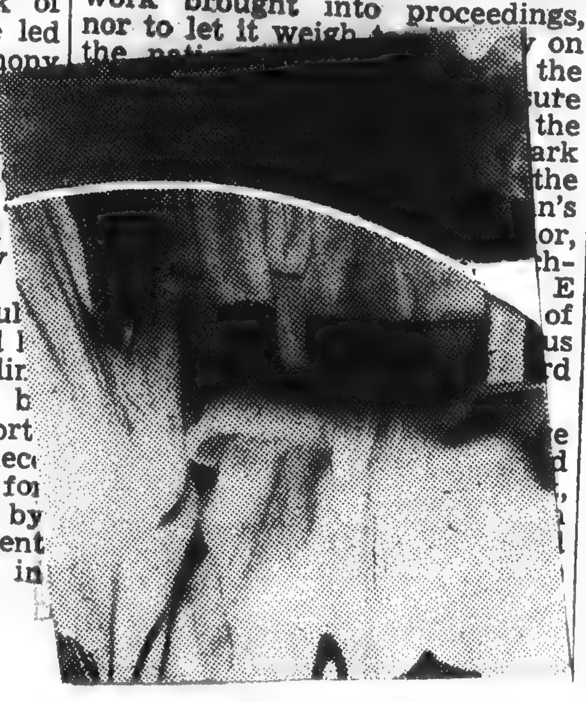
Monitor December [illegible] 1944

Mitropoulos Wins Triumph With Symphony

By Winthrop P. Tryon

Speak of Dimitri Mitropoulos and laugh; and again speak of him, having in mind how he led the men of the Boston Symphony Orchestra through music of M delssohn and Rachmaninov Symphony Hall yesterday af noon, and marvel that a condu of such technical command interpretative mastery should available to Dr. Koussevitzky call upon for a fortnight "guest." Probably Dr. Mitropoul cares little if we laugh; indeed must have been perfectly willir for the matinee audience to b amused at his jazz-like deport ment in directing the middle piec on his program, "Spirituals" fo String Choir and Orchestra, by Morton Gould (composer present and appearing on the platform in response to applause).

But not to put too much stress on the diversion which the Gould work brought into proceedings, nor to let it weigh



Is it because, in this case, the conductor dispensed with book and baton and improvised his rendering, reading, recitation, or whatever is the word, right out of the time, the place, and the performing set-up? Certainly much that came through in this realization of Mendelssohn's pages is not obvious in the print. Bar-lines, notes, and indications of tempi disappear. Mechanism becomes completely expression.

As for Rachmaninov, he was revealed as the real great figure of twentieth-century Russia. Once he sounded like relabored Tchaikowsky, but not now. The Symphony in E minor comes up to the level of anything by Brahms. It causes what has trailed along after the Rimsky-Korsakov fashion to seem light and "popular." Here is music in the classic line, without need of "neo-" for prefix and apology; in a word, the genuine.

Boston Symphony in Second Concert; Maurice Schwartz Turns to Farce

By William Leonard [illegible]

NOT all the golden glory of the Boston Symphony Orchestra's rich tone was apparent in the big Opera House yesterday afternon, though its second concert under Serge Koussevitzky was another musical event to be described with the word "perfection." The veteran conductor and his disciplined crew presented Berlioz, Debussy, Ravel and Tschaikowsky flawlessly, communicatively and warmly, in a program that probably will constitute the artistic peak of this year's History and Enjoyment of Music Series, and perhaps of Chicago's entire music season.

Berlioz' sure-fire "Roman Carnival" overture had plasticity of tonal texture and a keen sense of proportion that didn't permit its brassy climax to arrive too soon or too loudly.

Debussy's prelude to "The Afternoon of a Faun" and Ravel's "Daphnis and Chloe" excerpts were revealed in full color and freshness, though some of their sensuous overtone vanished in the cavernous Opera House which seems to soak up the music of an orchestra seated on its stage.

Tschaikowsky's Symphony No. 5 was given one of the finest readings it is apt to experience—a definitive performance but one of utter simplicity.

Mr. Koussevitzky, a seasoned musician of such stature that he doesn't consider it necessary to eschew the use of a score during performance, even for a work as familiar as the Tschaikowsky fifth, showed versatility as well as conductorial acumen in his two Chicago concerts, for six composers were represented—and represented masterfully—in Friday night's program at Orchestra Hall and yesterday's at the Opera House.

Koussevitzy, Boston Symphony Play Great Orchestra Hall Concert

Com By William Leonard Dec [illegible]

THE greatest orchestra in the land came to Orchestra Hall last night to present a concert which rocked a capacity crowd to its heels, then set it off on the most tumultous ovation that historic auditorium has heard in years. The Boston Symphony Orchestra, in its first Chicago appearance in five seasons, played a Beethoven "Eroica" symphony and a Shostakovich fifth, under the baton of Serge Koussevitzky, such as this town isn't used to hearing.

With classic simplicity of style and a full, silken tone which has no equal, the Bostonians painted the majestic and magnificent "Eroica" in all its splendor.

It was orderly but it was filled with sensitivity. It's phrases were not run one into the other but it had unbroken line. It was mellow but it was lively. It had precision without losing suppleness. It had style and authority and such a relentless pressing home of the minutest details that the music, for all its familiarity, exerted a semi-hypnotic spell.

No division of the orchestra was weak or out of balance, and Mr. Koussevitzky, though he played with scrupulous attention to smoothness and beauty of tone, did not sacrifice spontaneity. The result was a performance memorable in these parts for its all-around brilliance.

The Shostakovich Symphony No. 5 which comprised the last half of the program provided admirable contrast, in style and texture, with the Beethoven. It was interpreted with intensity and a depth of dramatic utterance, coherently and with consummate power. There was nothing episodic about it, despite its deceptively shifting tempi. None of the lofty utterance of its slow movement was lost, none of its sustained lyrical flight was interfered with.

Mr. Koussevitzky was recalled six times at its conclusion and could be taking bows yet, if he had not waved a sign that enough was enough.

The Bostonians will play at the Opera House tomorrow afternoon, in the History and Enjoyment of Music Series.

SIOUX CITY, IOWA
JOURNAL
DEC 10 1944

THE HOUR GLASS

BY THE TIME KEEPER

TODAY symphony orchestras offer the most highly perfected form of instrumental musical expression, representing a cultural and artistic asset of inestimable value. Virtually every city in the United States with a population of over 50,000 has its own orchestra. By radio and phonograph the music of our most famous orchestras is brought into millions of homes.

Present perfection in musical entertainment, however, came only after the foundation had been laid in the early 19th century. The Boston Symphony orchestra, the first really permanent one in America, was founded by Maj. Henry Lee Higginson, a shrewd and generous banker for whom music was a ruling passion.

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The major was not born to wealth but through the use of exceptional brain power and unstinted work he built up a fortune in which multitudes have shared.

When weak eyes forced young Higginson to give up his studies at Harvard in 1851, he went to Europe and there on the continent found opportunities to study and listen to the finest in music. Wagner, Verdi and other great masters opened new worlds for the youthful enthusiast.

But fate withheld from him an active musical career. After a stretch in the civil war where he acquired the title of major and a long saber cut across his face, Henry Higginson plunged into business. He became head of the great firm of Lee, Higginson & Co. and thereafter accumulated the wealth which enabled him to found and support the Boston Symphony.

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The orchestra was the dream of his life. Maj. Higginson spent $100,000 to start the organization of 60 pieces in 1881. From then on he kept a fatherly eye on all its activities, hiring the best performers and conductors available. Up to the day of his death in 1919, at the age of 85, his love for the orchestra never lessened.

Under the magical baton of Serge Koussevitzky since 1924, the Boston Symphony stands today as a monument to the public spirit of Maj. Higginson, who for more than 30 years complacently shouldered its annual deficit of $20,000.

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Post Dec 9

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Of new compositions, particularly large scale orchestral works, it may be said that if they possess real value one hearing of them is not enough, and that if they are of little or no account, and that applies to not a few of them, one hearing may be too much. In the first, not the second class, falls Bela Bartok's Concerto for Orchestra, which is receiving its first performances anywhere at the Symphony concerts this week. It was, in fact, commissioned by the Koussevitzky Music Foundation in memory of Natalie Koussevitzky, so the premiere would, as a matter of course, belong to the Boston Orchestra.

The name of Bartok was once associated with all that was glum and gloomy, dour, dissonant and (to some) disagreeable. Of late years, however, his music has been much more likeable and the new Concerto is a piece that should win many friends. The beginning of the first movement and the Elegy are in more serious vein, the second movement and the fourth, entitled an Intermezzo interrotto (interrupted Intermezzo), are frankly light and might almost find their way into the Pops. The Finale is exciting and in its headlong rush reminds you of certain things in Smetana's "The Bartered Bride." The distinguished Hungarian composer is now living in this country and his last previous appearance in this city was when he gave a concert of his own works in Jordan Hall, assisted by his wife, Joseph Szigeti and Benny Goodman. Yesterday he was most cordially received when Dr. Koussevitzky escorted him to the platform.

Hitherto unaccountably overlooked at Symphony Hall, Mozart's fine Overture to "Idomeneo" began the concert and the popular Symphony of Franck ended it. It was an afternoon of brilliant playing, particularly in the case of the Bartok piece, much of which is of virtuoso character and full of highly individual orchestral effects.

Heart-warm ovation for Boston Symphony

MUSIC

Dec 10 By REMI GASSMANN Times

JUBILANT, unrestrained applause was the reward **Serge Koussevitsky** and his **Boston Symphony** received at the conclusion of their Orchestra Hall concert—and for good reason.

It was more than a cordial welcome—a heart-warming ovation. In the wild enthusiasm, in the din and in the vociferous bravos, was injected a note of utter gratitude—genuine thanks to a great conductor and a perfecty disciplined orchestra for a magnificent performance that recalled the days when our own **Chicago Symphony**, under its beloved **Frederick Stock**, was equal to occasions such as this and merited the same measure of acclaim.

Here again was an orchestral tone of the purest symphonic luster; a string section of the most engaging brilliance and precision; a woodwind choir, in several respects not equal to ours, but careful of every slight nuance and welded in the fabric of strings, brass and percussion by a master hand that achieves eloquence without strain, from which the music flows naturally and unpretentiously.

Yes, this was great conducting, and it is a great orchestra that has been trained to respond to it. It is not easy to attain this degree of orchestral perfection; but it is easy to slip down from it with disheartening rapidity.

It was the first of two performances the Boston orchestra will play during its Chicago visit. This afternoon at the Civic Opera house, the Tschaikowsky Symphony No. 5 will be presented.

MILWAUKEE, WIS.
JOURNAL
C 10 1944

Men of Boston in Great Form

Koussevitzky Conducts

By RICHARD S. DAVIS

OCCASIONS for shouting arrive not too often in Milwaukee, but one of them came Saturday evening. The Boston symphony orchestra, under the magnificent Serge Koussevitzky, played in the Auditorium for just about all the hall would hold, and the night was as rich in its music as the town has ever known.

It is always a little futile to try thumping the cymbals on a typewriter, but perhaps this time the effort will go a little better. The jubilant reporter hopes, in any case, to let you know something of the satisfaction, something of the excitement, and above all something of the inspiration that came with the vibrant concert by the robust Koussevitzky and his many men. The entire program, you should know, was an experience to be cherished for years to come. Glorious is the word for it.

Surely it isn't usual for people hereabouts to leap from their suppers and scramble into a concert hall at 7 p. m., but the thousands did it Saturday night and actually enjoyed the hurrying. Clearly they counted on something unusual, and that is what was given them—something of a spirit lively and intense, something out of a deep musical understanding, something to represent the capacity for expression of a truly great conductor. They looked for all that but still they were astonished when it came winging to them from the crowded stage.

It was more than a little pleasure merely to watch the delight of an audience that knew what it wanted and got more than it asked. This audience, moreover, was sure in its feeling for music, not merely curious. The men from Boston may travel the country over and never find a house more comfortably in tune. And even the cranky cavern which is the Auditorium seemed to be behaving its best.

* * *

The shrewd Koussevitzky chose to give Milwaukee the Tschaikowsky fifth symphony, knowing full well that the work had become something of a pudding hereabouts. He knew even better, that is, what his reading could do for the work—the flavor and the texture that would emerge from measures so often made trite and juiceless. It was no chance he took, not he.

Scant profundity lies in the obvious comment that since Koussevitzky is a Russian he ought to feel the throbbing melodies of Tschaikowsky better than most men do, and that he ought to have the pulse for the compatriot's dancing rhythms. True enough, but the beauty of the fifth symphony as evoked by the suave conductor from Boston is not so easily explained. Here were shades of coloring, quick inflections and subtle nuances that could only be created by a universal musician.

In this Tschaikowsky, to be sure, there was the typical ebb and flow of melody and it was as sentimental as it should be, but always there was a fineness that held emotion tightly under rein. It was music that never once spilled over even as it splashed. Rhythmically it was never less than eagerly alive. Its lift was tremendous.

* * *

The symphony was the section of the program that was broadcast. The second half was devoted to the music of the violently different Corelli and Wagner, the one a gentle singer of lovely tunes, the other a musical swashbuckler of infinite genius. And they got on amazingly well together.

As for the Corelli, it was the familiar suite for strings, which asks chiefly for a sunny spirit and a positive grace afoot. The orchestra's exceptional string sections made a delight of all the three movements, particularly the gigue.

The first Wagner was the wisely chosen prelude to "Lohengrin," which is so close to the spiritual that the difference cannot be discerned, pagan music or no. The quality of tone in this prelude was often all but breathless, but still it came to the ear with absolute eloquence. To this reporter it was in sundry ways the most grateful episode of the night.

And then there was the "Meistersingers" prelude — Wagner at his ebullient, magnificent best. The various choirs, so consistently subdued before, now had their opportunity to sing in mighty voice and the invitation was accepted with proper flourish. It could scarcely have been less than a smashing success.

Noisy insistence was required to coax an extra out of the impassive Koussevitzky—he is truly a figure en route to a pedestal when not conducting—but at last it came. It came and it snapped the applauders straight up in their chairs. It was Sousa's "Stars and Stripes Forever."

This was no condescension, not at all. This was stirring music, played with such gusto, such lively imagination, such prankish individuality that the house was tickled as well as moved.

Further clamor availed nothing. That was the end of a concert so good that many who heard it are doubtless still hugging themselves.

And since it was that good, there seems no point in being coy about the people who brought it to the town. It was the Allis-Chalmers broadcast and the local concert management was the Arion club. A nod to both of them.

Globe Dec. 11-44

Greece Would Go Socialist If Free, Says Mitropoulos

By CYRUS DURGIN

"If given their own free will, the Greek people would turn without doubt to Socialism." That is the belief of Dimitri Mitropoulos, the Greek-born leader of the Minneapolis Symphony Orchestra, who is here to conduct the concerts by the Boston Symphony Orchestra at Symphony Hall next Friday and Saturday.

"But remember," said the tall, thin, bald man with the friendly, wide-mouthed smile, "remember, I am speaking only as a humanist, not as a politician."

Dr. Mitropoulos crunched out a cigarette in his suite at Hotel Hemenway, lit another, and went on.

"I like the democratic system, and in the United States democracy has done more for the common man than has been achieved anywhere in the world. But I believe that democracy requires a prosperous country, like this. Greece is poor.

Doubtful About Britain

"When I was there last, in 1939, there was already a strong Socialist movement. No, I do not mean state socialism; I mean what might best be called 'labor socialism'. I mean a socialism which would be a form of the Marxist principles as interpreted by Daniel De Leon, who came from South America, and who advocated socialism when he spoke in Chicago in 1890. That was years before anyone ever heard of Lenin. Few people nowadays know of De Leon. He died in 1913.

"I cannot say whether British policy is right or otherwise. I am an artist, and I have only the humanist point of view. Mr. Churchill is a great statesman, the man who carries out the policy of a great country. I might look at the matter one way; he might regard it differently. I have understood, however, that it was decided that Greece is not in the Soviet sphere of influence."

DR. DIMITRI MITROPOULOS

This is Dr. Mitropoulos' first visit to Boston in almost eight years. He came here originally in 1936, unknown, and overnight made a sensational reputation as a dynamic interpreter of symphonic music as guest conductor with the Boston Symphony. He was invited to return in 1937.

He has not changed much in appearance, but his years as conductor of the Minneapolis Symphony and as guest with other American orchestras, including the New York Philharmonic-Symphony, have given him a surfacing of what, for want of a better term, can be called "Americanism." He speaks the vernacular with ease, now, and has seen enough of the United States to give him some well-founded ideas about its people and their tastes in music.

"America has a public for everything today. There is a public for serious music and one for jazz," he says.

Defends Jazz

"Not everyone can be intellectual. Think what an impossible world it would be if everyone were intellectual. You could not live in it. Jazz to some people is the high point in music for them. Well and good. There is room for both. I have met in my life many fine people who had nothing to do with Bach or Beethoven.

"You should not expect the business man who goes to a concert because he likes Mozart and Beethoven to listen to, well—to Schoenberg and Stravinsky—as carefully as would a professional musician. The business man is tired and he wants music he can enjoy. His listening experience is different from that of the musician or the extremely intellectual layman.

"Ideally speaking, I would like to offer three concert series: first, for those whose tastes are conservative—a lot of Bach, Haydn and Mozart; second, for those whose preferences direct them toward the romantics, Beethoven—who was the first romantic, and so on; third, for the intellectuals I would play very intellectual music.

"It seems to me also many people would flock to the 'intellectual' concerts, because many like to think themselves intellectual."

CHICAGO, ILL.
TRIBUNE

44

Koussevitzky and Orchestra Spin Pure Gold

BY CLAUDIA CASSIDY.

Blizzard or no blizzard, even the orchestra pit of the Civic Opera house was filled with people determined to hear the second and last of the Boston Symphony orchestra's concerts under the direction of Serge Koussevitzky. And at its end some of us were ruefully computing railroad fare and the cost of a Boston winter for the sake of hearing music like that once a week rather than once in six or seven seasons.

The most extraordinary thing about such music is that you can listen with your mind or your heart and arrive at the same bedazzled conclusion. For the Boston orchestra is as technically superb as it is emotionally dynamic. It doesn't matter in the least whether you are affected by the means or the results, and that is about as close as you can come, in performance, to the universality of great music.

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There were people there yesterday who spoke with a kind of bemused incredulity of Koussevitzky's mastery of nuance, pace, and color, of the patrician economy of style that reaps its reward in cumulative climax, of the ability to see a score as a whole and project not merely a sequence of alluring sounds, but music of character and significance. These people spoke of the double basses, Koussevitzky's own instrument, which reach their glory in his orchestra. They talked of the pinpoint pizzicati, the lovely, languorous legato, the sense of undertow, the glorious tone of solo instruments, each so stellar in performance that all melt into a tapestry of throbbing beauty.

Yesterday Mr. Koussevitzky chose the French and Russian music for which he and orchestra long have been famous, and in every note they told us why. Here were scores in the standard repertory, too often despoiled by hackneyed or perfunctory performance. And what freshness, what spirit, what luster that orchestra not so much gave to those scores as it seemed to absorb from them! The Berlioz "Roman Carnival" crackled with brilliance and ended on an upthrust of exhilarating audacity. Debussy's "Faun" was a murmurous reverie for winds and strings that seemed not so much to be played as to hover in the air.

So exquisite is the equilibrium of that orchestra that with scarcely more than one finger Mr. Koussevitzky set the winds in liquid shimmer for Ravel's "Daphnis and Chloé," music that at its peak foams in long, low billows over sands of golden tone. And so acute is its sensitivity to line, color, and mood that the Tschaikowsky Fifth regained its dignity, its tenderness, its shadowed gaiety, and the great jubilant song of its finale, played with a climactic fury that thrust open the floodgates, releasing for the first time in the entire work the symphony's turbulent torrent of conflicting emotions. The one trouble with such music is that it supports you in orchestral style to which you would like, too often in vain, to become accustomed.

CHICAGO, ILL.
HERALD-AMERICAN

DEC 11 1944

Music in Review

BY HERMAN DEVRIES.

Starting our musical beat yesterday afternoon in the midst of a blizzard, we reached the Civic Opera House a half hour before the concert got under way, and had time to recover our breath from the raging winds. The Boston Symphony Orchestra was greeted by an audience that taxed the theater from orchestra pit to the rafters.

To reach the peak of artistry even an orchestra, composed of virtuosos, needs at its head a commander-in-chief of outstanding ability and the chief asset of the Boston Symphony is its conductor, Serge Koussevitzky, who now is at the zenith of his brilliant career. The program brought out all the resources of the different choirs in broad relief from the opening strains of Berlioz' Roman Carnival to the last chord of Tschaikovsky Fifth Symphony.

It would be difficult to select the high point of the concert save that this Russian conductor's interpretation of Ravel's Daphne and Chloe is the best we have ever heard here or abroad.

Congratulations to George A. Kuyper, eminent and effective business manager of the Chicago Symphony, who yesterday entered the local impressarial field in the presentation of the Trapp Family Singers before a capacity audience in Orchestra Hall.

A short visit to the Civic Theater brought to our attention Mildred Freeman, an artist student from the class of Isador Buchalter, who has given this young pianist a good foundation on which to start a career.

Koussevitzky the Belasco of Our Orchestral World

Dec 11 Daily News

BY C. J. BULLIET.

IN his two weekend concerts in Chicago, Serge Koussevitzky, conducting his superb Boston Symphony Orchestra, demonstrated what I have long believed, that he is the David Belasco of the American orchestral world.

He has the same all but morbid instinct for perfection, the same uncanny ability to calculate to a hairline and to sustain effects, dramatic and lyric; the same power of mass hypnotism.

His perfect showmanship, akin to Belasco's in "The Music Master" and "The Darling of the Gods" (both of which tawdry melodamas needed a producer's magic), was illustrated yesterday afternoon at the Civic Opera House in the performance of Tchaikowsky's melodious circus, the Fifth Symphony.

* * *

Fright night, Koussevitzky and his orchestra, playing the "Eroica" Symphony of Beethoven at Orchestra Hall, directly challenged comparison with Desire Defauw and the Chicago Symphony, which had played it the night before in the same hall and under the same conditions.

As the "Eroica" unrolled, there came into memory the scene in the Mermaid Tavern in Elizabethan times, as related by Thomas Fuller.

"Many were the wit combats betwixt him [Shakespeare] and Ben Johnson, which two I behold like a Spanish great galleon and an English man-of-war. Master Jonson, like the former, was built far higher in learning—solid, but slow in his performances; Shakespeare, with the English man-of-war, lesser in bulk, but lighter in sailing, could turn with all tides, tack about, and take advantage of all winds by the quickness of his wit and invention."

* * *

Methought Serge Koussevitzky, giving a sonorous, impeccable, carefully calculated performance of "Eroica," was a reincarnation of "Rare Ben Jonson," whereas the fresher, more alert, more spontaneous Desire Defauw resembled Shakespeare.

Another comparison from the art of painting:

Koussevitzky was Michelangelo, Titian, more particularly Giorgione, with all the gravity, all the mellowness of tradition; whereas Defauw was more like the nimble-witted Picasso and Matisse.

* * *

The Bostonians, through a period of 20 years, have come to respond even more perfectly to their conductor than did the Chicagoans under the late Dr. Stock.

They showed it in their two Chicago concerts not only in the "Eroica" and the Tschaikowsky Fifth, but in the Fifth of Shostakovich and lighter works of Ravel, Debussy and Berlioz.

But, in all the arts there can be too much perfection — the Greek sculpture of Phidias, the Italian painting of Raphael. After the climax comes monotony and decay.

CHICAGO, ILL.
SUN

DEC 12 1944

Symphony Gives Super-Concert

Reprinted from Yesterday's Late Editions.

By Felix Borowski.

SERGE KOUSSEVITZKY and his Boston Symphony Orchestra gave their second Chicago concert at the Opera House yesterday in a performance that was one of the History and Enjoyment of Music series.

It was interesting to hear the organization in another place than Orchestra Hall, where it gave its first concert last Friday. The tone was less brilliant on this occasion, the sonorities less incisive. There was no doubt, however, about the magnificent qualities of the visiting orchestra. Its tone is of enchanting beauty, and the technical perfection of the playing in general, the uniformity of thought and feeling, the subordination of the players to the conductor's ideas of instrumental texture, and to his interpretation of the music, call for extravagant admiration.

The program at this second concert was more varied, and listeners were able to observe other facets of the orchestra's accomplishments than had been called forth by Beethoven's "Eroica" Symphony and the Fifth Symphony of Shostakovich last week.

In Berlioz' overture, "Le Carnaval Romain," a brilliant, as well as a familiar, work, Mr. Koussevitzky's orchestra achieved a triumph not merely in the impeccable technical execution of an overture which is none too easy, but for an equally impeccable balance of tone, and the distinction of certain units in the unfolding of important passages of their own.

It might seem invidious, where all were so exceptional, to single out one performer for special praise; yet the playing of the English horn solo — drawn from the air, "Ah, Teresa, vous que j'aime"—was of touching and unaffected beauty immaculately phrased.

The two works which followed —Debussy's Prelude to "The Afternoon of a Faun" and Ravel's "Daphnis et Chloe"—put emphasis upon delicate rather than robust interpretation. Debussy's Prelude was read by Mr. Koussevitzky and played by his men with bewitching poetry.

Perhaps Ravel's "Daphnis et Chloe" asks more of an orchestra's virtuosity than most other pieces of its kind. If the negotiation of such a score is an ordeal, it truthfully can be recorded that the Boston Symphony Orchestra emerged from it with banners waving in total victory.

The maximum of effect was extracted from the score, the wind section, in particular, giving a masterly performance of Ravel's complicated passages.

Tschaikowsky's Fifth Symphony closed the program.

BROCKTON, MASS.
ENTERPRISE-TIMES

12/15/44

Buy $10,000,000 Bonds At Boston Symphony

BOSTON, Dec. 15.—(AP)—A capacity audience of 13,500 people paid $9,959,122 for war bonds to hear the Boston Symphony orchestra give its Sixth War Loan symphony concert in Boston garden Thursday night.

The event was sponsored by the Boston Retail Trade Board, in co-operation with the U. S. Treasury department. Retail trade officials said the figure was the largest amount ever raised at a single indoor orchestral performance in this country.

Serge Koussevitzky, the orchestra's distinguished conductor, led his men through a program which paid tribute to the armed forces and resistance groups of the United Nations.

F. W. Denio, chairman of the Massachusetts war finance committee, said hundreds had been turned away, including one man who offered $5000 for two tickets.

BRATTLEBORO, VT.
REFORMER

DEC 15 1944

13,500 AT BOND CONCERT.

Boston Symphony Sells $10,000,000 by Its Performance.

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[28]

Sixth War Loan
Symphony Concert

BOSTON GARDEN, DECEMBER 14, 1944, *at* 8.30 *o'clock*

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY
Conductor

Assisted By
U. S. NAVAL TRAINING STATION BAND, NEWPORT, R.I.

Sponsored by the
UNITED STATES TREASURY DEPARTMENT
AND THE RETAIL TRADE BOARD OF BOSTON.

Monitor Dec 11

Noted Orchestra Leader Hopes For Political Change in Greece

By a Staff Photographer

Dr. Dimitri Mitropoulos
Leader of Minneapolis Symphony Orchestra.

"The moment has come for Greece to try a different kind of social and political system," Dr. Dimitri Mitropoulos, Greek conductor, declared today in an interview at his suite in the Hotel Hemenway in Boston.

Now conductor of the Minneapolis Symphony Orchestra, Dr. Mitroppoulos is to direct the regular concerts of the Boston Symphony Orchestra for the next two weeks. He is back in Boston for the first time in seven years to conduct the organization from which he emerged on the American musical scene eight years ago.

A Poor Nation

"Greece has seen political systems of all shades—kingdoms, democracies, and dictatorships," Dr. Mitropoulos explained earnestly, disclosing the deep feelings which he, and undoubtedly many Greeks long absent from their homeland, have about the current situation. "Those governments didn't see a good day," he added. "I hope to see a political and social change." Asked as to what he thought Greek political leanings are now, Dr. Mitropoulos said "far to the left."

"What is good for England may not be good for Greece," he continued. "Greece cannot afford a kingdom or a democracy, Greece is a poor nation. I think it is a pity we do not let them make their own choice."

The discussion of politics, quite naturally, brought up the question of its use in art, and here Dr. Mitropoulos had as definite opinions.

"I don't think politics should interfere with art," Dr. Mitropoulos declared, "but I do think that the artist should never forget that he has to extend a hand to the people. I mean by that the artist should try to lead the people to him, educate them, but not play down to them. The artist has a duty to art—he should never forget that his art should not stay in an ivory tower.

American Composer

"Art, furthermore, should not betray itself, by the artist making it more acceptable," Dr. Mitropoulos also explained. "It may eventually spoil the artist. I think there is a high morale in art that must be considered."

He disclosed that he is to present an American composer in his first program next Friday—Morton Gould's "Spirituals," a suite of white and Negro music, he described it. Another work to be programmed is American-European Ernst Krenek's "I Wonder As I Wander," done in the United States by the Viennese composer of "Jonny Spielt Auf," the "sensation" of the twenties. The Boston performance of the work will be the third one, the premiere having been given in Minnepolis and the second performance in New York.

"American composers have come very high," he said. "Nowadays it is definitely a question of selection of American works, instead of looking around to find one," he added. He named Walter Piston, Roy Harris, William Schuman, Aaron Copland, Roger Sessions, and David Diamond as his leading choices of contemporary composers.

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Sixth War Loan
Symphony Concert

BOSTON GARDEN, DECEMBER 14, 1944, at 8.30 o'clock

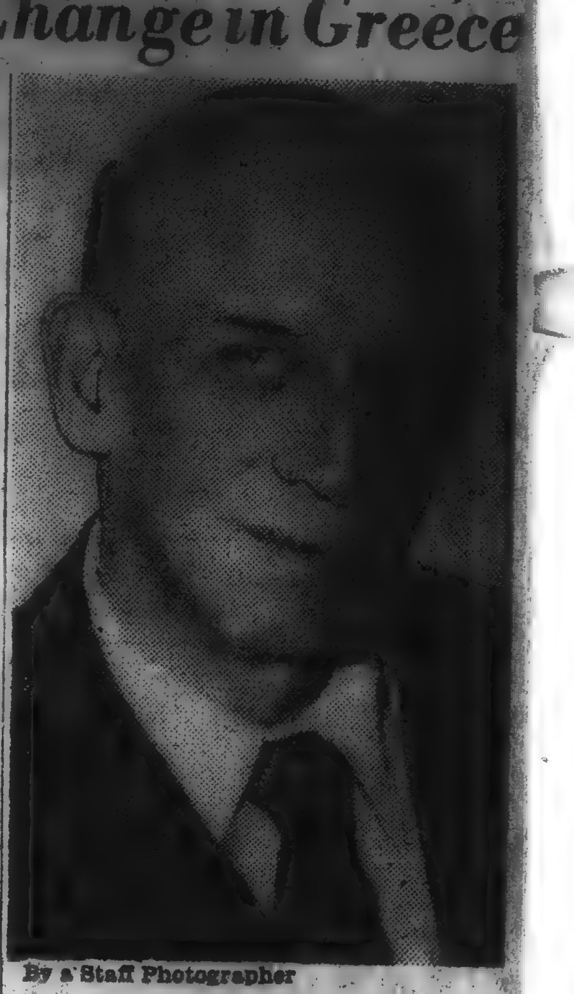
BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY
Conductor

Assisted By
U. S. NAVAL TRAINING STATION BAND, NEWPORT, R.I.

Sponsored by the
UNITED STATES TREASURY DEPARTMENT
AND THE RETAIL TRADE BOARD OF BOSTON.

Noted Orchestra Leader Hopes For Political Change in Greece



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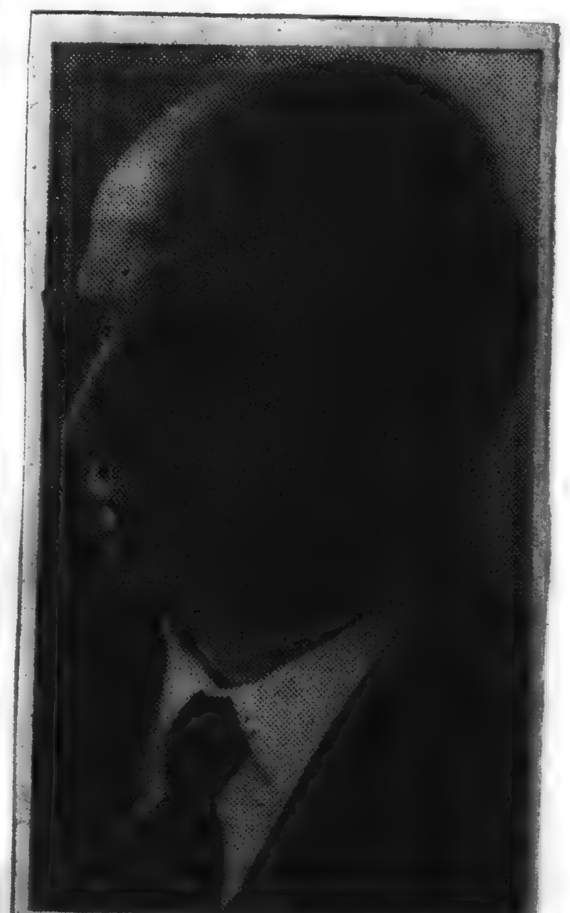

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Dec 14 Monitor

[29]

NOTES ON THE PROGRAM

A SYMBOL may come into being quite by accident, as in the case of the Fifth Symphony, where the opening rhythm corresponds to the Morse code for the letter V. But a symbol becomes powerful only at that moment of deep and inevitable correspondence — where conviction is expressed in action. The music of Beethoven is action, arising from deep conviction, and that music speaks to us strongly in 1944 because the problem of Beethoven's world was so like ours.

He tasted the bitterness of tyranny when Vienna was twice occupied by Napoleon. The word "liberty" was a firebrand which had lately started a revolution in France, and another in the American Colonies. Beethoven made the dreams of liberation for oppressed peoples articulate, in music which was both a proclamation and an exhortation. No other voice rises so ringingly from his epoch, and surely as yet none in ours.

We need his kind of fearless conviction. Imagine Beethoven's reaction if he were with us today and were told of that incident at Vichy when the words "Liberty, Equality, Fraternity" were stricken from the statutes of the mangled Republic of France. That would have stirred Beethoven to one of his best transports of anger, for those words were Beethoven's whole credo. The old slogan has been repeated thoughtlessly these many years, but it is not threadbare yet. It was strong enough to cause uneasiness at Vichy and behind Vichy, and it will be strong enough to destroy at last all who oppose it.

The Fifth Symphony is not the only one which is defiant in its first movement, triumphant in its last. The Third Symphony, the "Eroica," has both qualities in equal degree, and so has a great deal of the music of Beethoven's middle years. And where he had a specific text, as in Goethe's "Egmont" or the opera "Fidelio," we hear again of that hope which was close to Beethoven's heart and is close to ours — the liberation of the world of men from the power of the oppressive few.

The story of Count Egmont of the Netherlands, could, with very slight changes, be a story of the same locale today. Brussels is occupied by a foreign tyrant (the Spanish Duke of Alva), whose soldiers patrol the streets, ready to put down with brutality the slightest sign of resistance. There is the silent determination of a small but proud people to resist the invader, the readiness of a patriot leader to die rather than "collaborate."

(*Continued on last page*)

Programme

BEETHOVEN........................Overture to "Egmont," *Op.* 54

BEETHOVEN...................Symphony No. 5, in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. Allegro; Trio
IV. Allegro

15 MINUTE INTERMISSION*

ELGAR....................."Pomp and Circumstance," March, No. 1

GANNE.."Lorraine," March

RIMSKY-KORSAKOV........"Dubinushka," Russian Folk Song, *Op.* 62

SOUSA......................."The Stars and Stripes Forever," March

TCHAIKOVSKY.................Ouverture Solennelle, "1812," *Op.* 49

*Preceding the second half of the concert there will be a brief announcement by F. W. Denio, State Chairman, War Finance Committee, United States Treasury Department.

The Retail Trade Board of Boston expresses its grateful appreciation to Dr. Koussevitzky and the members of the Boston Symphony Orchestra who have donated their services for this concert, — to the Boston Garden for contributing its facilities, — and to Lieutenant Warren S. Freeman, U.S.N.R. and the Newport Naval Training Station Band for their participation.

Dec 11

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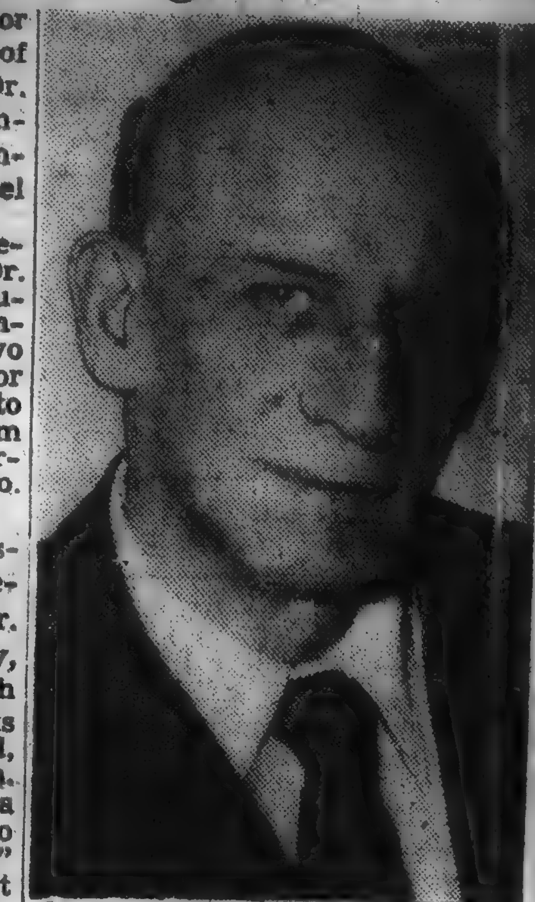

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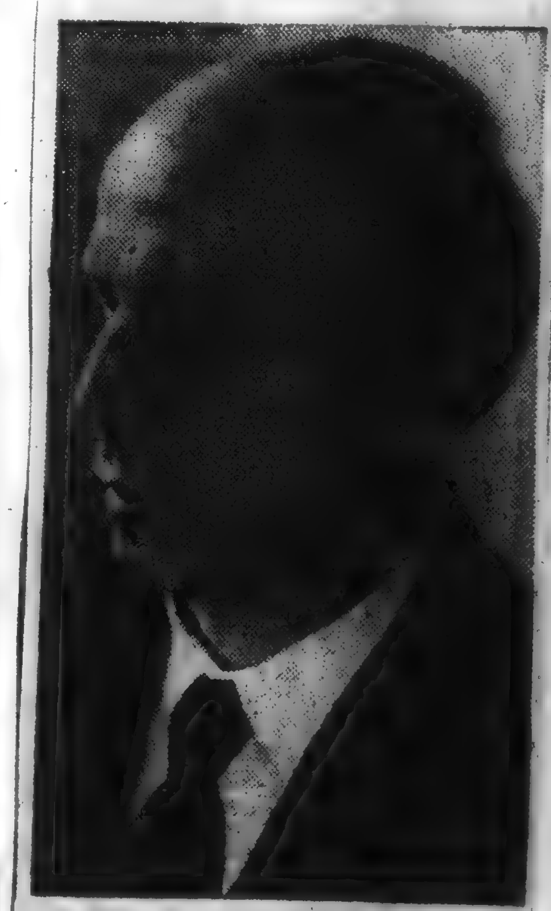
DULUTH, MINN.
HERALD

DEC 13 1944

Sioux City, Iowa, air base.

BOSTON SYMPHONY TO SALUTE DULUTH

The Boston Symphony orchestra will salute ~~Duluth Satur~~day as one of the key centers of the steel industry in a radio broadcast to be heard on the 189 stations of the Blue network. The broadcast is sponsored by the Allis-Chalmers Manufacturing Co., Milwaukee.



Dimitri Mitropoulos

Guest conductor at the Boston Symphony Orchestra concerts Friday afternoon and Saturday evening. Dec 14, Monitor

[29]

NOTES ON THE PROGRAM

(Continued from page two)

The March "Pomp and Circumstance" by the late Sir Edward Elgar, Maker of the King's Music, is the first and by far the best known of a projected set of six under the same title, which derives from Shakespeare's "Othello" (Act III, Scene 3):

> "Farewell the neighing steed and the shrill trump,
> The spirit-stirring drum, the ear-piercing fife,
> The royal banner, and all quality,
> Pride, pomp and circumstance of glorious war!"

The melody of the Trio the composer took from his Coronation Ode, where it appears as "Land of hope and glory."

The March "Lorraine" by Louis Ganne (1862–1923) is now often heard once more in France and is second in favor only to *"La Marseillaise."*

John Philip Sousa tells us in his autobiography, "Marching Along," how on a voyage from Naples to New York in 1897 the music for what was to become his most popular march suddenly occurred to him as he paced the deck: "I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and re-echoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached shore, I set down the measures that my brain-band had been playing for me, and not a note of it was ever changed. The composition is known the world over as 'The Stars and Stripes Forever.'"

Rimsky-Korsakov's folk song setting and Tchaikovsky's overture both owe their source to critical moments in Russian history. It was in 1880 that Tchaikovsky wrote his "Ceremonial Overture" for a celebration in Moscow, in memory of the retreat of Napoleon from that city sixty-eight years before. The Overture, after a hymn-like introduction, becomes a battle piece in which Napoleon's forces, symbolized by *"La Marseillaise,"* are routed by the Russian army at Borodino. The Imperial anthem of Lvov finally triumphs.

Rimsky-Korsakov's "Dubinushka" belongs to the insurrectionary year 1905, when the composer made his own orchestral arrangement of a popular revolutionary song. He wrote it for the St. Petersburg Conservatory, where a revolution in miniature was in progress, the students taking the part of their teacher.

John N. Burk.

Noted Orchestra Leader Hopes For Political Change in Greece

By a Staff Photographer

Dr. Dimitri Mitropoulos

Leader of Minneapolis Symphony Orchestra.

"The moment has come for Greece to try a different kind of social and political system," Dr. Dimitri Mitropoulos, Greek conductor, declared today in an interview at his suite in the Hotel Hemenway in Boston.

Now conductor of the Minneapolis Symphony Orchestra, Dr. Mitroppoulos is to direct the regular concerts of the Boston Symphony Orchestra for the next two weeks. He is back in Boston for the first time in seven years to conduct the organization from which he emerged on the American musical scene eight years ago.

A Poor Nation

"Greece has seen political systems of all shades—kingdoms, democracies, and dictatorships," Dr. Mitropoulos explained earnestly, disclosing the deep feelings which he, and undoubtedly many Greeks long absent from their homeland, have about the current situation. "Those governments didn't see a good day," he added. "I hope to see a political and social change." Asked as to what he thought Greek political leanings are now, Dr. Mitropoulos said "far to the left."

"What is good for England may not be good for Greece," he continued. "Greece cannot afford a kingdom or a democracy, Greece is a poor nation. I think it is a pity we do not let them make their own choice."

The discussion of politics, quite naturally, brought up the question of its use in art, and here Dr. Mitropoulos had as definite opinions.

"I don't think politics should interfere with art," Dr. Mitropoulos declared, "but I do think that the artist should never forget that he has to extend a hand to the people. I mean by that the artist should try to lead the people to him, educate them, but not play down to them. The artist has a duty to art—he should never forget that his art should not stay in an ivory tower.

American Composer

"Art, furthermore, should not betray itself, by the artist making it more acceptable," Dr. Mitropoulos also explained. "It may eventually spoil the artist. I think there is a high morale in art that must be considered."

He disclosed that he is to present an American composer in his first program next Friday—Morton Gould's "Spirituals," a suite of white and Negro music, he described it. Another work to be programmed is American-European Ernst Krenek's "I Wonder As I Wander," done in the United States by the Viennese composer of "Jonny Spielt Auf," the "sensation" of the twenties. The Boston performance of the work will be the third one, the premiere having been given in Minneapolis and the second performance in New York.

"American composers have come very high," he said. "Nowadays it is definitely a question of selection of American works, instead of looking around to find one," he added. He named Walter Piston, Roy Harris, William Schuman, Aaron Copland, Roger Sessions,

duct more American music and to improve the mind of the American composer.

"Dr. Koussevitzky has done a tremendous job in this respect—playing the utmost amount of American music," he continued. "I think Dr. Koussevitzky's contribution to the world and to America has been his constant presentation of contemporary composers."

Works Selected

Among other contemporary and standard works selected by Dr. Mitropoulos for his Boston concerts are Rachmaninov's Second Symphony, in E minor, Vaughan Williams' "London" Symphony, Mendelssohn's "Scotch" Symphony No. 3, in A minor, and Schubert's Symphony No. 2, in B flat.

Dr. Mitropoulos (who is "Dr" by virtue of an honorary degree awarded him in 1942 by the University of Minnesota) said that he has done a great deal of listening to popular music in the course of his musical travels which have taken him from Winnipeg to New Orleans with his own orchestra and from coast to coast in guest engagements. He has, in fact, just come from conducting a series of concerts with the Rochester Philharmonic Orchestra which he stated was a "fine orchestra."

Jazz, he thinks, has become more ugly. "It has cheapened, vulgarized itself, and is itself playing down to the public."

He expressed the hope that middle western orchestras would achieve the distribution by radio and records, with the accompanying public notice, as is available to major eastern orchestras. "We don't have the privilege of being on the air now, but we're just as good. I suppose now that the Petrillo ban on recording is off much time will be devoted to

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Dec 15 Post

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Through that of Sunday, Dec. 24, the Symphony Concerts are to know the electrifying presence of Dimitri Mitropoulos. Don't miss him.

TAUNTON, MASS.
GAZETTE

DEC 15 1944

Capacity Audience

MANCHESTER, N. H.
LEADER

DEC 15 1944

Symphony Concert Nets $9,959,122 in War Bonds

BOSTON, Dec. 15—(AP)—A capacity audience of 13,500 people paid $9,959,122 for War Bonds to

Concert Sells $9,959,122 Bonds

Dec 15

BOSTON SYMPHONY ORCHESTRA WAR BOND CONCERT AT GARDEN LAST NIGHT

By ROBERT PLAYFAIR

A capacity crowd of 13,500 persons at the "Bond Concert" in Boston Garden last night, broke all records for attendance at a Boston Symphony concert, bought a staggering $9,959,122 in War Bonds, won the title of "Best Behaved Crowd in Garden History," earned the respect of Conductor Serge Koussevitzky, who called them "marvelous"—and had a grand time.

Sponsored by the Boston Retail Trade Board, it was a strange, victorious evening . . . a night of good music in a sports arena, a triumph of the local Sixth War Loan committee, and a healthy blow at the theory that classical music belongs to the classes.

Dr. Koussevitzky arrived at his dressing room in a rented limousine, with police escort, rolling right to the door of the quarters assigned to him.

See CONCERT Page 23

Symphony Program of Last Night

Last night's record-breaking Symphony crowd at the Boston Garden heard the following "full dress" concert:

Overture to "Egmont"	Beethoven
Symphony No. 5 in C minor	Beethoven
I. Allegro con brio.	
II. Andante con moto.	
III. Allegro, Trio.	
IV. Allegro.	
"Pomp and Circumstance"	Elgar
"Lorraine" March.	Ganne
"Dubinushka," Russian Folk Song.	Rimsky-Korsakov
"The Stars and Stripes Forever"	Sousa
Ouverture Solennelle, "1812"	Tchaikovsky

Concert

Continued from the First Page

A loyal Garden management had furnished his room with a leather couch, an electric heater, and aides to do his bidding.

His entry to the arena itself was greeted with sustained clapping and even a little honest cheering. He walked sedately to the huge floor, saw the vast crowd, then ran the remaining 40 yards to the podium.

His orchestra, 110 strong, was seated on a round gilt base, with every player visible to the audience. The committee, fearing the unusual setting might upset Koussevitzky, allowed photographs only before the concert opened.

Garden Sold Out Tuesday

The Garden was sold out Tuesday, and a man was turned down at a Boston department store yesterday afternoon who wanted to buy $5000 worth of bonds and get two tickets.

It was a full dress Symphony concert, and the acoustics of the Garden amazed veteran Symphony-goers, who pronounced the evening an artistic success.

"It was just as good as in Symphony Hall," a music critic declared, "and he out-Sousa-ed Sousa in 'The Stars and Stripes Forever.' "

One of the audience who had never been to Symphony Hall, a taxi-driver, said "He sure knocked himself out on that piece. Best I ever heard it played."

Most people refrained from smoking—as at Symphony Hall. Latecomers waited patiently at the entrances until Koussevitsky finished the opening piece, Beethoven's Overture to "Egmont" Op. 54.

Then came Beethoven's 5th. The lights dimmed, the Garden was hushed under the silent hockey clocks, and the French horns played the opening notes of victory.

Edward L. Hubbard, president of the Retail Trade Board, presented Koussevitsky with roses in his dressing room before the performance, and termed the crowd "a great tribute to you and your orchestra."

Only guests were 450 members of women's service groups, including WAVES, SPARS, lady Marines, WACS and Cadet Nurses.

Eleven hundred persons on the floor alone represented more than $1,000,000 in bond purchases.

The United States Naval Training Station band from Newport, R. I., joined in the National Anthem and played a march of its own when the service women's groups marched in.

F. W. Denio, state chairman of the War Finance Committee, called the bond sale "a staggering figure" and disclosed that it "has never been duplicated in New England, if anywhere in the country."

During a 15-minute intermission, vendors sold ice cream. By that time many of the Symphony habitues were smoking, and one of them said, "They ought to sell ice cream at Symphony Hall."

BRIDGEPORT, CONN.
POST
DEC 15 1944

SYMPHONY SETS RECORDS

BOSTON, Dec. 15.—(INS) A new record for attendance at a Boston Symphony Orchestra concert was inscribed ~~today by~~ a crowd of 13,500 which filled Boston Garden and bought a staggering total of $9,959,122 in war bonds. The performance by the staid Boston Symphony in a sports arena broke precedent in behalf of the Sixth War Loan drive, but Conductor Serge Koussevitsky expressed himself as happy over the results. A large part of the audience had never before been present at a symphony concert and expressed its pleasure by cheers rather than sedate applause, but the Russian-born conductor called the new patrons "marvelous."

GARDEN CONCERT RECORD FOR U. S.

Post

13,500 Pay $9,952,122 in War Bonds to Hear Symphony Concert ---Greatest Indoor Bond Event

AT BIG WAR LOAN CONCERT
Dr. Serge Koussevitzky, left, and President Edward L. Hubbard of the Boston Retail Trade Board at the big war loan symphony concert at Boston Garden.

A capacity audience of 13,500 people paid the record sum of $9,952,122 for war bonds to hear the Boston Symphony Orchestra give its unprecedented Sixth War Loan symphony concert in Boston Garden last night, and figuratively raised the roof in an ovation to the great orchestra and its leader.

THE PROGRAMME

BY WARREN STOREY SMITH

The Boston Symphony Orchestra did not sound in the Boston Garden last evening precisely as it does in Symphony Hall. It probably did not sound exactly the same in every part of the huge auditorium. But even in those vast spaces its unique qualities were still apparent. It was a happy thought to place it in the centre, instead of at one end, as was done with Stokowski's Youth Orchestra a couple of years ago, and the inevitable amplification was well managed.

The sound, then, was satisfactory, and so was the programme. Containing just enough serious music and just enough patriotic music, Dr. Koussevitzky's well-contrived list was also timely and appropriate in every respect. Beethoven's Overture to "Egmont" recalled another time when the Netherlands was oppressed by tyranny, a tyranny over which the soul of a brave man was able to triumph. Not only because of its V-for-victory motive is Beethoven's Fifth Symphony appropriate to times like these, and in the numbers that filled the second half of the evening Dr. Koussevitzky recognized all of the United Nations save China, and on that particular score there wasn't much that he could do. These pieces were Elgar's "Pomp and Circumstance" March, No. 1; the March "Lorraine" of Ganne, now exceedingly popular in liberated France; Rimsky-Korsakov's transcription of "Dubinushka," a Russian revolutionary song of the early years of the present century; Sousa's "The Stars and Stripes Forever" and Tchaikovsky's Overture "1812."

It had been announced that extra bells would be collected for Tchaikovsky's Overture. They were not in evidence; only the familiar set of tubular chimes. But there were extra brass instruments, played by members of the U. S. Naval Training Station Band from Newport, R. I. The added sonority was somewhat less than one might have expected, but, anyway, there was noise enough and the overture got the best hand of the evening. We are accustomed to hearing Dr. Koussevitzky and the full orchestra in the music of Beethoven, though not in what might be called Pop concert marches and, to be perfectly frank, the above comments on excellence of the orchestral tone, the finish of the orchestral performance were meant to apply to Beethoven, not to the other composers of the evening. The second half of the programme was merely the Pops, only more so. And that, under the circumstances, was very much in order.

GARDEN CONCERT RECORD FOR U. S.

Continued From First Page

Acknowledged by the Treasury Department to have been the largest indoor event for war bonds in the history of the United States, the occasion reached into the highest brackets of patriotic achievement, earning more money for the country's war effort than even had been hoped in the wildest dreams of its sponsors.

In announcing the accomplishment, F. Winchester Denio, general chairman of the Sixth War Loan drive here, told the big audience, which filled floor and balconies, that the sale of bonds for the concert "staggers anything expected."

He paid tribute to Dr. Serge Koussevitzky and the orchestra, which had donated its talents and services, to the Naval Training Station band from Newport, which augmented the Symphony musicians in the grand finale, Tchaikovsky's "1812," and to the sponsoring organizations—the United States Treasury Department and the Boston Retail Trade Board, which distributed the tickets and issued the bonds for them here.

The huge auditorium was undecorated, except for a big American flag suspended over the great white circular orchestra stage in mid-arena—where the middle ring of the circus, and centre-ice for the hockey games, and the ring for prize fights and wrestling bouts usually hold the spotlights.

Ranged around the great floor were tiers of the women's military services—WAVES, WACS, SPARS, women marines, army and navy nurses, the light blue-clad cadet nurses, and a detail of the gray-uniformed Red Cross.

Truly it was, in the words of Chairman Denio, "an event that never can be duplicated, because it is the first performance the Boston Symphony Orchestra ever has given in Boston Garden, and to the biggest audience it ever played to in New England."

Every Ticket Sold

The huge crowd began arriving early, pouring in from street cars, buses, elevated trains and in private cars. Every walk of life was represented.

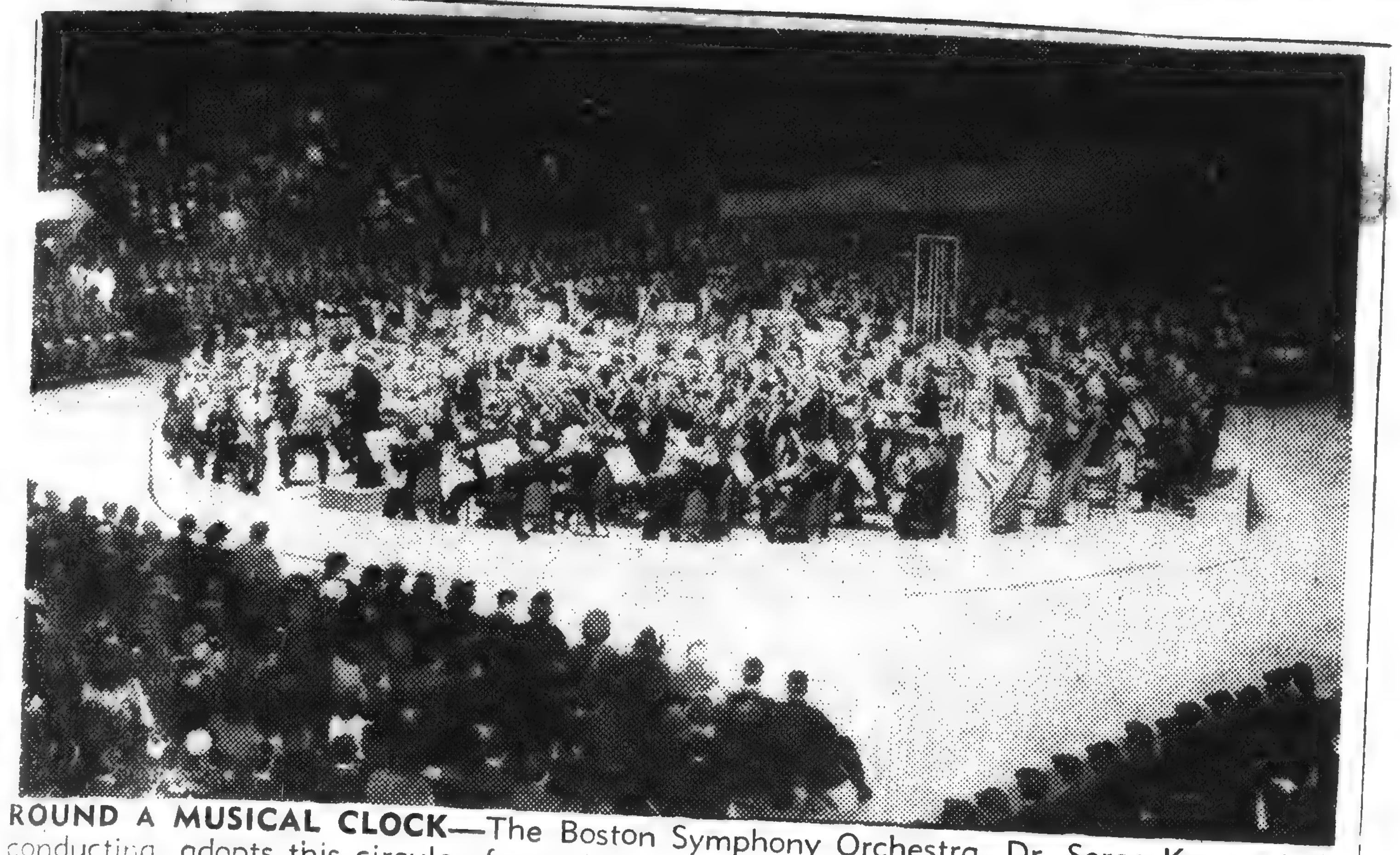
The Naval Training Station band played the women's services into the big hall, and they made a smart appearance as they marched to their places. When Dr. Koussevitzky strode to the dais, the entire great audience rose to its feet.

And it stood again, on floor and in the balconies, as the orchestra played the "Star Spangled Banner," prelude to its concert of the evening.

In the Naval Training Station Band, augmenting the orchestra in the final number, were three symphony men, incidentally, on leave to serve with the navy. They are Roger Voisin, trumpet player; Vinal Smith, trombone, and Paul Keaney, French horn.

The sale of tickets for the big event had been completed by yesterday morning. They were taken by men and women who bought war bonds ranging from $50 to $1000 or more. All the $100 and $50 bonds had been sold three weeks ago, in the first three days of the sale, it was stated. Everything else had gone by Wednesday night except eight tickets turned back by the army, and they were snapped up first thing yesterday.

And, finally, the orchestra last night played to good acoustic conditions, for a special job had been done on the big Garden for the occasion and no one, no matter what part of the huge auditorium they were seated, failed to hear well, it was announced afterward.



ROUND A MUSICAL CLOCK—The Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, adopts this circular formation for its first Boston Garden appearance under his baton. Almost $10,000,000 in Sixth War Loan bond sales was realized from the concert, last night.

Dec 15

13,500 HEAR SYMPHONY IN $10,000,000 CONCERT

By **WILLIAM F. HOMER, Jr.**

Dr. Serge Koussevitzky changed platforms from Symphony Hall to the Boston Garden for the first time last night. There, a capacity 13,500 throng heard an inspiring Boston Symphony Orchestra concert.

The gathering took pride in a new high of close to $10,000,000 in audience war bond buying patriotism. Every one seemed pleased.

The sponsoring Boston Retail Trade Board and F. W. Denio, chairman of the Massachusetts War Finance Committee, who spoke briefly, were delighted at the Sixth War Loan bond total of $9,959,122 represented by the crowd.

The appreciative listeners heard a performance of symphony standard, with full complement of musicians, augmented in a martial second half by 33 musicians from U. S. Naval Training Station Band, Newport, R. I.

The orchestra played the following program:

Overture to "Egmont," Op. 54 . . Beethoven
Symphony No. 5, in C minor, Op. 67
Beethoven
"Pomp and Circumstance" . . . . Elgar
"Lorraine" . . . . Ganne
"Dubinushka," Russian Folk Song, Op. 62
Rimsky-Korsakov
"Stars and Stripes Forever," March, Sousa
Ouverture Solennelel, "1812," Op. 49
Tchaikovsky

For his Garden bow, Dr. Koussevitzky deserted the traditional Symphony Hall alignment of his men. For his musicians, he adopted a modified pie chart formation, and conducted from its outer crust. Percussion was directly opposite on the outer rim of the foot-high circular raised stand. Harpsichord was on the conductor's extreme right, bass on his left. Brasses and woodwinds ranged forward in the circle to strings on either side of the baton.

Acoustically, the formation worked out well. Throughout the Beethoven half of the two hour program, tones and nuances were sustained, marred by no echoings in the cavernous hall.

The march sequence, the selections a graceful gesture to four of the large Allied nations, changed audience reaction from polite enthusiasm to applause for robust old friends. The lilting, then powerfully demanding "Dubinushka" made pleasing contrast to the militant tempo of the second half of the evening.

The Beethoven was well done, particularly the second movement of the symphony, soothing the defiance and triumph of the other three allegros. In this andante, the acoustics really passed their test. From the floor, only the stemwinding Sousa march produced any clash in overtones.

For the almost saintly opening and battle-like development of the "1812," the Navy band was available to augment the Symphony. At least three of the sailors took particular pains with their brasses. From Newport, Roger Voisin, trumpet; Vinal Smith, trombone, and Paul Keaney, French horn, are peacetime members of the Boston Symphony Orchestra.

The Navy band played for a pre-concert parade of women in all the armed services, who lined both sides of the rink's straightaway. About 500 were represented from the WAC, WAVES, SPARS, women Marines and cadet nurses.

Fifteen years ago critics scoffed indulgently at Dr. Koussevitzky's fondness for "Festivals." His festivals, however, had an uncommon knack of being timely: Beethoven's death centenary in 1927, Brahms' birth centenary in 1933 and Bach ad libitum. Also the music of these festivals was magnificent. But in addition to this the conductor has an uncanny sense for the timeliness of certain kinds of music, like Bach's "Magnificat" and Beethoven's Ninth Symphony. He now employs his talent for festivals in a public event which reveals the Boston Symphony Orchestra as at one and the same time an instrument of fine art and of civic usefulness, belonging not alone to this city or this region but to the American people.

PROVIDENCE, R. I.
BULLETIN

DEC 15 1944

Symphony Concert Means $9,959,122 to Boston Bond Sellers

Boston, Dec. 15.—(AP)—A capacity audience of 13,500 people paid $9,959,122 for war bonds to hear the Boston Symphony Orchestra give its 6th War Loan symphony concert in Boston Garden last night.

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Retail trade officials said the figure was the largest amount ever raised at a single indoor orchestral performance in this country.

Serge Koussevitzky, the orchestra's distinguished conductor, led his men through a musical program which paid tribute to the armed forces and the resistance groups of the United Nations.

F. W. Denio, chairman of the Massachusetts War Finance Committee, said that hundreds had been turned away from the concert, including one man who yesterday offered $5000 for two tickets.

LACONIA, N. H.
CITIZEN

DEC 15 1944

OFFERED $5,000 FOR TWO TICKETS

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LEWISTON, ME.
JOURNAL

DEC 15 1944

Nearly $10 Million In War Bonds Sold At War Loan Symphony

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BENNINGTON, VT.
BANNER

DEC 15 1944

Symphony Fans Buy $9,959,122 in Bonds

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SALEM, MASS.
NEWS

DEC 15 1944

Pay Nearly 10 Million for Band Concert

Boston, Dec. 15 (AP)—A capacity audience of 13,500 people paid $9,959,122 for War Bonds to hear the Boston Symphony orchestra give its ~~Sixth War~~ loan symphony concert in Boston [illegible]

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Globe Dec 14

BOTH WORLDS

The Quakers thought of it first. Their motive was religious principle, but its result was unexpectedly lucrative. They had decided that strict honesty required them to charge one and the same price for a given article to every customer. Previously customers had been charged according to their supposed ability to pay. This arrangement was so convenient that in no time the Quakers were getting all the business. "It seems hardly fair," added my informant, "that the Quakers should have had so much the best of both worlds!"

They are being run a close second by the Boston Symphony Orchestra. For a trifling matter of six decades, that musical instrument has existed primarily for the sake of quality. Quality costs money and unless sold in sufficient quantity the annual deficit must be paid by persons who likewise value quality for its own sake. Then finally comes the day when quality begets quantity.

Tonight in the Boston Garden the Boston Symphony Orchestra gives a concert before 14,000 people, the largest audience this Orchestra has ever appeared before in the flesh. The concert is for the 6th War Loan and is sponsored by the United States Treasury and the Retail Trade Board of Boston, who dispensed the tickets in their stores to purchasers of War Bonds. The "gate" is by far the largest amount ever taken at the Boston Garden and one of the biggest sums ever received for an indoor event in this country, being about $7,000,000.

The Orchestra, which was playing in Chicago last Friday and Sunday, and broadcast from its Saturday night concert in Milwaukee—at all three of which performances it won tremendous applause and earned golden opinions—hustled home from a concert at Ann Arbor, Michigan, in order to be on hand tonight when its services are of course contributed free; and Dr. Koussevitzky has interrupted his December vacation week to conduct this concert, his Orchestra being augmented by the United States Naval Training Station Band from Newport, Rhode Island.

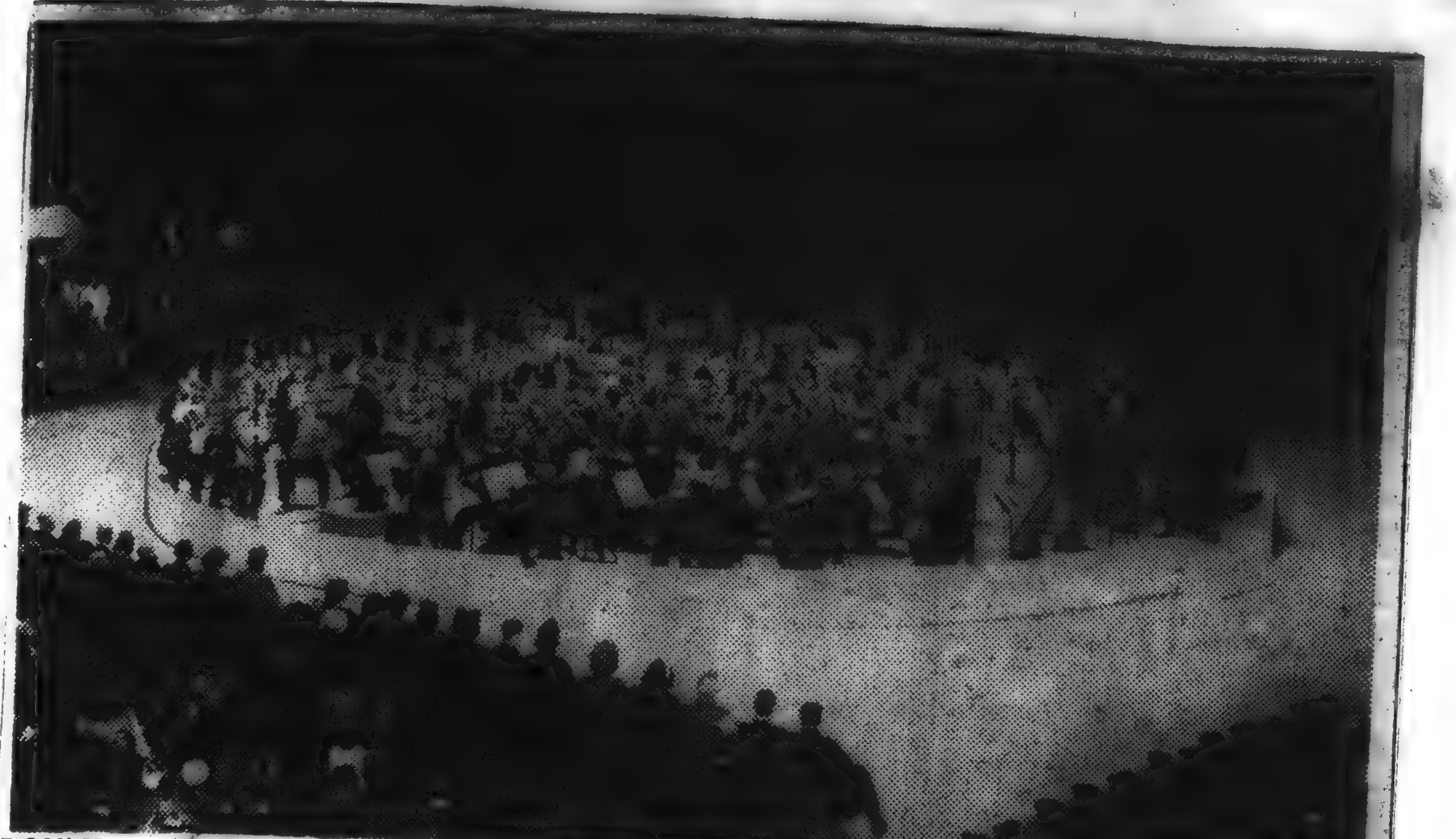
His program is a model. We begin with Beethoven's "Egmont" Overture, revolutionary music for a drama of European revolution; we follow this with Beethoven's Fifth Symphony, whose opening notes have been adopted by the Allies as their Victory theme. This is generous measure for the first half of the program; for the second, come three rousing marches, one by an American named Sousa, another by an Englishman named Elgar, a third by a Frenchman named Ganne; then for a middle and end, Rimsky-Korsakoff's "Dubinushka," a folk song of the Russian revolution of 1905, and Tchaikowsky's Overture "1812," which celebrates the defeat of Napoleon before Moscow, an event which since 1942 the Western World has been privileged to watch on a somewhat magnified scale. Tchaikowsky's "1812" is a hair-raiser of a piece and for its finale Koussevitzky has asked for all the bells they can assemble.

This performance may be expected to raise the 14,000 listeners right out of their sole leather. But like the Quakers', it is at the same time based on principle: the music, while popular, is also classic and the performance, while blood-warming, will not for one instant cease to be fine art. Here is an Ivory Tower whose doors are thrown wide open to the public. Ivory Towers have an insidious effect on people who never thought they would care for them; once in, there comes an overwhelming desire to repeat the experience.

NEW YORKER
NEW YORK CITY

The rare discipline of the ensemble and its smooth, fluid sound added tonal beauty to the whole. An extraordinary rappaport between Mr. Koussevitsky and his men makes it possible to concentrate every atom of energy on getting at the core of the music.—*The Post.*

All right, Rappaport, come out from behind that podium!



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Herald Dec 15

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Dr. Serge Koussevitzky changed platforms from Symphony Hall to the Boston Garden for the first time last night. There, a capacity 13,500 throng heard an inspiring Boston Symphony Orchestra concert.

The gathering took pride in a new high of close to $10,000,000 in audience war bond buying patriotism. Every one seemed pleased.

The sponsoring Boston Retail Trade Board and F. W. Denio, chairman of the Massachusetts War Finance Committee, who spoke briefly, were delighted at the Sixth War Loan bond total of $9,959,122 represented by the crowd.

The appreciative listeners heard a performance of symphony standard, with full complement of musicians, augmented in a martial second half by 33 musicians from U. S. Naval Training Station Band, Newport, R. I.

The orchestra played the following program:

Overture to "Egmont," Op. 54 . . Beethoven
Symphony No. 5, in C minor, Op. 67
Beethoven
"Pomp and Circumstance" . . . . Elgar
"Lorraine" . . . . Ganne
"Dubinushka," Russian Folk Song, Op. 62
Rimsky-Korsakov
"Stars and Stripes Forever," March, Sousa
Ouverture Solennelel, "1812," Op. 49
Tchaikovsky

For his Garden bow, Dr. Koussevitzky deserted the traditional Symphony Hall alignment of his men. For his musicians, he adopted a modified pie chart formation, and conducted from its outer crust. Percussion was directly opposite on the outer rim of the foot-high circular raised stand. Harpsichord was on the conductor's extreme right, bass on his left. Brasses and woodwinds ranged forward in the circle to strings on either side of the baton.

Acoustically, the formation worked out well. Throughout the Beethoven half of the two hour program, tones and nuances were sustained, marred by no echoings in the cavernous hall.

The march sequence, the selections a graceful gesture to four of the large Allied nations, changed audience reaction from polite enthusiasm to applause for robust old friends. The lilting, then powerfully demanding "Dubinushka" made pleasing contrast to the militant tempo of the second half of the evening.

The Beethoven was well done, particularly the second movement of the symphony, soothing the defiance and triumph of the other three allegros. In this andante, the acoustics really passed their test. From the floor, only the stem-winding Sousa march produced any clash in overtones.

For the almost saintly opening and battle-like development of the "1812," the Navy band was available to augment the Symphony. At least three of the sailors took particular pains with their brasses. From Newport, Roger Voisin, trumpet; Vinal Smith, trombone, and Paul Keaney, French horn, are peacetime members of the Boston Symphony Orchestra.

The Navy band played for a pre-concert parade of women in all the armed services, who lined both sides of the rink's straightaway. About 500 were represented from the WAC, WAVES, SPARS, women Marines and cadet nurses.

Fifteen years ago critics scoffed indulgently at Dr. Koussevitzky's fondness for "Festivals." His festivals, however, had an uncommon knack of being timely: Beethoven's death centenary in 1927, Brahms' birth centenary in 1933 and Bach ad libitum. Also the music of these festivals was magnificent. But in addition to this the conductor has an uncanny sense for the timeliness of certain kinds of music, like Bach's "Magnificat" and Beethoven's Ninth Symphony. He now employs his talent for festivals in a public event which reveals the Boston Symphony Orchestra as at one and the same time an instrument of fine art and of civic usefulness, belonging not alone to this city or this region but to the American people.

PROVIDENCE, R. I.
BULLETIN

DEC 15 1944

Symphony Concert Means $9,959,122 to Boston Bond Sellers

Boston, Dec. 15.—(AP)—A capacity audience of 13,500 people paid $9,959,122 for war bonds to hear the Boston Symphony Orchestra give its 6th War Loan symphony concert in Boston Garden last night.

The event was sponsored by the Boston Retail Trade Board, in co-operation with the United States Treasury Department.

Retail trade officials said the figure was the largest amount ever raised at a single indoor orchestral performance in this country.

Serge Koussevitzky, the orchestra's distinguished conductor, led his men through a musical program which paid tribute to the armed forces and the resistance groups of the United Nations.

F. W. Denio, chairman of the Massachusetts War Finance Committee, said that hundreds had been turned away from the concert, including one man who yesterday offered $5000 for two tickets.

LACONIA, N. H.
CITIZEN

DEC 15 1944

OFFERED $5,000 FOR TWO TICKETS

BOSTON, Dec. 15—(AP)—A capacity audience of 13,500 people paid $9,959,122 for war bonds to hear the Boston Symphony Orchestra give its Sixth War Loan [illegible] concert in Boston Garden last night.

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LEWISTON, ME.
JOURNAL

DEC 15 1944

Nearly $10 Million In War Bonds Sold At War Loan Symphony

BOSTON-(AP)-A capacity audience of 13,500 people paid $9,959,122 for war bonds to hear the Boston Symphony Orchestra give [illegible] Loan swmphony concert in Boston Garden last night.

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Retail trade officials said the figure was the largest amount ever raised at a single indoor orchestral performance in this country.

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BENNINGTON, VT.
BANNER

DEC 15 1944

Symphony Fans Buy $9,959,122 in Bonds

BOSTON, Dec. 15, (AP)—A capacity audience of 13,500 people paid $9,959,122 for war bonds to hear the Boston symphony orchestra give its sixth [illegible] symphony concert in Boston Garden last night.

The event was sponsored by the Boston Retail Trade Board, in co-operation with the U. S. Treasury department.

Retail Trade officials said the figure was the largest amount ever raised at a single indoor orchestral performance in this country.

Serge Koussevitzky, the orchestra's distinguished conductor, led his men through a musical program which paid tribute to the armed forces and the resistance groups of the United Nations.

F. W. Denio, chairman of the Massachusetts war finance committee, said that hundreds had been turned away from the concert, including one man who yesterday offered $5,000 for two tickets.

SALEM, MASS.
NEWS

DEC 15 1944

Pay Nearly 10 Million for Band Concert

Boston, Dec. 15 (AP)—A capacity audience of 13,500 people paid $9,959,122 for War Bonds to hear the Boston Symphony orchestra give its [illegible] War loan symphony concert in Boston [illegible]

The event was sponsored by the Boston Retail Trade board, in co-operation with the United States Treasury department.

Retail trade officials said the figure was the largest amount ever raised at a single indoor orchestral performance in this country.

Serge Koussevitzky, the orchestra's distinguished conductor, led his men through a musical program which paid tribute to the armed forces and the resistance groups of the United Nations.

F. W. Denio, chairman of the Massachusetts War Finance committee, said that hundreds had been turned away from the concert, including one man who yesterday offered [illegible]

Globe Dec 19

BOTH WORLDS

The Quakers thought of it first. Their motive was religious principle, but its result was unexpectedly lucrative. They had decided that strict honesty required them to charge one and the same price for a given article to every customer. Previously customers had been charged according to their supposed ability to pay. This arrangement was so convenient that in no time the Quakers were getting all the business. "It seems hardly fair," added my informant, "that the Quakers should have had so much the best of both worlds!"

They are being run a close second by the Boston Symphony Orchestra. For a trifling matter of six decades, that musical instrument has existed primarily for the sake of quality. Quality costs money and unless sold in sufficient quantity the annual deficit must be paid by persons who likewise value quality for its own sake. Then finally comes the day when quality begets quantity.

Tonight in the Boston Garden the Boston Symphony Orchestra gives a concert before 14,000 people, the largest audience this Orchestra has ever appeared before in the flesh. The concert is for the 6th War Loan and is sponsored by the United States Treasury and the Retail Trade Board of Boston, who dispensed the tickets in their stores to purchasers of War Bonds. The "gate" is by far the largest amount ever taken at the Boston Garden and one of the biggest sums ever received for an indoor event in this country, being about $7,000,000.

The Orchestra, which was playing in Chicago last Friday and Sunday, and broadcast from its Saturday night concert in Milwaukee—at all three of which performances it won tremendous applause and earned golden opinions—hustled home from a concert at Ann Arbor, Michigan, in order to be on hand tonight when its services are of course contributed free; and Dr. Koussevitzky has interrupted his December vacation week to conduct this concert, his Orchestra being augmented by the United States Naval Training Station Band from Newport, Rhode Island.

His program is a model. We begin with Beethoven's "Egmont" Overture, revolutionary music for a drama of European revolution; we follow this with Beethoven's Fifth Symphony, whose opening notes have been adopted by the Allies as their Victory theme. This is generous measure for the first half of the program; for the second, come three rousing marches, one by an American named Sousa, another by an Englishman named Elgar, a third by a Frenchman named Ganne; then for a middle and end, Rimsky-Korsakoff's "Dubinushka," a folk song of the Russian revolution of 1905, and Tchaikowsky's Overture "1812," which celebrates the defeat of Napoleon before Moscow, an event which since 1942 the Western World has been privileged to watch on a somewhat magnified scale. Tchaikowsky's "1812" is a hair-raiser of a piece and for its finale Koussevitzky has asked for all the bells they can assemble.

This performance may be expected to raise the 14,000 listeners right out of their sole leather. But like the Quakers', it is at the same time based on principle: the music, while popular, is also classic and the performance, while blood-warming, will not for one instant cease to be fine art. Here is an Ivory Tower whose doors are thrown wide open to the public. Ivory Towers have an insidious effect on people who never thought they would care for them; once in, there comes an overwhelming desire to repeat the experience.

NEW YORKER
NEW YORK CITY

DEC 16 1944

The rare discipline of the ensemble and its smooth, fluid sound added tonal beauty to the whole. An extraordinary rappaport between Mr. Koussevitzky and his men makes it possible to concentrate every atom of energy on getting at the core of the music.—*The Post.*

All right, Rappaport, come out from behind that podium!

NASHUA, N. H.
TELEGRAPH

DEC 15 1944

Pay 9 Million In War Bonds to Hear Symphony

Boston, Dec 15 (AP)—Capacity audience of 13,500 people paid $9,959,122 for war bonds to hear the Boston Symphony orchestra give ~~its sixth war loan~~ symphony concert in Boston Garden last night.

The event was sponsored by the Boston Retail Trade board, in co-operation with the United States Treasury department.

Retail trade officials said the figure was the largest amount ever raised at a single indoor orchestral performance in this country.

Serge Koussevitzky, the orchestra's distinguished conductor, led his men through a musical program which paid tribute to the armed forces and the resistance groups of the United Nations.

F. W. Denio, chairman of the Massachusetts War Finance committee, said that hundreds had been turned away from the concert, including one man who yesterday offered $5,000 for two tickets.

NORWICH, CONN.
RECORD

DEC 15 1944

13,500 PEOPLE ATTEND SYMPHONY CONCERT

BOSTON, Dec. 15—(AP)— A capacity audience of 13,500 people paid $9,959,122 for war bonds to hear the Boston symphony orches~~tra give its sixth war loan sym~~phony concert in Boston Garden last night.

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PEORIA, ILL.
JOURNAL TRANSCRIPT

1:30 p. m. (WCFL): Dimitri Mitropoulos will be guest conductor of the Boston Symphony orchestra in Mendelssohn's Symphony No. 3 in A Minor, better known as the "Scottish," and Morton Gould's "Spirituals."

9 p. m. (WMAQ): Screen star Linda Darnell will visit the Barry Wood-Patsy Kelly show.

9 p. m. (WGN): Kalman's gypsy operetta, "Sari," will be presented on the "Chicago Theater of the Air."

10:45 p. m. (WGN): The DePaul-Illinois basketball game will be broadcast from Chicago Stadium.

NEW BEDFORD, MASS.
STANDARD-TIMES

DEC 15 1944

Bond Concert Take Is $9,959,122

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NEWPORT, R. I.
NEWS

12/15/44

CONCERT SETS BOND MARK

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ATTLEBORO, MASS.
SUN

DEC 15 1944

9 Million Hub Bond Audience

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FITCHBURG, MASS.
SENTINEL

DEC 15 1944

10 Million In Bonds Raised At Concert

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Retail trade officials said the figure was the largest amount ever raised at a single indoor orchestra performance in this country.

Serge Koussevitzky, the orchestra's distinguished conductor, led his men through a musical program which paid tribute to the armed forces and the resistance groups of the United Nations.

SPRINGFIELD, MASS.
EVENING UNION

DEC 15 1944

Symphony Gives War Bond Concert

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KEENE, N. H
SENTINEL

DEC 16 1944

BOSTON SYMPHONY ORCHESTRA WAR LOAN BENEFIT

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ON MR. MITROPOULOS

~~Post Dec. 26~~ Post Dec

His Present Visit as Guest Conductor of the Symphony Orchestra Is a Pleasant One

BY WARREN STOREY SMITH

WHEN Dimitri Mitropoulos first came to Boston as guest-conductor of the Symphony in the season of 1936-37 few people in this city, or indeed in this country, has heard of him. When he returned a year later he was at least known in Boston and Minneapolis, where he took over the post that he now holds, and in the meantime he has become nationally famous through his conducting of the New York Philharmonic and other orchestras, which means a large radio audience, and through the excellent recordings he has made with his own band. Those who picked him for a winner at the outset can harbor a certain feeling of satisfaction.

The brilliant Greek maestro came back to us last week, and in just one respect there was slight disappointment. Both of the symphonies which made up the greater part of his programme, Mendelssohn's "Scotch" and Rachmaninoff's Second, had been heard here fairly recently, though they are far from being everyday occurrences. We had looked to Mr. Mitropoulos to broaden our experience, and he will come nearer doing that this week. Mozart's "Magis Flute" Overture, the first item on his list, is standard stuff, of course. Ernst Krenek's Variations on the South Carolina folk song, "I Wonder as I Wander," is a new piece, Schubert's Second Symphony has hitherto escaped performance by our orchestra, though the now-defunct Peoples' Symphony played it, and Vaughan-Williams' "London" Symphony had not been heard at Symphony Hall since 1933 when Dr. Koussevitzky revived it four years ago under the prompting of the initial German blitz on the British capital.

* * *

Both the Williams Symphony, which, to point a moral, may be called a major work of a minor composer, and the little Symphony in B-flat, which Schubert wrote early in his 19th year and is, unarguably, a minor work of a major composer, are typical of the sort of freshening that all our programmes, orchestral and otherwise, badly need. To claim that once-important music may not in time become valueless is no less foolish than to assume that only those things which are currently played and sung are worth the doing. The core of the difficulty seems to be that those who determine upon our musical fare are inclined to concentrate on two classes of compositions; unique masterpieces and contemporary novelties. This leaves out an enormous amount of music which may be heard, both to pleasure and to profit.

Once in a while somebody does something about it, of course, but unfortunately, such adventurousness is generally in direct proportion to the obscurity of the adventurer. In other words, the big shots, whether conductors, singers or virtuosi, are inclined to play safe.

From Vladimir Dukelsky (alias Vernon Duke), composer-pianist, and Rose Dirman, soprano, New York has lately heard two programmes of overlooked songs, and regarding them Mr. Dukelsky-Duke, as quoted in the New York Times, had these wise words to say: "I have long been considering a society for producing fine music that was always neglected or that has been forgotten. We hear too much talk in America about 'master' things—'master music,' 'master classics,' 'master' this and that. Much fine music has thus been lost to the public because artists won't perform it, saying that it does not suit their voice, their style, or the taste of their public. It is such music that I want to produce—and to have published. These concerts, which will, if possible, be an annual feature and will be given in other cities also, will be a step in righting this bad situation and will serve to sound out the public's reaction to the idea. I, myself, am a composer, and I don't like the idea of my music being forgotten a few years after I am gone."

* * *

Mr. Mitropoulos also conducts the Symphony concert of next Sunday afternoon, repeating the "London" Symphony and adding to it a Chopin-Levitzky Suite and Falla's ballet suite, "The Three-Cornered Hat." On Wednesday afternoon Wheeler Beckett and his 70 Symphony men will play at the third Youth Concert a programme of music appropriate to the season, including the Prelude to "Hansel and Gretel," and Tchaikovsky's "Nutcracker" suite.

* * *

At Jordan Hall this afternoon Jan Smeterlin, pianist, will play music by Schumann, Brahms and his specialty, Chopin. On Wednesday evening the Boston chapter of France Forever will present Emile Baume, pianist; Lucas Foss, composer-pianist, and a group of Symphony musicians in a programme that follows the lines recommended above, and contains, among other things, little-known works by Mozart and Gounod.

MUSIC

Herald

By RUDOLPH ELIE, JR.

Symphony Concert

Dec

The Boston Symphony orchestra, Dmitri Mitropoulos conducting, gave the ninth program of its 64th season in Symphony Hall yesterday afternoon. The program was as follows:

Symphony No. 3 in A minor "Scottish" Op. 56 .... Mendelssohn
"Spirituals" for String Choir and Orchestra .... Gould
Symphony in E minor ...... Rachmaninoff

"Why, who makes much of miracles?
As for me, I know nothing else but miracles."

It happens to have been Walt Whitman speaking, but it could have been Dmitri Mitropoulos. His music making with the Boston Symphony orchestra yesterday afternoon was a continuous miracle, a revelation, you might say; a glimpse at a musical world of strange tempestuous beauty, a world which is not better than the one we know, but which is different and startling and fascinating.

We are face to face, in Mitropoulos' case as in Koussevitzky's, with musical genius of the very first rank. They differ profoundly, it is true, on almost every point but their utter mastery of orchestral technic, and comparison is out of the question. Thus it can be no reproach to the man who has made our orchestra what it is to say that a "revelation" took place yesterday. On the contrary, it is a compliment that another man could step in and with but two rehearsals make so vivid an impression as Mr. Mitropoulos did.

Take the "Scottish" Symphony, for example. We are accustomed to hearing it in the most well-bred and elegant fashion (which is doubtless the way Mendelssohn intended us to hear it). But Mr. Mitropoulos, evidently recalling that knuckle-end of England and the "sweep of its broad claymore" goes at the symphony as if it actually were Scottish through and through, and gad, if it doesn't sound so. In any case, it suddenly comes alive and you find yourself immersed in it, nor floating politely on top of it.

With the Rachmaninoff Symphony Mr. Mitropoulos' approach was more in line with our own conductor's, for both endow it with great romantic tension and both whip up its luscious outpourings almost beyond endurance. Yesterday it was stronger and wilder and somewhat rougher, but it was an overwhelmingly forceful reading well calculated to reduce its hearer to emotional rags and tatters.

Morton Gould's "Spirituals," in their first performance here, were delightful. It seems to me that Mr. Gould's music, although admittedly light in character, is more honestly "American" than anything Roy Harris ever committed to paper. There is nothing whatever pretentious or sententious or hollow; it is frankly and straightforwardly music of diversion, but it carries more weight behind its scintillating surface than 90 per cent. of the so-called "serious" music which is offered to us in the name of Abraham Lincoln or Carl Sandburg or Walt Whitman.

Moreover, Mr. Gould's command of the orchestra is perfectly incredible; the sonorities and the effects he achieves are extraordinarily brilliant. The orchestra, which really hasn't had a chance to work it out, wasn't quite comfortable in Mr. Gould's idiom, and the performance was not without flaw, but it must be complimented for doing as well as it did with the entire program.

NEW BRITAIN, CONN.
HERALD

DEC 16 1944

Concert Sells Nearly Ten Million in Bonds

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Retail Trade officials said the figure was the largest amount ever raised at a single indoor orchestral performance in this country.

Serge Koussevitzky, the orchestra's distinguished conductor, led his men through a musical program which paid tribute to the armed forces and the resistance groups of the United Nations.

F. W. Denio, chairman of the Massachusetts War Finance committee, said that hundreds had been turned away from the concert, including one man who yesterday offered $5,000 for two tickets.

KNOXVILLE, TENN.
JOURNAL

DEC 17 1944

Taxi Driver Inquires As To Bond Winner

BOSTON, Dec. 16 (AP)—The appearance of Dr. Serge Koussevitsky and the Boston Symphony Orchestra in Boston Garden, where hockey players and boxers usually perform, was a little too much for at least one taxi driver.

As F. W. Denio, chairman of the Massachusetts War Finance Committee, emerged from the building and entered a cab after the War Bond concert, the driver asked: "Who won?"

WATERBURY, CONN.
REPUBLICAN

DEC 17 1944

Taxi Driver Confuses Symphony And Fight

Boston, Dec. 16—(AP)—The appearance of Dr. Serge Koussevitsky and the Boston Symphony orchestra Thursday night in Boston Garden, where hockey players and boxers usually perform, was a little too much for at least one taxi driver.

As F. W. Denio, chairman of the Massachusetts war finance committee, emerged from the building and entered a cab after the war bond concert, the driver asked: "Who won?"

ANN ARBOR, MICH.
NEWS

Boston Orchestra In Heroic Role At Hill Auditorium

By Carl Gehring

Heroic notes were struck last evening at Hill auditorium in the sixth concert of the Choral Union Series. Whether by intention or otherwise the Boston Symphony orchestra under the guiding genius of Serge Koussevitzky sounded a large[illegible] of hope and resolution for Americans who are bound to see [illegible] and soul-searing war to a triumphant conclusion. Contributing their respective parts to the [illegible] out of this design were the [illegible] of Beethoven's Symphony No. 3 in E-Flat Major (Eroica) Op. 55; the supplication of William Howard Schuman's "Prayer in Time of War"; the essential [illegible] of the Suite from Rimsky-Korsakoff's fanciful Opera "The Fairy Tale of Tsar Saltan," Op. 57 and the triumphant resolution of Sousa's "Stars and Stripes Forever" March which, as encore, concluded the program.

One left this concert rejuvenated and better equipped to meet the [illegible] and uncertainties of the future. Music, utterly sustaining and a compensation without parallel for mankind in a maelstrom of torment, elevated and pointed the way to hope and a triumph of the spirit. In its way and heard at such a time this concert was a marvelous example of calculated effect. Musically, it comprised an adroit [illegible] of program planning. From the larger psychological standpoint, it was perfect as a tonic and a spur for renewed effort in the prosecution of a bitter war.

Orchestra In New Role

The Boston orchestra, well known here as one of the finest in the world, scarcely could add to its laurels on the basis of orchestral playing alone. Accordingly, it essayed a new role, that of a concert band, in a hair-raising performance of an arrangement of Sousa's March. Here, of course, the brasses were outstanding, resounding with such power and resonance, with quality undiminished, as would have done credit to the late John Philip Sousa's band at its best. Even so, the shadings in so rugged an opus were smooth and lustrous, the strings and woodwinds in the quieter passages having all of the finish which characterized their work in the strictly orchestral numbers.

In these selections, Koussevitzky revealed that largeness of address and catholicity of taste which identify the greatest artists. Leading off with a titanic interpretation of the "Eroica" Symphony, the conductor added his own cosmopolitan touch to the universality of Beethoven's music in a performance which transported his hearers and carried all before it. His articulation of the long and learned first movement was utterly lucid and moving; the building up of the Funeral March to its climax a masterpiece of attaining an objective; the contrast between the fitful Scherzo and the sedate Trio beautifully wrought; the finale, a theme and variations, finely evolved and built into an imposing musical structure.

Modern American Work

Koussevitzky's predilection for modern American music, shown by his espousal of several national composers, was emphasized in his sympathetic handling of Schuman's impressive "Prayer in Time of War." This work, more modest in design than the Third Symphony which we heard several years ago and not so involved in its working out, is an interesting study in gradation which opens with slender and sinister intonations in the lower registers and builds into climactic material. The idiom of the "Prayer," quite modern, nevertheless does not emphasize the intellectual approach to the detriment of expressiveness which we recall as being the case in the Third Symphony. Both works warrant rehearings, however, for a fuller appreciation of their value, and we herewith speak for more Schuman.

"Tsar Saltan," entirely characteristic of Rimsky-Korsakoff's zest for color and piquant effects, offered brilliant examples of orchestral acrobatics which the Boston musicians manipulated with great elan. Outstanding was the familiar "Flight of the Bumble Bee," the theme of which was tossed from strings to woodwinds and back again with the last word in orchestral ping. The brasses, too, were noteworthy, with several arresting fanfares and some beautiful playing in the French horns. These instruments, incidentally, also did noble work in the demanding Trio of the third movement in Beethoven's "Eroica," adding one more feature to a stupendous musical evening.

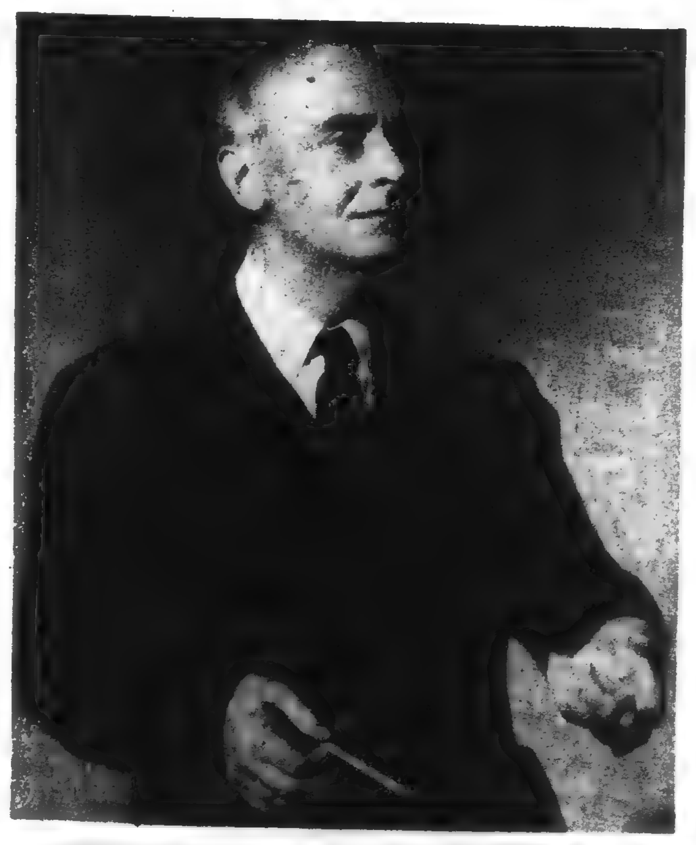
Hudson N.Y. Daily Star
DEC 19 1944

BOSTON SYMPHONY RAISES 10 MILLION BY BOND CONCERT

BOSTON, Dec. 18—A capacity audience of 13,500 people paid $9,959,122 for war bonds to hear the Boston Symphony Orchestra give its Sixth War Loan symphony concert in Boston Garden.

The event was sponsored by the Boston Retail Trade Board, in co-operation with the United States Treasury Department.

Retail trade officials said the figure was the largest amount ever to be raised by a single indoor orchestral performance in this country.



DR. SERGE KOUSSEVITZKY will conduct the Boston Symphony Orchestra in Boston Garden, Thursday evening, in the interests of the 6th War Loan. Tickets to this War Bond Symphony concert are issued free to buyers of War Bonds in Boston retail stores.
Herald Dec 16 (Alfredo Valente)

TOLEDO, OHIO
TIMES
DEC 17 1944

Genius of Koussevitzky Recorded by Orchestra

By FREDERICK KOUNTZ

WHEREVER a symphony orchestra plays there is always more comment about the conducting than there is about the playing of the orchestra. The fact which apparently is never remembered is simply this: In concert only the orchestra speaks. The conductor's big job must be done some time before the orchestra appears publicly.

When the Boston orchestra was in Toledo I had the great pleasure of listening to Mr. Koussevitzky talk about his orchestra. What he had to say was extremely interesting. Inferentially he was talking more about what a conductor has to do with an orchestra than about the group itself. He might have, although he did not, set himself as a model.

The first task of the conductor is not conducting. Rather it is the picking and training of the orchestra. In addition the man who begins the work must stay with it. He must obtain and keep as much power over the group as is possible. If he is physically and mentally capable of carrying the whole load, he must have no guest conductors at all. He must know the orchestra and the orchestra must know him thoroughly.

The case of the New York orchestra of a few years ago is a splendid example of the manner in which a very capable organization can deteriorate under a variety of leaders. The players in that ensemble are expert. And there have been few changes in personnel over a long period. But there were too many conductors of varying degrees of ability. There were too many differing ideas in these conductors of the work they had to do with the orchestra. The results were all bad. Through 20 years or more the Boston Orchestra has had a minimum of guest conductors. It has reached and remained in its present excellent state simply because it has been ruled almost entirely by one extremely able man.

Expert Conductor

The expert conductor does not merely raise the standards of his own group. In pre-war times orchestras travelled extensively. Radio and recordings have brought orchestral music to thousands of people who had scarcely known it existed. And I think fortunately, the orchestra business is highly competitive. It would be folly to deny that Mr. Koussevitzky has in large measure been responsible for the higher orchestral standards throughout the country. He has kept his own orchestra on a high plane. The others have had to follow. We should appreciate constantly the fact that he by the excellence of his work, has done more than anyone else to assure the death of the star conductor system to which I referred in the case of the New York orchestra.

A composer whose music is never played is helpless. He can give nothing because none can hear what he has to give. The task of presenting new music to public judgment is wholy on the playing organizations. It is only necessary to read the programs of the Boston orchestra, to recognize what Mr. Koussevitzky has done in this regard. Whether all the new works he has played have been worthy is beside the point. What is important is that he has given many composers a chance to be heard. In the measure that he has performed new music he has made possible the continued broadening of musical thought.

Raises Standards

The influence of a conductor on the musical world should have some permanence. When he has left off active conducting he should have given to the world something of lasting value. As I have said Mr. Koussevitzky has already done a great deal toward raising orchestral playing standards. He has given a large number of young composers a chance to be heard. But he will leave us something more. There are recordings by the Boston orchestra which are masterpieces. We can expect to enjoy them as long as we live. And there is The Berkshire School. The ideas behind his work in the Berkshires have been widely publicized. If they can be realized in the years after the war, they will be a continuous livening influence on music throughout the world.

I have said that Mr. Koussevitzky did not set himself up as a model I have tried to explain how he has become a model for conductors almost entirely by doing, scarcely ever by talking.

KANSAS CITY, MO.
TIMES
16 1944

SYMPHONY CONFUSES CABBY.

As Crowd Leaves Boston Garden He Asks Who Won.

BOSTON, Dec. 15.(AP)—The appearance of Dr. Serge Koussevitsky and the Boston Symphony orchestra last night in Boston Garden, where hockey players and boxers usually perform, was a little too much for at least one taxi driver.

As F. W. Denio, chairman of the Massachusetts War Finance committee, emerged from the building and entered a cab after the war bond concert, the driver asked: "Who won?"

CHICAGO, ILL.
TRIBUNE
DEC 17 1944

on the Aisle

by Claudia Cassidy

How Times—and Orchestras—Change in Five Years

HOW times change! Back in 1939, when Serge Koussevitzky and the Boston orchestra appeared in Auditorium concert, our own Chicago Symphony orchestra with Frederick Stock appeared the next night at Orchestra hall, and it was not outclassed. Mr. Stock had Fritz Kreisler for the Beethoven Concerto, and he gave Rachmaninoff's Second Symphony what my scrapbook calls "a towering performance marked by great beauty of tone and the long, reanimated line of splendor that gives the symphony its chief claim to greatness."

Nor was that all. It seems I went right on, like this, "There has been so much talk about the relative superiority of orchestras lately that I must get in my two cents worth. Take it week in and week out, 28 weeks a season, I wouldn't trade Mr. Stock and the Chicago Symphony orchestra for any other conductor and orchestra it has been my privilege to hear."

But that was in 1939. This season, when Mr. Koussevitzky and his orchestra returned for those two unforgettable concerts, both times and orchestras had changed. Where our orchestra has deteriorated, Boston's has reached a dazzling state of perfection which certain pessimistic prophets seem to consider as impermanent as the glory that was Greece and the grandeur that was Rome. Be that as it may, it exists right now, and when I heard Boston's orchestra by comparison with ours, I felt like emulating Bing Crosby in the days when he spent his jukebox riches on the sport of kings. Bing, you may remember, was pretty sad about his stable of also rans. So he hung up a picture of Whirlaway where his horses could see it, and underneath that picture he wrote, not without a trace of wistfulness, "See what I mean?"

But derogatory comparisons are odious, you may tell me, and so am I. That man who says he is Mr. Morton may telephone again and warn me if they can't stop me one way they will another. Who "they" are I don't know, and I don't even know Mr. Morton, assuming that is his right name. Right or otherwise, it tempts me almost beyond resistance to quote the Ashton Stevens' paraphrase, "He never talks but he bores."

But even tho I couldn't do that, I can quote the charming lady who sat near me the night Koussevitzky played that magnificent "Eroica" at Orchestra hall. One of our orchestra's better friends, financially and otherwise for many a year, she was a little upset at hearing Beethoven's Third Symphony twice in one day, because as you know, Désiré Defauw had conducted it with the Chicago Symphony that very afternoon. She said she was tired of Beethoven, that it was played too much, that people didn't keep on reading Dickens, and that she would like a change. But that was before the performance. Afterward? Why afterward she smiled ruefully and admitted gently, "It seems I just hadn't heard the 'Eroica' in quite a long time."

Monitor

London Music Conducted By Mitropoulos

Dec 23

Of greater consequence than a couple of items introduced into the repertory of the Boston Symphony Orchestra yesterday afternoon under the guest conductorship of Dimitri Mitropoulos, was the four-movement study by Vaughan Williams bearing title of A London Symphony. Written back in a time when the awakening of cities from sleep, advancing into the business of the day and at length quieting down again, had a peculiar appeal to the imagination of the musical public, the work was taken in the 20's as something on the tone-poem order, and something representative of painting in sound.

A pictorial notion of the sort may be as valid at present as formerly with many listeners, and no harm if that is so. But just the same, this effort of a British composer who goes, like César Franck, by his whole name, stands a symphony of completely classic outline; and under the leading of such a zealous interpreter as Dr. Mitropoulos it proves its right to a place among masterworks. Attention-holding from first note to last because of its logical construction, and agreeable to listen to because of its skillfully manipulated and varied sonorities, it seems landed in the orchestral library to stay.

Somehow the great sweeping passages in any symphony are taken for granted. They belong there, so why stop to think about them? Contrarily, details carry the quality of originality and give an instrumental cycle its stamp. Take the solo for the alto voice of the viola in the slow movement of A London Symphony. True enough, it is a strain of but a phrase or two—"plangent," "nostalgic," any of the good old adjectives answer for description—the little air is softly announced and a couple of times quietly repeated. Not much, but enough; and it is what we leave the hall with.

The Symphony closed the day and was a program by itself. Earlier proceedings brought to notice a brilliant exercise of conducting and playing in the Overture to "The Magic Flute," by Mozart. Exciting pauses in the brief episode for brasses half way through; the count of beats electrically precise. Then, a novelty for the Symphony Concerts, Variations on a North Carolina Folk Song, "I Wonder as I Wander," op. 94, by Ernst Křenek (composer in attendance and appearing on the platform to bow to applause). The man who can write such a beautiful and appropriate solo passage for trumpet as Mr. Křenek provides in one of the Variations deserves admission to the big company without election. Composers rarely do what he achieves here, though no telling how much he was assisted by the Boston Symphony's first trumpet. The effect was something to call the composition back for another turn some day.

A second novelty was a resuscitation—Schubert's Symphony No. 2 in B flat major. The house had causes to thank Dr. Mitropoulos for rehearsing the piece for Bostonians. Plenty of Schubertian charm about it; a string of song pearls; the composer of the Symphony in C and the "Unfinished" Symphony making up his mind about something. W. P. T.

Dmitri Mitropoulos, or A Mighty Man Is He

Herald - Dec. 11
17

By RUDOLPH ELIE, JR.

Dmitri Mitropoulos comes to his [illegible] of the Boston Symphony [illegible] old gray flannel trous[illegible] a shirt open at the neck and an [illegible] He weaves his [illegible] the conductor's stand in his [illegible] bouncing gait, jumps up on [illegible] and waves for attention. [illegible] and silence descends over [illegible] as he does so. "Gen[illegible]" he says, "we will begin at [illegible]

[illegible] turns to "M" but Mr. [illegible] who has no score be[illegible]. A good many conductors [illegible] do not use scores during [illegible] but so prodigious is Mr. [illegible] memory he doesn't [illegible] at rehearsals, even to [illegible] point of notation [illegible]. He discovered [illegible] errors, they say, in [illegible] used by the Boston Sym[illegible] Mendelssohn's "Scottish" [illegible]. He commits the scores [illegible] so completely to [illegible] as if he could see, in [illegible] the entire score in [illegible] details and, what [illegible] remarkable, he can [illegible] section of it in an in[illegible] his hand over his [illegible]

[illegible] musicians a couple of [illegible] find their places, Mr. [illegible] gathers himself to[illegible] stalking a deer, [illegible] humming the [illegible] music leading up to [illegible] he unleashes the most [illegible] force ever con[illegible] would seem in the body [illegible] being. From then un[illegible] the orchestra, which [illegible] ten bars or may be at [illegible] end, he is the per[illegible] of music itself.

"[illegible] me," he says to the musi[illegible] "I will give you everything." [illegible] means is that he will not [illegible] with his right hand while [illegible] phrases decorously with [illegible]. It means he will live every [illegible] personally direct the entrance [illegible] voice, shape and focus [illegible] phrase, build up every climax, [illegible] every rhythm and blend [illegible] music together in [illegible] concord—not with [illegible] or with his arms, but [illegible] himself. In short, it means he [illegible] simultaneously choreograph the [illegible] the four square feet which [illegible] conductor's stand, using every [illegible] his body from his shocking[illegible] head to his feet, and every[illegible] who sees him knows precisely [illegible] he means.

He certainly holds the standing high jump among conductors. I [illegible] I saw him spring four feet [illegible] up into the air without [illegible] his knees first and he is [illegible] the only man on earth [illegible] can give you the impression he [illegible] completely around with[illegible] moving his feet. The move[illegible] of his shoulders and his arms [illegible] incomparably expressive, while [illegible] crouch prior to driving home a [illegible] climax is not less than hair raising. [illegible] Mr. Mitropoulos conduct [illegible] one of the most astonish[illegible] demonstrations of physical vi[illegible] endurance and ingenuity it is [illegible] to imagine.

[illegible] established in his first [illegible] the general strategy of his [illegible] he goes over it in de[illegible] "A" he will say, "the vio[illegible] remember it is diminuendo. [illegible] C, okay: D—oh, at D [illegible] I must have more balance. [illegible] Let's do it, gentle[illegible] from six bars before D." And he picks it up as though the entire passage were scored out for him on a blackboard. All the while he talks and sings and stamps on the stand and claps his hands and exhorts ever greater brilliance from his musicians. It is a feat of memory and musicianship which all but staggers the veteran musicians before him, and he is held in awe by every one of them. Indeed, so warm and infectious is his personality, so genuine his friendliness and so sympathetic and unassuming his attitude that he is universally loved by the musicians who work under him. Yet his authority is complete and his rehearsals efficient and businesslike. There is no musical problem he does not master; he knows precisely what he wants and he knows how to get what he wants.

And so, while you can disagree with him profoundly from the viewpoint of esthetic or artistic approach (it is possible to build quite a case against his Blitzkrieg and Quivering Ganglion school of conducting) you cannot, to watch and hear him conduct a rehearsal, come away without the realization that here is one of the most honest, most overpowering and most sensational men of music of this or any generation. He is about as irresistible as Vesuvius' lava and, so to speak, just as hot.

KATINA PAXINOU, celebrated stage and screen actress, who plays the lead in "Sophie," the new comedy of present day American life, which starts a week's engagement Monday at the Plymouth.

CHRISTMAS MUSIC

Not to change the subject or anything, but may I point out four very attractive musical events taking place today which reflect the very finest in Christmas music? Handel's "Messiah" will be given tonight and tomorrow night in Symphony Hall by the Handel and Haydn Society; Melville Smith with chorus and orchestra is doing an exquisite program of seasonal music at the Mount Vernon Church; Carl McKinley and assisting artists are doing Bach's miraculous "Christmas Oratorio" at the Old South Church; the Harvard Glee Club and the Radcliffe Choral Society are to sing a charming program of carols at the Gardner Museum, and Daniel Pinkham with orchestra and soloists are giving rare Christmas music at Christ Church, Cambridge.

Music and Democracy

Herald Dec 16

No thoughtful person could have looked down on the Boston Garden as Dr. Koussevitzky raised his baton Thursday night without sensing the hushed expectancy of the 13,500 who filled the great auditorium. And no one there could help being moved by the clear demonstration of mass enjoyment of music. The Symphony Orchestra, the Retail Trade Board and the Massachusetts War Finance Committee produced 13,500 banquets of happiness.

There is mounting evidence that the appeal of what we call, for want of a better term, "good music," is spreading through all classes. We see the rapt attention of the thousands who attend the Esplanade Concerts. The lecturers in the music courses of the University Extension attest to an increasingly intelligent interest. The sale of records grows "by leaps and bounds." And the radio, in its more classic manifestations, still gives more to Bach than to Offenbach.

This being so, is there not something we ought to do about it? Should not this hunger of the people receive full attention?

It is true that the Symphony even now reaches a considerable audience. In its 240 events last year (one every 38 hours), 875,000 were present, and the radio carried the concerts to several million besides. In addition a million records were sold. But if 13,500 could attend each concert, instead of the 2637 accommodated in Symphony Hall, the rich opportunity would be well appreciated. Of course, this is now only a dream, for the size of Symphony Hall and its acoustic qualities are in themselves important.

The Garden gave far better results than were expected. With the pie-shaped arrangement of the orchestra in the center two-thirds of the audience were as close to it, on the average, as the audiences are at the Symphony, and a light amplification aided the rest. The auditorium at Ann Arbor, seating 5000, the hall at Milwaukee holding 6500, the Chicago Opera House with 3400, and the Shed at Tanglewood with 6004 and as many more outside, all compare well in acoustical perfection with Symphony Hall. So it is quite possible to design a new building which would more nearly meet Boston's needs, without loss of quality. Is this a chart for a war memorial?

There is a question, too, whether there is not room here for a radio station which, like WQXR in New York, could give daylong programs of "good music." Certainly the Garden turnout proves there is a public for it.

Herald

MUSIC

Dec 28, 44

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Dimitri Mitropoulos conducting, gave the 10th program of its 64th season in Symphony Hall yesterday afternoon. The following program was given:

Overture to "The Majic Flute"....Mozart
Variations on "I Wonder as I Wander,"
Op. 94.........................Krenek
Symphony No. 2 in B flat Major..Schubert
A London Symphony...Vaughan Williams

In his variations on the Amcrican folksong "I Wonder as I Wander," Ernst Krenek has composed a remarkable piece of music. It—and Schubert's Second Symphony (in, of all things, its first performance in Boston)—were the especial delights of Mr. Mitropoulos' second tour of duty with the Boston Symphony Orchestra yesterday, while he himself remained perhaps the biggest news of all.

Mr. Krenek couldn't have come across a more uniquely American melody than the one he chose, nor could he have found one which more evocatively captures the naive poignancy of the lyrics themselves. It came from John Jacob Niles' collection of "Songs of the Hill-Folk," and in setting it in variation form in his own special idiom, which in this case is a development of but a departure from the 12-tone technic with which he has long been associated, Mr. Krenek has created a musical abstractions that seems to set every facet and mood of the melody and its lyrics in high relief.

Technically, as esthetically, it is an intellectual accomplishment of the first order. Mr. Krenek has all but liberated each voice of the orchstra of its dependence on the other voices (much as Bartok has in his Orchestral Concerto), and the result is an almost astral transparency of texture. There are moments of fine harmonic tension as the voices come into grating conflict with one another; there are moments of warm lyric emphasis and there are always exhilerating technical surprises. But most of all, it seems to convey the precise feeling of the song itself. It is, in short, a gem; a small one, but one nonetheless, and it won for its composer a most cordial reception on the stage.

The Schubert Symphony offered an amazing contrast in orchestral texture. After the Krenek its first movement seemed actually turgid, even awkward, but in it, as in all four of its movements, there shone through the incomparable lyric grace and the spontaneity which is Schubert. It is indeed a youthful work, but as Mr. Burk points out in his particularly interesting notes on the work in the program, by no means the work of a novice. Mr. Mitropoulos' touch here, as in everything else, was magical, and the performance of the andante must remain a monument to his flair for catching the inner spirit of the music he essays until he returns to us again.

The last time th eVaughan Williams Symphony was done here, London was taking it good and hard, and the music took on an emotional significance it doesn't prove to have when the feeling is one of nostalgia rather than symphony or compassion. It it good, yes, but it is sometimes tiresome. Yet the slow movement is really beautiful and there are passages of great eloquence throughout. So on the whole it must be said to have proved well worth the rehearing animated, as it was, by the conductor's ardor, and accomplished, as it was, by the orchestra's great virtuosity.

NOTES OR NO NOTES

Post
Dec. 23

In Music, It Seems to Make Some Difference, Mr. Smith Points Out

BY WARREN STOREY SMITH

A WHILE ago Dame Myra Hess, who might be called the Clara Schumann of our day, occasioned considerable comment by using her notes in a performance of Beethoven's Fifth or "Emperor" Piano Concerto that took place in London's Albert Hall. Some 112 years earlier the original Clara, then Clara Wieck and a highly gifted miss just entering upon her teens, disturbed the good people of her native Leipzig by playing without her notes, a "foreign" custom that she had picked up during her recent sojourn in Paris.

It was not until fairly late in the 19th century that this playing "by heart," that we now take quite for granted, became universal with pianists, whether in solo performance or when appearing with orchestra. Accompanists and performers in chamber music still use their notes, though departures from this custom are increasingly met with, particularly in song recitals. The advantages in playing from memory are obvious; you have only to watch the keyboard, you don't have to bother with turning pages or, as is more usual, enlisting the services of a page-turner, to the eye a distracting non-participant in the musical performance. The disadvantages are the initial burden of memorizing, more of a chore for some than for others, and the ever-present possibility that your memory will play you false.

Certain pianists, like the late Rafael Joseffy, are always afflicted with memory stage fright. That was the excuse offered when Ethel Leginska failed to materialize at a recital in New York's Carnegie Hall and made newspaper headlines all over the country. She made the headlines another time by reproving the hackers and snufflers. It was in Jordan Hall in January, 1925, and the victims of Boston's unsalubrious winter weather goaded her to the following outburst: "If you knew how difficult it is to memorize. A pianist is a human being, not a machine. We have no souffleur to help us if anything goes wrong. I must ask, I must insist, that these tactics stop immediately."

Today eyes still pop when a conductor gets along without a score, although Toscanini has never used one, even in the opera house. The custom was apparently started by Hans von Buelow, who is often quoted as saying that there were two kinds of conductors, those who had their heads in the score and those who had the score in their heads. Hans Richter also conducted from memory occasionally and so did Arthur Nikisch, who thereby stirred up adverse comment in his first season with the Boston Symphony, that of 1889-90. None of his successors have followed his example and the first guest to do so was Sir Thomas Beecham, at a pair of concerts in 1928. His example was followed eight and again nine years later by Dimtri Mitropoulos, whose remarkable memory has lately been the talk of the town. Those who attended rehearsals were even more impressed, since Dr. Mitropoulos knows every note, every expression mark and every rehearsal number or letter, as the case may be, and stops and starts the orchestra at will.

Toscanini's memory is of the photographic variety, and it is said that he has only to read a score over a few times to make it completely his own. Dr. Mitropoulos disclaims any such facility. He remarked the other day that what he has accomplished in this respect is the result of hard work alone and if he deserves credit for anything it is for his perseverance. The standard repertory he has already learned, and a half hour's study, will bring any item in it back to mind, so only the new pieces require extended study. Krenek's complicated variations on the North Carolina folk song, "I Wonder as I Wander," occupied him for a month, but now he has that piece down pat, as was amply proven week before last. There are those who claim that such effort in the case of new and possibly ephemeral music is just a waste of time. The Greek conductor feels differently. You may call it quixotism but you can hardly withhold your admiration for such an expenditure of time and energy in the pursuit of an ideal.

MUSIC

Globe Dec

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

The second Friday appearance of Dr. Dimitri Mitropoulos, during his present visit as guest of the Boston Symphony Orchestra, was just as remarkable as his first. The concert at Symphony Hall yesterday was another marvel of eloquent interpretation and glorious tone. Everything was precise and eloquent, dominated by the emotional nature of the Greek artist, and brought into being by a command of music and of orchestra which is true genius.

As before, Dr. Mitropoulos conducted without a stick in his hand or a printed score before him. His memory is phenomenal; all is exact and planned, nothing left to a general knowledge of a score or dependent upon inspiration of the moment.

Four pieces made the program: the Overture to Mozart's "The Magic Flute"; Ernst Krenek's Variations on a North Carolina Folksong, "I wonder as I Wander" (first time in Boston); the Second Symphony of Schubert, and the "London" Symphony by Vaughan Williams.

Dr. Mitropoulos did not reduce the number of strings for either Mozart or Schubert, yet his keen ear kept strings and woodwinds balanced, and not one detail was exaggerated. In "The Magic Flute" Overture fortes were real "Mozart fortes," and other dynamic shades were scaled accordingly.

There is no proof that the Schubert Second Symphony had ever been played in Boston before; certainly it was new to these concerts. The work is thoroughly charming and lyrical, beginning as pure Haydn and, as if to show the emergence of Schubert's own voice, becoming characteristically Schubertian as it progresses.

One would prefer to write of Mr. Krenek's Variations after not one but several hearings. Cast partly under the intellectual rigors of the 12-tone system, this is infinitely detailed music that cannot fully be absorbed at once. The dissonance is not fierce, nor is the idiom forbidding, however.

One's first (and perhaps unreliable) impression is of labored counterpoint that smothers melody, of a style that wanders far from the simplicity of the touching Carolina hymn tune, and of occasional touches of instrumental fantasy. Alban Berg managed to write expressively under the 12-tone system but, unless I am mistaken, the system generally has the effect of cramping imagination. There was cordial applause as Mr. Krenek appeared on the stage.

The pictorial qualities of the "London" Symphony were unmistakable in the superlative performance of Dr. Mitropoulos, who used the composer's last revision of the score, wherein the second half of the Westminster Chimes are heard from the harp at the end. Here, as in all that went before, the orchestra sounded rich and healthy.

Dimitri Mitropoulos, or, A Mighty Man Is He (2)

Herald Dec 24

By RUDOLPH ELIE, JR.

[illegible] with Dimitri Mitropoulos [illegible] exhilarating experi[illegible] watching him rehearse [illegible] orchestra. He can't keep [illegible] you get the im[illegible] conducting the con[illegible] even though he is [illegible] with all the routine [illegible] reporters have to ask [illegible] "how do you like B[illegible] which he replies "it's [illegible], that he is as ab[illegible]—and you—as he [illegible] conducting a Mahler [illegible]. This is the best way [illegible] to make friends and influ[illegible] people, and the result is [illegible] is Mr. Mitropoulos' [illegible] nobody can withstand [illegible].

[illegible] glance his prominently [illegible] his severe jaw and [illegible] head framed monk-like [illegible] narrow fringe of graying hair, [illegible] him the austere appearance [illegible] image of an Egyptian king. But these forbidding qualities are an illusion, for at close range his [illegible] and you are disarmed [illegible] blueness of his eyes and [illegible] warmth and geniality of [illegible]. Seeing him walk [illegible] street bundled up in his [illegible] overcoat with his old [illegible] jammed over his eyes [illegible] mistake him for a [illegible] character from an Eric Ambler thriller, but the minute he [illegible] off and looks at you [illegible] personality begins to radiate like an electric sunbowl, and you [illegible] realize how it feels to be [illegible].

He will talk about anything you choose and prove, within seven seconds, that he knows more about the subject of your choice than you [illegible]. Of course, if you want to talk about the graphic arts, of Greece, [illegible] music, it is much the best thing [illegible] get him started and let him do the talking. You couldn't call his [illegible] Greek; it simply seems European and there are overtones of [illegible], German, Russian and English in it. His voice is soft and pleasant, and he modulates it very [illegible] in the fashion of those who know what they're talking about, like to hear themselves talk, recognize the fact that conversation is both a necessity and a grace, refrain from giving you the impression they're thinking of what to say while you're talking, and listen to what you say as if you were giving them instructions on how to make one million dollars in three minutes.

He loves to tell stories and he tells them charmingly, characterizing every episode and all the dialogue while adding frank and witty asides. He finds the greatest delight in the witticisms, the gayeties and the frivolities of music, yet his approach to serious music is sober, even humble. This quality of humility, indeed, pervades his character in every way, and he talks to waiters with the same warmth, the same friendliness and the same interest that he talks to university presidents. (I can't think of any more of a tribute to a man, either, than that he is beloved by waiters).

There is no point that I can see in setting forth a resume of what he did say. You couldn't do it justice outside a large brochure. But he did make one point which revealed one of the foundations of his musical stature. A conductor, he said (and I'll not try to reproduce his words), is a universal catalytic agency in music. He may have his personal tastes in music, obviously, and he may have his personal convictions and preferences. But he must bear his responsibility as the interpreter of all music, and he must range the widest possible extent of the repertoire to give all worthy music its chance and all composers their hour no matter how much he may dislike the music himself. And in giving this music, he must approach every composition for what it is, not what he would like it to be, in the fullest realization of its historical, its artistic, its esthetic position in time and space.

"To say that so and so does Mozart well but Schoenberg badly, or to say that so and so does Beethoven but fails with Wagner is—or at least in the ideal sense should be—impossible. It is perhaps too much to ask that one man integrate all the artistic forces of centuries of music and bring them forth in a perfect reading. But it is not too much to expect a conductor to study and work and study some more to find the secret to the music he is playing. Nor is it too much to ask him to present that music with the utmost love and devotion and conviction while he is on the conductor's stand.

"He is being paid in money and recognition or his work and he must give full value; he cannot conduct with reservations, for while he may be aware what he is doing is not good music and that others may realize this too, he must remember that if there are those in the audience who do like it, they must have it precisely as the composer intended them to have it. The conductor, thus, is servant, not master, and can be worthy only in direct ratio to his willingness to serve his master, which is music itself."

MINNEAPOLIS, MINN.
MORNING TRIBUNE

DEC 24 1944

Mitropoulos Hailed in East

THE following are excerpts from press reviews of Dimitri Mitropoulos' performances as guest conductor of the Boston Symphony orchestra:

RUDOLPH ELIE, JR., in Boston Herald: "We are face to face, in Mitropoulos' case as in Koussevitzky's, with musical genius of the very first rank. They differ profoundly, it is true, on almost every point except their utter mastery of orchestral technic, and comparison is out of the question.

"Thus it can be no reproach to the man who has made our orchestra to say that a 'revelation' took place yesterday. On the contrary, it is a compliment that another man could step in and with but two rehearsals make so vivid an impression as Mr. Mitropoulos did."

* * *

WARREN STOREY SMITH in Boston Post: "Mitropoulos conducted without score, playing freely and unhampered upon the band as though it were some mighty instrument, moulding the melodic line, modelling the orchestral tone, vitalizing the rhythm and missing not one iota of musical meaning or of musical effect."

CYRUS DURGIN in Boston Globe: "Everything about the concert was dynamic, for that is the nature of Mr. Mitropoulos. But this was dynamism without distortion and robust sounds that kept away from noise, apart from a stressing of the tympani in the 'Scottish' symphony.

"When Mr. Mitropoulos first appeared here in 1936, his profound artistry was immediately apparent; now, after an absence of nearly eight years, the outer surfaces of his talents seem to have been refined."

* * *

Mr. Elie, in describing one of Mitropoulos' rehearsals with the orchestra, wrote as follows: "Giving the musicians a couple of seconds to find their places, Mr. Mitropoulos gathers himself like a cougar stalking a deer and, passionately humming the melody, he unleashes the most amazing physical force ever contained (it would seem) in the body of a human being . . .

"'Watch me,' he says to the musicians, 'I will give you everything.' What this means is that he will not beat time with his right hand while moulding phrases decorously with his left. It means he will live every part, personally direct the entrance of every voice, shape and focus every phrase, build up every climax—not with his hands or with his arms, but with himself . . .

"He certainly holds the standing jump among conductors. I swear I saw him spring four feet straight up into the air without bending his knees first . . ."

Post Dec 15

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The only familiar item in this week's pair of Symphony Concerts, again conducted by Dimitri Mitropoulos, is Mozart's Overteure to "The Magic Flute," which yesterday received a most admirably proportioned performance. The next two numbers, one of them new, the other old, are being heard here for the first time. They are Ernst Krenek's Variations on the North Carolina Folk Song, "I Wonder as I Wander" and the Second Symphony of Schubert. The final piece, a semi-occasional visitor to Symphony Hall, is Vaughan Williams' "A London Symphony."

"I have attempted," explains Mr. Krenek in the programme notes, "to unfold the feelings of tragic loneliness and passionate devotion by which the solitary wanderer 'under the sky' is animated." Sometimes this mood is tellingly expressed in the music. Elsewhere Mr. Krenek, by precept and practice an atonalist in the manner of Schoenberg, seems more concerned with the infinitely ingenious manipulations of his time. You can find the work fascinating, and, coming upon it unprepared you might find it perplexing. Yesterday's audience received it politely and the composer cordially, when the conductor escorted him to the platform.

The B-flat major Symphony, so belatedly brought to our attention, is a youthful creation, genuinely Schubertian only in the gay finale and, to a less degree, in the Minuet. The first two movements variously suggest Mozart and Haydn. But as a whole it is charming and it was no less delightfully performed. To Dr. Mitropoulos our thanks and gratitude.

A true cosmopolitan, the Greek conductor revealed the very soul of the "London" Symphony, itself an almost unbelievable felicitous picture of the great city. From the misty opening to the magical close, this is the music of London and of nowhere else. Perhaps if some helpful commentator had not called our attention to Bloomsbury, to the Strand of a Saturday night, and to other local and picturesque details, we would not hear all of these things in the music. Yet despite the composer's disinclination to avow a programme, they are both by intention and in fact. From a tonal standpoint the performance was often of great beauty, and at the end no one wished to be the first to break the spell.

MINNEAPOLIS, MINN.
STAR-JOURNAL

DEC 29 1944

'Dr. Mitropoulos' Returns From Boston to Conduct Home Concert

In Boston to conduct the famed Boston Symphony orchestra, Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, became "Dr. Mitropoulos"—as is his right.

Critics and columnists took advantage of the fact the Minneapolis conductor has an honorary doctorate in music from the University of Minnesota and from two other educational institutions in the northwest.

Dr. Mitropoulos returned to his duties with the local orchestra for the concert tonight with the laconic statement: "They were very nice to me in Boston." He added merely that they had a lot of nice things for him to do, so many that "he got his only real relaxation in his music."

* * *

The fact is, he was "lionized" and made the guest of honor at a number of events. He was greeted too by critics as one of the most important figures in the world of music today and hailed as a "true genius." The enthusiasm went not only for his first concerts his initial week of conducting but grew even more marked with the second concerts last week.

Cyrus Durgin, critic for the Boston Globe, set the tone for the reviewers when he said:

"The second appearance of Dr. Dimitri Mitropoulos was just as remarkable as his first. The concert at Symphony hall yesterday was another marvel of eloquent interpretation and glorious tone. Everything was precise and eloquent, dominated by the emotional nature of the Greek artist, and brought into being by a command of music and of orchestra which is true genius."

Rudolf Elie, Jr., critic for the Boston Herald, declared: "Dr. Mitropoulos' touch here (the Schubert Second Symphony) as in everything else, was magical, and the performance of the andante must remain a monument to his flair for catching the inner spirit of the music he essays until he returns to us again."

For his homecoming concert in Northrop auditorium tonight, Mr. Mitropoulos has chosen this varied program:

Concerto for Orchestra in D major .... C. P. E. Bach
(Arranged by Maximilian Steinberg)
Symphony No. 5 ("Reformation Symphony"), in D minor, Op. 107 .... Mendelssohn
"Appalachian Mountains," an American Folk Rhapsody .... Charles Miller
Adagietto for Strings and Harp, from Symphony No. 5 .... Mahler
Suite from "Le Coq d'Or" .. Rimsky-Korsakow

DALLAS, TEX.
NEWS

[illegible] 5 1944

Music in the Air

Schubert's Second and Krenek Variations

By John Rosenfield

[illegible] Mozart's Magic Flute Overture and the Mozartean second [illegible] (B-Flat Major) by the 18-year-old Franz Schubert were [illegible] adorably by Dimitri Mitroupolos in his second concert [illegible] Boston Symphony Orchestra. The Greek conductor [illegible] the rhythms and devised many an impish skirl for [illegible] winds. The Schu[illegible] its [illegible] vogue [illegible] in 1938. [illegible] conduc[illegible] with [illegible] tedly [illegible] that [illegible] south [illegible] and [illegible] in [illegible]. The [illegible] suffici[illegible] of all [illegible] on [illegible] a [illegible] fi[illegible] unbe[illegible] and [illegible] one [illegible] ever [illegible] phrased.

[illegible] as I [illegible] inspired [illegible] expatri[illegible] at [illegible] Paul. Mi[illegible] the res[illegible] neighboring [illegible]. The theme [illegible] trumpet solo, [illegible] dire rum[illegible]. The varia[illegible] represent [illegible] and gift for bi[illegible] characterization [illegible] Krenek is known.

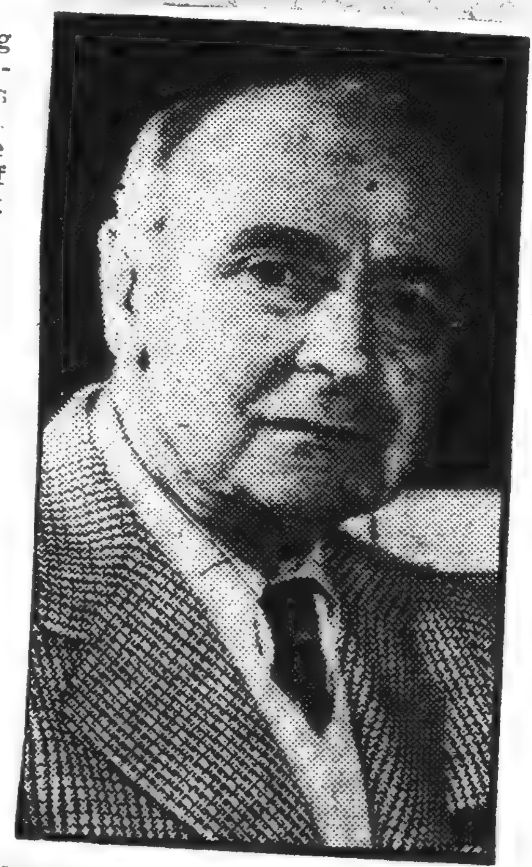
[illegible] apparently is no mer[illegible] tour de force by [illegible] competent and so[illegible] composers. Mr. Krenek [illegible] did Brahms [illegible], Eastern critics, however, insist on reading a program into the Krenek Variations, inasmuch as the theme is called a North Carolina folk song. They keep their ears open for the camp meeting and other sounds of hill-billy reverence. Since the work really coruscates in Middle European dissonance, the audience is disappointed. This state of mind comes, we think, from a misunderstanding. I Wonder as I Wander was found in the hills of North Carolina, but actually is traced to Tudor England. The curious modality is further proof; in fact, it is the chief musical interest. The point is that I Wonder as I Wander is a theme of great antiquity and is fair game for any sort of orchestral treatment. It is not indigenous to America's benighted Appalachians or even suggestive of Tobacco Road. The Krenek Variations, therefore, should be taken merely as concert music and relieved of nationalistic or sectional responsibilities.

About 5,000 Dallasites heard I Wonder as I Wander in its original form from Gladys Swarthout, when the mezzo-soprano [illegible] Dec. 14, for the War Loan Concert.

(WBAP Network through KGKO, 7:30 to 8:30 p.m. Saturday.)

ELKHART, IND.
TRUTH

DEC 28 1944



REGULARLY ON WTRC. With the Dec. 23 broadcast, the Boston Symphony orchestra, which is directed by Dr. Serge Koussevitzky (above), began its second year under the sponsorship of Allis-Chalmers, Milwaukee. The orchestra is heard on the Blue network and radio station WTRC at 7:30 p. m. each Saturday.

BRUNSWICK, GA.
NEWS

DEC 3[illegible]

"Who won?" asked a taxi driver after Koussevitsky and his symphony orchestra played in Boston's Sports Garden which ordinarily houses hockey games and hockey matches. It's a good question, and the answer may be, "Mendelssohn."

MINNEAPOLIS, MINN.
MORNING TRIBUNE

DEC 29 1944

PREVIEW By NORMAN C. HOUK

Mitropoulos Offers 'Premiere' Tonight

SOMETHING of the happiness of a family reunion will suffuse tonight's concert of the Minneapolis Symphony orchestra, with Dimitri Mitropoulos returning to the podium after his stay in the east as guest conductor of the Boston Symphony orchestra. The enraptured whoops and handsprings of the Boston music critics have renewed our appreciation of our good fortune in having Mitropoulos as conductor here, and with musical palates refreshed by three weeks of varied musical fare at Northrop auditorium, the second lap of the symphony season opens auspiciously indeed.

Herald

MUSIC

Dec. 30

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the 11th program of its 64th season in Symphony Hall yesterday afternoon, performing the following program:

"A Night on Bald Mountain" .... Moussorgsky
Concerto for Orchestra .... Bartok
Symphony No. 1 in C minor (Op. 68) .... Brahms

It is good to have Dr. Koussevitzky back, there's no denying it. There is a quality, a distinction, a lofty-minded propriety about his conducting which must be considered—as indeed it is—one of the most notable things in orchestral conducting today.

Yesterday all these qualities in addition to his fabled orchestral technic and the warm, rich texture of sound that only he seems quite able to command, were much in evidence throughout the program. The program itself, however, was notable chiefly for the second performance within the month of Bartok's Concerto for Orchestra.

A combination of great simplicity and extreme contemporary complexity, the Concerto deserved if anything ever did the repeat performance. It is impossible to absorb so difficult a work at one hearing; even two hardly suffice to gauge the caliber of this exceptional composition. And if I am not gravely mistaken, even two hearings were not enough to convince yesterday's audience that Bartok has the slightest interest in diverting or reaching it through sensuous sounds and long-flowing melodies.

As a matter of fact, Bartok has no intention to create music of diversion or sensation. His Concerto is more popular, perhaps, than most of his music, but it is nonetheless at the very forefront of musical art; few if any of us are in a position to assay its emotional significance although its intellectual foundation may be perceived. One thing at least is clear; it is highly personal music of a most poetical nature, and its austere beauties are not displayed on its sleeve. So no one should be discouraged if he finds it hard going; Bartok is hard going, but those who are willing to stay with him find he speaks with singular effect.

The performance of the work yesterday was not short of miraculous. Last time its inordinate difficulties for the orchestra were evident and this created a certain tension or excitement in the performance that was not there yesterday when all the rough edges had been polished and all the technical difficulties mastered. This may have diminished to some extent the feeling of brilliance in the performance, but it liberated the music itself and revealed it to be even more intimate than it seemed first time around. No doubt about it, it is a masterwork, and certainly Bartok's masterpiece.

Brahms' First Symphony is a yearly event—and a sure-fire one at that—but Moussorgsky's "Night on Bald Mountain" hadn't been done here since 1938, and it sounded fine in Dr. Koussevitzky's striking conception of it. The conductor was given a warm welcome on his return, and the orchestra, on its mettle, played splendidly all the way through.

Monitor

Koussevitzky With Bartók And Brahms

Dec. 30

"Symphony," as a technical term, wants wider definition than it has hitherto carried, to judge by two titles named on the program of the Boston Symphony Orchestra's concert yesterday afternoon, one dating well back in the nineteenth century and the other of the present year. Brahms and Bartók are the composers concerned, the first being represented by his Symphony No. 1 in C minor, op. 68, and the other by a work that does not catalogue as a symphony but nevertheless is one—Concerto for Orchestra.

It is the determination of Serge Koussevitzky, the Boston Symphony conductor, returning this week after a fortnight out, that the town shall be kept up with the times orchestrally; and if composers' methods take on a change, he will keep his audiences informed about it. He brought the Bartók Concerto to its first hearing in Symphony Hall only four weeks ago; but that was scarcely more than a trial and a dress rehearsal of the piece. He had his players yesterday somewhere near in proper acquaintance with the music for a performance. Again, he had his listeners familiar enough with Bartók's procedures for a fair and considered judgment.

Now it can hardly be disputed that the Bartók Concerto (presented, along with Moussorgsky's "Bald Mountain," early in the afternoon) and the Brahms Symphony (presented late) belong to the same category of artistic creations. They are both orchestral cycles in four-movement form. The Concerto, true enough, runs on a five-movement design, but the third movement and the fourth, designated Elegy and Intermezzo, are practically one, on the so-called "slow" order. These external differences are of no consequence whatever. What makes the Concerto a novelty in form and structure is the handling of the melodies and the distribution of the moods. As for a Bartók melody, it is by no means the same thing as a Brahms theme, which is subjected to elaborate and patterned development. Nor is it allowed to dominate the situation longer than enough to convey a certain feeling, perhaps joyous, perhaps sad, or perhaps ruminative.

All sorts of moods are expressed, indeed, though never in a measured and blocked-off order. We do not settle down now for a period of sentiment and now for one of fun. Matters run lightly and gaily and without notice turn to melancholy and meditation; but more important than that, the whole work is an air and a refrain, stanzas and a burden, a succession of musical verse. Somewhat the same idea is carried out in the symphonic poem of Liszt and Strauss. But that always has a descriptive, narrative, or pictorial basis. The sound paints or portrays something. With Bartók, the sound simply maintains rhythm and metrical progress, all idea of specific word or illustration being left out.

The achievement of Dr. Koussevitzky in the interpretation of the Concerto was that he found, at this second showing, its unity and its over-all song. Some overtone, or whatever it be, holds through the music, binding all the notes together from first to last. He, as his task as conductor called him to do, found it and made it heard.

W. P. T.

Post Dec. 30

SYMPHONY CONCERT

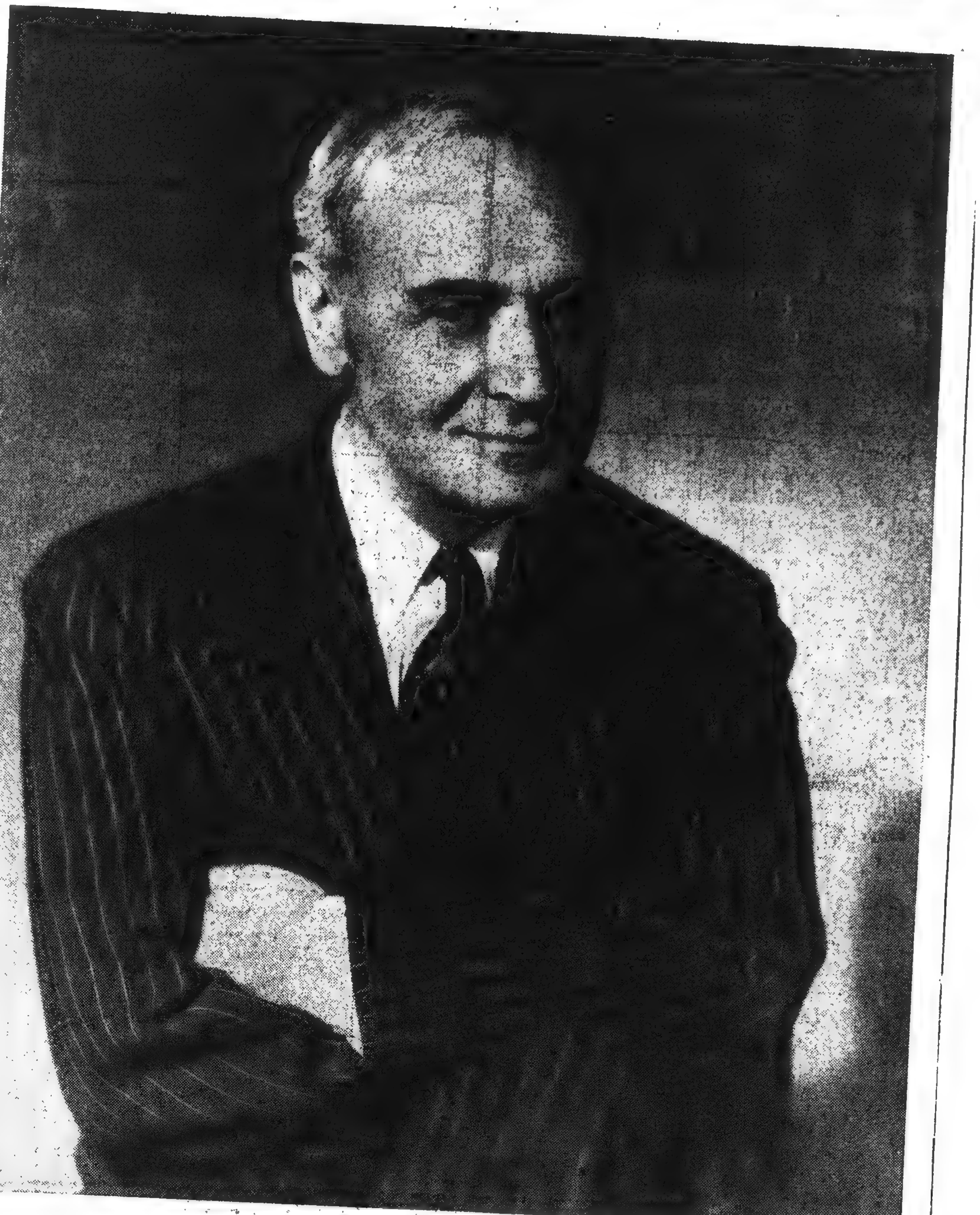
BY WARREN STOREY SMITH

Having been on a bit of a bender for two weeks, the Symphony Concerts have come home and settled down. For the 11th programme of the season Dr. Koussevitzky has assembled Moussorgsky's "A Night on Bald Mountain," Bartok's Concerto for Orchestra, which had its world premiere at Symphony Hall four weeks ago, and that hardly perennial, Brahms' First Symphony.

For some reason Bartok's Concerto seemed a less striking, less exciting, even less important piece than it did before. Possibly yesterday's performance had less zip and zest to it than the original one. But there may be another explanation.

In Schoenberg's Variations and in this Concerto of Bartok we have lately heard two pieces from composers renowned for their uncompromising modernity that have shocked us by their relative conventionality. The initial surprise in finding Schoenberg straightforward instead of abstruse, and in discovering that Bartok can be romantic, light of touch and exhilarating might easily lead one into overvaluing the compositions in which these disclosures were made. A third hearing of Schoenberg brought only disappointment. There is much more to Bartok's piece, and whatever the individual reaction yesterday, it still seems a work entitled to a place in the regular repertory.

"A Night on Bald Mountain" which, like "Boris Godounov," cost Rimsky-Korsakov as much trouble as it did its composer, is a painful reminder that nothing in music ages as quickly as deviltry. The new shudders can always make the old ones sound tame. Compare Moussorgsky's diableries with those of Stravinsky and Prokofieff and you will get the point. Of course there is still the finale of "Don Giovanni" to refute this contention, but Mozart is above all the rules.



SERGE KOUSSEVITZKY, Conductor of the Boston Symphony Orchestra

International Musician

Serge Koussevitzky

Jan 1945

By Cecil Johns

(Fifteenth in a series of articles on the conductors of our great symphony orchestras.)

Conquering the insuperable is almost a daily occurrence for Serge Koussevitzky—and he has been at it for at least fifty-five of his seventy years. His first bout with the invincible came when as a lad of fourteen he ran away from his home in Tver with only three rubles in his pocket and made his way to Moscow. Once in Moscow he applied for a scholarship in conducting at the famous Moscow Conservatoire but was flatly refused, an ultimatum which served only to strengthen his determination. Making his way past the barricade of officials, he got into the director's study where he found that dignitary alone, playing the piano. The interview was brief but fruitful.

"What are you doing here? I am busy. Go away!" the director looked up without even interrupting his playing.

"You must let me study here."

"There are no vacancies. Go away!"

"I *will* study here", the young Serge was stamping and yelling.

The director stopped playing, came over to him and said, "All right, my boy, all right. Don't get excited. Come tomorrow morning and we shall see what we can do."

What they did was give Koussevitzky a scholarship, the only one open, which happened to be for that most cumbersome of instruments, the double-bass.

FATE MEETS HER MATCH

But again Koussevitzky chose to translate an obstacle into a stimulus. Accepting the scholarship avidly, he covered a five-year course in double-bass in five months, became leading double-bass at the Imperial Opera in Moscow, later teacher of double-bass in the very school that had all but rejected him and finally a virtuoso on the instrument, the greatest of his day. As such he concertized throughout Europe.

All this while he had by no means relinquished his determination to conduct. Opportunity for practice offered when Joachim put the Berlin Hochschule orchestra at his disposal. Then Fate made a truly lavish gesture. His future father-in-law—he was engaged to marry Natalie Oushkoff whom he had met several years before at one of his double-bass concerts—gave him as a wedding gift a symphony orchestra! This consisted of seventy-five musicians of Koussevitzky's own choosing. It goes without saying they were among the finest of Russia.

SYMPHONIC SAGA

Followed an episode which foreshadowed Koussevitzky's later zeal for music and musicians in America: he chartered a steamer and toured the Volga for 2,300 miles taking the best in symphonic fare to the Russian peasants. Thus musically starved people of innumerable provincial towns were treated to their first symphonic fare in concerts, held in their public squares or town halls, which presented works by Beethoven, Tchaikovsky, Brahms and other of the "greats". Among these hard laboring, much bedevilled people his name became almost

Serge Koussevitzky

(Continued from Page One)

legendary, with mothers telling their children, as they would relate fairy tales, of the musical wonders in store for them when Spring broke the ice and made the river passable.

After the Revolution, Koussevitzky, now a resident of Paris, founded his own orchestra once again and the "Concerts Koussevitzky" became for many a citizen of that metropolis the opening door for a vast world of Russian musical literature—Moussorgsky, Rimsky-Korsakov, Scriabin, Miaskovsky, Prokofieff, Stravinsky. Then, in 1924, came the invitation to become conductor of the Boston Symphony.

Koussevitzky's achievements in the twenty years of his conductorship of the Boston ensemble are too numerous to describe in the course of this article. But one of his endeavors is of such significance that no sketch of his career, however brief, dare omit mention of it. That is his championship, consistent and forthright, zealous and persistent, of the American composer. Nor does his furtherance consist of mere word-of-mouth praise. Scores of American composers have Koussevitzky to thank for being launched on their careers. Premiere performance has been granted hundreds of compositions that never would have been written but for his encouragement. He does this, as he explains, because he has not only the individual composer's but all America's musical future at heart: "The ground for a great musical genius is prepared by hundreds of composers. The soil itself must consist of the national culture of the people. If we in American want to produce as great a genius as Beethoven, we must give to the great body of people the elements of musical education."

To honor this their protagonist, American composers tendered Dr. Koussevitzky a testimonial dinner on May 24, 1944, on the occasion of his completion of twenty years as conductor of the Boston Symphony Orchestra. No shining medals passed from hand to hand on this memorable evening; no resounding titles were bestowed. The testimonial, simple yet far more effective than these, consisted in a list of American compositions—printed on the dinner card in place of a menu—which Koussevitzky had made known to the public. One hundred and fifty compositions by Americans performed between that time and September, 1939, is no small amount, reckoned from any point of view, and when it is considered that sixty-three of these were performed by him as conductor of the Boston Symphony Orchestra for the first time anywhere the extent of his contribution to our national culture may be imagined. Dr. Koussevitzky had reason to be gratified by this demonstration of affection. For, besides being a token of the immense affection in which he is held by American musicians, it was proof that once again against great odds—America's own erstwhile indifference to her music, composers' inertia, lack of facilities—he nevertheless had accepted Fate's challenge and, after years of struggle, had won.

Herald Dec. 3

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Post Dec. 30

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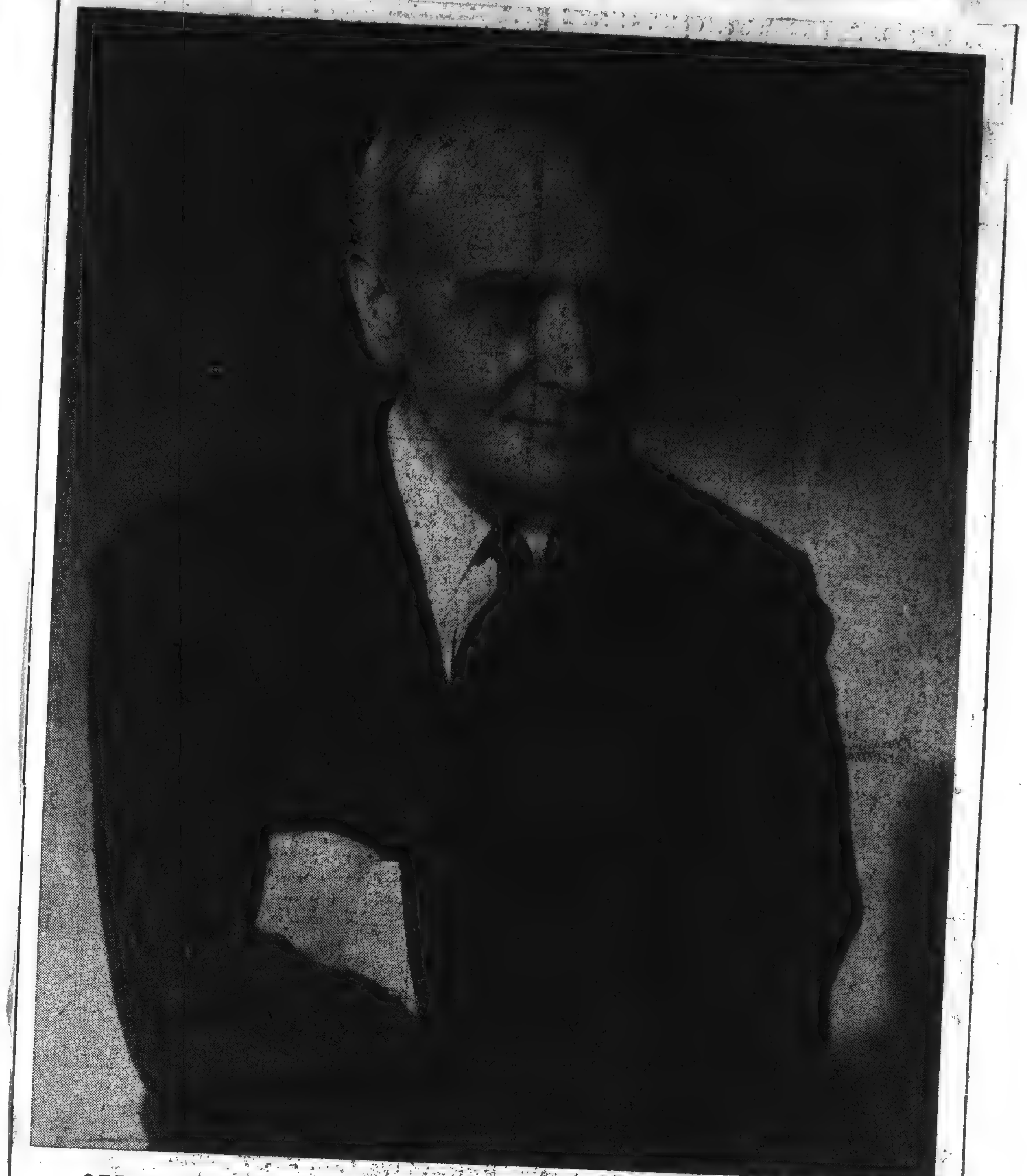
Having been on a bit of a bender for two weeks, the Symphony Concerts have come home and settled down. For the 11th programme of the season Dr. Koussevitzky has assembled Moussorgsky's "A Night on Bald Mountain," Bartok's Concerto for Orchestra, which had its world premiere at Symphony Hall four weeks ago, and that hardly perennial, Brahms' First Symphony.

For some reason Bartok's Concerto seemed a less striking, less exciting, even less important piece than it did before. Possibly yesterday's performance had less zip and zest to it than the original one. But there may be another explanation.

In Schoenberg's Variations and in this Concerto of Bartok we have lately heard two pieces from composers renowned for their uncompromising modernity that have shocked us by their relative conventionality. The initial surprise in finding Schoenberg straightforward instead of abstruse, and in discovering that Bartok can be romantic, light of touch and exhilarating might easily lead one into overvaluing the compositions in which these disclosures were made. A third hearing of Schoenberg brought only disappointment. There is much more to Bartok's piece, and whatever the individual reaction yesterday, it still seems a work entitled to a place in the regular repertory.

"A Night on Bald Mountain" which, like "Boris Godounov," cost Rimsky-Korsakov as much trouble as it did its composer, is a painful reminder that nothing in music ages as quickly as deviltry. The new shudders can always make the old ones sound tame. Compare Moussorgsky's diableries with those of Stravinsky and Prokofieff and you will get the point. Of course there is still the finale of "Don Giovanni" to refute this contention, but Mozart is above all the rules.



SERGE KOUSSEVITZKY, Conductor of the Boston Symphony Orchestra

International Musician

Serge Koussevitzky

Jan 1945

By CECIL JOHNS

(Fifteenth in a series of articles on the conductors of our great symphony orchestras.)

Conquering the insuperable is almost a daily occurrence for Serge Koussevitzky—and he has been at it for at least fifty-five of his seventy years. His first bout with the invincible came when as a lad of fourteen he ran away from his home in Tver with only three rubles in his pocket and made his way to Moscow. Once in Moscow he applied for a scholarship in conducting at the famous Moscow Conservatoire but was flatly refused, an ultimatum which served only to strengthen his determination. Making his way past the barricade of officials, he got into the director's study where he found that dignitary alone, playing the piano. The interview was brief but fruitful.

"What are you doing here? I am busy. Go away!" the director looked up without even interrupting his playing.

"You must let me study here."

"There are no vacancies. Go away!"

"I *will* study here", the young Serge was stamping and yelling.

The director stopped playing, came over to him and said, "All right, my boy, all right. Don't get excited. Come tomorrow morning and we shall see what we can do."

What they did was give Koussevitzky a scholarship, the only one open, which happened to be for that most cumbersome of instruments, the double-bass.

FATE MEETS HER MATCH

But again Koussevitzky chose to translate an obstacle into a stimulus. Accepting the scholarship avidly, he covered a five-year course in double-bass in five months, became leading double-bass at the Imperial Opera in Moscow, later teacher of double-bass in the very school that had all but rejected him and finally a virtuoso on the instrument, the greatest of his day. As such he concertized throughout Europe.

All this while he had by no means relinquished his determination to conduct. Opportunity for practice offered when Joachim put the Berlin Hochschule orchestra at his disposal. Then Fate made a truly lavish gesture. His future father-in-law—he was engaged to marry Natalie Oushkoff whom he had met several years before at one of his double-bass concerts—gave him as a wedding gift a symphony orchestra! This consisted of seventy-five musicians of Koussevitzky's own choosing. It goes without saying they were among the finest of Russia.

SYMPHONIC SAGA

Followed an episode which foreshadowed Koussevitzky's later zeal for music and musicians in America: he chartered a steamer and toured the Volga for 2,300 miles taking the best in symphonic fare to the Russian peasants. Thus musically starved people of innumerable provincial towns were treated to their first symphonic fare in concerts, held in their public squares or town halls, which presented works by Beethoven, Tchaikovsky, Brahms and other of the "greats". Among these hard laboring, much bedevilled people his name became almost

Serge Koussevitzky

(Continued from Page One)

legendary, with mothers telling their children, as they would relate fairy tales, of the musical wonders in store for them when Spring broke the ice and made the river passable.

After the Revolution, Koussevitzky, now a resident of Paris, founded his own orchestra once again and the "Concerts Koussevitzky" became for many a citizen of that metropolis the opening door for a vast world of Russian musical literature—Moussorgsky, Rimsky-Korsakov, Scriabin, Miaskovsky, Prokofieff, Stravinsky. Then, in 1924, came the invitation to become conductor of the Boston Symphony.

Koussevitzky's achievements in the twenty years of his conductorship of the Boston ensemble are too numerous to describe in the course of this article. But one of his endeavors is of such significance that no sketch of his career, however brief, dare omit mention of it. That is his championship, consistent and forthright, zealous and persistent, of the American composer. Nor does his furtherance consist of mere word-of-mouth praise. Scores of American composers have Koussevitzky to thank for being launched on their careers. Premiere performance has been granted hundreds of compositions that never would have been written but for his encouragement. He does this, as he explains, because he has not only the individual composer's but all America's musical future at heart: "The ground for a great musical genius is prepared by hundreds of composers. The soil itself must consist of the national culture of the people. If we in American want to produce as great a genius as Beethoven, we must give to the great body of people the elements of musical education."

To honor this their protagonist, American composers tendered Dr. Koussevitzky a testimonial dinner on May 24, 1944, on the occasion of his completion of twenty years as conductor of the Boston Symphony Orchestra. No shining medals passed from hand to hand on this memorable evening; no resounding titles were bestowed. The testimonial, simple yet far more effective than these, consisted in a list of American compositions—printed on the dinner card in place of a menu—which Koussevitzky had made known to the public. One hundred and fifty compositions by Americans performed between that time and September, 1939, is no small amount, reckoned from any point of view, and when it is considered that sixty-three of these were performed by him as conductor of the Boston Symphony Orchestra for the first time anywhere the extent of his contribution to our national culture may be imagined. Dr. Koussevitzky had reason to be gratified by this demonstration of affection. For, besides being a token of the immense affection in which he is held by American musicians, it was proof that once again against great odds—America's own erstwhile indifference to her music, composers' inertia, lack of facilities—he nevertheless had accepted Fate's challenge and, after years of struggle, had won.

Herald Jan. 6

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the 12th program of its 64th season in Symphony Hall yesterday afternoon. The soloist was [illegible] Vishnevska, soprano, and members of the Harvard Glee Club and the [illegible] Choral Society (G. Wallace [illegible], conductor) assisted in the [illegible]. The program follows:

Divertimento in B flat major ....Mozart

[illegible] The Feast During the Plague ....Lourie

Symphony No. 2 in D major.....Sibelius

Having reached the half-way mark of its 64th season with a full head of steam, the Boston Symphony orchestra yesterday observed the occasion with one of the finest performances its audiences have had the privilege to hear, ever. Of course in parts of the Lourie you couldn't tell whether it was well played or not, but all things considered the orchestra's technical facility and tonal felicity was never so overwhelmingly demonstrated as it was yesterday.

The Mozart Divertimento, for example. Here is a composition of an unbelievably luminous and romantic quality; there isn't a second's hesitancy in the flow of its intention. It moves as inevitably forward as a mountain stream, now dashing icily over rocks and now eddying quietly in dark but never dank pools. You can't conceive how anything could be so clear, so crystalline, so animated and yet so relaxed all at the same time, but there it is. And that's the way it was conducted by Dr. Koussevitzky and performed by the string orchestra yesterday afternoon.

Mr. Lourie's "The Feast During the Plague" is one of the more curious products of the season, if not the decade. I think, as a matter of fact, it is a much better composition than it seems to be, and that justice cannot be done the composer on the basis of this suite from a larger and obviously (from these few excerpts), remarkable work. What we heard was a series of fragments: of brief, elusive but often exceedingly beautiful melodies, of subtle harmonies and of audacious sonorities and orchestral tensions. Here they reminded you of this, and here of that, true enough; but frequently they reminded you of nothing whatever on this earth.

I got the impression indeed, throughout the six episodes, that what the composer had in his head and what he managed to communicate to us were two entirely different things, and I don't think his intentions were perfectly realized despite the really magnificent efforts of the conductor, the orchestra and the chorus. It is not any too clear then that his intentions could be realized by anyone, either. The music did not give, as it were, and proved halting, tentative, even frustrating.

Yet I would not hesitate to say, on the hearing of this precis, that a fully mounted performance of "The Feast During the Plague" with mise-en-scene in a theater might prove to be one of the most remarkable experiences an informed musical audience could have—if it may be presumed that in performance the full swing of the emotional sensibilities of the literary musico-dramatic concept could be realized. The Suite fails to do this, and remains merely an interesting curiousity.

As I say, I think it was well performed. The orchestra was certainly good, and especial credit must be given the entire brass section and to Mr. Szulc, whose work at the timpani was extraordinary (as indeed it always is). The chorus—and no chorus ever faced a sterner task—labored heroically and about as successfully as any chorus could under the circumstances, while Valentina Vishnevska, singing the solo soprano role, did as well as anyone could with so difficult a tessitura and with such little support in pitch as the orchestra provides for her solo.

NEW YORK, N. Y.
SUN

Bartok's Concerto To Have Premiere

Bela Bartok's Concerto for Orchestra will be given its New York premiere by the Boston Symphony under Serge Koussevitzky at Carnegie Hall next Wednesday night. The work will be repeated next Saturday afternoon. It was composed in 1943 on a commission from the Koussevitzky Music Foundation. The Wednesday program will open with the Preiude to Moussorgsky's "Khovanstchina" and close with Brahms's First Symphony. Works by Corelli and Sibelius will be heard Saturday.

Globe Jan 6

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

In a literal sense the Boston Symphony concerts this week begin with Mozart's B-flat Divertimento (K. 287) and end on the rousing plagal cadence of the Second Symphony of Sibelius. In a figurative sense that may also be true, although there is an intervening score, the Symphonic Suite drawn by Arthur Lourie from his unproduced opera, "The Plague During the Feast."

This work of Mr. Lourie presents no formidable difficulties of intellectuality or of idiom, but it does pose the question of what the opera would be like in the theatre. The Suite is decidedly unoperatic, it is amazingly eclectic, and the best that may be said is that it offers piquant, if unrelated, and pleasant, if undramatic, orchestral effects throughout the half-dozen movements. But of continuity, originality or cohesive style there is practically none.

The opera has a mixed ancestry, coming from an early 19th century verse play about the London plague of the 1600s by the Scottish John Wilson, by way of Pushkin's Russian translation. In the suite are two marches, a chorus for mixed voices, a soprano solo, "The Little Concert" (?) and a symphonic finale.

The chorus, on a Latin text of Petrarch, is a dismal dialogue to trumpet and trombone accompaniment, strongly reminiscent of Stravinsky but sour and needlessly difficult for the singers. The soprano solo, "Mary Gray's Song" about the horrid silence of a plague-decimated village, is a wandering affair that sounds a lot like Mahler.

The choristers from the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth, and soprano Valentina Vishnevska, must be given high credit for their devoted and valiant efforts. Miss Vishnevska has a slender, clear and agreeable voice.

Serge Koussevitzky conducted the first performance of the Suite with his customary devotion, ardor and imaginative intensity.

Though the high strings went a hair off the pitch in some of the Mozart, the Divertimento for a brace of horns and strings was again a thoroughly delightful interlude. The adagio is no less than supernal.

More than two years had passed since Mr. Koussevitzky had offered us that Sibelian masterpiece and Koussevitzkyan battle steed, the D major Symphony. Once again the Boston Symphony went to town with it, revealing all of its lyrical melodic flow, its rugged grandeurs, its myriad colors and its up-surging drama. Those who have heard the Koussevitzky reading of this Symphony have something to tell their grandchildren.

New Work by Arthur Lourié Presented by Koussevitzky

Monitor

By L. A. Sloper Jan. 6

Yesterday's Symphony concert, the twelfth Friday reunion of the season, opened with a delightful performance of Mozart's Divertimento in B flat, for strings and two horns. The orchestra was at the peak of its form, and Dr. Koussevitzky was in a classical mood. The delicacy, variety and charm of the score were realized with amazing dexterity and admirable taste. Only in the ritard at the end of the Adagio was there evident the tendency to interpretive exaggeration which marred the performance of this work at Tanglewood last summer. The audience responded with exceptional warmth to this notable musical revelation.

Dr. Koussevitzky continued the program with a first performance of Arthur Lourié's Symphonic Suite, "The Feast During the Plague," in which the orchestra was assisted by Valentina Vishnevska, soprano, and a small chorus of Mr. Woodworth's singers from Harvard and Radcliffe.

This Suite has had an interesting history. Inspired by a "Dramatic Scene" of Pushkin, it was first composed as an opera whose scheduled production at the Paris Opéra was cancelled by the German invasion. Mr. Lourié has now revised it as a symphonic work with soloist and chorus.

The history of Pushkin's "Dramatic Scene" is even more remarkable. His work is based on a single episode from a play called "The City of the Plague," by John Wilson, a Scottish professor of moral philosophy in the early nineteenth century. The Pushkin text has been reinforced by Mr. Lourié with lines from Petrarch. The theme is revelry in the midst of catastrophe.

Coming after the Mozart, this contemporary composition sounded old-fashioned. Possibly it would be more impressive in its original design for the lyric theater. In its present form it is repetitious and monotonous, lacking in invention, variety, and rhythmic life. There is too much use of march time, and the devices employed for dramatic effect are over-familiar. The "Little Concert" movement is trivial.

Miss Vishnevska, a newcomer, is the possessor of a typically Russian soprano voice, which she submitted with good will and with creditable effect to the exacting demands of the composer. The chorus strove valiantly with Mr. Lourié's setting of the Latin verses, but they seemed to be a little insecure. There was cordial applause for all concerned.

The final item on the program was the Sibelius Second Symphony.

WASHINGTON, D. C.
STAR

JAN 7 1945

SERGE KOUSSEVITZKY,
Conductor of the ~~Boston Symphony~~ Orchestra, which will give a program in Constitution Hall Thursday.

Boston Symphony Comes for Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will be presented by C. C. Cappel in concert on Thursday night at 8:30 o'clock in Constitution Hall. This will be the first visit of the orchestra to this city since 1935 except for a Russian war relef benefit program in 1942.

Dr. Koussevitzky, who is now conducting his twenty-first season as head of the organization, announces the following program: Haydn's "Symphony in G Major, No. 88"; Debussy's prelude to "The Afternoon of a Faun," Ravel's second suite, "Daphnis and Chloe," and Shostakovich's "Fifth Symphony."

Post Jan. 6

SYMPHONY CONCERT

BY WARREN STOREY SMITH

What is likely to be the most variously appraised novelty of the current Symphony season, Arthur Lourie's "The Feast During the Plague" Symphonic Suite (after Pushkin), had its world premiere at Symphony Hall yesterday afternoon. As an opera ballet, based on the Dramatic Scene which the Russian poet derived from John Wilson's "The City of the Plague," Lourie's work was to have been produced at the Paris Opera and was being rehearsed when the war forced that theatre to close. From this music Mr. Lourie has made a Suite of six movements, one of them choral and one a soprano solo. A small chorus drawn from the Harvard Glee Club and the Radcliffe Choral Society wrestled with almost insuperable difficulties in the former, and a singer new in Boston, Valentina Vishnevska, helped to make the latter the most striking feature of the whole.

Some listeners professed to be greatly pleased with Mr. Lourie's music. Some found it an example of monumental incompetence. Boston has now heard four works by this Russian, who is also the author of "Serge Koussevitzky and His Epoch": a "Sonate Liturgique," a "Sinfonia Dialectica," the Symphony, "Kormtchaia" and the present piece. A suspicion of dilettantism informs them all. Mr. Lourie appears to theorize first and compose afterwards. He also reminds you a little of Boito: a literary man determined to be a composer, and despite a powerful imagination, considerable inventiveness and a certain degree of craftsmanship, not quite getting the hang of it.

Aside from its highly sophisticated instrumental dress, much of the Suite is disarmingly simple and direct, and it might easily register in the opera house. The dissonant chorus, a setting of Petrarch's "Dialogue of the Two Fortunes," that sounds like Stravinsky's "Symphony of Psalms" gone wrong, is wholly different from the rest. The soprano solo, "Mary's Song," suggests early Italian opera in the odd treatment of the "huge guitar" accompaniment formula. The final section, an eerie sort of march, had a familiar ring, but you could not put your finger on the resemblance. Mr. Lourie was brought to the stage, and together with Miss Vishnevska and Dr. Koussevitsky, was warmly applauded. Mozart's delightful Divertimento in B-flat for strings and two horns (K. 287) began the concert and Sibelius' familiar Second Symphony brought it to a resounding close.

HARTFORD, CONN.
COURANT

JAN 9 1945

Leads Symphony Tonight

Dr. Serge Koussevitzky, dean o the conductors of ~~the~~ Bushnel Symphony Series, will lead the Boston Symphony Orchestra at the Bushnell Memorial tonight in the third event of the series.

Owing to hotel and transportation problems which the orchestra could solve on no other way, tonight's concert has been scheduled to begin at 7:45 o'clock sharp, a half-hour earlier than usual. This will permit a normal length concert with normal intermission.

Tonight's program includes: "Unfinished Symphony," by Schubert; "Daphnis and Chloe, Suite No. 2" by Ravel and "Symphony No. 5" by Shostakovich.

NEW YORK, N. Y.
TIMES

JAN 7 - 1945

A new work by Béla Bartók, the 63-year-old Hungarian composer, will be presented by Dr. Serge Koussevitzky and the Boston Symphony Orchestra at their concert at Carnegie Hall Wednesday evening. Despite somewhat symphonic character, the work is called a Concerto for Orchestra because, according to the composer, it treats single instruments or instrument groups in a "soloistic manner." Written for the Koussevitzky Music Foundation in memory of Natalie Koussevitzky, the score is dated Oct. 8, 1943, and was first performed by the Boston Symphony Orchestra last month. It is scored for a large orchestra, including quadruple woodwinds and a large percussion section.

HARTFORD, CONN.
TIMES

1945

Music

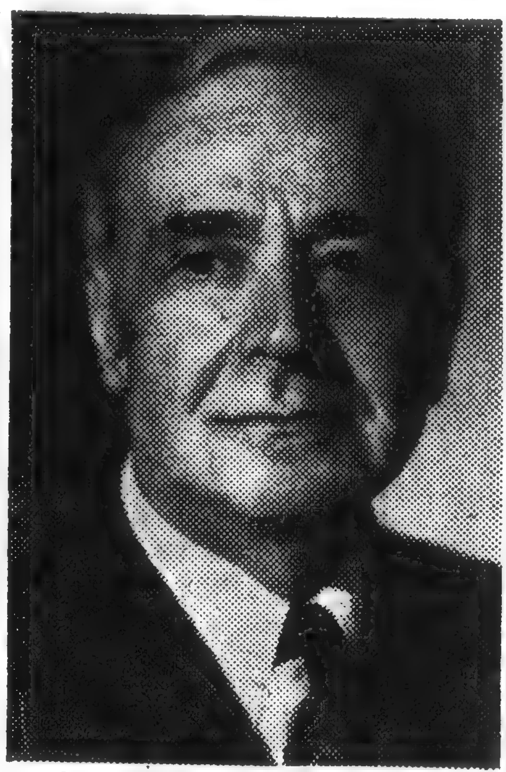
Our Boston Orchestra

Lone Concert Here Tuesday, but There Used to Be More

By CARL E. LINDSTROM

WE are on the eve of the Boston Symphony's only concert here this season. Complications in arranging a schedule deprived us of a second date, but transportation being what it is we are lucky to have this one.

Certainly when the war is over it should not be forgotten that there are unusual ties which bind this orchestra to Hartford. In the rather distant past it played here three and four times each season under the auspices of the Connecticut Teachers' Guild. Those were the days of Gericke, Paur and Muck. Nikisch never conducted here.


SERGE KOUSSEVITZKY

The Bostonians have had other than palmy days but their best periods have been long ones and the lapses from peak have been few and brief. It is doubtful that even the fondest sentimentalist would pretend that the orchestra was ever better than it is today. Its technical perfection is such that a New York critic thinks that is the only thing the matter with it. Perhaps he finds the erratic brilliance of the Philharmonic more exciting because it is unpredictable and capable of acutely disappointing even its most violent partisans.

* * *

BUT this is Koussevitzky's day; it is the golden age of the world's most famous orchestra. And they come here only once. (Time out for un furtiva lagrima!) Nothing can be done about it, of course, but there was a time—

Half a dozen years ago there was a feeling that the Boston Orchestra should be thought of as a New England orchestra. This never reached the state of a concrete proposal, but the notion was not entertained here with any degree of cordiality mainly because at that time our own Hartford orchestra was trying to get its feet on the ground. With tact and politeness our Boston friends bowed themselves out.

Now where's our orchestra?

* * *

MAYBE this is a good time to suggest that when war's exigencies are ended we seriously consider binding ourselves a little closer to the Boston Symphony Orchestra. It has been more or less accepted that Hartford's appetite for symphonic music is satisfied with six concerts a season. That these six should be played by different orchestras savors a bit of dilettantism. The experience has been broadening, of course, but there have been drawbacks. Most of the programs we have heard have been on-tour programs comprising such material as required a minimum of rehearsal.

Or perhaps we have outgrown six concerts per year. In that case the present galaxy could be retained with the addition of as many concerts as Boston could give us.

The time has gone by, however, when the BSO needs to look for dates. It is about the only orchestra in the country which has so tight a schedule that it plays virtually the year around.

* * *

THE appeal of War Mobilization Director James F. Byrnes that nonessential travel such as to conventions be ended beginning Febuary 1 will undoubtedly have the effect of cancelling two of the biggest music gatherings in the land, the Music Teachers' National Association and the National Association of Schools of Music.

These were to have been held in succession during February 13 to 17 in Detroit, the first a three-day meeting, the second lasting two. The teachers' organization is the oldest in America, being now in its 69th year, and this will probably be the first interruption in its history.

The rightness of Byrnes' decision cannot come into question. Music yields willingly; a great many less important conventions should have yielded long ago.

WASHINGTON, D. C.
POST

JAN 11 1945

Notables to Hear Boston Symphony

The Ambassador of Czechoslovakia and Mme. Hurban, the Minister of Australia, Sir Frederic Eggleston, and the French Ambassador and Mme. Bonnet are among those who have taken boxes for the Boston Symphony Orchestra concert this evening in Constitution Hall.

Others who will entertain guests in their boxes are Justice and Mrs. Owen Roberts, Miss Mabel Boardman, Mrs. Anne Archbold, Mr. and Mrs. Robert Woods Bliss, Mr. and Mrs. James Clement Dunn, Mr. and Mrs. John M. Cabot, Mr. and Mrs. Adolph C. Miller, Mr. and Mrs. George Hewitt Myers and Mrs. Frederick A. Keep.

HARTFORD, CONN.
COURANT

JAN 10 1945

Well-Bathed Shostakovitch.

Several seasons ago when Shostakovitch was novelty in this country and Mr. Koussevitzky was his prophet, the latter declared he would play the Russian's music until people liked it. He came nearer to making a Hartford audience like it last night than he ever has before, but the virtue is his and only to a lesser degree the composer's. For Mr. Koussevitzky, consciously or unconsciously has come to the point of going at Shostakovitch's Fifth Symphony from the orthodox, traditional, point of view, and except for a few idiomatic passages here and there, the work now gives the general impression of having been written by say Schubert or Franck or Berlioz or some combination of these or other standard brands.

Mr. Koussevitzky has made Shostakovitch sound grown-up, mature by playing the best parts of his work in an enriched manner, and he has found means to gloss over what is childish or childishly defiant in the composer. Dollars to doughnuts the Russians would be indignant to hear such bourgeois effects railroaded into their symphonic comrade's compositions, but dollars to doughnuts, too, if Shostakovitch becomes a hit-parader in this country, it will be because conductors like Mr. Koussevitzky have run a comb through his hair and given him a little savoir-faire.

However, to lose a revolutionary and gain a composer, is more than a fair exchange. Mr. Koussevitzky and the Boston Orchestra certainly bent their brains and backs to make a masterpiece out of Shostakovitch's Fifth Symphony last night. They have always given it a handsome performance. This time they made it sound like a reasonable piece of music, too.

HARTFORD, CONN.
TIMES

JAN 8 1945

Boston Symphony Program Features Old and New Works

Concert Starts At 7:45 Sharp

Classic and modern are nicely balanced in the program in which Dr. Serge Koussevitzky will lead the Boston Symphony Orchestra at the Bushnell Memorial tomorrow night.

This, the third event of the Bushnell Symphony Series, is scheduled to begin at 7:45 p. m. sharp. The 30-minute earlier starting time was made necessary by the orchestra's transportation and hotel problems, which could be solved in no other way.

The Schubert "Unfinished Symphony," Ravel's "Daphnis & Chloe" (Second Suite), and the "Fifth Symphony" by Shostakovich make up the Boston program.

Olin Downes in an article in The New York Times Magazine of July 23, 1944, explains the present supremacy of the Boston Symphony in its field as the result of "sheer knowledge and hard, unremitting labor with the men—the effectiveness of a conductor who really knows what he wants and exactly how to get it from the players. The basis is the wonderful string tone, but throughout the orchestra there is the same sensitivity. it is in a measure the result e development of orchestral players and ensembles in America."

He then quotes Dr. Koussevitsky: "It is no longer necessary to go to Europe for the best players. The best players are here and in abundance. They are young and have abundant technique. They are living as well as playing on their own soil. They are America, which has developed so incredibly in music in the las quarter-century.

HARTFORD, CONN.
COURANT

JAN 10 1945

Koussevitzky Directs Fine Concert Here

Boston Conductor and Symphony Heard at Bushnell Memorial Hall

The Boston Symphony Orchestra conducted by Serge Koussevitzky was presented in the Bushnell Series at the memorial auditorium Tuesday night. The program,

Unfinished Symphony	Schubert
Daphnis And Chloe, Second Suite	Ravel
Symphony No. 5	Shostakovitch

Mr. Koussevitzky seems to have nothing but rare moods these days. Last night again he was in matchless form. His desire to make music was pressed down and running over and all during the concert he accompanied his orchestra with the one-man choir effects which mean that the spell is especially upon him. He whipped up his players with crimson energy and he calmed them down to such seraphic quietude that had a smal halo begun to glow around his head, few in the audience would probably have been surprised. What makes Mr. Koussevitzky's music the greatest thing in symphony is that it now offers the most magnificent blend of rapture and showiness to be heard anywhere.

It appeared to be the consensus last evening that the Schubert symphony had never been played here before with such hushed beauty. There has been growing in Mr. Koussevitzky's readings of late a peculiarly meditative quality and it was here heard at its most seizing, and in some ways most surprising manifestation. Mr. Koussevitzky has himself played it many times before, many times more vividly, but he has never brought from it such almost religious beauty, such depth or implication as he did this time with such tender means.

Glitter, Glitter.

Probably not since the days of Rimsky-Korsakoff, when orchestration first rose to really glittering heights, has there been a conductor who has understood so brilliantly or so creatively the orchestrational possibilities of concertmaking. Give Mr. Koussevitsky the most outre effects of Stravinsky or Hindemith, or in last night's case, of Ravel and he can be counted on to out-dazzle, out-startle or out-swoon the composer's intentions two-to-one. The Boston maestro has worked at refining, polishing, coloring and probably even re-inventing the remarkable effects of the "Daphnis And Chloe" Suite for a couple of decades. He has seldom made them sound so thoroughly astonishing as he did on this occasion. Many of them defied aural analysis. The whole thing was a bang-up ravishment, the complete and completely exciting tour de force.

Or it was as far as Mr. Koussevitsky could make it. For although the orchestra had played the opening Schubert with ineffable effect and poise, and although many of the most fantastic passages of the Ravel were negotiated with brilliance, in such elemental matters as ensemble, time and pitch, they gave the impression of being able to do with considerable more rehearsal [illegible] the Suite.

HARTFORD, CONN.
TIMES

JAN 10 1945

Full House Greets Boston Symphony

Koussevitsky Peerless In Bushnell Concert

By CARL E. LINDSTROM

Serge Koussevitsky is the topmost peak of our symphonic landscape. He combines the fastidiousness and passion of a Toscanini with the hedonism of a Stokowski but unlike the latter, his taste is unassailable.

From the summit of his artistry to which a capacity audience was lifted in the Boston Symphony's concert last night beginning at the early hour of 7:45, we were initiated into an apocalyptic fellowship with the inspired but ordinarily uncompanionable Shostakovich of the Fifth, enjoyed a sunny view over the Elysian, flower-flecked meadows of the Symphony which Schubert had no need to finish, and were returned to sea-level atmosphere again about 9:30 after having been vaccinated with the dionysiac fevers of Ravel's most pagan and perfect score, the Daphnis and Chloe second suite.

There is never any tautness in his conducting. Even in such frenzied climaxes as Ravel's classic rout he drives hard but is relaxed; no other conductor makes his emotional impact at so little cost. His veiled imperiousness is felt by his listeners when he turns upon them to lead their singing of the national anthem. As a batonist his technique is ambiguous but his stick has no need of explicit design for his wishes, like his sense of rhythm, are an emanation. There is no perceptible signal for a sforzando in the Schubert symphony but the accent comes about as naturally as a heart-throb.

It is impossible to disassociate Koussevitsky and his men. As he stands there before the risen orchestra to receive the plaudits of an audience which has not yet shaken off the enchantment of the moment one cannot decide between master and musicians for theirs is a communal magic. The purring of nine basses in the opening phrase of the B minor Symphonic is a technical beauty, as is the poniard of violin tone which dramatically pierces the orchestral web in later pages and the melting horn timbres, but they are Koussevitsky-fashioned too.

Only a great and simple man can give us such an Unfinished Symphony—which is not a symphony at all, but the rarest song of the sweetest singer of songs the world has ever known. It took simplicity and greatness too for so lucid and acceptable an interpretation of Shostakovich who, for all his quince-like personality, is no more afraid to speak his heart than his mind.

The Daphnis and Chloe suite, one might say, is as much Koussevitzky as Ravel. It is the most dazzling score in the repertory of a conductor who is, if there were no more to be said of him, a peerless virtuoso.

It was an adroit program—the succession, Schubert to Ravel to Shostakovich conspiring to distil the essence of each. Here was bucolic loveliness as seen through the Viennese mind and the Parisian; here was French Basque exquisiteness in which the calculated, jewelled character of every tone was concealed by the flooding urgency of the music itself, posed against the importunate loquacity of an impassioned Russian for whom the message was more important than the terms. And canny Dr. Koussevitzky knew how well this various language made sound and sense together.

NEW YORK, N. Y.
TIMES

JAN 11 1945

BARTOK CONCERTO INTRODUCED HERE

Boston Symphony, Directed by Koussevitzky, Plays New Work at Carnegie Hall

By OLIN DOWNES

Dr. Koussevitzky, on occasion, is a bold but by no means tactless program maker. He introduced a new "Concerto for Orchestra" in the modern vein by Bela Bartok at the concert of the Boston Symphony Orchestra last night in Carnegie Hall. He prefaced this more or less problematic score by the folklike simplicities of the little prelude with which Mussorgsky prefaced the opening scene of his opera, "Khovantchina," and he followed it with the familiar and justly popular epic of Brahms, the C minor symphony.

The Concerto, given its première in Boston last Dec. 1, was written for the Koussevitzky Foundation, established in memory of Natalie Koussevitzky. Cushioned between Mussorgsky and Brahms, it had a very cordial reception.

This was due in the first place to the fact that the score is by no means the nut to crack that other of Bartok's late works have offered. It is a wide departure from its author's harsher and more cerebral style. There might even be the suspicion, with an artist of less sincerity than this one, that he had adopted a simpler and more melodic manner with the intention of an appeal to a wider public.

A Courageous Composer

But that would not be Mr. Bartok's motive. Nor would the emotional sequence of this music, and the care with which it has evidently been fashioned, support such an assumption. What is evident is the courage, which this composer never has lacked, with which he is striking out, in his late years, in new directions. The style is less involved and ingrowing than we have thought much of Bartok's late music to be, and it escapes in a large measure the pale cast of isolated thought which has brooded over so many of his pages.

In sum, as he himself has stated, it is an emergence from the pessimism which might pardonably have engulfed him, as it has so many leading artists of today, especially those of European schools. And of all things courage is the most praiseworthy.

The score is called a "Concerto," meaning a work cast in the eighteenth rather than the nineteenth century mold, with, of course, contemporaneous idioms. This is not a piece for soloist and orchestra. It is a series of movements in terms of instrumental parts that form an ensemble. There are also elements of the classic symphony in the structure. Only two of its parts have musical relation to each other. Each is individually complete and different in form from the others; all are subjective in feeling.

Character of Music

The important point is the character of the music. It begins with a somber prelude, the theme in the low strings, several times repeated, with a sort of miragelike reflection of itself in harmonies of the upper strings. Mr. Bartok says that the second movement, scherzolike, is a jest—though one would say a bitter one—and the third a lamentation. There are references in the fourth movement to the first and then, as a brilliant and entertaining contrast, a joyous, whirling finale in Hungarian style. Often there is the suggestion of dance rhythms and of the singsong of folk strains—a "happy" and resolute ending.

Is this a temporary divagation from the road Bartok so consistently has traveled? Is the tendency more than skin deep, or its fruits of lasting value? The audience showed that it enjoyed the music, taking to it more readily than anything Bartok has recently written. Mr. Koussevitzky did him a notable service by his performance, which was of extraordinary spirit and virtuosity. There were places where the whole string choir had to be so many Heifetzes; when the whole orchestra, singly and en masse, did feats of derring-do. Repeatedly Dr. Koussevitzky led Mr. Bartok from the wings, and finally left him alone on the stage with the applauding audience. After the Brahms symphony there was also a demonstration.

NEW YORK, N. Y.
WORLD-TELEGRAM

MUSIC

By Robert Bagar

Boston Symphony Plays New Bartok Concerto

By ROBERT BAGAR.

Time was when the veteran concert-goer complained about the lack of new music. This season, perhaps more than any other of recent years, has brought with it already a wealth of new music. And, to judge by the signs, as well as the announcements, there is more to come. Obviously there is nothing left to do but wait for the day when one can complain about too much new music.

Anyway, the Boston Symphony Orchestra, with Serge Koussevitzky at the helm, rewarded its welcomers in Carnegie Hall last evening with an excellent local novelty, the Concerto for Orchestra, by Bela Bartok. The piece was written in October, 1943, for the Koussevitzky Musical Foundation, as a tribute to the memory of the conductor's wife Natalie.

Old World Folk Sources.

In this work Bartok treats various sections of the orchestra as solo groups, carrying out the idea quite extensively. So—Concerto for Orchestra. This, of course, is rather a departure from the concerto grosso form—that is, the featuring of one special group of instruments.

As you might expect, the composer's researches into Hungarian (and adjacent) folk music have stood him in good stead. The listener not too conversant with such idioms yet senses their presence, their forceful earthiness and kinetic rhythms.

Bartok has done a splendid job of combining the fleshly—or the muscular, if you prefer—with the spiritual and intellectual, and the result is a composition of great breadth, strongly contrasting moods and appealing melody.

The Concerto for Orchestra is divided into five sections. In some respects it is a symphony in five movements, and sonata form it possesses aplenty. There seems to be no connective tissue between the several parts. Naturally, such a virtuoso-type work requires a virtuoso exposition. That it received, for the Bostonians gave it a masterly reading from start to finish. The number made quite a favorable impression on the listeners.

Other Music.

Companioning the Bartok item on the program were the Prelude to Moussorgsky's "Kovanstchina" and the First Symphony of Brahms. The Russian composer is no mystery either to Dr. Koussevitzky or to his men. Consequently the performance rang a few bells.

The opening measures of the Brahms, however, left practically nothing to be desired. Then came other measures and, regrettably, wishful thinking was in order. For the music became lethargic, instead of going on under its own momentum. The notes were played, and accurately. But the feeling, the color and shape of the Brahmsian idiom were not to be had last night. At least, not in the first movement they weren't.

NEW YORK, N. Y.
TIMES

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NEW YORK, N. Y.
POST
JAN 11 1945

Words and Music

Bostonians Play Premiere Of Bartok's 'Concerto'

By Harriett Johnson

Bela Bartok's "Concerto for Orchestra" is provocative even though less challenging to the ears than some of his other recently composed music. There are even a few easy-to-hear tunes as in the "Intermezzo interrotto," and the Finale.

Serge Koussevitsky and the Boston Symphony played the New York premiere of the work last night at Carnegie Hall. It is composed in memory of Mr. Koussevitsky's late wife, Natalie, and was commissioned by the Koussevitsky Music Foundation.

Because the composition emphasizes solo possibilities of single instruments, and groups of instruments, Mr. Bartok chooses to call his score a concerto rather than a symphony. One of its interesting features is the inventiveness of its various musical ideas. The work overflows with imagination both in content and orchestral scoring Mr. Bartok's style is inclined toward starkness and frequently this quality seems right for his kind of music. But last night I kept wishing for a more rounded and extensive treatment—a less disjointed architecture.

He often begins to develop a melody but in the middle its progress stops abruptly, then something else begins. In spite of this, however, the work is engrossing. Its five movements include a moving "Elegy," and "Allegro scherzando" and an "Allegro vivace." Mr. Koussevitsky had a tense, vivid conception of the Prelude to Act I of Moussorgsky's "Khovantschina." But the Brahms First Symphony was subjected to a weighty, ponderous and over deliberate reading.

WASHINGTON, D. C.
STAR
JAN 12 1945

Packed House Rises to Cheer Koussevitsky and the Boston

By ALICE EVERSMAN.

The return of the Boston Symphony after a long absence for a major concert in Constitution Hall and the remarkable playing of the group under Serge Koussevitsky's direction brought forth a demonstration of such magnitude as has not been heard here before. The ovation given the conductor and his men at the beginning of the program mounted in strength to a frenzy of applause and cheers at the end. Listening in rapt pleasure, the audience, which packed the auditorium to the limit, broke the spell at the conclusion of each number with its spontaneous enthusiasm.

The program held nothing new or unfamiliar and, at first glance, no special interest. But hearing it interpreted from Dr. Koussevitsky's artistic insight was a new and enriching experience. It was a study in analytical precision, in scholarly research, in musical sensitiveness and in rich and projective sentiment. With Haydn's "Symphony in G Major, No. 88"; Debussy's "Prelude a l'Apres-midi d'un Faun," Ravel's "Daphnis et Chloe" and Shostakovich's "Fifth Symphony," there was every opportunity to reveal the special style and the sure musicianship of the conductor to the fullest.

Dr. Koussevitsky's conception of the orchestra as an interpretive medium is in itself unique. Under his direction it is an ensemble only at intervals, the importance of its component parts being supreme. It is as though the massed tone is laid wide open so that each of its structural factors becomes the more audible. They are drawn to the foreground to the complete expression of their individual phrase with the next voice carrying on and complementing with its tonal color what preceded. In unison, the volume is rich and vibrant, but again, a tone that has many inflections but no domination of one section over the other.

The conductor's appreciation of the time element is also individual. There is no feeling of hurry at any time but a great respect for the proper fulfillment of a measure. Slowly but with infinite repose, a phrase is unfolded, the tempo quickened slightly and allowed to fall back for another careful development. The result is a magnificent play of light and shade as well as a complete revelation of the pattern of the music.

The climax was reached in the Shostakovich symphony, which has rarely had so sensitive a reading. It acquired a loftiness and poetry that banished its disharmony, brought clarity out of confusion and dignity to its rather blatant exterior. Its dimensions were enlarged and its sincerity made more obvious. The members of the orchestra bent all their artistry to as fine a delineation of the work as could be desired and the result was not only persuasive but electrifying.

Ravel's second suite, arranged from his ballet, "Daphnis et Chloe," offered another instance of the plasticity of the orchestra and the vision of the conductor. Not only was it a creation of mystical beauty as in the opening section, "Lever du jour," but a blossoming of passionate feeling that gathered the power of the orchestra for magnificent tonal effects. The building up of its structure was made through a range of dynamics that were achieved with minutest care.

Contrast was given these numbers by the Haydn symphony and the delicate impressionism of Debussy's "Prelude a l'Apres-midi d'un Faun." Here, again, Dr. Koussevitsky's command of style was heightened by the artistic stress on detail. If the Haydn in its major portions was a trifle too robust, the largo was so arrestingly beautiful as to outshine the other movements.

The conductor was recalled again and again and a like ovation was given the members of the orchestra when asked to share the honors by the conductor.

WASHINGTON, D. C.
NEWS
JAN 12 1945

Shouts of 'Bravo' Follow Boston Symphony Concert

By BETSY WINTER

The Boston Symphony Orchestra, which to many now living in Washington has meant merely a Saturday night broadcast, last night became a reality in Constitution Hall while to others it was the renewing of old acquaintance.

After an absence of many years, Serge Koussevitzky and his musicians received a spontaneous welcome which increased in enthusiastic tempo as the evening progressed. At the end of the concert a roar of bravos and demands for more music greeted the conductor and people waited hopefully long after he had made his final appearance.

Mr. Koussevitzky gave to the reading of the Haydn G Major Symphony, No. 88, an instrumental precision combined with rich tonal quality and sparkling humor which brought out its full beauty. Debussy's "Afternoon of a Faun" on the other hand, contained an ethereal delicacy which had been so refined that only the essence was left. Excerpts from Ravel's Ballet "Daphnis et Chloe" proved a favorite. This music has seldom had a warm welcome in the theater, but continues a hardy career in the concert hall.

Climax of the program was Shostakovitch's Fifth Symphony, a work which grows on the listener with each new interpretation. One could feel the tension of the audience increasing with the development of the movement, until the last note, when it relaxed with an audible sigh.

NEW YORK, N. Y.
SUN
JAN 11 1945

BOSTONIANS PLAY BARTOK CONCERTO

By OSCAR THOMPSON.

Serge Koussevitzky and the Boston Symphony last night proffered an audience in Carnegie Hall a hard nut to crack. It was Bela Bartok's Concerto for Orchestra, written for the Koussevitzky Musical Foundation in memory of the conductor's wife, and already twice performed in Boston. Mr. Bartok was present and appeared on the platform several times to bow.

The composer has written very clearly about the concerto. The general mood, he says, apart from a jesting second movement, represents a gradual transition from the sternness of the first movement and the lugubrious death-song of the third to the life-assertion of the last one. There are five movements. Their progress from the somber to the animated may be regarded as being in some way connected with his own convalescence from a serious illness.

The structure, too, is analyzed in a note by Mr. Bartok that makes good sense. The first and fifth movements are more or less in the sonata form. The second and third are less traditional, the second consisting of a chain of independent short sections. The fourth movement is also chain-like, its three themes appearing successively. The last movement introduces a perpetuum mobile-like statement of its principal theme.

For the listener's further aid it is pointed out that the form of the fourth movement—"Intermezzo interrotto" or interrupted intermezzo—could be rendered by letter symbols "ABA—interruption—BA." And the work as a whole is styled a concerto, instead of a symphony, because of its tendency to treat the single instruments or instrumental groups in a "concertant" or soloistic manner.

Mr. Bartok's music is eminently and earnestly sincere. But after a promising beginning it resolves itself into a prodigious flood of notes. No doubt he would say, as Mozart did when such an assertion was made about his music, "but not a note too many." He has composed with complete assurance—the assurance of one who knows what he is about and how to achieve his ends. Some of the score may even be said to be recognizably melodious—particularly the fourth movement and the perpetuum mobile of the last. In the writing for the instruments all is clear and vital. But there is much that eludes, perplexes and mystifies the listener. He is confronted with a clutter of ideas that do not seem significant. The themes, in their multiplicity, tend to pass him by. Yet the spirit of Bartok is in this music. The listener feels it, and it leaves him troubled.

What will be the future of this concerto? It is a brash soul that attempts to say. What, indeed, is the future of any of Bartok's major works?

Mr. Koussevitzky led the Bostonians in a performance of fervor and conviction. The program began with a warmly detailed presentation of Mussorgsky's "Dawn Over Moscow" prelude, from "Khovantchina," and concluded with a virtuoso performance of Brahms's First Symphony.

DALLAS, TEX.
NEWS
JAN 13 1945

Concluding a series of three broadcasts on NBC, the Indianapolis Symphony (WFAA, 2 p.m.) under the baton of Fabien Sevitzky will play Schubert's Symphony No. 8 in B Minor, better known as the Unfinished Symphony, the Kreisler-Sevitzky Praeludium and Allegro, Liadov's Baba-Yaga and Glazounov's Suite from The Middle Ages.

Conducted by Serge Koussevitzky, the Boston Symphony ~~(KOKO,~~ 7:30 p.m.) Saturday will be heard in performances of Jan Sibelius' Symphony No. 2 in D Major, Op. 43, and Hector Berlioz' Roman Carnival Overture.

As soloist with the Philadelphia Orchestra over CBS, Isaac Stern, violinist, will play the Mendelssohn Concerto in E Minor, Op. 64. The orchestra, under Pierre Monteux's direction, will play Beethoven's Egmont Overture, Op. 84, and the First Suite from Stravinsky's The Fire Bird.

[39]

NEW YORK, N. Y.
HERALD TRIBUNE

Bartok Work Is Played Here By Bostonians

His Concerto for Orchestra and Brahms's First Are Offered by Koussevitzky

By Jerome D. Bohm

[illegible] SYMPHONY ORCHESTRA, Serge [illegible] Carnegie [illegible]

A[illegible] listened to the [illegible] experimental and [illegible] of Bela Bartok [illegible] it is a pleasure [illegible] the distinguished [illegible] composer has turned [illegible] able masterpiece in Concerto Grosso for Orchestra [illegible] Koussevitzky unfolded [illegible] time in New York with [illegible] Symphony Orchestra in Carnegie Hall Wednesday night.

Completed in October, 1943, after a period of serious illness, [illegible] five-movement Concerto, [illegible] the composer tells us he has [illegible] symphony because of [illegible] and virtuosic manner in which the instrumental groups [illegible] therein, is remarkable [illegible] intrinsic value of its [illegible] and for its mastery of [illegible] and instrumentation.

The composer has not revealed [illegible] thematic material [illegible] from genuine Hungarian [illegible] much of it is suggest[illegible] autochthonous sources [illegible] treatment accorded it is [illegible].

[illegible] Bartok has written that "the [illegible] mood of the work represents [illegible] from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one." This is a concise description of a work which not only keeps the hearer fascinated by its resourceful and kaleidoscopically shifting orchestral effects but by its direct and unashamed appeal to the heart.

Both the opening movement and especially the Elegy, with its affectingly plangent contents and luminously flickering scoring, are among the most poignant pages in present-day music and moved me more than anything I have heard since Alban Berg's "Wozzeck," although the two works have of course nothing in common stylistically regarded.

The "Intermezzo interotto," which constitutes the Concerto's fourth movement, is a delicious bit of foolery with a melody as alluring as a Tchaikovsky ballet tune. The Allegro scherzando, the work's second movemnt, in which a Bach-like chorale makes an unexpected, brief entrance, is utterly [illegible], and the perpetual-motion-like finale brings the Concerto to a brilliantly satisfying [illegible].

It was disheartening that the [illegible] received this [illegible] composition with a coolness which [illegible] merely to polite applause [illegible] the composer appeared on the platform. One hopes that Mr. Koussevitzky and his great orchestra, which discoursed the Concerto with matchless virtuosity and ex[illegible], will not be discouraged by the tepid reception and [illegible] in addition to the performance scheduled for tomorrow afternoon [illegible] accord this Concerto a [illegible] place in its repertoire.

BROOKLYN, N. Y.
EAGLE

JAN 12 1945

MUSIC

By Miles Kastendieck

Heifetz Plays Beethoven Concerto With Philharmonic and Rodzinski

Jascha Heifetz carried off the honors at the Philharmonic-Symphony concert in Carnegie Hall last night. He played the Beethoven Concerto in his inimitable style and drew forth an unusual number of bravos from an otherwise undemonstrative audience. There was nothing new about his performance; his highly polished, suave playing was a model of purity of tone and of technique. If anything, the playing was almost too finedrawn, but it was classic to the core.

Douglas Moore's "In Memoriam" was given its first New York performance. It is dedicated "to those who die young and speaks of the bitterness of youth cut down in its prime." Utterly sincere in purpose and in content, the dirgelike characteristics of the music envelop the work in unrelieved melancholy. Its good workmanship conveys little of depth or of mobility, thus checking its inspiration at the start. It received faint applause.

Rodzinski's chief offering was the Rachmaninoff Second Symphony, a work full of lyricism and steeped in the romantic tradition. Its frank espousal of melody is now its life blood, and the surge of its rich melodic flow kindled feelings of appreciation in the listener. Here the composer succeeded in getting across his personal feelings. Coming as it did right after the Moore piece, the opening Largo at once created more mood than the newer work ever achieved. It was indeed a pleasure to hear the music again.

The performance was an animated one, though it worked out as more a reading of the notes than as inspired interpretation. Strangely enough, it needed incisiveness to point up its dramatic elements and sharpen its long phrases and usually Rodzinski can be depended upon for that kind of treatment of a score. The strings sang beautifully in the lyric portions.

Koussevitzky Introduces New Bartok Concerto

Aside from such standard Koussevitzky items as Moussorgsky's Prelude to "Khovanstchina" and the Brahms First Symphony, the concert of the Boston Symphony Orchestra in Carnegie Hall Thursday night was highlighted by the first New York performance of Bela Bartok's Concerto for Orchestra. The composer was present to take bows, receiving more applause for being present than for having written this particular work. Yet with this concerto and his Violin Concerto Bartok should come into his own with the general music public.

There is much more ingratiating music in the most recent works of this Hungarian composer. He has mellowed in so many ways. No longer is there the uncompromising dissonance, no longer the completely cerebral manifestations, no longer the repellant austerity so characteristic of a greater part of his music. Melody has crept in; mood has asserted itself more graciously; simplification has clarified intentions. The work makes good listening.

Bartok himself notes the general mood as one in transition from sternness to life assertion during the course of five movements. While he is still rhapsodic and given to abrupt changes and endings, the music is more firmly knit for general consumption than before. Right at the start, he creates atmosphere and spins an easily discernible melody. His second idea is clearly rhythmic. The ensuing woodwind solos and inevitable counterpoint can be followed with pleasure. A playful second movement has its instrumental fascination. An Elegy is rhetorical rather than deeply felt. Both the Intermezzo and Finale derive from folk origins, giving charm to the whole work.

Perhaps extensive listening to Richard Strauss and Shostakovich has put this critic into a more receptive mood. They may have even influenced the composer himself unconsciously. This work indicates a consolidation in musical expression that is most interesting. Out of the confusion of the past there may finally be a definite style emerging. Certainly Bartok has finally given us music that we can appreciate more readily than before and even like.

GRAND RAPIDS, MICH.
HERALD

JAN 15 1945

William E. Walter, Musician, Dies

NEW YORK (INS)—William E. Walter, prominent a generation ago as a music critic and symphony orchestra manager, died shortly after he was found unconscious Saturday night in his New York apartment. He was 75 years old.

Death was tentatively ascribed by police to a stroke, but contents of letters in Walter's handwriting, found in the apartment, caused detectives to open an investigation. An autopsy will be performed.

Detective Frank Farrell said one of the notes instructed that a funeral parlor and a doctor be notified. Sealed letters were found addressed to Edward Ziegler, general manager of the Metropolitan opera house, Mrs. Henry Ladd, a niece, and Mrs. Charles Gleaves. The detective added that Walter was a member of the University club.

Walter, a graduate of the University of Michigan, was director of publicity for the Boston Symphony orchestra at the ~~turn of the century, had~~ worked with the YMCA during World War I and had been a secretary of Ignace Paderewski.

In 1920, he was manager of the National Symphony orchestra in New York. Two years later he became manager of the Detroit symphony, relinquished that post a few years later to assume the directorship of the Curtis Institute of Music in Philadelphia. Prior to his orchestral affiliations he was on the staff of the New York Sun and later was music critic of the New York Globe. He was a native of Cleveland.

WASHINGTON, D. C.
POST

JAN 12 1945

Postlude

By Ray C. B[illegible]

C. C. Cappel present[illegible] Boston Orchestra, conducted by Sergei Koussevitzki, on Thursday night in Constitution Hall. Program: Symphony in G major, No. 8 (Haydn), "Prelude a l'Apres-midi d'un Faune" (Debussy), Suite No. 2 from "Daphnis et Chloe" (Ravel), Symphony No. 5 Op. 47 (Shostakovich).

One of the rare visits of th Boston Orchestra was welcome last evening by a capacity audienc in Constitution Hall which resounded with enthusiastic an prolonged demonstrations of delight and admiration. The 20-yea association between Sergei Koussevitzki and his players has cemented an entente musicale which is an extraordinary fusion of finesse and virtuosity. Seldom does one hear an orchestra that is so patently consentient with its conductor in every detail of performance and in every nuance of interpretation. The effect of this unanimity upon the listener is that of the profoundest satisfaction.

Readings by this dynamic and sensitized band would beautify the most banal program, and they disclosed last night new meanings in compositions that were by no means unfamiliar. As an example, the second movement of Haydn's "Paris" symphony in G major wa handled by Koussevitzki with a consideration that made it a true largo in pace and emotion, and revealed the source from which Beethoven derived the mysterious dignity of his slow movements. In fact, it sounded at times very like Beethoven and suggested the spiritual connection between Haydn, Mozart and Beethoven—a connection deeper than their accidental relation in time.

Debussy's shimmering prelude to Mallarme's "L'Apres-midi d'un Faune" spread its hues in a perfect representation of tonal impressionism and made one sigh that so ideal a depiction should be so evanescent. Sheer virtuosity of performance reached its height in the second suite from "Daphnis et Chloe" in which Ravel exercised his scoring skill for that very purpose. Shostakovich can thank Koussevitzki for the insight that detected the eloquence beneath the rhetoric, the sincerity behind the bombast in his fifth symphony, and made this work sound convincing and even more important than it may really be.

DAYTON, OHIO
SUNDAY JOURNAL HERALD

JAN 14 1945

New York Philharmonic Plays Well Under Monteux

By PIERRE KEY

NEW YORK, Jan. 14.

Peculiar things about orchestras: They will play so much better for certain conductors than for others. There is New York's Philharmonic, for one. Under Pierre Monteux it was at its best . . . and that means better than I have ever heard it play for anyone since its reorganization two years ago by its now permanent leader, Artur Rodzinski. Monteux brought out certain excellences which only a few of us suspected it had.

Last Tuesday evening the Philadelphia orchestra played a concert in Carnegie Hall—also under Monteux, and it shone brilliantly. This distinguished conductor is the finest France ever sent to us. It is he who fashioned the present Boston Symphony. He ought to be down at the Metropolitan Opera . . . then we would have some of the French operas led as they should be led. Wilfred Pelletier falls short of the mark which the Metropolitan ought to have.

It was a splendid program Monteux conducted: the overlengthy Bach-Respighi Passacaglia and Fugue in C-minor, Mozart's compact symphony in D-major, the "Romeo and Juliet" ballet suite of Prokofieff, Ravel's first suite, "Daphnis et Chloe,' and the Firebird ballet suite of Stravinsky. Monteux's interpretation of French works, as well as the classics, is something. He has grown tremendously since he was head of the Boston Symphony, and one of the Metropolitan Opera conductors.

At the Metropolitan

If Giulio Gatti-Casazza were back at the Metropolitan today he would be happy over the public's response to the operas of Mozart. Gatti tried them, without any warm respons on the part of the public of tha period. Now, however, a Mozar representation seems to go over 1 times out of 10.

A few evenings ago "The Magi Flute" was given for the first tim this season, with a cast pretty muc what it has been in recent season . . . with the exception of an American coloratura: Mimi Benzell. Her was a pleasant surprise . . . smooth voice, clear and accurat high notes, and the Queen of th Night aria very well done. Th rest of the cast was as of other seasons, with James Melton makin his first appearance at the Metropolitan this year.

Another season "first" wa Mozart's "Marriage of Figaro," als with a cast so familiar that comment seems not to be needed.

Repetition Operas

The Metropolitan has so muc patronage these days that it is no possible to accommodate all wh would like to increase it. Neve has business been so good, whic makes everybody happy from th officers and directors on down. Th performances are "spotty." Som are fine, others fair, and more tha we would like to report of a qualit which the Metropolitan never use to put on.

There is difficulty, naturally, in getting certain first-rate principal singers . . . because of wartime conditions. But the trouble lies not entirely in that direction. Still, as long as patronage continues to be as it now is there isn't much likelihood of esthetic improvement.

What the Metropolitan needs is competition . . . which I don't see in the near future. For, the fact remains, that when one has a monoply it does not tend for special effort.

PARKERSBURG, W. VA.
NEWS

JAN 14 1945 84

Most Beloved Conductor

Serge Koussevitzsgy, conductor of the Boston Symphony, i held in high esteem by the many American composers whose musi he has introduced to the public. Among his proteges is Leonar Bernstein, who appeared in Parkersburg last fall as guest leader o the Cincinnati Symphony.

PROVIDENCE, R. I.
JOURNAL

JAN 14 1945

Szell and Posselt Symphony Guests

Noted Conductor and Woman Violinist to Appear with Boston Orchestra in Concert Here Tuesday.

THE Boston Symphony Orchestra, with George Szell as guest conductor and Ruth Posselt, violinist, as soloist, will return for its third concert of the season Tuesday night at 8:30 o'clock in the Metropolitan Theater. John B. Archer will give a free public lecture on the program in Marston Hall, Brown University, this afternoon at 4 o'clock.

Also free to the public this week are a concert by the Brown-Pembroke Orchestra and a recital by E. Power Biggs, noted organist. The latter will play the annual Edgar John Lownes Memory Day recital in Alumnae Hall, Brown University, Thursday afternoon at 4:30 o'clock.

[40]

NEW YORK, N. Y.
TIMES

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In the Corelli excerpts the strings played with their incomparable beauty and ductility of tone, and thereby enhanced to the utmost the inherent melodic charm of the three delightful pieces, each of which was highly contrasted with the others and yet never overstepped the bounds of classic restraint.

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COHOES, N. Y.
AMERICAN

JAN 19 1945

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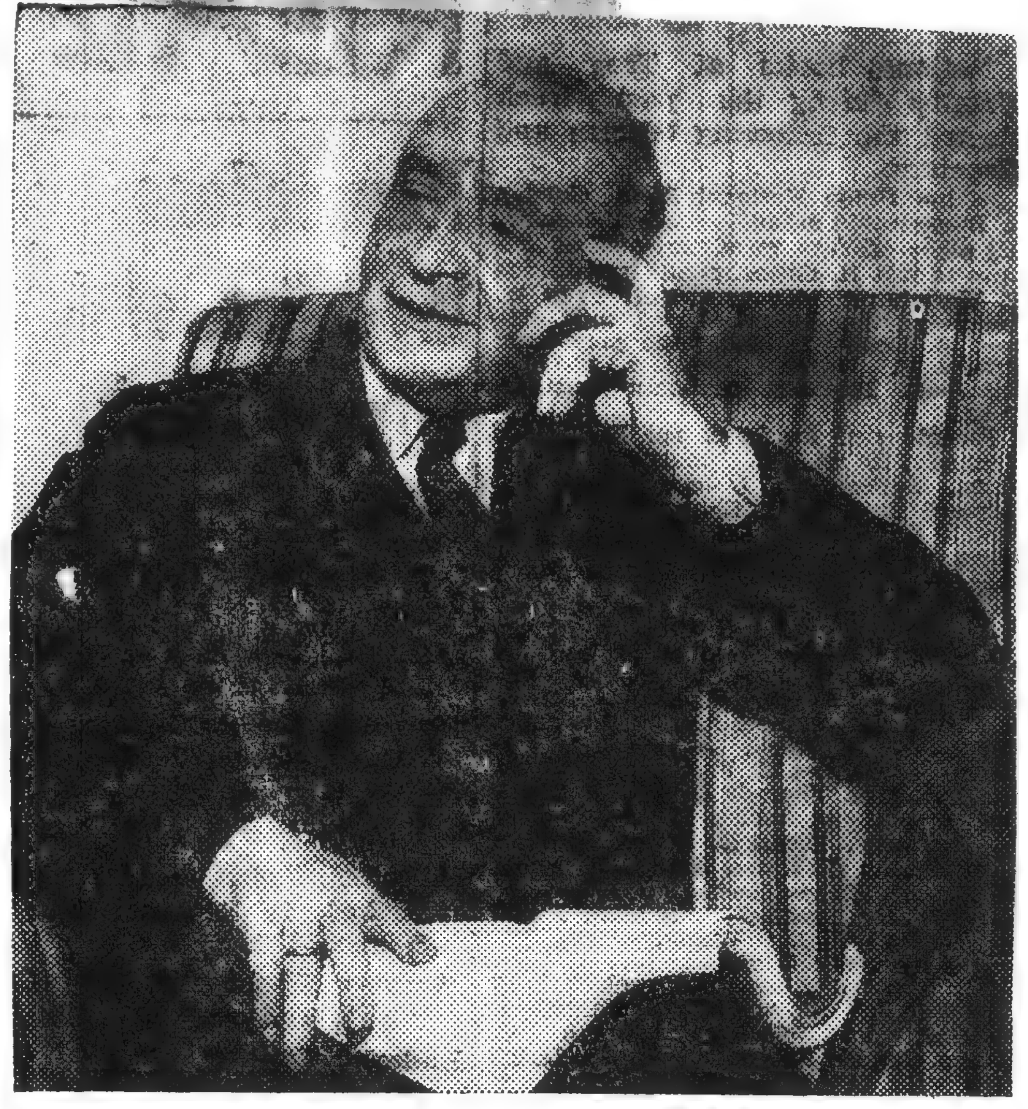
TROY, N. Y.
OBSERVER & BUDGET

JAN 14 1945



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Monitor Jan. 18

By Winthrop P. Tryon

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A man of the sort needs no glamour bestowed on him; nor does he, in turn, need to hand compliments to the community that is his host. The finger in air made an eloquent reply to what was asked of him, except that, for the moment, he misconstrued the question. This, accordingly, was somewhat expanded and put a second time:

"Where did you find yourself when you took your place before the players of the Boston Symphony, to direct them? Where, speaking of artistic tradition and the train of musical history, did you feel that you stood?"

The answer was immediate:

"In Vienna."

Mr. Szell went on to tell of European orchestras with which he has had experience as conductor. He talked them all over, noting the particular social conditions of the locality where each one performs, remarking upon their various standards and their methods, and discussing the character and disposition of one city and another. He declared, in the end, that the handed-down orchestral style of Vienna was the most refined, consistent, and influential of any.

"The first time I heard the Boston Symphony," he explained. "I was impressed with its Viennese traits, especially in the strings. I could observe other characteristics, too—French and Russian, for example: but fundamentally I recognized a quality that seemed something of long standing, something persisting through whatever changes of policy and membership may have occurred. Was not the orchestra, a few years after first being set up, rehabilitated by a prevailing personnel from Vienna? Well, what was introduced then has continued. Such a force can last, and it can remain recognizable through every shift of time."

The question, itself in the conventional line of interview, got a free and an enthusiastic response; and the meeting had closed there, but that it was later, when the conductor had made ready for leaving the hall, renewed. This time, interrogation took a somewhat off-the-track slant, though reply came in by no means off-the-record terms. Now Mr. Szell, as a conductor on the roster of the Metropolitan Opera Association in New York, might be supposed sensitive to depreciative remark about his organization, as implied in such a query as the following:

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It has been well enough known that the opera orchestra for a long period was on the border line of second class, critical silence on the subject notwithstanding. Even the most renowned conductors could seldom secure results that listeners should in reason expect. Very well, too, perhaps, while the Metropolitan wore the shape of a private social institution. But it has now become more like a national concern. Prompt and fiery reply from Mr. Szell:

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Thereupon he pointed out that the orchestra for many years was an inside clique, its members taken from such talent as was available on Broadway; a circle of friends interested in the matter as a job.

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Who will conduct the weekend Symphony concerts.

"It has been broken up," averred Mr. Szell. "The players are now first-class musicians, and there has been a thorough reform. You may not observe a great difference right away; but improvement will come, and the Metropolitan's orchestra will stand with the best of them."

Further, by way of technical questioning and answering:

"You use a stick?"

"Yes, yes."

"What about your left hand?"

"Shading, phrasing, keeping the different components together; never using it for beating time."

"Do you conduct from book or from memory?"

"By the time I have mastered a score, the book becomes of more bother than use. However, I keep it by me, and I never force myself to memorize music."

"How long do you want to study a new score before trying it in rehearsal?"

"I got up a recent work of Hindemith in four or five days."

"How did you prepare it?"

"At the piano—for I am a pianist—and reading it over like any book."

HARRISBURG, PA.
TELEGRAPH

JAN 19 1945

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Stage Fright

Moritz Rosenthal, the venerable pianist, was the teacher of Elly Kassman, whose father has been with the Boston Symphony for many years. Miss Kassman makes her Town Hall debut next Tuesday . . . She confessed to Rosenthal that she would suffer from stage fright . . . "My dear Elly," said the veteran pianist who gave countless concerts all over the world, "after all these years I've learned this: stage fright is the sanest moment in an artist's life."

BUFFALO, N.Y.
JEWISH REVIEW
1/19/45

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[4]

PROVIDENCE, R. I.
JOURNAL

JAN 17 1945

MUSIC

George Szell Conducts Boston Symphony in 3rd Concert Here

BY G. Y. LOVERIDGE

The Boston Symphony Orchestra, with George Szell as guest conductor, gave the third concert of its season here in Metropolitan Theater last night. Ruth Posselt, violinist, was soloist.

Snow and cold did not keep many persons at home. Those who attended heard and enjoyed a program worth the arctic expedition necessary to get to it, provided one [illegible] not demand for such effort a[illegible] perishable memory.

Mr. Szell conducts without score. His readings gave one unspectacular satisfaction; they were careful, authoritative, clear, but they generated little heat. Sometimes he used scarcely any gestures, which was restful. When he did begin fencing in earnest, he still kept within bounds. He commanded a clear tone at all times and attended to details with experienced ease.

The poetic Unfinished Symphony of Schubert is nice to hear on a Winter night, or any night. Mr. Szell took the andante faster than some, and perhaps lost a bit of the magic of it, but, in all, it was a pleasant renewing of acquaintance with one of the most familiar and yet least faded friends in the symphonic library.

Miss Posselt played four movements of the Symphonie Espagnole by Lalo. It is difficult to concur with Von Bulow in his opinion that the work shows "genius in every way," but the music is pleasant. Miss Posselt sang it with a tone of fine texture and warmth, an expressive tone, though not large. The andante was particularly suited to her style; it soothed the ear. She disposed of the technical tests suavely. She seemed lacking chiefly in the finale, where her utterance was perfect but on a small scale. The audience brought her back to the stage several times.

The fourth symphony by Brahms received a workmanlike reading, the second movement making an exceptionally impressive effect. The performance in general suffered slightly from moments of uncertainty that probably are inevitable when an orchestra has many conductors in one season.

PATERSON, N. J.
NEWS

JAN 18 1945

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N. S.

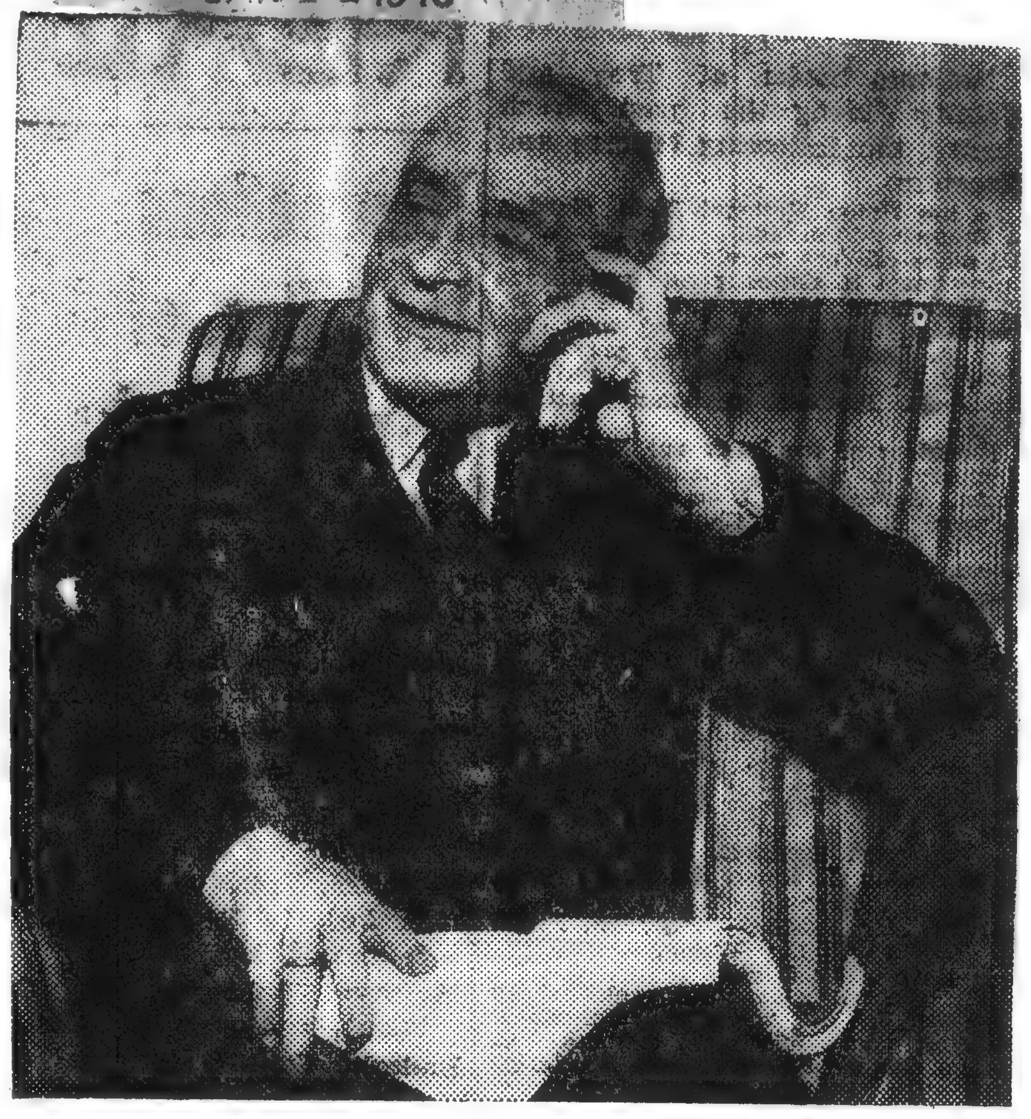
COHOES, N. Y.
AMERICAN

JAN 19 1945

Conductor George Szell becomes the fourth guest conductor to be chosen by Serge Koussevitzky to appear with the Boston Symphony. Program aired Saturday eves over the BLUE Network.

TROY, N. Y.
OBSERVER & BUDGET

JAN 14 1945



Conductor Serge Koussevitzky on one of his many trips to New York prepares to direct the Boston Symphony in the auditorium of Hunter College. Koussevitzky has had a number of guest conductors, the next will be conductor George Szell, of the Metropolitan Opera.

George Szell Discourses On Technique of the Baton

Monitor

By Winthrop P. Tryon

Jan. 18

George Szell, in reply to a query about the Boston Symphony Orchestra, pointed up in the air. Obvious meaning, unuttered:

"The orchestra represents the . . ."

But he was assured that the purpose of the question was something else than to elicit praise for the town's pet musical establishment.

Mr. Szell was in the conductor's room at Symphony Hall, pulling himself together after a morning's rehearsal; for he is serving a brief term for Serge Koussevitzky, in the role of "guest" conductor. He offers at this week's concerts a piece new to Boston—Still's "In Memoriam: The Colored Soldiers Who Died for Democracy;" also Lalo's violin concerto known as the Spanish Symphony, with Ruth Posselt as soloist; and besides these, a small work by Smetana and the Brahms Fourth Symphony in E minor. Really, a program in the regular routine, and one by no means designed to give the visitor the aspect of an exhibitionist.

⁂

A man of the sort needs no glamour bestowed on him; nor does he, in turn, need to hand compliments to the community that is his host. The finger in air made an eloquent reply to what was asked of him, except that, for the moment, he misconstrued the question. This, accordingly, was somewhat expanded and put a second time:

"Where did you find yourself when you took your place before the players of the Boston Symphony, to direct them? Where, speaking of artistic tradition and the train of musical history, did you feel that you stood?"

The answer was immediate:

"In Vienna."

Mr. Szell went on to tell of European orchestras with which he has had experience as conductor. He talked them all over, noting the particular social conditions of the locality where each one performs, remarking upon their various standards and their methods, and discussing the character and disposition of one city and another. He declared, in the end, that the handed-down orchestral style of Vienna was the most refined, consistent, and influential of any.

"The first time I heard the Boston Symphony," he explained, "I was impressed with its Viennese traits, especially in the strings. I could observe other characteristics, too—French and Russian, for example; but fundamentally I recognized a quality that seemed something of long standing, something persisting through whatever changes of policy and membership may have occurred. Was not the orchestra, a few years after first being set up, rehabilitated by a prevailing personnel from Vienna? Well, what was introduced then has continued. Such a force can last, and it can remain recognizable through every shift of time."

The question, itself in the conventional line of interview, got a free and an enthusiastic response; and the meeting had closed there, but that it was later, when the conductor had made ready for leaving the hall, renewed. This time, interrogation took a somewhat off-the-track slant, though reply came in by no means off-the-record terms. Now Mr. Szell, as a conductor on the roster of the Metropolitan Opera Association in New York, might be supposed sensitive to depreciative remark about his organization, as implied in such a query as the following:

"Mr. Szell, why does the Metropolitan Opera Company endure such a poor orchestra as it does?"

⁂

It has been well enough known that the opera orchestra for a long period was on the border line of second class, critical silence on the subject notwithstanding. Even the most renowned conductors could seldom secure results that listeners should in reason expect. Very well, too, perhaps, while the Metropolitan wore the shape of a private social institution. But it has now become more like a national concern. Prompt and fiery reply from Mr. Szell:

"That has been stopped," he said. "You will find it true no more."

Thereupon he pointed out that the orchestra for many years was an inside clique, its members taken from such talent as was available on Broadway; a circle of friends interested in the matter as a job.

George Szell

Who will conduct the weekend Symphony concerts.

"It has been broken up," averred Mr. Szell. "The players are now first-class musicians, and there has been a thorough reform. You may not observe a great difference right away; but improvement will come, and the Metropolitan's orchestra will stand with the best of them."

Further, by way of technical questioning and answering:

"You use a stick?"

"Yes, yes."

"What about your left hand?"

"Shading, phrasing, keeping the different components together; never using it for beating time."

"Do you conduct from book or from memory?"

"By the time I have mastered a score, the book becomes of more bother than use. However, I keep it by me, and I never force myself to memorize music."

"How long do you want to study a new score before trying it in rehearsal?"

"I got up a recent work of Hindemith in four or five days."

"How did you prepare it?"

"At the piano—for I am a pianist—and reading it over like any book."

BUFFALO, N.Y.
JEWISH REVIEW
1/19/45

"Serge Koussevitsky Music Library" Being Organized by Palestine Orchestra

JERUSALEM, (JTA)—The first shipment of scores which will comprise the "Koussevitsky Musical Library" of the Palestine Orchestra is en route here, Serge Koussevitsky, conductor of the Boston Symphony Orchestra, announced in a cable received last week by Prof. Leo Kestenberg, conductor of the Palestine Symphony Orchestra. Additional shipments will be dispatched in the near future.

HARRISBURG, PA.
TELEGRAPH

JAN 19 1945

LEONARD LYONS:

Stage Fright

Moritz Rosenthal, the venerable pianist, was the teacher of Elly Kassman, whose father has been with the Boston Symphony for many years. Miss Kassman makes her Town Hall debut next Tuesday . . . She confessed to Rosenthal that she would suffer from stage fright . . . "My dear Elly," said the veteran pianist who gave countless concerts all over the world, "after all these years I've learned this: stage fright is the sanest moment in an artist's life."

PROVIDENCE, R. I.
JOURNAL

JAN 17 1945

MUSIC

George Szell Conducts Boston Symphony in 3rd Concert Here

BY G. Y. LOVERIDGE

The Boston Symphony Orchestra, with George Szell as guest conductor, gave the third concert of its season here in Metropolitan Theater last night. Ruth Posselt, violinist, was soloist.

Snow and cold did not keep many persons at home. Those who attended heard and enjoyed a program worth the arctic expedition necessary to get to it, provided one does not demand for such effort an imperishable memory.

Mr. Szell conducts without score. His readings gave one unspectacular satisfaction; they were careful, authoritative, clear, but they generated little heat. Sometimes he used scarcely any gestures, which was restful. When he did begin fencing in earnest, he still kept within bounds. He commanded a clear tone at all times and attended to details with experienced ease.

The poetic Unfinished Symphony of Schubert is nice to hear on a Winter night, or any night. Mr. Szell took the andante faster than some, and perhaps lost a bit of the magic of it, but, in all, it was a pleasant renewing of acquaintance with one of the most familiar and yet least faded friends in the symphonic library.

Miss Posselt played four movements of the Symphonie Espagnole by Lalo. It is difficult to concur with Von Bulow in his opinion that the work shows "genius in every way," but the music is pleasant. Miss Posselt sang it with a tone of fine texture and warmth, an expressive tone, though not large. The andante was particularly suited to her style; it soothed the ear. She disposed of the technical tests suavely. She seemed lacking chiefly in the finale, where her utterance was perfect but on a small scale. The audience brought her back to the stage several times.

The fourth symphony by Brahms received a workmanlike reading, the second movement making an exceptionally impressive effect. The performance in general suffered slightly from moments of uncertainty that probably are inevitable when an orchestra has many conductors in one season.

PATERSON, N. J.
NEWS

JAN 18 1945

Famous Singer Here on Feb. 7

Tickets are on sale in the YM-YWHA library for the next concert which takes place on Feb. 7, at Eastside High School, at which time Dorothy Maynor, whose beautiful voice has received the praise of musicians, critics and music lovers, will appear.

DOROTHY MAYNO

Miss Maynor, the sensational new Negro soprano, is a graduate of Hampton Institute, and a member of the Westminister Choir School in Princeton. The daughter of a Norfolk Virginia minister, she became a sensation overnight when she appeared at the Berkshire Festival and sang with the Boston Symphony Orchestra conducted by Berge Koussevitzky.

Wherever she has sung, enraptured audiences have agreed with Oline Downes, leading critic of a New York newspaper who wrote: "She has virtually everything needed by a great artist: the superb voice, one of the finest the public can hear today, exceptional musicianship and accuracy of intonation; emotional intensity, communicative power. She should be able to reach almost any height as one of the leading concert singers of her generation."

SYMPHONY ORCHESTRA ENTERTAINS VETERANS—Twenty-nine musicians participate in volunteer concert at Cushing General Hospital, Framingham.

Globe Jan. 19

Symphony Artist Hides Own Sorrow to Play for Vets

By LEONORA ROSS

The father of a boy who died heroically in France last August sat with his fellow-members of the Boston Symphony Orchestra yesterday afternoon in the auditorium at Cushing General Hospital, and played, with tear-dimmed eyes, music to gladden the day for the boys who came back.

Abdon Laus, of Newton, couldn't bring himself to walk through the wards after the concert to see whether the boys felt that Haydn could compete with Bing Crosby when it came to musical entertainment. The thought of his own son, Lt Andre Laus, was too much with him.

"But if my boy had been there in one of those beds instead of dead in France where he was born, I know he'd have wanted me to be one of those who asked to come here today," Laus said.

Even those members of the orchestra who had no personal reason for giving their services to bring music to the wounded men who couldn't hear them at Symphony Hall understood something of the way the middle-aged bassoon player felt when they volunteered to spend an afternoon playing for the boys.

Why Orchestra Volunteered

"It is one way that we can perhaps make some of them know that we are proud of them," Rosario Mazzeo, personnel manager of the orchestra and organizer of the group, explained in telling how the concert plan came about.

"Just now I can only say we hope this is only the first of many concerts we may give here," Mazzeo said. "It is my hope that some few of us can come each week to play request selections in the wards, and that at least once a month we can give a concert of the music the men prefer. The audience today was, to us, a most appreciative once. Not a man left before the concert was ended, and they were most quiet while the numbers were played. But I think thy liked best the "Light Cavalry Overture" and the tango number, "Jealousy," which we included. After all, they are boys who once listened to popular music only, so it is gratifying that they were not bored by anything symphonic, such as the one Haydn number."

One boy in the audience was deeply appreciative of the chance to hear symphonic music.

"I wrote that sort of music once," he said shyly. "I can't write anything now, of course," he explained, indicating the injured arm that ended his career as a pianist," but I did a pretty fair job once on a quartet—perhaps someone will think so, anyhow, and let me hear a real orchestra like this play it some day."

The men who could hobble on crutches or propel themselves in wheel chairs, as well as the ones with bandaged heads and hands and minor injuries, listened to the concert in the recreation hall, laying crutches in the wide aisle after they had stood at attention through the playing of the national anthem.

Those who couldn't walk—and some who couldn't even move in their beds—listened to the music through loudspeakers of the public address system. The handsome boyish face of the young officer who had been shot down in his 13th raid over Berlin brightened visibly when the music of Victor Herbert's "Little Gypsy Sweetheart" came through the loudspeaker, and for the moment he seemed to forget that his right leg was stretched helplessly above the bed in one of those complicated frames used in orthopedic treatment.

Another man hummed the melody of one of the Herbert songs with such high spirts that one had to look twice to realize it was the fellow in the hip-to-shoulder plaster cast.

"That's dance music if I was in dancing shape," he grinned.

"But don't let my plaster girdle fool you—I can walk around in this barrel, and I've only got to wear this one three months more."

Two rhythm fans across the aisle kept time to the music with their unbandaged legs while they rested in amazingly awkward positions in splints suspended from the frames above their beds. One, indicating the boy in the bed next to him, commented, "That's his type of music, Miss, but it takes fellows like that one to eat up symphonic stuff. He really goes for that highbrow diet." In the next bed he had indicated a serious Negro boy listening to the Herbert number.

"Sure, that's pretty," the colored soldier commented, "but what I want to know is when do we get some symphony music. That's what this boy's been waitin' for."

"We tried not to make this first program too heavy," Mazzeo explained, "but when we find boys who really want pure symphonic programs we'll be only too glad to play them."

FRAMINGHAM, MASS.
NEWS

JAN 19 1945

Symphony Orchestra Sends Players Here for Concert

Thirty Gifted Musicians Find GI's At Cushing Hospital Enjoy Program

Five hundred Purple Heart heroes whose ears a few short months ago were accustomed te the bitter discords of machine gun bursts and the strident screaming of exploding shells, sat motionless in rapt attention yesterday afternoon in the patients' recreation hall at Cushing General hospital as they were carried through magic casements on to a stream of golden melody by 30 gifted musicians from Boston's famed Symphony orchestra.

Exploding the theory that GIs want only jive and boogie-woogie on their musical diet, a good part of Cushing's wounded sat silently in the darkened hall their eyes trained on the lighted stage where Louis Speyer, soloist on the English horn, took a turn at conducting his fellow orchestra members in such works as the first movement of Haydn's London Symphony and Suppe's Light Cavalry Overture. There was no conversation in the hall even during the intervals between selections as the musicians tuned their instruments.

Vociferous appreciation expressed by whistles and enthusiastic handclapping may be something new to the Symphony artists but no one could doubt the heartfelt sincerity of the applause given by the soldiers as they responded to the delicate tracery of Bolzoni's Minuet or the lilting magic of a medley of Perennial Victor Herbert favorites.

Have Sons in Service

Not all the gratitude was on the side of the GIs either. The Symphony musicians many of whom have sons on European and South[illegible] Pacific battlefronts, are eager to play for the wounded men. This feeling was put into words by Abdon Laus, bassoon player, whose hero son Lt. Andre Laus fought [illegible] the Sicilian invasion, the [illegible] battle of Salerno and the hazardous Normandy landing only to be killed in his native France on Aug 29. Lt Laus who was married and the father of a two-year-old [illegible] was decorated with the Silver Star for gallantry in action and will be posthumously awarded another medal for his last act in battle.

His father, speaking in a pleasant French accent, said simply, "You see, Andre was a child of the [illegible]. Everyone in the orchestra knew him. I have been with the Boston Symphony for 27 years. I especially like to play for the boys because of him. He was a good soldier."

Another soldier who grew up with the symphony, Andre Speyer, the son of Louis Speyer, home on furlough from Fort Hamilton, Brooklyn, N. Y., had a chance to play the French horn under his father's baton yesterday. Young Speyer is stationed with the 378th Army Service Force band at Fort Hamilton.

The elder Speyer has been with the Symphony for 26 years, having come to this country in 1918 with the French Military band to play at camp and military shows of that other war. He came here only for a visit but stayed on when he was invited to play for the Boston Symphony and has been with it ever since.

Another Concert Next Week

Yesterday's program which opened with the National Anthem and concluded with the Victor Herbert medley, was the first of a series planned by the symphony players who offer their services freely and play on their own time. Other music afternoons will be presented at both Cushing General hospital and Chelsea Naval hospital. It is planned at next week's concert to invite any talented GIs who play an instrument to join with the Boston artists.

It was a far cry from the horrors of jungle growth, muddy ditches and death to the molten silver of Strauss' Blue Danube Waltzes and the zest and life of Brahms' Fifth Hungarian Dance but the GI's roaring applause showed they welcomed the change.

Other selections included Sousa's stirring Washington Post March and Scott's Toy Trumpet with Marcel LaFosse doing a delightful piece of work as trumpet soloist in the latter. Among the encores was Gade's tango, Jalousie. The musicians' visit was arranged through the Cushing General hospital Public Relations and Special Service offices under the direction of Capt. Eugene Flynn and Capt. W. F. MacWilliams.

EVERETT, MASS.
NEWS GAZETTE

JAN 18 1945

Famed Musicians To Appear At Church Concert

On January 31, the First Congregational church will present a concert, featuring two noted artists of the Boston Symphony orchesta, ~~Einar Hansen and Alan~~ Hovaness. They will appear through the courtesy of Mr. George Kumple who is sponsoring the concert.

The proceeds of the entertainment are to be used for the purchase of new hymnals and anyone purchasing a ticket and desiring it will have his name inscribed in a hymnal. The tickets are now available to all the public, since the date set for exclusively for members has expired.

Einar Hansen, famous Danish violinist, gave his first performance at the age of ten and continued his studies in Germany with the best masters, among them Prof. Henry Marteau and Jean Gesterkamp, and also studying Chamber Music under Max Fiedler. He became the most popular young soloist of his time, appearing before royal families of Sweden, Denmark, Germany and Greece. Einar Hansen was the first concert master of the Philharmonic Orchestra of Bremen and Dresden during the season of 1922-1925. Max Fiedler, former conductor of the Boston Symphony Orchestra says: "Einar Hansen has an extraordinary talent; his beautiful tone is combined with real musicianship and technical mastery."

Alan Hovaness, born in Somerville, made his debut at the age of ten in a recital which not only included Bach and Beethoven but also his own compositions, which he made attempts to compose when he was four. While going to school in Arlington he wrote two operas which were performed with tremendous success. After receiving a scholarship in his first year in high school, Hovaness went directly to the New England Conservatory of Music as a pupil of Frederick S. Converse, noted American composer. He also studied piano with Heinrick Gebhard. In 1934 the Bostonian composer sailed to visit Jean Sibelius and had the honor of playing the Sibelius pianoforte Sonata on his piano in Jarvenpaa. Hovaness has played for the Musical Guild, Boston; the Institute for Advanced Education, Roerich Museum, New York, the Museum of Fine Arts Boston, Jordan Hall, Boston and many others. His music has been played by symphony orchestras all over the world.

PROVIDENCE, R. I.
BULLETIN

JAN 27 1945

MUSIC

BY G. Y. LOVERIDGE

The Boston Symphony Orchestra with George Szell as guest conductor, gave the third concert of its season here in Metropolitan Theater last night. Ruth Posselt, violinist, was soloist.

Snow and cold did not keep many persons at home. Those who attended heard and enjoyed a program worth the arctic expedition necessary to get to it, provided one does not demand for such effort an imperishable memory.

Mr. Szell conducts without score. His readings gave one unspectacular satisfaction; they were careful, authoritative, clear, but they generated little heat. Sometimes he used scarcely any gestures, which was restful. When he did begin fencing in earnest, he still kept within bounds. He commanded a clear tone at all times and attended to details with experienced ease.

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The fourth symphony by Brahms received a workmanlike reading, the second movement making an exceptionally impressive effect. The performance in general suffered slightly from moments of uncertainty that probably are inevitable when an orchestra has many conductors in one season.

PATERSON, N. J.
CALL

JAN 19 1945

Dorothy Maynor To Sing At E.H.S. Feb. 7

DOROTHY MAYNOR

Tickets are on sale in the "Y" library for the next concert which takes place on Feb. 7 at Eastside High School, at which time Dorothy Maynor, whose beautiful voice has received the praise of musicians, critics and music lovers, will appear.

Miss Maynor, the sensational new Negro soprano, is a graduate of Hampton Institute, and a member of the Westminster Choir School in Princeton. The daughter of a Norfolk, Va., minister, she became a sensation overnight when she appeared at the Berkshire Festival and sang with the Boston Symphony Orchestra conducted by Serge Koussevitzky.

Wherever she has sung, enraptured audiences have agreed with Olin Downes, leading critic, who wrote: "She has virtually everything needed by a great artist; the superb voice, one of the finest the public can hear today, exceptional musicianship and accuracy of intonation; emotional intensity, communicative power. She should be able to reach almost any height as one of the leading concert singers of her generation."

PHILADELPHIA, PA.
INQUIRER

JAN 20 1945

Danton Walker

(Copyright, 1945)

Broadway Roundup

This Wacky World: Some Army officers on the staff that is now running Montgomery Ward for the Government worked for Sears Roebuck in their civilian days . . . The Harvard Faculty Club of Cambridge, Mass., consumes 100 pounds of horsemeat smothered in onions each week and likes it . . . Boys aboard the S. S. Santa Rita, too long deprived of feminine society, have formed a society for the abolition of the sex theme in modern novels . . . Leading a recent list of hit records is one by Louis Prima entitled "Hitsum-Kitsum-Bumpity-Itsum" and "What's the Matter Marie?" . . . Beulah, the maid on the Fibber McGee and Molly show, is played by a male actor, Marlin Hurt.

* * *

Now that Lauren Bacall's run-of-the-mill contract is about to run out, all major studios are bidding for her at fancy figures. Meantime, Jack Warner declined a $10,000 radio deal for her services . . . M-G-M has quietly released Ginny Simms, who used to be Louis B. Mayer's favorite dancing partner in the Hollywood cafes . . . Mickey Rooney's letters to his wife tell her, in no uncertain terms, that he is against her launching a film career after the stork arrives . . . Sidney Skolsky, the pint-sized columnist, has eased himself into a producer's berth in Hollywood . . . There's talk of Phil Harris leaving the Jack Benny show to team up with his wife, Alice Faye, on their own radio-musical show . . . Also talk that Virginia Weidler may be Eddie Bracken's leading lady on his new air series.

* * *

Judith Evelyn, the tortured heroine of "Angel Street," will have another pathological role in the new John Golden-Rachel Crothers drama co-starring Victor Jory . . . John Emery, Tallulah's ex-husband, declined to play opposite her in "Foolish Notion." . . . Dick Lasalle inherits the band of the late Neil Bondshu . . . By War Department order, the Army Air Forces orchestra formerly led by Captain Glenn Miller will henceforth be known as Glenn Miller's Band of the A.E.F. . . . Woody Herman, with six polls citing him as the bandleader of the year, will stay another three weeks at the Paramount.

* * *

Ella Winters (Mrs. Donald Ogden Stewart) writes, "I am not feuding with the OWI; on the contrary, I'm working with them very closely on the friendliest terms, as I did in Moscow." . . . Moss Hart is about to depart on a USO tour, his Bucks county neighbors hear . . . One Broadway actress observes that, with USO entertainers absolved from the draft, there'll be two actors for every soldier from now on . . . Holt will publish Katherine Dunham's autobiography . . . Promoters of the Esquire Magazine's jazz contest are hard put to explain why Count Basie, who won the silver award, wasn't invited to appear on the air ceremonies.

* * *

Heitor Villa-Lobos, Mexico's famous composer, will conduct the Boston Symphony in two concerts, in Boston and at Harvard. . . . The pianist at the Beverly Hills Tropics Club is William Friml, Rudolf Friml's son . . . The Wesson Brothers, bowing in at the Pierre's Cotillion Room Feb. 1, will satirize their night club contemporaries . . . The musical score for Le Martinique's next show, by Hughie Price and Dick Rodgers, will kid the columnists . . . J. Wesley, free-lance announcer, was picked over all the big name announcers to handle the Bob Hope show from the East . . . The Monte Carlo is in a dither over newspaper notices advertising for sale the effects of the "Famous Monte Carlo restaurant." That's Louise's Monte Carlo on W. 48th st. that is being sold for taxes, not the 54th st. glamor spot.

Miss Posselt for Soloist, Mr. Szell as Guest Leader

Jan. 20

Monitor

By L. A. Sloper

Returning for a second visit as guest conductor, George Szell presented yesterday afternoon in Symphony Hall, as the thirteenth program of the Boston Symphony season, these works: Still—"In Memoriam: The Colored Soldiers Who Died for Democracy"; Smetana—"From Bohemia's Meadows and Forests"; Lalo—Spanish Symphony (Ruth Posselt, soloist); Brahms—Fourth Symphony.

William Grant Still's work was heard for the first time in Boston, and indeed this was the first time he had been represented at these concerts, although his compositions have been played by other orchestras. "In Memoriam" is one of a number of short works, written by invitation of the League of Composers, and commemorative of the present war.

Mr. Still, who is known as an accomplished composer, has here written with obvious sincerity and feeling a tribute to those members of his race who have fallen in action. He has avoided anything that might draw attention to himself by its striking originality, and has relied rather on characteristic racial melody treated simply but with appropriate solemnity.

The Symphonie Espagnole had not been heard at these concerts since 1924, according to the program notes. Of course, it has been played repeatedly at recitals, but it was hard to realize that it had been so long absent from the Symphony programs. Miss Posselt, who is an artist well liked by the musical public, gave a performance marked by her familiar technical proficiency, lyrical feeling and rhythmic suppleness. Her tone was sweet though not broad and her intonation secure, but she had some difficulty in keeping up her end in the matter of volume. Miss Posselt and her collaborators received an ovation.

Mr. Szell, besides doing well by Mr. Still and Lalo, gave the music of his fellow countryman, Smetana, a sympathetic reading, playing its simple peasant melodies without attempting to embellish them or their orchestral dress in performance.

His way with Brahms recalled his approach to Schubert when he directed the C major Symphony here two years ago. He again made it evident that he knows precisely what he wants from the orchestra and has the technique and the authority to realize his own ideas of interpretation. And again those ideas involved individual treatment which was not always a kindness to the composer. Slow passages were dragged, dynamic contrasts were sudden and violent, attacks were not always clean, balance of choirs was sometimes sacrificed, and the orchestral design was often obscured. In view of these things, the symphony was, of course, not soundly built architecturally, and its melos was largely lost. Nevertheless, the performance was not without effectiveness and it was well received.

NEW YORK, N. Y.
TIMES

JAN 20 1945

[From Late Edition of Yesterday's Times.]

FOSS MUSIC PLAYED BY PHILHARMONIC

'The Prairie' Is Performed Impressively—Brailowsky in Beethoven Concerto

By OLIN DOWNES

The concert given by Dr. Rodzinski and the Philharmonic-Symphony Orchestra last night in Carnegie Hall offered Cherubini's "Anacreon" overture, Beethoven's Third Piano Concerto with Alexander Brailowsky as soloist, and the first performance by the Philharmonic-Symphony Society of Lukas Foss' cantata for chorus, solo voices and orchestra, "The Prairie," after the poetry of Carl Sandburg.

This latter work was given its premiére last May 15 by the Collegiate Chorale under the direction of Robert Shaw. It then made a considerable impression. That impression was strengthened last night, and in some ways that were unexpected, for passages which had not driven home in the smaller hall drove home on this occasion, while other places to which, perhaps, more significance had been given than they deserved, receded into minor or negligible perspectives.

This is comparative. The impression was confirmed of music fresh in quality and feeling, technically expert, sophisticated and modern idiom, yet wholly sincere and unaffected in its expressive purpose. It is not music in the folk style, or of a character that one would designate as Sandburgian. Mr. Foss makes no attempt to put an American label on his composition, though his sympathy with the scences evoked by Sandburg's poetry is evident and unmistakable.

This is natural because of his approach and esthetic background. Mr. Foss, now 22 years of age, and since his fifth year a student successively at the Curtis Institute and at the Berkshire Music Center under Koussevitzky, was born in Berlin. Precociously talented, he studied four years in Paris before reaching the United States. But his style is logically international and contemporaneous, the result of European heredity and early environment. Yet it is imaginatively reflective of Sandburg's sentiment and scenery.

He has not only a modern composer's technique but a fluency which a composer of lesser purpose might have unscrupulously employed for superficial effect. As a matter of fact, he would have gained if he had not been so meticulous in following to the syllable the wordy periods. The verbiage could have been given more frequently than is the case—a simpler and broader musical line, where the recitation of Whitmanesque detail is concerned. This applies to the vocal line, not to the instrumental commentary, which is economical and imaginative in most places.

But we are not engaged here in a dissection, bit by bit, of a score that shows unmistakable talent and invention. The sum of it is a score that makes its mark with pronounced effect. The use of the chorus by itself and with the solo voices is very skillful and imaginative. When there is occasion to evoke vistas of the great plain, of waters, sunsets, the passing of the ages, the fierce power of the new civilization rising from the earth, and emotions of semi-barbaric homage to that earth, the music rings true.

That is a great deal to say. What Mr. Foss can do when he has a lyrical opportunity is shown by the two solo songs, "O Prairie Girl" and "Songs Hidden in Eggs." These are simple and beautiful, contrasting with the great choruses.

The Westminster Choir sang with its wonted finish, sonority and distinct enunciation. There was a well-chosen quartet, consisting of Dorothy Kirsten, soprano; Nan Merriman, contralto; William Hain, tenor, and Todd Duncan, baritone, whose diction was exemplary.

Mr. Brailowsky's performance of the Beethoven concerto was nobly conceived and in every way representative of the musician and virtuoso of his international reputation.

Throughout the evening the orchestral playing was of a very high order, and of special value to Mr. Foss in the elucidation of his score.

Globe Jan. 20

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

The gifted and dynamic George Szell has returned to Boston to be guest conductor of the Boston Symphony Orchestra during the two weeks of Serge Koussevitzky's mid-season vacation. At Symphony Hall yesterday afternoon Mr. Szell renewed the highly favorable impression he had made upon his first appearances two years ago, both as technician and interpreter.

The interesting program covered all three of those desirable points in program-making: something new—William Grant Still's "In Memoriam: the Colored Soldiers Who Died for Democracy;" something old but rarely heard: Smetana's "From Bohemia's Meadows and Forests" and the Spanish Symphony by Lalo; a standard classic—Brahms' Fourth Symphony.

Mr. Still's elegiac and ably-written music was new to Boston. This was also the first time the composer had been represented on a Boston Symphony program. "In Memoriam" is hardly remarkable for invention or originality, but the composer's intention is plain and his sincerity evident. "In Memoriam" is melodic and the harmonies are lush. Mr. Still's grasp of instrumentation is more than competent.

Two years ago Mr. Szell gave us the second symphonic poem, "The Moldau," from the cycle of six musical vistas that Smetana called "My Country." "From Bohemia's Meadows and Forests," which is No. 4, has been more neglected even than "The Moldau," the last Boston performance having been in 1915. Why? This is gloriously descriptive and ingratiating, full of warmth and sun and peasant dances, abounding in tunes and irresistible rhythms. The performance was brilliant.

Ruth Posselt was soloist in Lalo's Spanish Symphony, once popular but unheard at these concerts since 1924. Apart from some uncertainties of pitch—mostly on the G string—Miss Posselt played with all of her accustomed technical virtuosity and the excellent musicianship that have brought her to the forefront of contemporary violinists. The Spanish Symphony seems a little tame now, and just such a violinist as Miss Posselt is required to restore its glitter.

Mr. Szell is an exacting but not a showy conductor who spares neither himself nor his orchestra. He insists upon impeccable attacks and a bright, clear and balanced tone. His own ear is very keen and in consequence you hear all of the musical texture. An inner voice may be no more than a wisp, but it is there and you hear it.

Mr. Szell's graceful and imaginative Brahms was quite remarkable, for in a Symphony often made to seem almost harshly grandiose, he stressed melodic contours, he softened some of the Brahmsian angles and gave the score a certain warmth you do not invariably find in it. In view of such excellences, the untidiness of certain orchestral details in the scherzo and finale were almost forgotten.

Post Jan. 20

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Yesterday's Symphony Concert, conducted by the Metropolitan's George Szell, had two things to recommend it: a most agreeable program and the Czech maestro's masterly, musicianly, discerning and sympathetic direction. The combination sent you away with the feeling of an afternoon most pleasantly and profitably spent.

To the above delights there should be added one more, the highly accomplished and exceedingly persuasive violin playing of Boston's Ruth Posselt, who appeared as soloist in the "Spanish Symphony" of Lalo, a work played to death by recitalists but unheard at the Symphony Concerts since 1924. The orchestra, as we were reminded yesterday, is a big help. With its assistance the Symphony is still fresh and vital.

For the first time in Boston Mr. Szell presented William Grant Still's "In Memorian: The Colored Soldiers Who Died for Democracy." We had already made the acquaintance of Mr. Still at the Pops, through portions of his "Afro-American" Symphony. The present piece is sincere, straightforward and affecting music, skillfully made. It has a certain kinship with the spirituals but there are no disturbing quotations.

Between Still and Lalo came a welcome revival, after 30 years, of Smetana's "From Bohemia's Meadows and Forests," one of the six symphonic poems composing the cycle, "My Country." The musical idiom is direct and folksy. There is the inevitable polka and the brilliant orchestration. A work, this, that came from the heart of the composer and warms that of the listener. Such should not be allowed to gather dust on the library shelf.

By way of conclusion, Mr. Szell offered Brahms' Fourth Symphony, played here no longer ago than last April, yet nevertheless a new and stimulating experience. Mr. Szell's tempi seemed infallibly right, every structural detail was properly in place, and some that are occasionally overlooked were brought to light. There were no false heroics, no inappropriate emotionalism, yet the performance was anything but inexpressive. Here and elsewhere Mr. Szell used no score, though he does not disdain the baton, which he handles with consummate skill. A conductor accustomed to command, he works his will with a gratifying absence of fuss and feathers.

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Herald

MUSIC

Jan. 20

SYMPHONY CONCERT

The Boston Symphony orchestra, George Szell conducting, gave the 13th concert of its 64th season in Symphony Hall yesterday afternoon. Ruth Posselt, violinist, was the soloist. The program was as follows:

"In Memoriam: The Colored Soldiers Who Died for Democracy" .... Still
"From Bohemia's Meadows and Forests" Smetana
Spanish Symphony, Op. 21 .... Lalo
Symphony No. 4 in E minor, Op. 98 Brahms

By RUDOLPH ELIE, JR.

The return to Boston of George Szell serves to prove anew that he must be reckoned with as a formidable man of music. He is, in fact, one of the most reassuring [illegible] conductors in contemporary music for he represents a school, now near extinct, of the great Germanic tradition in orchestral technique, a tradition in which dignity and austerity are combined with—as St. Thomas Aquinas put it—wholeness, symmetry and radiance. Yet the austerity is not that of a Nikisch; there is in Mr. Szell's style just enough of the current trend to sensation, to virtuosity, even to showmanship, to suit the times. The point is, he never cheapens either his music or himself to achieve a striking but frequently meretricious effect. He is sound.

Proof of his distinguished approach to music may be observed in his use of the stick or baton. He has understood its reason-for-being and perceived its function, and he has given that instrument its true meaning and stature again. It is true that delicate effects may be achieved without the baton, but the melodic arcs and stresses, the tempi, the dynamics and all the modifications of these things cannot, I am convinced, be obtained by the greatest of conductors from musicians who cannot see—without conscious effort—where the beat lies. Mr. Szell uses the baton as a means of liberating the musicians from technical preoccupation, which means that he wants nothing between him and them which could possibly distort or diminish the musical values as he conceives them. In any case, no guest conductor achieves such perfection of attack and release as Mr. Szell does and few indeed achieve such real distinction of phrase.

Having sat so long with this point I'm afraid I can't do the other notable aspects of the concert full justice. William Grant Still's tribute to the Negro soldiers who have given their lives for democracy is a beautiful and touching composition, one of utmost sincerity and certainly well worth the hearing, while Smetana's seldom-played "From Bohemia's Meadows and Forests" is time well spent. But it was Ruth Posselt's really delightful performance of Lalo's Spanish Symphony, and the traversal of Brahms' Fourth Symphony by conductor and orchestra that lifted the concert into the one-of-the-best-possible class.

For her part, Miss Posselt never achieved such grace of line and such clarity and poise of tone as she did in the second and third movements of the Lalo. Indeed, she made what is fundamentally fairly trivial musical diversion a joy to listen to, while the orchestral accompaniment matched her own spirit.

PASSAIC, N. J.
SUNDAY EAGLE

AN 21 1945

nductor Serge Koussevitzky on one of his many trips to New ork prepares to direct the Boston Symphony in the auditorium of unter College. Koussevitzky has had a number of guest conductors, e next will be conductor George Szell, of the Metropolitan Opera.

HOUSTON, TEX.
CHRONICLE

JAN 20 1945

RADIO STAR BEAMS

Philadelphia Orchestra: Artur Rubinstein, renowned pianist, will be soloist with the Philadelphia Orchestra in De Falla's "Nights in the Gardens of Spain" over CBS-KTRH at 4 p.m. Eugene Ormandy also will conduct the orchestra in Martinu's Second Symphony and the overture to "Der Freischutz" by Weber.

* * *

Meet Your Navy: Warrant Officer George Tweed, the "ghost of Guam," who for 31 months lived as a fugitive behind the Jap lines, will describe his adventures on Meet Your Navy, 6:30, BNC-KXYZ.

* * *

The FBI in Peace and War: Extortion forms the basis for the FBI drama, "Nemesis in the Sky," on FBI in Peace and War, 7:30 p.m., CBS-KTRH.

* * *

Boston Symphony: Ruth Posselt, violinist, will be soloist with the Boston Symphony conducted by George Szell, in Lalo's "Spanish Symphony" at 7:30 p.m., BNC-KXYZ. The orchestra will play Still's "In Memoriam," Smetana's "From Bohemia's Meadows and Forest," and an excerpt from "My Country."

MAMARONECK, N. Y.
TIMES

JAN 22 1945

Local Artists To Perform For Kentucky Women's Club

Mrs. Henry Watson Boteler of 99 North Chatsworth Avenue, Larchmont, will serve as chairman of the day tomorrow afternoon at the meeting of the New York Society of Kentucky Women, at the Vanderbilt Hotel in New York.

The afternoon's program will feature Gertrude A. Hepworth, of Larchmont, monologist, and Miss Fiona McCleary, formerly of Mamaroneck, pianist. Mrs. John Henry Trent, president, will preside.

Larchmont members of the society planning to attend include Mrs. Mary Erkins, Mrs. Hunter Holding, Mrs. Richard C. Murphy and Mrs. Muir Weissinger. Mrs. Boteler's guest will be Mrs. Allen Boteler of Shelby County, Kr.

Fiona McCleary is a former pupil of Myra Hess and of Arnold Bax and Vaughn Williams, leading British composers. Miss McCleary has played in concerts in England, Switzerland and Germany as well as in the United States.

A composer herself, having started at the age of 15, her music has been performed by the Boston Symphony Orchestra, as well as over the leading radio stations of New York. She has written for orchestra, string ensemble, voice, piano, violin and ballet. Among the compositions she will play will be works of Chopin, Debussy, Rachmaninov and three of her own compositions.

Mrs. Hepworth, a graduate of the Boardman School of Art, London, England, received the highest award in the Welsh Annual Contest and was listed for a command performance before she sailed for Japan where she lived for 15 years. She has broadcast with the British Broadcasting Company as actress and director or radio programs.

Tomorrow the members of the Society will hear a special monologue dedicated to them, called, "Kentucky Snapshots." She will repeat Cameo moments, another of her own scripts, as well as two other groups of monologues.

[44]

BIRMINGHAM, ALA.
POST

JAN 20 1945

Highlighting What's On The Air Tonight

6:30 p. m. WAPI—America in the Air will pay tribute to men of the U. S. Air Forces in a dramatization of an authentic story of aerial combat.

6:45 p. m. WSGN—— Signs that isolationist thinking is growing again in America are revealed by Washington Columnist Barnet Nover and his special guest, Sen. Warren R. Austin, Vermont, in a discussion and interview on Nover's News, Views and Interviews.

7 p. m. WAPI—Danny Kaye will pop his comedy on his own show, assisted by Harry James and his Music Makers, Eve Arden and Lionel Stander.

7 p. m. WSGN—Full flavor of an evening of dancing as the forefathers of present-day Americans knew and loved it is recaptured in the broadcast of the early American dance orchestra.

7:30 p. m. WSGN—Works by the American composer, William Grant Still, Smetana, and Lalo will be featured during the Boston Symphony Orchestra's 16th broadcast. George Szell, Metropolitan Opera conductor, will be the fourth of five guest conductors. Ruth Posselt, violinist, will be soloist.

8 p. m. WAPI—Lawrence Tibbett, Joan Edwards, the Hit Paraders, and Mark Warnow's orchestra bring the 10 top tunes on Your Hit Parade.

8:45 p. m. WAPI—Favorites by Jerome Kern and Cole Porter will be included in the Saturday Night Serenade. Jessica Draggonette will sing "The Touch of Your Hand," from Kern's operetta "Roberta," and Lara's "You Belong to My Heart." The orchestra will do a special arrangement of "Is It the Girl " from Porter's "Seven Lively Arts" score.

9:30 p. m. WAPI—Included in the Most Beloved Melodies quarter hour concert time will be Jarnefelt's "Prelude;" "Barcarolle" from "Tales of Hoffman," by Offenbach; and the Waltz from Guonod's opera "Faust." As an added attraction Paul Robeson will sing the popular "Water Boy," by Avery-Robins.

10:30 p. m. WSGN—Warrant Officer George Ray Tweed, the "Ghost of Guam," who for 31 months lived as a fugitive behind the Jap lines on Guam, will be featured on the Meet Your Navy program.

FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

JAN 21 1945

"The Prairie," the work of 22-year-old Lukas Foss, will be performed by the New York Philharmonic-Symphony under Artur Rodzinski over CBS-KRLD at 2 p. m. Sunday. Soloists will include Dorothy Kirsten, Nan Merriman, William Hain, and Todd Duncan who appeared here in the presentation of "Porgy and Bess" last year.

Works of Haydn and Hindemith will highlight the Boston Symphony Orchestra's broadcast Saturday over Blue-KGKO at 7:30 p. m. George Szell, Met conductor, will make his second guest appearance.

NEW YORK, N. Y.
TIMES

JAN 21 1945

IN THE MAILBAG

To the Radio Editor:

ALL four leading symphony orchestras of the country are now being broadcast regularly on the networks. The Philadelphia Orchestra appears as a sustaining feature on CBS, and its broadcasts are, accordingly, well constructed and managed without the compromises usually imposed by a sponsor. The NBC Symphony Orchestra program, although sponsored by General Motors and therefore interrupted by a lengthy "message" from the sponsor, is nevertheless a well-made radio package. The Philharmonic-Symphony has the considerable advantage of having an additional half-hour at its disposal.

The broadcast of the Boston Symphony Orchestra, musically the most colorful of the four, comes off poorest in several respects. Far too much of the hour is devoted to the sales-talk of a sponsor who keeps assuring the listener that he not only doesn't want to sell him anything but couldn't even if he would. And after many months that have elapsed since the Boston Symphony Orchestra returned to the air, the transmission remains irregular and uncertain in quality, sometimes very good, sometimes poor.

The last fact is understandable when the broadcasts originate from a strange hall on the road. But most of them come from Symphony Hall, an acoustical medium of the same liveness, brilliance and dependability as Carnegie Hall, home of the Philharmonic, or the Philadelphia Orchestra's Academy of Music, and much superior to NBC's Studio 8-H. I know of no reason, aside from sloth or ignorance, why the Boston Symphony broadcasts cannot regularly be on a high level of technical excellence.

MOSES SMITH.

Brookline, Mass.

PORTLAND, ME.
EXPRESS

JAN 22 1945

Teen-Age Girl Is Sensation At Metropolitan

New Coloratura Stirs Controversy In Opera Circles

By Helen Havener

There is probably no figure in the music world today about whom such a storm of controversy rages as young Patricia Munsell, the 'teen-age coloratura at the Metropolitan. Not that anyone—even the most caustic critic—denies that she has exceptional gifts. The question seems to be whether youthful talent is being exploited when Miss Munsell assumes roles in the opera that in other days were the sacred property of such stars as Tettrazini and Sembrich; whether her phenomenally high voice will stand the strain constantly imposed upon it; and whether she can convincingly act the tragic roles which are in the minds of most opera-goers ineradicably identified with mature artists.

Your reviewer does not pretend to be qualified to answer any of those questions with authority, but of one thing she is sure, on the basis of an experience not yet 96-hours old. Whatever the critics think, the public is completely Munsell-minded, entirely satisfied to have a prima donna slim, svelte, youthful, with charm of both face and figure, interpret the roles made famous by the great stars of the past. My profession—and my pleasures—have taken me often to the Metropolitan in recent years, but I have seldom seen such unbridled enthusiasm as greeted Miss Munsell last Friday evening after she had essayed the "mad scene" and other of the moving arias from Donizetti's tragic opera based on Sir Walter Scott's tale of The Bride of Lammermoor.

Young Pianist Impresses

Youth was certainly distinctly to the fore in the metropolis this week. Young Lukas Foss, the 22-year-old pianist of the Boston Symphony Orchestra, also heard the thunder of applause swelling to tidal wave proportions to greet the impressive performance of his cantata, The Prairie, given at Carnegie Hall by the New York - Philharmonic - Symphony Orchestra, Dr. Artur Rodzinski conducting, with the Westminster Choir and four distinguished soloists. The work, a musical setting to Carl Sandburg's poem of the same name, was originally heard in New York at Town Hall last year in a presentation by the Collegiate Choral, Robert Shaw conducting, but at that time the accompaniment was provided by a chamber orchestra. It is far more impressive with an orchestra of full symphony proportions.

There are those who like—and those who do not like so well—music in the ultra-modern vein. But regardless of whether one leans to the classic or the current mode, The Prairie is a phenomenal achievement for a boy of 22 and the audience in toto obviously subscribed to that truism, as attested by the uproar which greeted the young composer at the finale. Coming out almost bashfully, in his informal brown tweeds, to acknowledge the salvos of an audience dressed in its best bib and tucker and an orchestra in formal evening clothes, Mr. Foss gave an impression of youth and modesty which view with that created the succeeding evening by Miss Munsell.

Leopold Stokowski, always Young America's friend, also introduced a new youth experiment during the week. The Young People's Concerts of the New York Philharmonic-Symphony Society have been so heavily subscribed for many years that although everyone is welcome who can possibly manage to squeeze into Carnegie Hall for these six outstanding seasonal events, there is not room for the vast army of public school children who either love music or should have their musical tastes educated.

Youth Concerts Popular

In a series of popular concerts for youth audiences which started in midweek at the City Center, Mr. Stokowski is catering to this very special group. Some of them were more vociferous in their expressions of approval than the children carefully chaperoned by their parents who attend the Carnegie Hall concerts. But in any event their response indicated that here, too, is a youth audience to whom one can feed such musical chef d'oeuvres as Prelude and Love Death from Tristan and Isolde and Bruch's G Minor Concerto without giving them musical indigestion.

Incidentally, it was a 13-year-old violinist who rendered the Bruch in such a spirited way as to bring the galleries upstanding—not to mention the parquet.

Apropos of Mt. Stokowski, one of the outstanding items of music news of the week was the announcement that he has signed a three-year contract with the Hollywood Bowl Association to conduct its Symphonies under the Stars. The arrangement begins with the summer series of 1945. In addition to conducting the Los Angeles Philharmonic at the Bowl, Mr. Stokowski will supervise all the Bowl's recordings and radio and motion picture appearances.

Bruno Walter has at last been coaxed out of his retirement. The sabattical which he had planned to take this year will not be a sabbatical in entirety. He will emerge from his self-imposed seclusion to conduct the Pension Fund Concert of the New York Philharmonic on March 7, and four performances of Bach's St. Matthew Passion, beginning March 29. He will also conduct some opera performances at the Metropolitan in the Spring.

SAULT STE. MARIE, MICH.
NEWS

JAN 22 1945

"One of Great Ones of Present Age" Say Critics of Laderoute's Voice

Joseph Victor Laderoute, who will appear in concert here Thursday night, has become known throughout the United States and Canada as "that rare phenomenon of a brilliant boy soprano developing into a great tenor."

Dr. Serge Koussevitzky, director of ~~the Boston Symphony~~ orchestra, is among the outstanding musicians and conductors who have accaimed his voice as one of the great ones of the present age and he has been pronounced by critics as among the top flight of present-day tenors. When Dr. Koussevitzky heard Laderoute in audition, he immediately engaged him for two performances with the Boston Symphony.

Laderoute has appeared as guest soloist with several of the renowned symphony organizations in the United States and Canada; with the Chicago Symphony Orchestra under the direction of the late Frederick Stock; the Detroit Symphony Orchestra under Victor Kolar and Howard Barlow; the Toronto Symphony under Sir Ernest MacMillan and the Cincinnati Symphony under Eugene Goossens.

"There is no height in the opera or concert field that Mr. Laderoute cannot reach," Director Leon Rothier wrote of him and a metropolitan reviewer declared:

"Laderoute has one of the great tenor equipments of the day: range, uniform quality, extreme expression, a gift of tongues and an excellent authority which is the fruit of sounder musical education than most singers possess. He is a French-Canadian, big and brawny and splendidly gifted. He has obviously had excellent training and his singing was completely in the tradition."

His early training was received in this city under the tutelage of Mrs. Louis H. McPike. He was heard here frequently as soloist in various churches and began to sing professionally at the age of five. As a boy soprano he made a tour of the entire United States as guest soloist with the Paulist Choristers under the famous Father William J. Finn.

No young American singer has made such a constant and rapid development in recent years as Laderoute, critics declare. He is said to have a phenomenal repertoire ready to sing at a moment's notice. He knows nearly 40 works to sing in choral and orchestral concerts and he has nine of the better known French and Italian lyric tenor opera roles available.

Thursday night's concert here will be for the benefit of the Kiwanis milk fund and is scheduled to begin at 8:15.

BRIDGEPORT, CONN.
POST

JAN 24 1945

The Detroit Symphony, with Marjorie Lawrence as soprano soloist, will present an all-Wagner program over WICC-MBS Saturday night at 8:30. Karl Krueger will conduct the Prelude and Love Death from "Tristan and Isolde," Bruennhilde's Immolation Scene from "The Twilight of the Gods," the Magic Fire Music from "Die Walkure" and the Finale of "Das Rheingold."

George Szell will conduct the Boston ~~Symphony over~~ WNAB-Blue Saturday night at 8:30 in Haydn's C major Symphony No. 97 and Hindemith's Symphonic Metamorphosis of themes by Weber.

GRAND RAPIDS, MICH.
HERALD

JAN 21 19

Know Your Symphony

. . . . . By Carroll C. Davidson

We should like to digress temporarily from the usual procedure adopted in these articles. Instead of discussing the music for the next concert of the Grand Rapids Symphony we intend spending a little time with the individuals who make that music possible. We are thinking particularly of Dr. Malko, who now is in his third year as conductor of the orchestra.

Dr. Malko's taking over of the orchestra has been more than fortunate for Grand Rapids. Fortunate is not too exact an expression inasmuch as the Symphony society exercised more than a little good judgment in the matter. But the choice of Dr. Malko for conductor has been an exceedingly happy one and one on which the organization can be congratulated.

Mr. Davidson

Since coming to this country some four years ago, Dr. Malko has given ample evidence of the qualities which had made him one of the foremost conductors of Europe. He has been guest conductor with the Boston symphony, the NBC symphony, ~~at the Ravinia~~ concerts in Chicago, and with many other organizations throughout the country. His success in all appearances has been outstanding and critics have been enthusiastic in praise of his work.

✦ ✦ ✦

There is no need to reiterate here the superlatives which critics have used to describe his concerts in other cities. Suffice to say that they acknowledge him to be one of the leading conductors of the country. Nor would it be possible in a few words to attempt any analysis of the characteristics of his conducting which have been the basis of his success. Those who have followed the course of the symphony for the past few years will be aware of the many talents which Dr. Malko has brought to this organization, his superb knowledge of the orchestra, his deep understanding of the scores, and his ability to transmit his own consciousness into the playing of the musicians under him.

But there is one aspect of Dr. Malko's association with our orchestra which deserves special mention. Without it even his magnificent talents would encounter difficulties. It is a characteristic intrinsic to Dr. Malko's approach to the orchestra and yet which isn't a part of his musical equipment. We refer to his ability to understand the personnel problems which confront such an organization as the Grand Rapids symphony and adapt himself to them.

✦ ✦ ✦

In a semi-professional group such as this the conductor must be as much a teacher as a conductor. He must have patience while maintaining a high ideal and understanding to deal with the many degrees of capability and experience in the musicians under him. In the players of the orchestra he will not find, as in the major symphonies, the complete physical mastery over the scores which make his role one of finesse in orchestral unity and interpretation.

Dr. Malko has met this added burden to the conductor's difficulties completely. It is well to note that he has received international recognition as a teacher of conducting. And the same traits, the same abilities, which have made that achievement possible are working to the advantage of our own orchestra.

ADVERTISING AGE
CHICAGO, ILL.

JAN 22 1945

George Callos Honored as '44 Industrial Adman

THE WINNER—Chosen by Industrial Marketing's "Copy Chasers" as Industrial Adman of the Year, George Callos, left, advertising and public relations manager of Allis-Chalmers, receives the certificate of award from Lane Witt, managing editor of Industrial Marketing.

Milwaukee, Jan. 16.—George J. Callos, advertising and public relations manager of Allis-Chalmers Mfg. Company, on Jan. 11 received a certificate citing him as Industrial Adman of 1944, annual award of *Industrial Marketing* for outstanding industrial advertising.

The award was presented by W. Lane Witt, managing editor of the publication, at a meeting of the Milwaukee Industrial Advertisers Association, local NIAA chapter.

Mr. Witt presented the award in the name of the "Copy Chasers," anonymous critics of industrial advertising who for the past eight years have commented on advertising in *IM's* "OK As Inserted" column. Hundreds of industrial ads were reviewed before the "Copy Chasers" selected Mr. Callos for the award.

Although the award in this instance was made largely on the advertising job done in industrial, business and trade publications, Allis-Chalmers is also an important user of radio, general magazine and newspaper space.

Mr. Callos, a native Milwaukeean, 35 years old, is a graduate of the University of Wisconsin. After college he worked on a weekly newspaper and in the personnel department of a utility company before joining the Allis-Chalmers advertising department as a copywriter in 1935.

At that time the department consisted of only six people. Mr. Callos soon was placed in charge of all advertising of electrical equipment, and was appointed department manager within two years. He has expanded the department to a staff of 60 people who are required to handle the large volume of advertising material prepared each year.

The company's business and trade advertising amounts to about 1,200 insertions in some 40 publications annually. It has launched an institutional campaign in six national magazines; sponsors Boston Symphony concerts on the Blue Network Saturday afternoons, and has engaged in an extensive public relations program within the home community.

SPRINGFIELD, MASS.
EVENING UNION

JAN 22 1945

Marsh Recalls Concert Glories

Mementos, Including Caruso Tickets, Bring Flood of Memories

In the accumulated material resulting from the 30 years of advertising and concert promotion career of Edward H. Marsh are four tickets for a concert by Enrico Caruso, dated May 22, 1919, still waiting to be called for by a Hartford patron. They are one big reason for Mr. Marsh's disbelief in the system of holding concert tickets. The mementoes also remind Mr. Marsh of what he believes to be the greatest concert ever given in Springfield. For the 13 selections he sang, the great Italian tenor received the sum of $8000. Terming him "just a big hearted boy," Marsh said, that he had to labor for two years to make the Caruso concert possible.

Office Full of Souvenirs

But the four carefully salvaged tickets are only a small part of the souvenirs and business records which completely cover the two desks and countless odd filing cases, cabinets and tables which fill his office. Pictures of the great stars he has met, many of them, time and time again, line the walls, with Jeanette MacDonald being one of his favorites, judging from the frequency of her photograph.

Mr. Marsh, who used to handle publicity for the Springfield Music Festival Association, began his concert work back in 1915 under the guidance of Charles Ellis of Boston, who aided artists like Fritz Kreisler to get to the top, and acted as manager of the Boston Symphony Orchestra for many years. "I believe he was the greatest champion of the concert artist this country has ever known," Mr. Marsh said. Ellis requested the local man to take over the Ellis concert series in Springfield, which he did for a number of years. The series came to a sudden end during World War I when the city government refused to allow a performance of the Boston Symphony because several of the musicians were German, and Ellis canceled the concert, thus terminating the series. "That man has never had an equal," Mr. Marsh continued.

Recalls Whims of Artists

Noting that many concert stars have certain whims and ideas which must be followed, he said that the pianist Paderewski insisted on a pail of hot water for his hands immediately before playing, and would not perform unless the concert hall was at its very darkest. If necessary, he would wait for all the lights to be dimmed. Jeanette MacDonald requested use of a lighted dressing table, while Meliza Korjus was willing to walk right on to the stage without the usual prinking, Marsh said.

He said it was always pleasant to meet persons like Dr. Fabien Sevitzky, conductor of the Indianapolis Symphony, who was very enthusiastic about his Springfield audience and did not hesitate to say so. He is expected to return for another engagement next season.

Mr. Marsh is now in his eighth Wagner concert series, sponsored by Charles L. Wagner of Boston. Mr. Wagner is accredited with promoting the tenor John McCormack up to the four million dollar mark, an unequalled record. He supplies artists for concerts all over the country, and is frequently in Springfield for the series here. As concert agent, Mr. Marsh said that his greatest problem is giving patrons their choice of seats.

Choice of Seats Great Problem

"I am supposed to know in which leg a person is lame, or in which ear he is deaf and act accordingly," Marsh said with a smile. Then there are those who refuse to sit next to so and so because he attends a cocktail party prior to the concert, and others who don't like a certain seat because the lady in the row in front is fond of large hats.

Although he is not a musician himself, Mr. Marsh is a music lover and is proud of "never having put on an artist whom he did not like." He has lived in Springfield all of his life and consequently is well equipped to write the column "Forgotten Facts [illegible] Springfield," which appears [illegible] Springfield Shopping News.

WOONSOCKET, R. I.
CALL

JAN 25 1945

243 Music Scores In Judges' Hands

Two hundred and forty-three scores entered for the prize contest for an American orchestral work, sponsored by Independent Music Publishers, are now in the hands of the judges.

As soon as a decision has been reached, the prize-winning work will be announced. The award carries with it a cash prize of five hundred dollars and publication of the score, including preparation of parts for performance.

The judges who will make the award are: Dr. Serge Koussevitzky, Nicolai Berezo[illegible] and [illegible] Copland.

SAULT STE. MARIE, MICH.
NEWS

JAN 2 2 1945

"One of Great Ones of Present Age" Say Critics of Laderoute's Voice

Joseph Victor Laderoute, who will appear in concert here Thursday night, has become known throughout the United States and Canada as "that rare phenomenon of a brilliant boy soprano developing into a great tenor."

Dr. Serge Koussevitzky, director of the Boston Symphony orchestra, is among the outstanding musicians and conductors who have accaimed his voice as one of the great ones of the present age and he has been pronounced by critics as among the top flight of present-day tenors. When Dr. Koussevitzky heard Laderoute in audition, he immediately engaged him for two performances with the Boston Symphony.

Laderoute has appeared as guest soloist with several of the renowned symphony organizations in the United States and Canada; with the Chicago Symphony Orchestra under the direction of the late Frederick Stock; the Detroit Symphony Orchestra under Victor Kolar and Howard Barlow; the Toronto Symphony under Sir Ernest MacMillan and the Cincinnati Symphony under Eugene Goossens.

"There is no height in the opera or concert field that Mr. Laderoute cannot reach," Director Leon Rothler wrote of him and a metropolitan reviewer declared:

"Laderoute has one of the great tenor equipments of the day: range, uniform quality, extreme expression, a gift of tongues and an excellent authority which is the fruit of sounder musical education than most singers possess. He is a French-Canadian, big and brawny and splendidly gifted. He has obviously had excellent training and his singing was completely in the tradition."

His early training was received in this city under the tutelage of Mrs. Louis H. McPike. He was heard here frequently as soloist in various churches and began to sing professionally at the age of five. As a boy soprano he made a tour of the entire United States as guest soloist with the Paulist Choristers under the famous Father William J. Finn.

No young American singer has made such a constant and rapid development in recent years as Laderoute, critics declare. He is said to have a phenomenal repertoire ready to sing at a moment's notice. He knows nearly 40 works to sing in choral and orchestral concerts and he has nine of the better known French and Italian lyric tenor opera roles available.

Thursday night's concert here will be for the benefit of the Kiwanis milk fund and is scheduled to begin at 8:15.

BRIDGEPORT, CONN.
POST

JAN 2 4 1945

The Detroit Symphony, with Marjorie Lawrence as soprano soloist, will present an all-Wagner program over WICC-MBS Saturday night at 8:30. Karl Krueger will conduct the Prelude and Love Death from "Tristan and Isolde," Bruennhilde's Immolation Scene from "The Twilight of the Gods," the Magic Fire Music from "Die Walkure" and the Finale of "Das Rheingold."

George Szell will conduct the Boston Symphony over WNAB-Blue Saturday night at 8:30 in Haydn's C major Symphony No. 97 and Hindemith's Symphonic Metamorphosis of themes by Weber.

GRAND RAPIDS, MICH.
HERALD

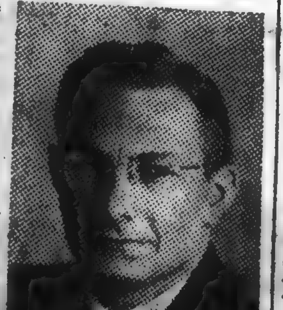
JAN 2 [illegible]

Know Your Symphony

• • • • • By Carroll C. Davidson

We should like to digress temporarily from the usual procedure adopted in these articles. Instead of discussing the music for the next concert of the Grand Rapids Symphony we intend spending a little time with the individuals who make that music possible. We are thinking particularly of Dr. Malko, who now is in his third year as conductor of the orchestra.

Dr. Malko's taking over of the orchestra has been more than fortunate for Grand Rapids. Fortunate is not too exact an expression inasmuch as the Symphony society exercised more than a little good judgment in the matter. But the choice of Dr. Malko for conductor has been an exceedingly happy one and one on which the organization can be congratulated.


Mr. Davidson

Since coming to this country some four years ago, Dr. Malko has given ample evidence of the qualities which had made him one of the foremost conductors of Europe. He has been guest conductor with the Boston symphony, the NBC symphony, the Ravinia concerts in Chicago, and with many other organizations throughout the country. His success in all appearances has been outstanding and critics have been enthusiastic in praise of his work.

✦ ✦ ✦

There is no need to reiterate here the superlatives which critics have used to describe his concerts in other cities. Suffice to say, that they acknowledge him to be one of the leading conductors of the country. Nor would it be possible in a few words to attempt any analysis of the characteristics of his conducting which have been the basis of his success. Those who have followed the course of the symphony for the past few years will be aware of the many talents which Dr. Malko has brought to this organization, his superb knowledge of the orchestra, his deep understanding of the scores and his ability to transmit his own consciousness into the playing of the musicians under him.

But there is one aspect of Dr. Malko's association with our orchestra which deserves special mention. Without it even his magnificent talents would encounter difficulties. It is a characteristic intrinsic to Dr. Malko's approach to the orchestra and yet which isn't a part of his musical equipment. We refer to his ability to understand the personnel problems which confront such an organization as the Grand Rapids symphony and adapt himself to them.

✦ ✦ ✦

In a semi-professional group such as this the conductor must be as much a teacher as a conductor. He must have patience while maintaining a high ideal and understanding to deal with the many degrees of capability and experience in the musicians under him. In the players of the orchestra he will not find, as in the major symphonies, the complete physical mastery over the scores which make his role one of finesse in orchestral unity and interpretation.

Dr. Malko has met this added burden to the conductor's difficulties completely. It is well to note that he has received international recognition as a teacher of conducting. And the same traits, the same abilities, which have made that achievement possible are working to the advantage of our own orchestra.

George Callos Honored as '44 Industrial Adman

Milwaukee, Jan. 16.—George J. Callos, advertising and public relations manager of Allis-Chalmers Mfg. Company, on Jan. 11 received a certificate citing him as Industrial Adman of 1944, annual award of *Industrial Marketing* for outstanding industrial advertising.

The award was presented by W. Lane Witt, managing editor of the publication, at a meeting of the Milwaukee Industrial Advertisers Association, local NIAA chapter.

Mr. Witt presented the award in the name of the "Copy Chasers," anonymous critics of industrial advertising who for the past eight years have commented on advertising in *IM's* "OK As Inserted" column. Hundreds of industrial ads were reviewed before the "Copy Chasers" selected Mr. Callos for the award.

Although the award in this instance was made largely on the advertising job done in industrial, business and trade publications, Allis-Chalmers is also an important user of radio, general magazine and newspaper space.

THE WINNER—Chosen by Industrial Marketing's "Copy Chasers" as Industrial Adman of the Year, George Callos, left, advertising and public relations manager of Allis-Chalmers, receives the certificate of award from Lane Witt, managing editor of Industrial Marketing.

Mr. Callos, a native Milwaukeean, 35 years old, is a graduate of the University of Wisconsin. After college he worked on a weekly newspaper and in the personnel department of a utility company before joining the Allis-Chalmers advertising department as a copywriter in 1935.

At that time the department consisted of only six people. Mr. Callos soon was placed in charge of all advertising of electrical equipment, and was appointed department manager within two years. He has expanded the department to a staff of 60 people who are required to handle the large volume of advertising material prepared each year.

The company's business and trade advertising amounts to about 1,200 insertions in some 40 publications annually. It has launched an institutional campaign in six national magazines; sponsors Boston Symphony concerts on the Blue Network Saturday afternoons, and has engaged in an extensive public relations program within the home community.

SPRINGFIELD, MASS.
EVENING UNION

JAN 22 1945

Marsh Recalls Concert Glories

Mementos, Including Caruso Tickets, Bring Flood of Memories

In the accumulated material resulting from the 30 years of advertising and concert promotion career of Edward H. Marsh are four tickets for a concert by Enrico Caruso, dated May 22, 1919, still waiting to be called for by a Hartford patron. They are one big reason for Mr. Marsh's disbelief in the system of holding concert tickets. The mementoes also remind Mr. Marsh of what he believes to be the greatest concert ever given in Springfield. For the 12 selections he sang, the great Italian tenor received the sum of $8000. Terming him "just a big hearted boy," Marsh said, that he had to labor for two years to make the Caruso concert possible.

Office Full of Souvenirs

But the four carefully salvaged tickets are only a small part of the souvenirs and business records which completely cover the two desks and countless odd filing cases, cabinets and tables—which fill his office. Pictures of the great stars he has met, many of them, time and time again, line the walls, with Jeanette MacDonald being one of his favorites, judging from the frequency of her photograph.

Mr. Marsh, who used to handle publicity for the Springfield Music Festival Association, began his concert work back in 1915 under the guidance of Charles Ellis of Boston, who aided artists like Fritz Kreisler to get to the top, and acted as manager of the Boston Symphony Orchestra for many years. "I believe he was the greatest champion of the concert artist this country has ever known," Mr. Marsh said. Ellis requested the local man to take over the Ellis concert series in Springfield, which he did for a number of years. The series came to a sudden end during World War I when the city government refused to allow a performance of the Boston Symphony because several of the musicians were German, and Ellis canceled the concert, thus terminating the series. "That man has never had an equal," Mr. Marsh continued.

Recalls Whims of Artists

Noting that many concert stars have certain whims and ideas which must be followed, he said that the pianist Paderewski insisted on a pail of hot water for his hands immediately before playing, and would not perform unless the concert hall was at its very darkest. If necessary, he would wait for all the lights to be dimmed. Jeanette MacDonald requested use of a lighted dressing table, while Meliza Korjus was willing to walk right on to the stage without the usual prinking, Marsh said.

He said it was always pleasant to meet persons like Dr. Fabien Sevitzky, conductor of the Indianapolis Symphony, who was very enthusiastic about his Springfield audience and did not hesitate to say so. He is expected to return for another engagement next season.

Mr. Marsh is now in his eighth Wagner concert series, [illegible] Charles L. Wagner of Boston. Mr. Wagner is accredited with promoting the tenor John McCormack up to the four million dollar mark, an unequalled record. He supplies artists for concerts all over the country, and is frequently in Springfield for the series here. As concert agent, Mr. Marsh said that his greatest problem is giving patrons their choice of seats.

Choice of Seats Great Problem

"I am supposed to know in which leg a person is lame, or in which ear he is deaf and act accordingly," Marsh said with a smile. Then there are those who refuse to sit next to so and so because he attends a cocktail party prior to the concert, and others who don't like a certain seat because the lady in the row in front is fond of large hats.

Although he is not a musician himself, Mr. Marsh is a music lover and is proud of "never having put on an artist whom he did not like." He has lived in Springfield all of his life and consequently is well equipped to write the column "Forgotten Facts [illegible] Springfield," which appear[illegible] Springfield Shopping News.

WOONSOCKET, R. I.
CALL

JAN 25 1945

243 Music Scores In Judges' Hands

Two hundred and forty-three scores entered for the prize contest for an American orchestral work, sponsored by Independent Music Publishers, are now in the hands of the judges.

As soon as a decision has been reached, the prize-winning work will be announced. The award carries with it a cash prize of five hundred dollars and publication of the score, including preparation of parts for performance.

The judges who will make the award are: Dr. Serge Koussevitzky, Nicol[illegible] Berezo[illegible] Copland.

MUSIC

23

SYMPHONY HALL

Boston Symphony Orchestra

For the second time in two years, George Szell is making January a memorable month in the annals of the Boston Symphony Orchestra. Conducting a solidly satisfying program of Schubert, Smetana, and Brahms for the third in the Monday evening series of concerts, the Czechoslovakian conductor made many new friends last evening.

Mr. Szell is a painstaking craftsman, looking after the smallest thread of musical detail, yet keeping the ultimate expression of the music within his vision. In Schubert's "Unfinished" Symphony, for instance, the mature, bittersweet quality of the andante shone through the melodic themes worn [illegible] by repeated hearings. Careful attention to the woodwinds, particularly the bassoons, kept in balance the sentimental outpourings of the strings.

"From Bohemia's Forests and Meadows," the fourth in a cycle of six symphonic poems by Smetana, which he called "My Country," proved particularly rewarding at Mr. Szell's hands. The passage for violins alone, gradually reinforced by violas and cellos, carried the excitement of following a thin, steep path up to a clearing and suddenly being able to see for miles around. The dance rhythms were given their full measure of importance by Mr. Szell, who used first an upraised hand, then both hands in a broad sweeping gesture, and finally his shoulders, swinging with the strength of his countrymen.

Any one of the movements of the Brahms Fourth Symphony could prove to be the acid test for a first-rate conductor. One man's reading of the magniloquent score seldom achieves its full potentialities. Mr. Szell develops the frequently neglected more gentle aspects of the symphony without sacrificing its strength. The opening allegro is vigorous but not formidable; the andante is rich with the embroidered pattern of first violins singing above the theme in the cellos; the third movement is dynamic. In the final movement patterned in Passacaglia form with the theme repeated 31 times, Mr. Szell's continuity falters. Slightly snarled, the complexly woven bass gives the movement a static quality, which keeps it from transcending the glories of the first three movements.—P. W.

WINCHESTER, VA.
STAR
JAN 2 2 1945

City Concert Association Selects Artists

750 Persons Join Winchester Community Group

The Winchester Community Concerts Association drive to secure members was brought to a successful close Saturday night with a total of seven-hundred and fifty members.

At the conclusion of the drive the Artists Committee met at the home of Mrs. R. T. Lozier, on Washington Street, to select available artist for this first season.

The selections are as follows, subject, of course, to confirmation by the New York office of Community Concert Service.

Artists Chosen

The Trapp Family Singers, a group of ten persons, will appear here on February 23rd. This is an unusual attraction as the family are natives of Austria and appear in native costumes. Theirs will be a varied program, including many Austrian Folk Songs. Dr. F. Wasner, is the Conductor.

On April 16th, the association will present Sanroma, Pianist. He is Puerto Rican by birth with New England upbringing—Sanoroma is really "American." He has played more times under Koussevitzky than any artist, and is the only pianist to record with the Boston Symphony.

The program scheduled for May 3rd., will be considered the highlight of the season by many music lovers. At that time, Helen Jepson, famous soprano will be presented. She is best known for Violetta in La Travita at Metropolitan. One of the best dressed women in opera, she appeared in the motion picture "Goldwin Follies." She is also a member of the 100.000 Mile Flying Club.

May Secure Ballet

The Artist Committee did not decide on a fourth Concert for the season, as it is their hope to secure a ballet for the early fall.

Officers and directors of the Winchester Community Concert Association were very much pleased with the outcome of the drive and wish to thank the workers and each and every member for their part in making it a success.

No memberships are available until the next drive.

SAN ANTONIO, TEX.
EXPRESS
JAN 21 1945

Draper, Adler Here Feb. 3

Paul Draper, dancer, and harmonica virtuoso Larry Alder, will bring their diverting entertainment to the Municipal auditorium Feb. 3, under sponsorship of the Symphony Society's non-subscription series.

This will be San Antonio's first chance to see a program that has won pages of comment and pictures in every major American magazine, both of sophisticated and serious categories. Their appearances, which have filled all important concert halls of the nation on three trans-continental tours, also calls out the presence, and the praise, of top music critics.

This fall Draper and Adler had capacity audiences for nine consecutive performances at New York's City Center.

Draper first attained a complete command of classic ballet technique, then created his original interpretations by adding typical "Nijinsky leaps" of Russian origin and that purely American form, "tap." He has appeared as soloist with the Boston Symphony Orchestra and gives many solo recitals each season.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Post Jan 23

Last evening's Symphony Concert, conducted by George Szell, offered two numbers from the program of the last pair of regular concerts, Smetana's delightful Symphonic Poem, "From Bohemia's Meadows and Forests," recalled to us after 30 years and as much enjoyed on this occasion as it was before, and the Fourth Symphony of Brahms. The new piece, so far as Mr. Szell was concerned, was Schubert's "Unfinished" Symphony.

Two years ago the Czech conductor gave us a performance of Schubert's C Major Symphony that is still gratefully remembered. His version of the "Unfinished" was different, as the music itself is different, but no less felicitous. As with the Brahms' his tempo seemed exactly right, neither too fast nor two slow. With the first movement he is both lyric and dramatic. The movement is full of what since has been known as atmosphere and of this fact he makes you fully aware. The last movement was not dragged, yet none of its beauty was lost. In both divisions there was the clarity, the just balance of tone and the musicianly phrasing that we have already come to associate with Mr. Szell's conducting.

Szell Returns to Conduct His Favorite Boston Symphony

Globe Jan. 19

By CYRUS DURGIN

"Well, have you forgiven me for that New York style clam chowder?" grinned George Szell as he shook hands with this reporter at Symphony Hall yesterday morning. Thereby he proved that his excellent memory is not limited to the notes on printed pages of music.

Two years ago, when Mr. Szell (you pronounce the name "Sell") was making his first appearance as guest conductor with the Boston Symphony Orchestra, he told the Globe, during an interview, that he liked to cook and could whip up a good clam chowder, New York style. This reporter had observed mildly that New York style clam chowder was not even discussed in these parts. Although we had not met since, he remembered the interchange of views clearly.

"As a matter of fact, I like the New England style better now," he added yesterday. And that recantation was enough to put him in thoroughly good standing with chowder gourmets.

American Audiences

Now Mr. Szell is back again to conduct for the next two weeks what he said in 1943 was his favorite orchestra. Since 1943, he has guested with American orchestras clear across the country, and has joined the Metropolitan Opera Association. He returns here more firmly convinced than ever that the Boston Symphony is his favorite.

"Not only in the bright, clear tone, but in many other ways the Boston Symphony, to my mind, is the best to work with," affirmed the tall, thick-spectacled Czech, whose austere face is at variance with his fundamental good nature and friendliness.

"Yes, I've conducted what you call a representative cross section of American orchestras, and they are good. But this"—and he waved toward the auditorium from whose stage the musicians were leaving after a morning's rehearsal—"this is the best."

He's also had a chance to gauge the willingness of American audiences to hear new—or at least, unfamiliar—music.

"I think the American public will take more than the European public, which I assure you was very conservative before the war. The Americans may not like certain music, but they listen and content themselves with faint praise instead of noisy disapproval. And, of course, many times they like what is new. I think this all holds true in both the East and West."

CAMDEN, N. J.
POST
JAN 25 1945

243 SCORES ENTERED IN MUSICAL CONTEST

New York City, Jan. 24—Entered in the contest for an American orchestral work are 343 scores which will be judged by Serge Koussevitzky, Nicolai Berezowsky and Aaron Copland.

The prize-winning work will be announced as soon as the judges reach a decision. Sponsored by Independent Music Publishers, the contest will award $500 as a cash prize and publication of the score, including preparation of parts for performance, by Arrow Music Press, Inc.

NEW YORK, N. Y.
TIMES
JAN 28 1945

BY WAY OF REPLY

To the Radio Editor:

SINCE last Sunday's letter by Moses Smith on the Boston Symphony may lead some readers astray, it might be fitting to point out a few of the grosser errors of fact.

The commercials on the Boston Symphony Orchestra broadcasts run one minute and thirty seconds for the opening and one minute for the closing. The rest is music by the Boston Symphony Orchestra, "the King of the Orchestras," to quote a TIMES reviewer. There are no intermission features or talks by industrial leaders.

To the charge that the sponsor has nothing to sell to the public, it can be pointed out that the sponsors of the other two orchestras also have nothing to sell. In fact, the sponsors of many other leading shows are equally so engaged in war work that they offer nothing the Boston Symphony Orchestra?

Most impartial radio engineers and producers agree that Studio 8H is the best hall yet devised for symphony broadcasts. Boston's Symphony Hall is much too bright for a radio broadcast of a symphony orchestra. In other words it is too alive.

The average listener and some who fancy themselves experts have little conception of the problems which enter into the production of a symphony broadcast. Any competent radio man can find fault with any symphony broadcast. Usually, however, he will realize that the operations men are constantly striving to improve the broadcast and so keeps the cork in his private bottle of critical acid. Why single out the Boston Symphony Orchestra?

AN INTERESTED READER.
New York City.

YOUNGSTOWN, O.
VINDICATOR
JAN 27 1945

George Szell to Conduct Boston Symphony Tonight

The Boston Symphony Orchestra, under the direction of George Szell, Metropolitan Opera conductor, will feature the works of Franz Josef Haydn and Paul Hindemith at 7:30 tonight on WFMJ.

The program will open with Haydn's Major Symphony, No. 97. It will be followed by Hindemith's "Symphonic Metamorphosis of Themes by Weber," a four-movement work comprising an allegro, [illegible], andantino and march.

"Saturday Night Serenade" will present Jessica Dragonette singing [illegible] light opera favorites, including "Kiss Me" from "Bitter-[illegible]" and "Every Time We Say [illegible]" by Cole Porter at 8:45 on WKBN. Tenor Bill Perry's solos will include "I'm Making Believe" and the "Cuban Love Song."

[illegible] Grant, Quartermaster 3/c, [illegible] will relate his experiences while stranded aboard a transport [illegible] days in the Aleutians area [illegible] Your Navy" at 6:30 p. m. WFMJ. Grant will describe how the transport stopped only long enough for repairs and then entered action at Tarawa and the invasion of the Marshalls. Featured on the program will be the All-Bluejacket Choir and the Ship's Concert Orchestra.

Kilocycle reading of key and other network stations:
NBC — WEAF-660, WGY-810, WLW-700.
Blue Network — WJZ-770, WJW-850.
CBS—WCAU - 1210, WHAS-840, WWL-870.
MBS — WCAE-1240, WHK-1420, WGN-720, WOR-710.
Independent stations—WPIC-790, WKST-1280.

News from WFMJ

[illegible] Press and the United Press)
[illegible]ght—6:15, 10, 11, 11:55*,
Sunday—[illegible], 8*, 10, 11*, and 12 [illegible], 12:55*, 3, 6, 8*, 10, 11 [illegible]

Bulletins and special broadcasts will be given whenever events [illegible].

*Blue Network broadcasts.

Other Programs Tonight

6:00—WKBN—The story of a city-wide row over the use of a small amount of paving material almost ruins Lionel Barrymore's reputation as "Mayor of the Town" in "Paved with Good Intentions."

6:30—WTAM—Edgar Barrier portrays the adventurous "Saint" with Ken Christy as his "helper," Hoppy, and John Brown as Police Inspector Fernack in another exciting episode of "The Saint."

7:30 — WKBN — "Merchants of Hate" tells the story of the capture of native seditionists on "The FBI in Peace and War."

8:30 — WFMJ — "The Victory Parade of Spotlight Bands" presents Jan Savitt and his orchestra from Washington, D. C.

9:15—WKBN—Al Pearce, as Elmer Blurt, low-pressure salesman, earns some extra money by becoming a baby "sitter" with humorous consequences.

9:30—WTAM — Becky Barfield brings Pee Wee King's Golden West Cowboys to the "Grand Ole Opry" and yodels an old railroad song, "Freight Train Blues," as Roy Acuff's guest star.

9:30—WFMJ—Herbert Marshall is starred in another exciting adventure as an international detective on "The Man Called X."

11:15—WFMJ—Raymond Massey, stage and screen star, will be the guest of Radio Harris, commentator on affairs in the entertainment world. Massey plays the lead role in the motion picture, "Arsenic and Old Lace."

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Post Jan 31

Yesterday's Symphony Concert, conducted by George Szell, might itself be described as a gigantic symphony in C major, the key of Haydn's No. 97, with which it began, and of Schumann's Second, with which it came to a glorious close. In between came a most engaging novelty, Hindemith's Symphonic Metamorphosis of Themes by Weber. The strength and sanity, the warmth and fervor and the extraordinary musicianship of Mr. Szell's conducting illuminated everything and the concert was in rare degree inspiring and inspiriting.

Since Haydn wrote 104 symphonies, it is easy to see how even many deserving ones could go long neglected, but No. 97 is one of the 12 written for London and collectively they are Haydn's best. Anyway, we are getting it this week and much thanks to Mr. Szell for the first performance in 21 years. Only in the finale does the interest wane a bit, and the worst you can say of this rondo is that it is not quite so captivatingly pretty as some of the others. In the first movement there are striking foreshadowings of Beethoven and the trio of the Minuet is a veritable gem.

Taking themes from some four-hand piano pieces of Weber, and in the second of the four movements from that composer's incidental music to Schiller's Chinese play, "Turandot" Hindemith has made a sort of symphony of his own. The themes themselves are engaging and Hindemith's harmony, orchestration and general treatment, while by no means Weberish, are far from being inappropriate or unsympathetic. The Chinese Scherzo is a joy and would enliven even a Pop Concert. The cynic might say that Hindemith had to turn to Weber in order to find some good tunes, but find them he has and he has done well by them and with them.

Greatest of the symphonies of Schumann, the broadest, solidest and soundest symphony of the Romantic era, with its firmly-wrought first movement, its exciting Scherzo, its wonderful Adagio and its finale of exultant, full-throated song, the Second has of late received scant respect at Symphony Hall. The only other performance at the regular concerts since 1929 was given eight years ago by Dr. Mitropoulos. Again, our thanks to Mr. Szell. If he played the Scherzo a shade too fast, the whole was memorable and the last two movements superb.

PEOPLE'S WORLD
SAN FRANCISCO, CALIF.
JAN 26 1945

Conductor Serge Koussevitzky on one of his many trips to New York prepares to direct the Boston Symphony in the auditorium of Hunter College. Koussevitzky has had a number of guest conductors, the next will be conductor George Szell, of the Metropolitan Opera.

Globe Jan. 27

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

The Boston Symphony has been especially fortunate in its guest conductors this season. The latest, and current of these, George Szell, began yesterday afternoon the second half of his engagement. He has brought not only the vitality and distinction of his conducting, but some of the season's most interesting programs as well.

This week he is offering Haydn's C Major Symphony, No. 97, unheard at these concerts since the time of Pierre Monteux more than 20 years ago; Hindemith's piquant and utterly delightful Symphonic Metamorphosis of Themes by Weber, new to Boston, and C major Symphony of Schumann, last done here by Dimitri Mitropoulos in 1937.

Between conductor, orchestra and program the concerts this week come as near to perfection and enjoyment as you are likely to find in this world.

Take the Haydn, for example, one of the lesser-known symphonies written for Salomon's concerts in London. The work has such inventive power, such capricious charm, such an enchanting slow movement and minuet as to place it among the composer's greatest masterpieces. Exaggerations are not wisely made in print, but I do not think it is exaggeration to say that Mr. Szell's performance yesterday was the finest Haydn I have ever heard.

The texture was clear as spring water; you heard every phrase. At the same time, within the limits of Haydesque style, every measure glowed with vitality and every bit of melody was truly "sung."

Taking thematic material from less familiar works by Carl Maria von Weber, Hindemith created out of them a little four-movement symphony in his own ruggedly individualistic manner. The scoring is full of color and keeps most of the orchestra working practically all the time. The "Chinese" scherzo, built on pentatonic scale tunes from Weber's music to the play "Turandot" by Schiller, is a tour de force of orchestral cleverness, complete with bells and other items of an enlarged percussion section.

How serious was Hindemith in his Metamorphosis? He has not given us a clew to his purpose, but it is possible to find the score a joke upon certain composers of the past and present. Are Mahler and Bruckner, perhaps Stravinsky and others, given a brilliant and amiable kidding? Certainly the march finale suggests the Mahler touch with marches, of which he was very fond. At any rate, the symphonic metamorphosis is a minor masterpiece and deserves a niche in the permanent repertory.

Perhaps the most important aspect of Mr. Szell as interpreter is that of simplicity, and yet it is likely to be overlooked because his readings are technically and tonally so brilliant. He plays the Schumann Symphony with just the right emotional simplicity, particularly that supernal adagio. When the performance is finished you have the feeling that all in the music has been revealed.

P. Feb 3

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Credit Richard Burgin both as program-maker and conductor with giving us yesterday one of the most agreeable Symphony concerts of the present season. Credit also his colleagues John Bedetti and Jean Lefranc for their splendid contribution as solo 'cello and solo viola in the final number, Strauss' "Don Quixote." And don't forget Witold Malcuzynski, who made his first appearance in Symphony Hall as pianist in the Second Concerto of Chopin. To quote one veteran observer, Mr. Malcuzynski's playing combined the delicacy of de Pachmann with the poetry of Paderewski. There could hardly be higher praise, and it was fully deserved.

When Mr. Malcuzynski made his Boston debut at Jordan Hall last season he displayed these same qualities but he also was guilty of a frenzied and ferocious pounding that very nearly set his good deeds at naught. There is no pretext for pounding in this Concerto, though a pianist might still exhibit dynamic intemperance. Mr. Malcuzynski didn't even do that. Once in evidence all the time, the two Chopin Concertos have almost dropped from the repertory. To be sure, they are not of the mature, the greater Chopin, but their lyric charm and grace, their elegance and euphony, their flattering employment of the piano and rather agreeably discreet orchestration give them a unique flavor. As yesterday's performance proved, they can add mightily to the pleasure of a symphony concert.

Two years ago Messrs. Burgin, Bedetti, Lefranc and the orchestra gave us the admirable version of "Don Quixote" that we heard again yesterday. To adopt a visual image, we have seen this extraordinary score painted in brighter colors, but the drawing in this performance is true, and with a work in which the graphic element is so important, that is what counts most. And to invoke yet another art, we heard once more a moving drama in tone.

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Herald Jan. 27

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FAIRMOUNT, W. VA.
WEST VIRGINIAN

FEB 2 - 1945

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NEWARK, N.J.
HERALD NEWS
2/3/45

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Globe Feb 2

MUSIC

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Audience Gives Koussevitzky Rousing Ovation

Times - Herald Jan. 12

By GLENN DILLARD GUNN

Dr. Gunn

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For weeks the hall had been sold out for this visit of the Boston musicians; but that circumstance did not prevent many hundreds of would-be listeners from seeking admission. These disappointed people milled around the building, blocking the entrances and delaying the concert by as much as 15 minutes.

Audience Rises in Greeting

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Thenceforward the evening resolved itself into a series of such demonstrations, which mounted in intensity to the ovations that marked the conclusion of the Ravel "Daphnis and Chloe" Suite and the Shostakovich Fifth Symphony. Koussevitzky chose a program devoted to the music of Slavic and Gallic composers, quoting the Croatian master Joseph Haydn's Eighty-eighth Symphony, Debussy's Prelude, "The Afternoon of a Faun," and the Ravel and Shostakovich works already mentioned.

Unexpected Highlights

There were some who felt that Koussevitzky traveled far to play a well known Haydn Symphony which had been presented within the fortnight by the Philadelphia Orchestra and has been a frequent item in the programs of the National Symphony. It had been hoped that this conductor, who has been conspicuous over the years for his championship of native music, would play something from the Boston Symphony's extensive American repertoire. The crystalline clarity of the ancient Haydn score under his baton, the unexpected highlights that lifted its several moments of genuine inspiration into flawlessly proportioned relief, consoled these malcontents.

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Now that the multitude has hailed the Boston orchestra and its conductor with such overwhelming enthusiasm, it is to be hoped that their visits may become more frequent. We could absorb several each season.

[47]

Globe **MUSIC** Jan. 27

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

The Boston Symphony has been especially fortunate in its guest conductors this season. The latest, and current of these, George Szell, began yesterday afternoon the second half of his engagement. He has brought not only the vitality and distinction of his conducting, but some of the season's most interesting programs as well.

This week he is offering Haydn's C Major Symphony, No. 97, unheard at these concerts since the time of Pierre Monteux more than 20 years ago; Hindemith's piquant and utterly delightful Symphonic Metamorphosis of Themes by Weber, new to Boston, and C major Symphony of Schumann, last done here by Dimitri Mitropoulos in 1937.

Between conductor, orchestra and program the concerts this week come as near to perfection and enjoyment as you are likely to find in this world.

Take the Haydn, for example, one of the lesser-known symphonies written for Salomon's concerts in London. The work has such inventive power, such capricious charm, such an enchanting slow movement and minuet as to place it among the composer's greatest masterpieces. Exaggerations are not wisely made in print, but I do not think it is exaggeration to say that Mr. Szell's performance yesterday was the finest Haydn I have ever heard.

The texture was clear as spring water; you heard every phrase. At the same time, within the limits of Haydesque style, every measure glowed with vitality and every bit of melody was truly "sung."

Taking thematic material from less familiar works by Carl Maria von Weber, Hindemith created out of them a little four-movement symphony in his own ruggedly individualistic manner. The scoring is full of color and keeps most of the orchestra working practically all the time. The "Chinese" scherzo, built on pentatonic scale tunes from Weber's music to the play "Turandot" by Schiller, is a tour de force of orchestral cleverness, complete with bells and other items of an enlarged percussion section.

How serious was Hindemith in his Metamorphosis? He has not given us a clew to his purpose, but it is possible to find the score a joke upon certain composers of the past and present. Are Mahler and Bruckner, perhaps Stravinsky and others, given a brilliant and amiable kidding? Certainly the march finale suggests the Mahler touch with marches, of which he was very fond. At any rate, the symphonic metamorphosis is a minor masterpiece and deserves a niche in the permanent repertory.

Perhaps the most important aspect of Mr. Szell as interpreter is that of simplicity, and yet it is likely to be overlooked because his readings are technically and tonally so brilliant. He plays the Schumann Symphony with just the right emotional simplicity, particularly that supernal adagio. When the performance is finished you have the feeling that all in the music has been revealed.

P **SYMPHONY CONCERT** Feb 3

BY WARREN STOREY SMITH

Credit Richard Burgin both as program-maker and conductor with giving us yesterday one of the most agreeable Symphony concerts of the present season. Credit also his colleagues John Bedetti and Jean Lefranc for their splendid contribution as solo 'cello and solo viola in the final number, Strauss' "Don Quixote." And don't forget Witold Malcuzynski, who made his first appearance in Symphony Hall as pianist in the Second Concerto of Chopin. To quote one veteran observer, Mr. Malcuzynski's playing combined the delicacy of de Pachmann with the poetry of Paderewski. There could hardly be higher praise, and it was fully deserved.

When Mr. Malcuzynski made his Boston debut at Jordan Hall last season he displayed these same qualities but he also was guilty of a frenzied and ferocious pounding that very nearly set his good deeds at naught. There is no pretext for pounding in this Concerto, though a pianist might still exhibit dynamic intemperance. Mr. Malcuzynski didn't even do that. Once in evidence all the time, the two Chopin Concertos have almost dropped from the repertory. To be sure, they are not of the mature, the greater Chopin, but their lyric charm and grace, their elegance and euphony, their flattering employment of the piano and rather agreeably discreet orchestration give them a unique flavor. As yesterday's performance proved, they can add mightily to the pleasure of a symphony concert.

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WEST VIRGINIAN

FEB 2 - 1945

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SIOUX CITY, IOWA
JOURNAL

FEB 4 - 1945

SYMPHONY CONDUCTOR—Dr. Serge Koussevitzky, one of the most beloved of conductors, takes a little time out to relax before working with the Boston symphony. The next broadcast of this popular series will be heard on KSCJ next Saturday night at 7:30.

Herald

MUSIC

Feb 3

SYMPHONY CONCERT

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Variations on a Theme by Haydn, Op. 56A .... Brahms
Concerto No. 2 in F minor, Op. 21 .. Chopin
"Don Quixote," Op. 35 .... Strauss

By RUDOLPH ELIE, JR.

About once a year a new pianist appears with the orchestra who reveals such indisputable stature as a musician and an artist it is a pleasure to toss as many hats into the air as come to hand. Last year it was William Kapell; this year—and, I rather suspect, for some years to come—it is Witold Malcuzynski.

Actually, Mr. Malcuzynski made his debut in Boston last March in a solo Jordan Hall recital which ranked, to my way of looking at it, as one of the more notable piano recitals of the year. At that time he disclosed a very powerful but most poetical and sensitive approach to the pianoforte (I even seem to have thrown all caution to the birds and said that his virtuosity was "little short of stupefying"). Yesterday, however, these first impressions were more than corroborated. He is, there can be little doubt, a distinguished musical personality as well, for he realized Chopin's F minor Concerto as it seldom is realized, and this despite a very unsatisfactory accompaniment by the orchestra.

The trouble was that nobody seemed to be very much interested in playing the tiresome orchestral part. It was obviously a chore, and the result was a lack-luster, even a routine and sometimes faulty performance. True, there's nothing in it to keep 110 superb musicians alert; it is orchestral child's play. Yet it is by no means as bad as many "experts" make it out to be, and certainly not as pallid as it sounded yesterday. In view of this Mr. Malcuzynski's great poise, his utter clarity of line, his poetical yet virile phrasing and his ability to let us hear every note without a single pedal smudge, must be considered a very real personal triumph.

Brahm's Variations on a Theme by Haydn went well, the woodwind textures being especially attractively set forth, but here too there was little real vitality in the orchestral conception of the work.

Strauss' "Don Quixote," its solo cello and viola roles again admirably set forth by Jean Bedetti and Jean Lafranc, proved effective as always. Mr. Bedetti, who characterizes the good Don with sufficient conviction to persuade the audience that he is indeed the personification of his voice, has seldom been in better form or achieved a more beautiful tone quality on his instrument. I don't think anybody can do what he does—for pure sentiment of phrase—with the "Vision of Dulcinea" variation or with the closing pages when the Don, before he expires, has his moment of peaceful sanity.

ST. PETERSBURG, FLA.
INDEPENDENT

FEB 3 - 1945

Week-End Listening For Music Lovers

Saturday

WSUN, 8:30 to 9:30 p.m., Richard Burgin, associate conductor leads the Boston Symphony in "Variations on a Theme by Haydn" by Brahms, and Witold Malcuzynsky, piano soloist, in Chopin's "Concerto No. 2 in F Minor."

LIFE
CHICAGO, ILL.

BOS

[illegible]

NILES, OHIO
TIMES

FEB 5 - 1945

News of Hollywood

BY LOUELLA PARSONS

Cukor Will Make Screen Version Of "Carmen"

HOLLYWOOD — I met George Cukor on the M-G-M lot and asked him if it were true that he plans to direct "Carmen." He said, yes, but not the opera. He will use Prosper Merimee's book, which is much more brilliant than the Bizet opera. A sentimental version of the original story with gorgeous music. "However," said George, "I would want to use the beautiful vocal numbers in some way, with an outside operatic singer presenting them."

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FEB 7 - 1945

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TRANSCRIPT TELEGRAM

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BULLETIN

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BROCKTON, MASS.
ENTERPRISE-TIMES

FEB 7 - 1945

Famed Conductor Says Music Will Provide 'Spiritual Food'

Dr. Koussevitzky, Leader of Boston Symphony, Advocates 48-State Program in Postwar Period

By ESTELLE BOND
United Press Staff Correspondent

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"We'll welcome them back gladly," Dr. Koussevitzky said. "They can't come back too soon."

SIOUX CITY, IOWA
JOURNAL

FEB 4 - 1945

SYMPHONY CONDUCTOR—Dr. Serge Koussevitzky, one of the most beloved of conductors, takes a little time out to relax before working with the Boston symphony. The next broadcast of this popular series will be heard on KSCJ next Saturday night at 7:30.

Herald

MUSIC

Feb 3

SYMPHONY CONCERT

The Boston Symphony Orchestra, Richard Burgin conducting, gave the 15th program of its 64th season in Symphony Hall yesterday afternoon. The soloists were Witold Malcuzynski, pianist; Jean Bedetti, cellist and Jean Lefranc, violist. The program:

Variations on a Theme by Haydn, Op. 56A ....Brahms
Concerto No. 2 in F minor, Op. 21..Chopin
"Don Quixote." Op. 35..........Strauss

By RUDOLPH ELIE, JR.

About once a year a new pianist appears with the orchestra who reveals such indisputable stature as a musician and an artist it is a pleasure to toss as many hats into the air as come to hand. Last year it was William Kapell; this year—and, I rather suspect, for some years to come—it is Witold Malcuzynski.

Actually, Mr. Malcuzynski made his debut in Boston last March in a solo Jordan Hall recital which ranked, to my way of looking at it, as one of the more notable piano recitals of the year. At that time he disclosed a very powerful but most poetical and sensitive approach to the pianoforte (I even seem to have thrown all caution to the birds and said that his virtuosity was "little short of stupefying"). Yesterday, however, these first impressions were more than corroborated. (He is, there can be little doubt, a distinguished musical personality as well, for he realized Chopin's F minor Concerto as it seldom is realized, and this despite a very unsatisfactory accompaniment by the orchestra.

The trouble was that nobody seemed to be very much interested in playing the tiresome orchestral part. It was obviously a chore, and the result was a lack-luster, even a routine and sometimes faulty performance. True, there's nothing in it to keep 110 superb musicians alert; it is orchestral child's play. Yet it is by no means as bad as many "experts" make it out to be, and certainly not as pallid as it sounded yesterday. In view of this Mr. Malcuzynski's great poise, his utter clarity of line, his poetical yet virile phrasing and his ability to let us hear every note without a single pedal smudge, must be considered a very real personal triumph.

Brahm's Variations on a Theme by Haydn went well, the woodwind textures being especially attractively set forth, but here too there was little real vitality in the orchestral conception of the work.

Strauss' "Don Quixote," its solo cello and viola roles again admirably set forth by Jean Bedetti and Jean Lafranc, proved effective as always. Mr. Bedetti, who characterizes the good Don with sufficient conviction to persuade the audience that he is indeed the personification of his voice, has seldom been in better form or achieved a more beautiful tone quality on his instrument. I don't think anybody can do what he does—for pure sentiment of phrase—with the "Vision of Dulcinea" variation or with the closing pages when the Don, before he expires, has his moment of peaceful sanity.

ST. PETERSBURG, FLA.
INDEPENDENT

FEB 3 - 1945

Week-End Listening For Music Lovers

Saturday

WSUN, 8:30 to 9:30 p.m., Richard Burgin, associate conductor leads the Boston Symphony in "Variations on a Theme by Haydn" by Brahms, and Witold Malcuzynsky, piano soloist, in Chopin's "Concerto No. 2 in F Minor."

LIFE
CHICAGO, ILL.

FEB 5 [illegible]

BOSTON

Sirs:

As a true Bostonian I could not help but feel chagrined that you would publish an article such as "Boston—An Old City Looks Ahead" (LIFE Jan 15). It was true as far as it went [illegible] told the tr[illegible] in such a way as to [illegible] any outsider a completely erroneous picture of the pl[illegible] such a man as Oliver Wendell Holmes called the "hub of the universe." Yes, we have slums but they [illegible] not representative of Boston. Boston is also known for its Boston Symphony Orchestra and we also have [illegible] legitimate theaters.

We have [illegible] major-league baseball teams, a major- and a minor-league hockey team, football games during the season representing the colleges, Suffolk Downs race track, Wonderland dog track and many more.

These are only a few things an out-of-towner should know about Boston, but maybe they will show that between South Boston and Beacon Hill there are thousands of us middle-class Americans who, after touring many other parts of the U. S. and Canada, have decided that Boston is a grand city and not the miserable, dirty hovel it is represented as being in LIFE.

DOROTHY ALBERTSON
Somerville, Mass.

PROVIDENCE, R. I.
BULLETIN

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News of Hollywood

BY LOUELLA PARSONS

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ENTERPRISE-TIMES

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[48]

PORTLAND, ME.
EXPRESS
FEB 7 - 1945

Dr. Koussevitzky Envisions Orchestra For Every State

Great Future Opening For Musicians, Boston Symphony Conductor Claims

By Estelle Bond

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WALTHAM, MASS.
NEWS TRIBUNE
FEB 7 - 1945

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(United Press Staff Correspondent)

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PAWTUCKET, R. I.
TIMES
FEB 7 - 1945

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NEW BRITAIN, CONN.
HERALD
FEB 7 - 1945

ASKS ORCHESTRAS FOR EVERY STATE

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"We had to import Europeans to make up the personnel of our symphony orchestras then," he continued. "But in the meantime, new American conservatories blossomed and, through their influence, changed the whole history of modern American musical performance."

Naturalized in 1941, the Russian-born Dr. Koussevitzky is a staunch defender of American musical talents. Coupled with his assertion that the nation never again will have to comb Europe for musicians, he declared:

Understands Problems

"An artist is an international character, and a musical gift is universal. In their attitude toward life, Americans may be different from Europeans. But in their attitude toward music, in their sensitivity and fire, there is no difference."

Himself a one-time orchestra player who later became the greatest virtuoso of the double bass, Dr. Koussevitzky understands the problems attending both sides of the podium.

His first postwar act, he said, will be to reinstate into the nation's second-oldest symphony orchestra its six players who were called into military service.

"We'll welocme them back gladly," Dr. Koussevitzky said. "They can't come back too soon."

QUINCY, MASS.
PATRIOT LEDGER
FEB 7 - 1945

Brazilian Composer To Conduct Boston Symphony Orchestra

BOSTON, Feb. 7 (UP)—Heitor Villa-Lobos, the Brazilian composer, will conduct the Boston Symphony orchestra in a program of his own music Feb. 23-24, it was announced today.

Villa-Lobos was invited to Boston by Dr. Serge Koussevitzy, conductor of the orchestra. The Brazilian will give the first performance of his Choros No. 12 and the first performance in the United States of his Toccata and Fugue from "Bachianas Brasilieras" No. 7.

Arthur Fiedler, conductor of the Boston Pops orchestra, was to have substituted for Koussevitzky but stepped aside when Villa-Lobos accepted Dr. Koussevitzky's invitation

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SYMPHONY HALL—The Boston Symphony Orchestra, Serge Koussevitzky conducting, will perform Beethoven's D major Violin Concerto, Jascha Heifetz soloist; and Tchaikovsky's Pathetique Symphony; 8:30 P. M.

WATERBURY, CONN.
DEMOCRAT
FEB 7 - 1945

Musical Postwar Program Favored

By ESTELLE BOND

Boston, Feb. 7—(UP)—Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, today advocated a musical postwar program in which each of the 48 states would sponsor its own symphony orchestra as "spiritual food for its residents."

The energetic, 70-year-old maestro, who now is in his 21st season as conductor of the Boston orchestra, told the United Press in an interview that a "great future is opening for American orchestral musicians."

Just back from his annual midwinter vacation, Dr. Koussevitzky declared that more cities than ever before want their own orchestra and that each state must finance its own group instead of waiting for prosperous citizens to supply private funds.

"I hope that government officials will consider a symphony orchestra just as necessary as a new bridge or an improved road," he said. "Spiritual food is sometimes more important than physical assets."

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BRIDGEPORT, CONN.
POST
FEB 7 - 1945

EACH STATE IS URGED TO FINANCE ORCHESTRA

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Just back from his annual midwinter vacation, Dr. Koussevitzky declared that more cities than ever before want their own orchestra and that each state must finance its own group instead of waiting for prosperous citizens to supply private funds.

NASHUA, N. H.
TELEGRAPH
FEB 7 - 1945

Gives Up Chance To Conduct Boston Symphony Orchestra

Boston, Feb 7 (AP) — Boston-born musician now risen to eminence and at last accorded the honor of conducting the world-famous Boston symphony in two of its regular season concerts, has relinquished the opportunity, it was disclosed today, in honor of a Brazilian composer-conductor.

The story came out with the announcement by the Boston Symphony management that Heitor Villa-Lobos, outstanding and characteristically South American composer, would conduct two concerts featuring his own compositions on February 23 and 24.

Those were the dates that had been assigned Arthur Fiedler at the beginning of the season, as guest conductor. Fiedler is the only Boston-born and Boston educated musician to become conductor of the Boston Symphony Pops orchestra. He is the founder and conductor of Boston's Esplanade concerts. The programs Feb 23 and 24 were to constitute his first opportunity to lead the great Boston orchestra in a regular symphony season performance.

Word came that Heitor Villa-Lobos would be in this part of the United States. Fiedler relinquished his long-cherished ambition so that the Brazilian could take over. Learning how Fiedler had bowed out, Americo de Galvao-Bueno, Brazilian consul, wrote the management, "this was a noble gesture on Mr Fiedler's part."

BLOOMINGTON, ILL.
PANTAGRAPH
FEB 7 - 1945

Koussevitzky Urges State Symphonies

BOSTON. — (U.P.) — Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, Wednesday proposed a postwar program in which each of the 48 states would sponsor a symphony orchestra as "spiritual food for its residents."

Koussevitzky told the United Press that a "great future is opening for American orchestral musicians." Koussevitzky, 70, said each state must finance its own group instead of waiting for citizens to supply private funds.

"I hope that government officials will consider a symphony orchestra just as necessary as a new bridge or an improved road," he said. "Spiritual food is sometimes more important than physical assets."

DUNKIRK, N. Y.
OBSERVER
FEB 7 - 19

KOUSSEVITZKY ASKS EACH STATE HAVE SYMPHONY ORCHESTRA

Boston, Feb. 7 — (UP — Dr. Serge Koussevitzky, conductor of the Boston symphony orchestra, today proposed a postwar program in which each of the 48 states would sponsor a symphony orchestra as "spiritual food for its residents."

The 70-year-old conductor who now is in his 21st season as conductor of the Boston orchestra, told the United Press in an interview that a "great future is opening for American orchestral musicians.

Dr. Koussevitzky said that each state must finance its own group instead of waiting for citizens to supply private funds.

"I hope that government officials will consider a symphony orchestra just as necessary as a new bridge or an improved road," he said. "Spiritual food is sometimes more important than physical assets."

Globe **MUSIC** Feb. 10

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Apart from its purely musical aspects, the Boston Symphony Orchestra concert at Symphony Hall yesterday afternoon was one of the most enjoyable of this season. Serge Koussevitzky, returning after a [illegible] was welcomed home with that especial cordiality which seems to be reserved for him by the musical public. And Jascha Heifetz, returning as soloist after two years, likewise received a [illegible] testimonial of how well he stands in these parts.

There were only two pieces on the program: Tchaikovsky's "Pahetic" Symphony and the Violin Concerto of Beethoven. As it happened, the final symphonic essay of the gifted and physically tortured Russian had not been heard at this series in more than three years. Following that length of time, the work was bound to have regained some of its freshness. And so it had.

For many years the "Pathetic" has been a Koussevitsky specialty, a sort of emotional warehouse upon which he always rides to spectacular success. He interprets it with an irrisistible blend of racial flavor and personal intensity, insisting upon the hottest and most colorful tone the orchestra can muster. Since the music is extremely personal, a detailed outpouring of woes and fears, this is precisely the way to do it.

As time goes on, the last movement becomes for this listener the finest. Somehow it seems to have less of that neurotic—even psychotic—nature which, seen beneath the surface of the first and third movements, is unpleasant and unhealthy. Yesterday's performance was incandescent but not the best, technically, Mr. Koussevitzky has given us. He forced the tone of the strings, the woodwinds now and again were out of tune, and fast episodes became a gallop and a gabble. Yet withal, this was a highly impressive "Pathetic".

In many respects, Mr. Heifetz is my favorite soloist for the Beethoven Concerto. Others make it more austere, more Teutonic, others manage to intellectualize it. But for sheer beauty of tone, a tone that is bright as sunlight and just as warming; for absolute technical accuracy and a general spirit of lyrical joy, Mr. Heifetz is unique.

Everything seemed to go perfectly. The soloist was at his best and from first measure to finaly chord all was beautifully articulated and proportioned. The orchestra played better than it had in the Tchaikovsky, and between soloist and ensemble there was complete cooperation. Mr. Koussevitzky also was in his best vein for Beethoven, and the sum total was a reading of unflawed satisfaction. The audience seemed to think so, too, for they cut loose with a real demonstration.

SO. NORWALK, CONN.
SENTINEL

FEB 8 - 1945

CONDUCTOR URGES EACH STATE TO HAVE ITS OWN SYMPHONY

By ESTELLE BOND

BOSTON, Feb. 8.—(UP)—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, advocated today a musical post-war program in which each of the 48 states would sponsor its own symphony orchestra as "spiritual food for its residents."

The energetic, 70-year-old maestro, who now is in his 21st season as conductor of the Boston Orchestra, told the United Press in an interview that "a great future is opening for American orchestral musicians."

Just back from his annual mid-winter vacation, Dr. Koussevitzky declared that more cities than ever before want their own orchestra and that each state must finance its own group instead of waiting for prosperous citizens to supply private funds.

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"Twenty years ago, I could not have made such a statement," the gray-haired conductor recalled. "In those days, it was very difficult for a leader to have an American as first player of any instrument."

"We had to import Europeans to make up the personnel of our symphony orchestras then," he continued. "But in the meantime, new American conservatories blossomed and, through their influence, changed the whole history of modern American musical performance."

Naturalized in 1941, the Russian-born Dr. Koussevitzky is a staunch defender of American musical talents. Coupled with his assertion that the nation never again will have to comb Europe for musicians, he declared:

"An artist is an international character, and a musical gift is universal. In their attitude toward life, Americans may be different from Europeans. But in their attitude toward music, in their sensitivity and fire, there is no difference."

Himself a one-time orchestra player who later became the greatest virtuoso of the double bass, Dr. Koussevitzky understands the problems attending both sides of the podium.

His first postwar act, he said, will be to reinstate into the nation's second-oldest symphony orchestra its six players who were called into military service.

"We'll welcome them back gladly," Dr. Koussevitzky said. "They can't come back too soon."

NEW YORK, N. Y.
WORLD-TELEGRAM

FEB 8 - 1945

Music

By Louis Biancolli

Villa-Lobos Will Put Anything to Music

Heitor Villa-Lobos, leading Brazilian composer, who conducts two of his own works on the Philharmonic-Symphony program tonight, doesn't like being told his music sounds like anybody else's.

"When I write music, it is in the style of Heitor Villa-Lobos," he said in French in an interview at the Waldorf-Astoria. "In my music there are no so-called influences. I follow no style or fashion. He who does becomes a prisoner of his models."

The dynamic little Brazilian whose "Choros No. 8" on the Philharmonic program was dubbed "Le Fou Huitieme"—The Mad Eighth—by Parisian friends, said that he believed in only one doctrine of art—"absolute freedom," and only one kind of "inspiration"—"biological necessity."

"I write music because I cannot help it," he said. "Because it is one of the functions of my system. I could no more give it up than I could give up breathing or eating or talking."

Other Projects.

Mr. Villa-Lobos hasn't been wasting his time in his hotel suite. Already completed are a new "Fantasia for Cello and Orchestra," dedicated to Serge Koussevitzky; a "Bachiana No. 9," dedicated to Aaron Copland, and a "Concerto for Harmonica and Orchestra."

"I adore the harmonica," he said, sampling a few phrases on one of the chromatic specials used by Larry Adler, ace virtuoso of the reeds. "I am a great devotee of Mr. Adler's playing."

A short time ago Mr. Villa-Lobos wrote out a "New York Skyline" number which was featured on a recent CBS broadcast. A friend gave him a rough idea in pencil of a corner of the city's silhouette.

"It was like this," said the composer, tracing the "skyline" in pencil and showing in the manuscript score how he carried out the tracery in the melodic line. "You see how the shape corresponds?" I think I saw.

Right now the restless Brazilian is intent on a good neighborly gesture—picturing the mountains of America, Catskills included—in his next "Symphony No. 7." His "Sixth Symphony" grew out of a composite picture of photographs of the Brazilian highlands.

"If you have any photos of your mountains I can use them in planning my new symphony," he said.

Prolific Composer.

So, if you want to hear your favorite American mountains in Allegro maestoso style, send in any available snapshots. Senhor Villa-Lobos will oblige by finding a spot for it in his symphonic album.

Wherever concert music means anything Villa-Lobos is another word for Brazil. The man's fiery style is vitally stamped on Brazilian music and even more on Brazil's musical system of education, which he organized on a mass scale.

Compositions from his pen run to over a thousand, including works in dozens of different forms and moods. A few years ago Mr. Villa-Lobos took a trip on a bumpy little trolley in Sao Paolo. At the end of the line he already had a Toccata worked out, based on the theme of the rotating wheels.

Tonight the fiery-eyed genius from Rio will run off two weirdly exotic scores called Choros. Look for everything but the kitchen sink in the native percussion instruments being employed. La liberte absolute! That's Heitor Villa-Lobos.

SAN FRANCISCO, CALIF.
NEWS

FEB 8 - 1945

48 State Symphony Orchestras Proposed As 'Spiritual Food'

BOSTON, Feb. 8.—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, yesterday proposed a post-war program in which each of the 48 states would sponsor a symphony orchestra as "spiritual food for its residents."

Mr. Koussevitzky said a "great future is opening for American orchestral musicians."

Mr. Koussevitzky declared each state must finance its own group instead of waiting for citizens to supply private funds.

"I hope that Government officials will consider a symphony orchestra just as necessary as a new bridge or an improved road," he said. "Spiritual food is sometimes more important than physical assets."

WILLIAMSPORT, PA.
SUN

FEB 8 - 1945

STATE MUSIC GROUPS PART OF PROGRAMS

Boston Symphony Orchestra Director for Postwar Efforts.

BOSTON — (UP) — Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, today proposed a postwar program in which each of the 48 states would sponsor a symphony orchestra as "spiritual food for its residents."

Now in his 21st season as conductor of the Boston Orchestra, Koussevitzky told the United Press that a "great future is opening for American orchestral musicians."

Koussevitzky, 70 said each state must finance its own group instead of waiting for citizens to supply private funds.

"I hope that government officials will consider a symphony orchestra just as necessary as a new bridge or an improved road," he said. "Spiritual food is sometimes more important than physical assets."

With ambitious symphonic groups being formed in all parts of the nation, the future is limitless for youthful American musical hopefuls, Koussevitzky said.

Herald **MUSIC** Feb 10

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the 16th program of its 64th season in Symphony Hall yesterday afternoon. Jascha Heifetz, violinist, was the soloist. The program:

Symphony No. 6 in B minor, Op. 74 (Pathetique) — Tchaikovsky

Concerto for Violin in D major, Op. 61 — Beethoven

By RUDOLPH ELIE, JR.

It is to be doubted if any concert of the Boston Symphony orchestra this season so far gave so many people so much pleasure as yesterday's. Everybody loved every minute of it; everybody, that is, but those who made the music and those who had to write about it. Indeed, from the professional music critic's point of view, yesterday's concert was just the worst that could ever come along: what in heaven's name can anyone say about such a combination of musical superlatives as Serge Koussevitzky and the Boston Symphony orchestra with Jascha Heifetz performing a program consisting of Tchaikovsky's Sixth Symphony and Beethoven's Violin Concerto?

It is ridiculous, of course, to assume that the last word on any one of these subjects has been uttered. You could develop the theme that Dr. Koussevitzky, when he reads Tchaikovsky's Sixth Symphony, is the Sixth Symphony. In it, as in nothing else, he reveals himself. His personality, his innermost being, even his life story, you might say, is contained in his realization of this one work. In it, too, he displays every single aspect of his orchestral art, an art which encompasses everything from the utmost severity of classical feeling to a supercharged emotionality that carries everything before it. A sensitive biographer could, I think, conceive an amazingly accurate portrait of Serge Koussevitzky the man and the artist from his performance of Tchaikovsky's Pathetique Symphony.

As for the symphony itself, you could develop the theme that it is 1. a colossal masterpiece of music; 2. a positive musical menace, or 3. any one or all of a thousand gradations of quality in between. The same could be said of Beethoven's D major Violin Concerto, but in a more careful way, for here you would be up against the Beethoven cult which would cut you to excelsior if you dared breathe the thought that the master might have omitted a few dozen of those D major chords to advantage.

You could easily devote several columns to the orchestra, touching on its extreme range of tone color, its staggering flexibility and its marvelous expressiveness, as well as its surprising occasional technical errors. And with Jascha Heifetz, you could fill almost as much space merely describing the subtlety of his bowing, or of the proportion, the musicality, the distinction and the persuasion of his phrasing. You might well prove, in fact, that Mr. Heifetz' violin playing is a perfect musical act merely on the evidence he supplied in his conception of the slow movement of the concerto.

But to do any of these things would be to slight the others, and in such a concert as that given yesterday, the existence of the whole could not be established without the sum of its parts. So it must suffice, I think, to repeat that yesterday's concert was all things to all people; the perfect concert. And as final, crushing evidence to the fact, you merely have to add that Symphony Hall was absolutely sold out even though many in the audience must have feared—with blizzard transportation what it is—that they might have to stay there all night.

Post Feb 10

SYMPHONY CONCERT

BY WARREN STOREY SMITH

An orchestra, like a restaurant, may have its specialty of the house: not "tournedoes Rossini" or "eggs Meyerbeer" (just to make it musical) but this or the other symphony. Such a "specialite de maison" at Symphony Hall is Tchaikovsky's "Pathetique," at least since Dr. Koussevitzky came to give us his inimitable version of it. It didn't seem that long, but we hadn't heard it in a little over three years when it turned up yesterday afternoon. To revert to the gastronomic metaphor, Beethoven's Violin Concerto, the other number, with Jascha Heifetz as soloist, was, after this highly spiced dish, a bit akin to plain boiled beef. Dr. Koussevitzky generally builds his programs more cleverly.

As for the "Pathetique" itself, lucky is he who, having once thrilled to this morbid, melodramatic, mortuary music, can continue to do so year after year, even when it is played by Koussevitzy and the Boston Symphony. Yet if the shivers and the gooseflesh fail to arrive you may still admire the masterly construction of the first movement, with the dramatic return of the chief theme coming as a sort of climax to the development and the extraordinary heightening of the effect of the recapitulated second subject by that ascending pizzicato in the basses. And the finale is not easily resisted. Here is the ultimate expression in music of the dread of death and dissolution. And what bitter irony does the briefly consoling second theme become in the end the very voice of despair! Some will have it that applause is not in place here, yet you could hardly argue that tribute, as justly deserved as it was yesterday, should be witheld.

It is not only that Beethoven's orchestral palette is so pale beside that of the melancholy, hysterical Russian. His Violin Concerto is, in itself, a tedious, repetitious work, the over-all monotony of which is but little alleviated by the tender, musing Larghetto. Mr. Heifetz brought his portion to coolly perfect performance, save for an unexpected shrillness and edge in certain upper tones, combined with just a suspicion of false intonation. And from Heifetz, of all people!

NEW BEDFORD, MASS.
STANDARD-TIMES

FEB 7 - 1945

Brazilian to Lead Boston Symphony

BOSTON, Feb. 7 (AP)—A Boston-born musician now risen to eminence and at last accorded the honor of conducting the world-famous Boston Symphony in two of its regular season concerts, has relinquished the opportunity, it was disclosed today, in honor of a Brazilian composer-conductor.

The story came out with the announcement by the Boston Symphony management that Heitor Villa-Lobos, outstanding and characteristically South American composer would conduct two concerts featuring his own compositions on Feb. 23 and 24.

Those were the dates that had been assigned Arthur Fiedler at the beginning of the season, as guest conductor. Fielder is the only Boston-born and Boston educated musician to become conductor of the Boston Symphony Pops Orchestra. He is the founder and conductor of Boston's Esplanade concerts. The programs Feb. 23 and 24 were to constitute his first opportunity to lead the great Boston orchestra in a regular Symphony season performance.

HAVERHILL, MASS.
GAZETTE

FEB 7 - 1945

Brazilian To Conduct Symphony

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Word came that Heitor Villa-Lobos would be in this part of the United States. Fiedler relinquished his long-cherished ambition so that the Brazilian could take over. Learning how Fiedler had bowed out, Americo de Galvao-Bueno, Brazilian consul, wrote the management, "This was a noble gesture on Mr. Fiedler's part."

NEW YORK, N. Y.
TIMES

FEB 8 - 1945

STATE SYMPHONIES URGED

Koussevitzky Proposes Huge Post-War Music Program

BOSTON, Feb. 7 (U.P.)—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, today proposed a post-war program in which each of the forty-eight States would sponsor a symphony orchestra as "spiritual food for its residents."

The conductor, who is now in his twenty-first season of conducting the Boston orchestra, said in an interview that a great future was opening for American orchestral musicians.

SEATTLE, WASH.
STAR

FEB 8 - 1945

State-Sponsored Orchestras Urged

BOSTON — (UP) — Dr. Serge Koussevitzky, conductor of the Boston symphony orchestra, today had proposed a post-war program in which each of the 48 states would sponsor a symphony orchestra as "spiritual food for its residents."

Koussevitzky told the United Press that a "great future is opening for American orchestral musicians."

Koussevitzky, 70, said each state must finance its own group instead of waiting for citizens to supply private funds.

"I hope that government officials will consider a symphony orchestra just as necessary as a new bridge or an improved road," he said. "Spiritual food is sometimes more important than physical assets."

NEW LONDON, CONN.
DAY

FEB 1 4 1945

Boston Symphony Again Thrills Capacity Audience

By ARTHUR R. QUIMBY
Head Conn. College Music Dept.

Once again the Boston Symphony orchestra came to town, playing for an audience which packed the Palmer auditorium to the doors, in spite of adverse weather conditions; and once again it demonstrated its claim to a place among the great orchestras of all time. And why not? Here is an organization with a record of 64 years of unbroken service to the cause of music, generously endowed by its founder, Henry Lee Higginson, and generously supported at home and on tour by multitudes of music lovers. Very important, too, has been the fact that during the past 21 years conditions have been such that it has been possible to keep this great body of seasoned musicians intact almost to a man, so that their team characteristics have been developed to a superlative degree.

But in the last analysis the credit for the success of this orchestra as we hear it today must go to its director, Serge Koussevitzky. Dr. Koussevitzky brings to his position a veritable catalogue of qualifications, a 21 year period of service with this orchestra backed by long European experience, a mature unde standing, a sensitive musicianship, catholic taste in the selection of program material, a vitality which communicates to orchestra and audience alike, and above all an unflagging devotion to his art.

Nor is his contribution limited to conducting. How much service he has rendered by his publishing activities; how many young composers have been given their first hearings by him; how many young conductors have been trained under him; and how generously he gives of himself in conversation, especially with young people in whom he has unbounded faith! Yes, some of us are wont to eulogize the "great days" of the past; but here is a cause for eulogy in our day—the Boston orchestra under Serge Koussevitzky.

The program last night opened with a Divertimento in B flat major by Mozart, written originally for four strings and two horns and played with a reduced string section, the better to realize its chamber music quality. Ingratiating and impressive by turns, always original, and so witty at times that one wonders how the audience could keep so straight a face. How Mozart must have revelled in playing that first violin part, and what a tour de force as the first violin section realized it last night.

The Petrouchka Suite by Stravinsky must always be especially beloved by Koussevitzky because it was he who, in spite of the objections of his jury of musicians, dared publish it when Stravinsky was still an unknown composer. The work was brilliantly performed last night, and especially noteworthy was the performance of the piano part by Lukas Foss, a young man who is excelling in the triple capacity of composer, conductor and pianist. One's only regret is that the entire ballet is not performed in the concert version because so much of the humor and pathos is lost when the third tableau and final section is omitted. (And since when has a chalumeau been a hand organ!)

Of the Seventh Symphony of Beethoven, which concluded the program, one can scarcely find anything except words of praise. Termed by Wagner as the Apotheosis of the Dance, it is fundamentally a symphony of action, its themes a study in contrasting rhythms. There are of course differences of opinion as to certain tempi in this work, but as we heard it last night one felt that here was a performance which had grown from a long and searching study of the score, plus a complete understanding between orchestra and conductor. The intoxicating drive of the last movement brought salvos of applause from the audience which was a testimony not only to its pleasure in this music but also to its deep admiration for the Boston orchestra and for Dr. Serge Koussevitzky.

FRAMINGHAM, MASS.
NEWS

B 8 – 1945

Symphony Group in Concert at Cushing

A typical pops concert was given by 33 members of the Boston Symphony orchestra under [redacted]dler in the patients recreation hall at Cushing General hospital yesterday for the men recovering there.

The hall was well-filled with patients as the fine musicians appeared in the third of their series. The program included Knightsbridge March (from London Suite) by Coates, Overture to Mignon by Thomas. Two movements from Eine Kleine Nachtmusik by Mozart, Andante Cantabile (from 5th Symphony) by Tchaikovsky, The Skaters Waltz by Waldteufel and the Dance of the Hours (from La Gioconda) by Ponchielli.

The enthusiastically received program was completed with the following encores: The Clarinet Polka by Manuel Valerio, Jazz Pizzacato by LeRoy Anderson, and Flight of the Bumble Bee by Rimsky-Korsakov.

PROVIDENCE, R. I.
BULLETIN

FEB 13 1945

Koussevitzky W
50-Cents-a-Year
to Give Music to A

Brookline, Mass., Feb. 13.—(AP) Pay 50 cents a year on your income tax and enjoy state-supported music.

Serge Koussevitzky, for 21 years conductor of the Boston Symphony Orchestra, considers New England an ideal proving ground for all-year-round music for the price of one concert.

"There are about 3½ million taxpayers in New England," he said today. "If each were to add half a dollar to his State income tax bill we could have several symphony orchestras, as well as operas, chamber music and conservatories."

Slim and ruddy-cheeked at 70, the noted conductor glanced about the many-windowed study of his modernistic house and at the snowy woods surrounding it.

"A project like that also would give jobs to musicians returning from the fighting fronts," he mused.

NEW YORK, N. Y.
HERALD TRIBUNE

FEB 1[illegible] 1945

Boston Symphony Gives Concert in Carnegie Hall

Koussevitzky Leads Orchestra in the 'Pathetique'

The first half of Mr. Koussevitzky's program with the Boston Symphony Orchestra in Carnegie Hall last night was a sheer delight from every aspect. The two works performed, Mozart's Divertimento in B flat (K. 287) and Stravinsky's "Petrouchka," are both first-rate products and were accorded interpretations which did complete justice to the intentions of both composers.

All five movements of the Mozart Divertimento are replete with endearing melodies, especially fine being the wistfully serene adagio and the finale with its dramatic introductory recitative, which unexpectedly appears again before the close of the effervescent allegro molto.

The orchestra's virtuosity was appositely exploited in "Petrouchka" and less appositely in the third movement of Tchaikovsky's "Pathetique" Symphony, which occupied the second half of the program. Here the pacing was much too fast to permit sufficiently weighty treatment of the heavy accents of the march-like theme. In fact, Mr. Koussevitzky's tempi throughout this work were open to question. Especially disturbing was his sudden slowing of the music's flow in the middle section of the movement in five-quarter time. Tonally, of course, the performance was, as always, a sumptuous one.

J. D. B.

NEW YORK, N. Y.
HERALD TRIBUNE

FEB 1 4 1945

Koussevitzky Suggests Tax to Finance Music

Asks 50 Cent Income Levy for Year-Round Concerts

BROOKLINE, Mass., Feb. 13 (AP).—Pay 50 cents on your income tax and enjoy state-supported music. A Russian-born American citizen who watched a similar idea work out in his native land is convinced that it would be a success here.

Serge Koussevitsky, for twenty-one years conductor of the Boston Symphony Orchestra, considers New England an ideal proving ground for all-year-round music for the price of one concert.

"There are about 3,500,000 taxpayers in New England," he said today. "If each were to add half a dollar to his state income tax bill we could have several symphony orchestras as well as operas, chamber music and conservatories."

"A project like that also would give jobs to musicians returning from the fighting fronts," he mused.

BROOKLYN, N. Y.
EAGLE

FEB 1 5 1945

MUSIC

By Miles Kastendieck

Koussevitzky Deals in Contrasts, Programming a Mozart 'Novelty'

Koussevitzky made the music of Mozart news by playing the Divertimento in B-Flat (K. 287) at the Carnegie Hall concert of the Boston Symphony last night. The juxtaposition of this fine example of 18th Century music and Stravinsky's Orchestra Suite from the Ballet "Petrouchka" made an interesting study in contrasts. Tchaikowsky's "Pathetic" Symphony completed the program.

That the Mozart should have been the novelty of the evening is not surprising, for this music is infrequently played. Written in the year he came of age, the Divertimento calls for string quartet and two horns. It is an "occasional" piece, having been commissioned for private consumption. Like so many of its type, this finds Mozart giving of his best even though he had no assurance of its fate. The result is an exquisite suite of six movements (five played last night with strings and horns), a model of design and of craftsmanship. Hearing it is sheer delight from every point of view. Incidentally, it opens the program of the orchestra at the Academy of Music tomorrow night.

All was not at its best in the performance of the Mozart. Both the strings and the horns had their bad moments. Also, Koussevitzky's straightforward approach checked the grace and elegance sufficiently to allow for a more understanding interpretation.

The Stravinsky found the orchestra in top form. Because of the striking contrast of this music with that of Mozart, it is worth noting how readily this 20th century "revolutionary" work has become accepted, how tame it has become in the 34 years of its existence because we have accustomed our ears to the "new" style. Of its superior character there is no doubt, and it remains one of the real achievements of Stravinsky's creative activity. Indeed, we almost welcome it now as an old favorite, reveling in the orchestral color and its general brilliance. Lukas Foss played the piano part, his first official appearance with the orchestra in his capacity as its pianist.

On the Tchaikowsky there is no need to comment, for it is a Koussevitzky warhorse. He programs it with a regularity that is alarming, apparently having little regard for variation in his limited number of New York programs. It may greatly please his audience but its constant repetition certainly narrows their horizon.

NEW YORK, N. Y.
POST

FEB 1 5 1945

Words and Music

Lunch With Dr. Sargent— And the Boston Symphony

By Harriett Johnson

What has happened to England's music during the war was a question which Dr. Malcolm Sargent answered with enthusiasm yesterday at a luncheon given in his honor in the Wedgwood Room of the Waldorf-Astoria. The distinguished English conductor, here for a four-week conducting engagement with the "General Motors Symphony of the Air," proved himself a happy speechmaker as well as a musician.

In 1939 at the outbreak of the war, according to Dr. Sargent, all concerts were canceled because of existing conditions. Not for long, however. Soon he, with others, was touring England's music halls giving concerts not only in the big cities but in the provinces and hamlets as well. "I helped wipe off incendiaries from the roof of Manchester's Concert Hall before the concert, but the concert went on," he said.

"Before the war many people thought good music was only for the highbrows. Now they realize it belongs to everybody. The people told us in one town our only rival in popularity was a first-class comedian. Then we knew we were good.

"One fellow standing in front of the building where we had given a concert said to me when I questioned him, 'I've discovered tonight I'm a bloody highbrow.' That gave us a thrill."

Dr. Sargent defined an aristocrat as a "person who likes the best things." He made a point of emphasizing that the day when the word stood for distinctions in class and background was past. But in the sense of his definition, he said that the war, by bringing good music to more people, was helping to make everyone employ their leisure hours to more advantage, and therefore making many more "aristocrats."

Boston Symphony

In the puppet world, Stravinsky's Petrouchka is among the immortals. The Russian composer in his ballet of the same name gave Petrouchka a most appealing personality.

He also surrounded him with a plethora of musical inspiration and orchestral brilliance. But in performance, Stravinsky's score does not always live as it did last night played by the Boston Symphony Orchestra in its third evening concert of the season in Carnegie Hall. Serge Koussevitzky conducted.

The orchestra sounded as if it were geared to a high pitch of excitement which overflowed at the point of the Stravinsky. There was a freedom and spontaneity which were not present in the performance of the Mozart "Divertimento in B Flat Major for Strings and Two Horns" that opened the program. The orchestral ensemble in the Mozart, however, was a study in perfection of orchestral precision and balance.

Tchaikovsky's "Pathetique" Symphony (No. 6) glowed with beauty of color and sound, but the slow tempos, especially in the last movement, were too soporific in their effect. They also made the movement appear too much in parts and not enough of one piece.

NEW YORK, N. Y.
JOURNAL AMERICAN

FEB 1 5 1945

Bostonians At Carnegie

By GRENA BENNETT

The announcement of another visit of the Boston Symphony means a rush for tickets to the box office of Carnegie Hall and last night's concert by the famous Massachusetts band was given to the usual capacity audience.

The accomplished and always interesting Serge Koussevitzky conducted, and while seasoned concert patrons might have considered the program as hackneyed, this was balanced by their regard for lofty and compelling interpretations.

The orchestra responded superbly to the conductor's mood and indications, and poured out a wealth of tonal fullness and unfailing precision of attack in the performance of Tschaikovsky's popular "Pathetic" symphony.

NEW YORK, N. Y.
SUN

FEB [illegible]

PROGRAM IS LED BY KOUSSEVITZKY

By ARTHUR V. BERGER.

Serge Koussevitzky conducted his Boston Symphony last night at Carnegie Hall in a program which, according to normal standards, was unusually long. But the experience of length is curiously relative, and even in the final peroration of the "Pathetique" Symphony of Tschaikovsky, as 11 o'clock approached, the concert still managed to avoid giving an impression of lengthiness. For, except for some minor mishaps of the French horn, the orchestra was in superb form, and it was occupied with three very fine, contrasting works.

Finest of all was the opening Divertimento in B-flat major, K. 287, of Mozart, for strings and two horns. The beauty and breadth of this work were all the more astonishing since it is so rarely heard. The part of the first violins, covering a pitch range that is remarkable for Mozart's day, demands a virtuosity that would be taxing even for a solo performer. Under their very exacting leader, the instrumentalists dispatched these difficulties with extraordinary unanimity. The five movements are ingeniously varied. There is the powerful development of the first, the intriguing rhythms of the figurations of the second, the expansive and serene themes of the third, and the prophetic recitative, recalling Beethoven's Ninth Symphony, in the last.

Stravinsky's "Petrouchka" Suite, in a crystalline performance, followed the Mozart. The sane diatonic basis which Stravinsky restored to music with this work enables it to hold its own even in the company of the purest Mozart. Regarded in this light, Stravinsky's music of the "Petrouchka" epoch is not so far from his most recent epoch as some would have us believe. Lukas Foss gave a distinguished performance of the piano part.

Koussevitzky's reading of the Tschaikovsky made its many stirring moments remarkably clear, but there was a tendency to draw out and overstate some of the more moderately paced sections.

[51]

NEW YORK, N. Y.
TIMES

FEB [illegible] 1945

STRIKING PROGRAM BY KOUSSEVITZKY

Boston Orchestra Contrasts Mozart Divertimento With Stravinsky, Tchaikovsky

By OLIN DOWNES

The Boston Symphony Orchestra under Dr. Koussevitzky's direction opened its concert last night in Carnegie Hall with the most finished performance imaginable of a very simple and very difficult score —the Divertimento in B flat of Mozart for strings and two horns. This required virtuosity and style from each individual player to match the taste and finesse of the conductor's conception. And this was accomplished, to the vast edification of the audience which is the most discerning and exacting one that gathers for any orchestral concerts given in this city.

Then came the strongest imaginable contrast—the excerpts from Stravinsky's "Petruchka" music and Tchaikovsky's "Pathetic" Symphony. The effect, coming after the very modest proportions and the strict classicism of Mozart's score, an effect planned with much astuteness, would in any case have been striking. But it is seldom in the history of Dr. Koussevitzky's brilliant performances in this city that the orchestra has played with such color and intrepidity. And how different is this "Petruchka" music to the antiquated products of Stravinsky's late period. What genius, genius of the soil as well as of the individualistic composer, is in this score!

Girls Danced Down Aisle

There was an occasion when Koussevitzky played the "Petrouchka" arrangement to an audience in a town on the Volga and two peasant girls rose from their seats and danced down the aisle at the passage called the "coachmen's dance" in the score. Admonished to sit down, they said in astonishment, "But isn't that our dance?" It is a tribute of which the composer could well be proud, though he has now abandoned completely his "nationalistic" or "folkloristic" vein as exemplified in this work. Let those who remember the legend of the giant Anteus consider the results.

How many times Koussevitzky has played the "Pathetic" symphony here one does not remember at the moment. Nor how many times we have been told, since we were fifteen, that this hysterical, sentimental, self-pitying, "uncontrolled" music of Tchaikovsky would not last, could not last, or ever command the respect of cultured listeners, because of its obviousness, its emotionalism and lack of form—that also is beyond calculation.

Performance Dramatic

If the intensely dramatic performance of last night, which so deeply impressed the audience, had done nothing else, it would have served to remind listeners how wide of the mark and at variance with the plain evidence of history is this prejudice. Of course, we know that Tchaikovsky is just too, too raw for our more refined and sophisticated souls to endure. But the allegation that his symphonies are formless is simply unfounded, as also that they are uncontrolled.

This is not opinion. It is the fact contained in the score. When he arrived at his Sixth Symphony Tchaikovsky was mastering form in his own way. If there is one weakness of form in the first movement there are also enormous and exceptional distinction in this direction. The form of each of the last three movements is unique as it is balanced and proportioned in the statement of the idea. Control is nowhere more in evidence than in the evolution and the gigantic building up of the wild earth-shaking march, or the noble anguish of the finale. It is really time that Tchaikovskian dissenters should square their arguments with the facts. But the public does not need them.

At the end, and throughout the evening, there were demonstrations for orchestra and conductor.

NEW YORK, N. Y.
WORLD-TELEGRAM

FEB 1[illegible] 1945

Music

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"Petrouchka" will probably remain as Stravinsky's middle name. In the 30-odd years since its Paris premiere, the ballet has flashed the good word of Stravinsky's genius to the world. Wherever people thrill to great ballet and greater music, the man's memory will stay fresh.

Of course, Stravinsky strides ahead toward new idiom and rhythm. Few geniuses stand still for long. This man just happened to toss off a sheaf of masterpieces in his youth. Fairly or unfairly, what followed has risked eclipse by the early works. Whether he likes it or not, Stravinsky is "Petrouchka" to most people.

Twice Transcendent.

And you can't blame them. Listening to Mr. Koussevitzky's rousing reading, you felt again the fierce impact of this early score. Neither time nor rehearing dims its varicolored web. The throb of life, of huge forces, hurtle through it. Stravinsky caught a kind of cosmic beat here and in "Sacre du Printemps." Then he quieted down.

Mr. Koussevitzky's rendering was the kind that doesn't need choreography to go with it. Petrouchka's puppet world leaped to life in the stark play of orchestral color. In fact, no corps de ballet could match the fiddles, woodwinds and brasses in imaging the misfit manikin's tussle with a heartless world. And Mr. Foss' pianism rang out in sardonic brilliance.

A Mozart Gem.

Also billed last night were Mozart's B-flat major Divertimento for Strings and Two Horns and Tschaikowsky's Pathetic Symphony.

The Mozart item was a real gem. Composers will come and go, as Rossini said, but there is only Mozart. Few concertgoers know this Divertimento music. The standard Mozart items crowd out so much of the Salzburg genius' output, little masterpieces like this go almost unheeded.

Tschaikowsky's Pathetic Symphony is, of course, a Boston special. Say what you want about Mr. Koussevitzky's slow tempi and slushy tone-masses, the man almost gives this music the power of speech. If ever a composer wore his heart on a symphonic score it was Tschaikowsky in this brooding masterpiece, and Mr. Koussevitzky always sees to it that it remains in the right place.

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Novotna as Melisande.

Jarmila Novotna, Czech-American soprano of the Metropolitan's glamour wing, took over the role of Melisande for the first time last night in the current revival of Debussy's impressionist opera, "Pelleas et Melisande."

Add the role to the singer's gallery of appealing portraits. Subtly spun style blended with beauty of person and gesture in Mme. Novotna's version of the woodland mystery-woman. Vocally there were some tight spots; otherwise, the phrases ran off smoothly. Diction was as clear as day, from the early "Ne me touche pas!" to the tragic fade-out.

Also in the cast were Margaret Harshaw, Lillian Raymondi, Martial Singher, Lawrence Tibbett, Nicola Moscona and Lorenzo Alvary. Emil Cooper again conducted.

VOGUE
GREENWICH, CONN.

FEB 15 1945

HEITOR VILLA-LOBOS, the notable Brazilian composer, is a guest conductor these days with Stokowski's City Orchestra, with Koussevitzky's Boston Symphony. A small, crumpled, greyish man, who, like Brahms, smokes a cigar even while playing the piano, Villa-Lobos' musical fame rests on his striking use of the Brazilian folk songs in his *Choros* and his *Serestas*. His recent *Bachianas Brasileiras* is, he says, like all his music, brutal.

NEWARK, N. J.
STAR-LEDGER

FEB 17 1945

Koussevitzsk Stirs Mosque Audience

(Reprinted from yesterday's late edition)

The peak of a brilliant Griffith Music Foundation season—its seventh—was reached last nigh when Dr. ~~Serge Koussevitzsky~~ and his Boston Symphony Orchestra brought a record crowd of music lovers to the Mosque Theater to listen to an intriguing three-par program of strongly contrasted works, highlighted by a scintillating performance of Igor Stravinsky's descriptive orchestral suite from the ballet, "Petrouchka."

The proceedings opened conventionally enough with the familiar B Minor "Unfinished" Symphony of Schubert. But here seemingly effortless direction on the part of the 72-year-old maestro and superb tonal teamwork by the orchestra lent rich color and life to the two movements of a work which in lesser hands migh seem hackneyed and threadbare.

Then came the glowing new life of the Stravinsky ballet in which the musicians responded nobly to Koussevitzsky's rousing reading of the impish score in which all the folk dancing and bucolic funmaking of Petrouchka's puppet world seemed created anew without benefit of pirouetting performers or scenery. It proved an altogether too short but brilliantly conceived orchestral tour de force, and the audience which applauded warmly at its finish would like to have had it repeated had Dr. Koussevitzsky permit the orchestra to play the work over again.

Brilliant pianism by Lukas Foss in the piano part was another feature of the Stravinsky number which added to the beguiling quality of an outstanding performance.

The last part of the program was devoted to the Brahms towering Symphony No. 1 in C. Minor. Here other contrasted facets of the virtuosity and style of both the conductor and orchestra were revealed. The passages of beauty in the opening movements, and the melodic sweep of the third and the final part with its horn solo and tremulo of muted strings, were all rendered with distinction and in a manner worthy of the traditions of a great musical organization.

Boston Radiocaster Is a Musician, Too

Feb. 17

By Albert D. Hughes
Radio Editor of The Christian Science Monitor

Woe be to be first person who, in discussing the Boston Symphony Orchestra radiocasts, quotes the recently reported charge by Sir Thomas Beecham that radiocasters are a "bunch of technicians who know nothing about music." For Oliver Daniel, who produces the Saturday radiocast B. S. O. concerts for the Blue Network, will be very liable to hurl the assertion right back.

Mr. Daniel is, in fact, a concert pianist and, thus, in this instance, is a refutation of Sir Thomas's claim that radiocasters are trying to ruin good music.

It is fortunate for radio listeners that Mr. Daniel holds such strong opinions about the really fine pickups of good music that the radio networks are performing every day and that his own capabilities in music give the contra side to Sir. Thomas. For listeners who tune into Blue Network stations on Saturdays at 8:30 p. m. are thereby assured the finest pickups and handling possible of the music of Dr. Serge Koussevitzky and the Boston Symphony.

Station WHDH is the local outlet for the concerts which are radiocast under the sponsorship of the Allis-Chalmers Manufacturing Company.

Score Proves Point

The miniature score of the Tchaikovsky Sixth Symphony lying open on the bench in the little radio booth on the second floor backstage in Symphony Hall was an immediate indication that radiocasters know their job. Mr. Daniel follows this score very carefully, indicating to the engineer in charge of the controls when he should raise and lower his pickup volume levels.

Mr. Daniel explained, furthermore, that it is the responsibility of the modern radiocast engineer to anticipate volume peaks in the music not with the idea of cutting them down but rather of assuring that the radio channel is wide enough to carry them. This, he asserted, is the essential difference between modern and old-time radiocasting methods.

The radio channels, he explained, are capable of carrying music within certain minimum and maximum degrees of decibels or units of electrical sound. These limits are much greater now than they were in the past and hence provide a much wider range in between for the engineer to work with, he said.

Handling Volume Change

To demonstrate his point, Mr. Daniel indicated a section of the first movement of the "Pathetique" where, under Dr. Koussevitzky's interpretation, the music departs abruptly from a low volume level to a very high one. The modern radio channel is capable of assimilating this high volume level, but in order not to make the peak too distressing and too sudden for the listener, Mr. Daniel explained that the control engineer begins to open his channel quite a few measures before the music peak so that when the moment arrives the radio path is ample to handle it.

In the hands of a less experienced engineer such a peak would "jam" the channel if the controls were set lower and cause a thin, strained type of reception which engineers call "blasting," he continued.

Another indication of care in radiocasting the Boston Symphony was the fact that the occasion which we were permitted to watch was a Friday afternoon concert. Mr. Daniel uses the matinee performance to "time" the performance of the first portion of the concert which is radiocast on Saturday.

The reader may well ask, "Why is the Boston Symphony radio concert 'produced'? It is played anyway, isn't it?" Producing in the radio sense means timing a program so that the various opening and closing announcements, program notes, and other data of the concert may carefully be fitted in.

In Boston, for instance, timing involves many unpredictable factors, but ones which constant concert-goers will recognize and appreciate. The radio engineers, for instance, Mr. Daniel said, have to take into account such factors as the length of time it takes Dr. Koussevitzky to walk from the back stage door to the podium in front, how much applause he receives. Last week, for instance, the opening round of applause was lengthier because Dr. Koussevitzky had been missing from the podium for several weeks while on vacation and the audience was showing its appreciation at his return.

Wait For Late Comer

Again, Mr. Daniel pointed out, there is Dr. Koussevitzky's customary wait during the first and second movement of a symphony, for instance, so that late comers may find their seats. Last week on Friday afternoon, for example, he waited one minute and 45 seconds. On Saturday evening the wait was two minutes. These waits mean little to the audience but to the radio engineers up in the backstage booth it means seconds ticking way on the sweep hands of their watches.

One comes to realize, therefore, that the pickups of the Boston orchestra are perhaps an outstanding example of the compromise between the split-second art of radio and the classical presentation of orchestral music.

The radiocast engineers who pick up the Boston concerts, recognize, Mr. Daniel said, that they are "invited guests" at the concert. The rules of courtesy imposed by that fact demand, therefore, that while one may converse with his host, it is not fashionable to instruct him.

But there have been some concessions made to the radio concerts. Formerly the radio engineers looked out on the stage below through a slit in the wall. Now a soundproof booth has been built backstage with a small window overlooking the stage.

It was truly a remarkable vantage point to watch the expressive facial and hand gestures of Dr. Koussevitzky as he led his musicians through the "Pathetique."

Mr. Daniel, who has been with the Blue Network only a few months, disclosed that he is a pianist and showed press clippings of recitals in Boston's Jordan Hall, for instance. He has also done some conducting.

He was formerly connected with the Columbia Broadcasting System where he worked as an engineer in charge of such top network musical shows as the New York Philharmonic-Symphony Orchestra and "Invitation to Music."

NEW YORK, N. Y.
TIMES
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The peak of a brilliant Griffith Music Foundation season—it seventh—was reached last nigh when Dr. Serge Koussevitzky an his Boston Symphony Orchestr brought a record crowd of musi lovers to the Mosque Theater t listen to an intriguing three-par program of strongly contraste works, highlighted by a scintillating performance of Igor Stravinsky's descriptive orchestral suit from the ballet, "Petrouchka."

The proceedings opened conventionally enough with th familiar B Minor "Unfinished" Symphony of Schubert. But her seemingly effortless direction o the part of the 72-year-old maestro and superb tonal teamwork b the orchestra lent rich color an life to the two movements of work which in lesser hands migh seem hackneyed and threadbare.

Then came the glowing new lif of the Stravinsky ballet in whic the musicians responded nobly t Koussevitzsky's rousing reading o the impish score in which all th folk dancing and bucolic funmaking of Petrouchka's puppet worl seemed created anew withou benefit of pirouetting performer or scenery. It proved an altogether too short but brilliantly conceived orchestral tour de force, and the audience which applaude warmly at its finish would like to have had it repeated had Dr. Koussevitzsky permit the orchestra to play the work over again.

Brilliant pianism by Lukas Foss in the piano part was another feature of the Stravinsky number which added to the beguiling quality of an outstanding performance.

The last part of the program was devoted to the Brahms towering Symphony No. 1 in C. Minor. Here other contrasted facets of the virtuosity and style of both the conductor and orchestra were revealed. The passages of beauty in the opening movements, and the melodic sweep of the third and the final part with its horn solo and tremulo of muted strings were all rendered with distinction and in a manner worthy of the traditions of a great musical organization.

Boston Radiocaster Is a Musician, Too

Feb. 17

By Albert D. Hughes
Radio Editor of The Christian Science Monitor

Woe be to be first person who, in discussing the Boston Symphony Orchestra radiocasts, quotes the recently reported charge by Sir Thomas Beecham that radiocasters are a "bunch of technicians who know nothing about music." For Oliver Daniel, who produces the Saturday radiocast B. S. O. concerts for the Blue Network, will be very liable to hurl the assertion right back.

Mr. Daniel is, in fact, a concert pianist and, thus, in this instance, is a refutation of Sir Thomas's claim that radiocasters are trying to ruin good music.

It is fortunate for radio listeners that Mr. Daniel holds such strong opinions about the really fine pickups of good music that the radio networks are performing every day and that his own capabilities in music give the contra side to Sir. Thomas. For listeners who tune into Blue Network stations on Saturdays at 8:30 p. m. are thereby assured the finest pickups and handling possible of the music of Dr. Serge Koussevitzky and the Boston Symphony.

Station WHDH is the local outlet for the concerts which are radiocast under the sponsorship of the Allis-Chalmers Manufacturing Company.

Score Proves Point

The miniature score of the Tchaikovsky Sixth Symphony lying open on the bench in the little radio booth on the second floor backstage in Symphony Hall was an immediate indication that radiocasters know their job. Mr. Daniel follows this score very carefully, indicating to the engineer in charge of the controls when he should raise and lower his pickup volume levels.

Mr. Daniel explained, furthermore, that it is the responsibility of the modern radiocast engineer to anticipate volume peaks in the music not with the idea of cutting them down but rather of assuring that the radio channel is wide enough to carry them. This, he asserted, is the essential difference between modern and old-time radiocasting methods.

The radio channels, he explained, are capable of carrying music within certain minimum and maximum degrees of decibels or units of electrical sound. These limits are much greater now than they were in the past and hence provide a much wider range in between for the engineer to work with, he said.

Handling Volume Change

To demonstrate his point, Mr. Daniel indicated a section of the first movement of the "Pathetique" where, under Dr. Koussevitzky's interpretation, the music departs abruptly from a low volume level to a very high one. The modern radio channel is capable of assimilating this high volume level, but in order not to make the peak too distressing and too sudden for the listener, Mr. Daniel explained that the control engineer begins to open his channel quite a few measures before the music peak so that when the moment arrives the radio path is ample to handle it.

In the hands of a less experienced engineer such a peak would "jam" the channel if the controls were set lower and cause a thin, strained type of reception which engineers call "blasting," he continued.

Another indication of care in radiocasting the Boston Symphony was the fact that the occasion which we were permitted to watch was a Friday afternoon concert. Mr. Daniel uses the matinee performance to "time" the performance of the first portion of the concert which is radiocast on Saturday.

The reader may well ask, "Why is the Boston Symphony radio concert 'produced'? It is played anyway, isn't it?" Producing in the radio sense means timing a program so that the various opening and closing announcements, program notes, and other data of the concert may carefully be fitted in.

In Boston, for instance, timing involves many unpredictable factors, but ones which constant concert-goers will recognize and appreciate. The radio engineers, for instance, Mr. Daniel said, have to take into account such factors as the length of time it takes Dr. Koussevitzky to walk from the back stage door to the podium in front, how much applause he receives. Last week, for instance, the opening round of applause was lengthier because Dr. Koussevitzky had been missing from the podium for several weeks while on vacation and the audience was showing its appreciation at his return.

Wait For Late Comer

Again, Mr. Daniel pointed out, there is Dr. Koussevitzky's customary wait during the first and second movement of a symphony, for instance, so that late comers may find their seats. Last week on Friday afternoon, for example, he waited one minute and 45 seconds. On Saturday evening the wait was two minutes. These waits mean little to the audience but to the radio engineers up in the backstage booth it means seconds ticking way on the sweep hands of their watches.

One comes to realize, therefore, that the pickups of the Boston orchestra are perhaps an outstanding example of the compromise between the split-second art of radio and the classical presentation of orchestral music.

The radiocast engineers who pick up the Boston concerts, recognize, Mr. Daniel said, that they are "invited guests" at the concert. The rules of courtesy imposed by that fact demand, therefore, that while one may converse with his host, it is not fashionable to instruct him.

But there have been some concessions made to the radio concerts. Formerly the radio engineers looked out on the stage below through a slit in the wall. Now a soundproof booth has been built backstage with a small window overlooking the stage.

It was truly a remarkable vantage point to watch the expressive facial and hand gestures of Dr. Koussevitzky as he led his musicians through the "Pathetique."

Mr. Daniel, who has been with the Blue Network only a few months, disclosed that he is a pianist and showed press clippings of recitals in Boston's Jordan Hall, for instance. He has also done some conducting.

He was formerly connected with the Columbia Broadcasting System where he worked as an engineer in charge of such top network musical shows as the New York Philharmonic-Symphony Orchestra and "Invitation to Music."

NEWARK, N. J.
NEWS

FEB 16 1945

Capacity Audience Hears Symphony

Bostonians Get Ovation from 3,500—Award for Mrs. Griffith

BY ALAN BRANIGAN

This wartime Winter of music, which already has surpassed expectations, achieved a new peak of excellence last night at the Mosque when the veteran Boston Symphony Orchestra played before an audience estimated at 3,500, the theater's capacity. Sponsor of the concert, which attracted approximately every musically prominent person in the area, was Griffith Music Foundation. The affair was an indubitable success, musically as well as socially, and its sponsors should have been greatly encouraged to further good deeds.

It would be vain to quarrel with the choice of program, which was nobly performed by the orchestra. An earlier program sent down from Boston had mentioned works by Shostakovich, Debussy and Corelli, which might have been extremely provocative. But the enviable opportunity to hear three masterpieces — Schubert's "Unfinished" Symphony, Brahms's Symphony No. 1 in C Minor and the Suite from Stravinsky's "Petrouchka"—recompensed for the loss of that first list. At any rate, the more familiar works won storms of applause of a decibel content rarely reached here.

Melodic

The Brahms could readily be called the evening's chief triumph. Dr. Koussevitzky's interpretation of this lovely work was cast in broadly melodic terms, unhurried as to pace and leaving room for the production of rich tonal aspects. Once the insistent rhythms of the first movement had stomped relentlessly along, the remaining movements were given over to lyricism of the most exquisite sort.

The slow opening of the finale was exceptionally beautiful, perhaps because here Brahms invented an original form, free of the exigencies of the sonata form, which depicts an Alpine scene with marvelous clarity. The horn and flute solos, the trombone chorale, the shimmering strings were breathtakingly poignant. The marchlike ending provided a sensational conclusion.

Brilliant

Calling for a huge orchestra (imagine the luxury these days of being able to obtain four bassoons, and oboes to match), Stravinsky's brilliant instrumentation elicited a powerful ovation. No longer does "Petrouchka" draw shrieks of horror. Now that it has become more familiar, audiences can appreciate the delicacy, the intricate structure, the acerbic tone of the gigantic tonal scheme. Here again the playing was always masterfully molded by the Russian conductor, who appeared to be in his element.

Followed by such grandiose works as these, Schubert's sad little symphony somehow became dim and shadowy to the recollection. Surprisingly, the players did not treat the work as a hackneyed piece already past its prime. The climaxes could have been given more power and the pace quickened. Nonetheless, there was much solid worth to the experience of hearing Franz's music done so well.

Dr. Serge Koussevitzky presents to Mrs. Parker O. Griffith a book containing letters ~~from~~ 100 musicians lauding her activities as president and founder of Griffith Music Foundation, which recently marked its seventh anniversary. The ceremony was held last night in the green room at the Mosque before concert given by Dr. Koussevitzky and the Boston Symphony Orchestra. In making the presentation the veteran conductor told Mrs. Griffith: "Books will be written about you not only for your contribution to the musical life of your community but also to that of the whole country."

NEW YORK, N. Y.
HERALD TRIBUNE

FEB 16 1945

Boston Symphony Gives Concert in Carnegie Hall

~~Koussevitzky~~ Leads Orchestra in the 'Pathetique'

The first half of Mr. Koussevitzky's program with the Boston Symphony Orchestra in Carnegie Hall Wednesday night was a sheer delight from every aspect. The two works performed, Mozart's Divertimento in B flat (K. 287) and Stravinsky's "Petrouchka," are both first-rate products and were accorded interpretations which did complete justice to the intentions of both composers.

All five movements of the Mozart Divertimento are replete with endearing melodies, especially fine being the wistfully serene adagio and the finale with its dramatic introductory recitative, which unexpectedly appears again before the close of the effervescent allegro molto.

The orchestra's virtuosity was appositely exploited in "Petrouchka" and less appositely in the third movement of Tchaikovsky's "Pathetique" Symphony, which occupied the second half of the program. Here the pacing was much too fast to permit sufficiently weighty treatment of the heavy accents of the march-like theme. In fact, Mr. Koussevitzky's tempi throughout this work were open to question. Especially disturbing was his sudden slowing of the music's flow in the middle section of the movement in five-quarter time. Tonally, of course, the performance was, as always, a sumptuous one.

J. D. B.

Feb. 18

MUSIC

N.Y. Herald Tribune

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert in Carnegie Hall yesterday afternoon with the assistance of a chorus trained by Robert L. Shaw and Valentina Vishnevska, soprano. The program:

Symphony in B minor ("Unfinished"), Schubert
The Feast During the Plague, Symphonic Suite (first New York performance)..Lourie
Symphony No. 7, in A major, Op. 92, Beethoven

Serge Koussevitzky

Who conducted the Boston Symphony Orchestra yesterday

Original Instrumentation

FORMERLY famed for his devotion to contemporary (including American) composers, Serge Koussevitzky had, till yesterday, conducted the Boston Symphony Orchestra in five Manhattan concerts this season without introducing but one new work and without playing any American pieces at all. At his sixth concert, which took place yesterday afternoon in Carnegie Hall, he brouhgt forth another, carefully cushioning it between Schubert and Beethoven. It was welcome.

* * *

Arthur Lowrie's "Feast During the Plague," the work in question, is a symphonic suite in six movements drawn from an opera-ballet composed to a text by Pushkin, itself a translation of an early nineteenth-century play entitled "The City of the Plague," by a Scottish writer named John Wilson, who wrote under the pseudonym of "Christopher North." How vivid this music might appear in its full theatrical context one cannot be sure. As a concert work the suite is not without a certain acuity of expression, though the separate pieces are all a little static; and the whole has neither progress nor cohesion.

* * *

The most directly expressive element of it is the instrumentation, which, as always in the writing of this composer, is ingenious, original and, I should guess, pretty accurately imagined. It is transparent scoring, widely spaced and making much use of individualized timbres. These are used with constant reference to gradations of similarly among sounds of different origin. As in the scoring of the Impressionists, all the sounds that all the instruments can make are employed for their separate qualities. Lightness, heaviness, brightness, darkness, thinness, roundness, forward-coming or retreating characteristics are the basis of choice in their usage and in their association.

By individualizing and associating kinds of sound rather than the instruments that are used for producing them, Mr. Lourié gives to all his orchestral music an impersonal efficiency, both of pictorial coloration and of balance, that adds to it a kind of visual depth, or perspective, that is unusual, interesting and valuable as a contribution to the art of composition. I believe this procedure, in fact, this carrying forward, however tentative, of the orchestral methods of Debussy and the other Impressionist masters, to be his chief originality as a composer.

* * *

His melody, though graceful, is a little aimless. His rhythm is tatic, lacking in liveliness; it does not progress. And his harmonic syntax, though adequate enough, lacks tension and hence style. These elements of his music reflect the defects of a restless and sophisticated but esentially undisciplined mind. The music, as a whole, and "The Feast During the Plague," considered as a concert piece, seems to be no nearer to integration than the purely symphonic works, is interesting in detai but always a little unsatisfactory as expression. It is not banal, but it is not quite convincing, either. For all its contemporary intellectual tone, it smells of Borodine, Avensky and Glazounoff. These were good composers, all of them, and distinguished musicians. But their work was interesting far more for its instrumental ingenuities than for any simple, direct or real meaning.

NEW YORK, N. Y.
TIMES

FEB 18 1945

RUSSIAN SYMPHONIST

Tchaikovsky's Mastery of Form as It Is Revealed in Perspective of Time

By OLIN DOWNES

WE constantly hear about the necessity of an open mind in listening to new music. Does it occur to many that an open mind is also a necessity with old music? There is at least an equal distrust of ideas in the one field as the other, and old music, as well as new, is in constant need of re-examination.

This was borne particularly upon us at the concert of the Boston Symphony Orchestra last Wednesday night when Koussevitzky gave another of the many performances of the Tchaikovsky "Symphonie Pathétiqué which he has given in this city. Be sure that the Doctor, in the course of a very personal interpretation spared no emotional value, no stroke of rhetoric, no detail of the scoring with its sable magnificence. He was freer with his fluctuations of tempo than ever—in some places, we thought, unnecessarily so. The pros and cons of that matter are already forgotten in the face of an interpretation which, as a whole, was of overwhelming emotion and tonal splendor. But this emphasis of the rhapsodic element in the music also drove home the very attribute which it has been the long-accepted convention to deny Tchaikovsky. We mean the wholly exceptional power and originality of his form.

Evidence in Score

This, as the writer took occasion to remark in comment the morning after the performance, is no matter of opinion. It is plainly to be perceived in the documentary evidence of the score. What has no doubt confused pedantic minds, or those so immersed in the German conception of symphonic form that they have been wholly dominated by such tradition is the fact that the form here discovered is not that of Mozart or Beethoven, but Tchaikovsky. As for the symphony's emotional content it is so genuinely Russian that the same type of mind and of criticism which for long years found Russia's greatest moralist and psychologist in letters—Feodor Dostoievsky—merely a bad example of a morbid and undisciplined soul, also finds Tchaikovsky "hysterical," "uncontrolled," weak and deficient in structure. It is not to be wondered at that this antiquated nonsense has been repeated ad infinitum by generations of people satisfied to repeat the sayings of others and prone to be embarrassed by Tchaikovsky's intense humanity and directness of speech. And then there is the tendency, latent in all of us, to find reasons, not for logical conclusions, but for what we want to believe. The partisanship of European culture toward any manifestation outside its own ways of thought and esthetic is particularly manifest in the instance of Russian, and its criticism is parroted by the majority of our academicians and smart intellectuals here. To the cultivated continental mind the conception and there could be wider and freer horizons than those perceived by its own artists is mythical. However, that illumination will come, in fact is on its way today. For the world is irresistibly growing larger, and in its new perspective various composers will stand in different relations to each other than in the past. This may even prove true of Tchaikovsky. Let us consider for a moment certain of his technical problems.

Constant Search

Throughout his creative development, so abruptly and tragically terminated, Tchaikovsky had great difficulty with form. Of this difficulty he was humbly and distressfully aware. One reason for this was the luxuriance of his ideas, so difficult to control and coordinate, particularly with a man of his intensely emotional nature. Another was the fact that such an original genius as his could not accept classic form as he found it. Tchaikovsky was ever seeking that form which should be the logical germination of his individual ideas. As Beethoven before him—Beethoven who was less radical in his innovations—if the mold did not fit the idea, then the mold must be recast in such a way as fully to release and render effective the idea's dynamism. In all the Tchaikovsky's symphonies he is fighting for this clarification and formal logic. In the sixth he has almost completely achieved it, with the result that the passage of time reveals the "Symphonie Pathetique" as exceptional among all modern works of its class for its sweep of line and the astonishing originality of its development.

The work is genuinely symphonic, in a manner which utilizes the methods of composition not only of Beethoven, but of Liszt; and which, within its inborn lyricism and profoundly racial character embodies the quality of synthesis of which the Russian mind has so signally proved itself capable. The relation of the movements, as well as their internal structure, is also symphonic, though they fall neither into the mold of Viennese classicism or that cyclic form which stemmed from Liszt and was adopted by so many of Tchaikovsky contemporaries in Russia—not one of whom, from Rimsky-Korsakoff to Mussorgsky, was capable of Tchaikovsky's architecture. None of the accepted formulas is relied upon for this achievement.

When we come to the interior structure one remarkable idea after another confronts us. The movement nearest symphonic precedent is the first, although it is the one movement with anything of padding or of the tentative and experimental. There are new sequences both in the statement of the themes, their proportions in relation to each other and special processes of development. The spectral introduction of the first theme, that takes form like some tragic ghost in a land of shadows; the transition is the inevitable consequence of the mood, from the slow tempo of the introduction to tempi of the movement proper; the succession of episodes interspersed with the rich development, and the return, in one of the greatest orchestral climaxes to the reprise where, for dramatic as well as structural reasons, the first theme is eliminated, and the contrast of color when the second theme appears—this is not only inspiration, but sheer technical virtuosity.

Masterly Orchestration

The five-four movement is the movement in which the problem of that irregular rhythm is solved more felicitously than in any other composition that we know. The orchestration of the whole symphony is so masterly that it would be folly to begin particularizing with the famous drum-beat and its reinforcements while over it the strings wail their tragedy.

The scherzo is replaced by the terrible march with its scheme of a triple against a duple rhythm. The way in which the triplets first dominate the scene, the gradual emergence of the duple rhythm of the march, the absorption of the triplet figure by that march, ever expanding, growing irresistibly in its power—not only does an immortal master but a colossal nation speak here, and this under an iron control. If Hitler's men had known this symphony they might well have hesitated as that music unfolded. It has a parallel in the extent of Russia's battle line, the tread of her hosts, the accumulated fury of her people. What of the unique finale?

No formalist would have more ably contrasted its two themes than Tchaikovsky. Who else would have followed the battle-drunk processional with the final elegy which is a lament for nothing less than humanity and its end? That too is Russian, as his compassion, in which the supercilious find only self-pity, is equally of Tchaikovsky and his nation. What might we not have expected of the man who at 53 created the "Pathetic" symphony.

Help for Aged More Needed Than Music, Says Tax Expert

Globe — Feb. 18

BY GEORGE DAWSON

"Oh, it's a good idea," said Norman MacDonald of the Massachusetts Federation of Taxpayers, referring to Dr. Koussevitzky's proposal suggesting that a half dollar be added to the income tax of all New Englanders so that they may enjoy State-supported music. "The only trouble is that it can't work."

"In the first place, only three New England States, Massachusetts, New Hampshire and Vermont have State taxes and I doubt if the good doctor's figures are correct in stating that there are 3,500,000 taxpayers in the combined States.

"On the supposition that Dr. Koussevitzky is correct, at a half a buck a throw, the tri-State tax would yield $1,750,000 which would hardly be enough to subsidize several symphony orchestras as the noted leader plans."

Though he personally is in favor of such a musical plan Mr. MacDonald can see numerous other things which could be accomplished with that kind of money. Child health, visual education, crusade against veneral diseases, hot lunches for school children and slum clearance are but a few that came to his mind. He doesn't believe that with the need of all these vital improvements that this is the time for millions of dollars to be spent on music.

"The taxpayer, mind you," said Mr. MacDonald, "wouldn't mind spending the money. He's funny like that. Even in these days when he's socked the limit. As long as he sees what he's getting for the cash he turns in to the State he's pretty easily satisfied."

What seemed to worry Mr. MacDonald was that if a program of this sort could be put across how would it be handled? Suppose some one in the State House didn't go for Beethoven or Bach and demanded the pianist to play like Frankie Karle, oh brother, long hair would be strewn all over Beacon Hill. And after all if the Symphony Orchestra became public property certainly the public should have something to say about the type of music it wants to hear.

There would be the likelihood that orchestras would be requested to play at public functions and for holiday celebrations. Suppose for instance they were called upon to play in South Boston on St. Patrick's Day. Naturally the citizens of Southie would demand music in keeping with the day's celebration. Why not? They are the ones who are paying for it. Why shouldn't they have it?

With 4,000,000 people in Massachusetts alone the symphony orchestras would be called upon to play continuously in every section of the State. The question then arises, are there auditoriums and halls suitably equipped with acoustics so that the music would retain its symphonic qualities? Obviously the answer is, no.

What then would folks say. Surely they have a right to insist upon being entertained in this elegant manner and it shouldn't be expected of them to travel to large cities to hear their favorite and free music.

Music a Food in Russia

It would be impossible to construct new music halls throughout the three New England States with the meager million and three-quarters dollars and still pay the expenses of several orchestras, to say nothing of traveling expenses when the companies go on tour.

In enlarging upon his plan for subsidized symphonies, Dr. Koussevitzky stated that such a project has for years been carried on successfully in Russia, the land of his birth. "Music," he said, "is as much a necessity in Russia as food."

"The Russian government," he continued, "still gives music to the citizens in wartime and they are happy and grateful and fight better."

Maybe so, maybe so, but Mr. MacDonald still wants some more concrete evidence. Perhaps a hot balalaika might spur the Russian soldiers on to greater fighting efforts. Maybe one of the reasons why the Russians are so anxious to get into Germany is because some of the cities there are reputed to have excellent music halls. If music does all that for the Russian army, certainly it is a wonderful thing.

But how can the good Dr. Koussevitzky explain the fact that millions of Ukranians starved to death, when he says "music is food for the Russians." Would a noggin of William Tell's overture have sustained them over the rough period? It would probably set much better on a full stomach.

"Dr. Koussevitzky may have a good idea," says Mr. MacDonald, "but it must take its place in a regular chain of events. There is much to be done in public health, and social security. Better care for the aged is one of the first things which should be attended to.

The Old Folks

"We have thousands of old folks in Massachusetts attempting to subsist on the meager $41 a month which the State government provides. I'd like to see some of those folks who prepare these budgets try to live for a couple of weeks on that shall sum.

"Think of what an additional 50 cents from each taxpayer would mean to those poor and aged men and women. It would most certainly go a long way to make their burden easier to bear. Out of the $41 they receive they must provide their own food, clothing and shelter. No allowance was ever given to them for entertainment or perhaps for a pack of cigarettes. They barely exist on the State's money even though it is one of the highest rates paid in the country.

"There is another angle to think of," continued Mr. MacDonald. "If that money, which totals nearly $2,000,000, could be used to remove a slab of the slums each year and replace it with liveable homes it wouldn't take many years for the slums in all our cities to be wiped out.

"Others might like to have the State acquire famous paintings, outstanding works of art, Chinese ceramics, etc., for the Museum of Fine Arts with the money pouring in from that small tax levy.

"If the State harbors any ideas on subsidizing music for entertainment why not go all the way and subsidize some movie actress? There are a lot of people out in the Berkshires, who would like to take a look at Mae West or some other glamourous lady of stage or screen. And how about subsidizing an entire stage show? Surely thousands outside of the city of Boston would have been glad to have had an opportunity to see Margaret Webster's 'Tempest,' which played here recently.

"Three and one-half million half dollars a year would go a long way in building an opera company equal to the famed Metropolitan. But I wonder how many people would attend the operas if they were offered to them free of charge? How many would attend the symphonies? I don't know the answer to that, Dr. Koussevitzky will have to supply it."

Brookline High vs. Quartets; Also Wagner and His Plumbing

By RUDOLPH ELIE, Jr. Herald

One of the most regrettable consequences of the [illegible] trend to [illegible] of the sensa-[illegible] and the loud [illegible] be perpetrated by [illegible] jazz bands or [illegible] the neglect of chamber music.

[illegible] the Budapest Quartet [illegible] Jordan Hall on its every [illegible] chamber music [illegible] the country can do the [illegible]. Indeed, so spectacular [illegible] Budapest Quartet in its [illegible] is the failure of [illegible] sound quartets that [illegible] question that fac-[illegible] or notoriety through [illegible] breaks are chiefly responsible for the Budapest's [illegible] record as a going concern.

[illegible] when you think about it, [illegible]. It is agreed by all [illegible] writers on music and all educated musical people that much of the greatest pure music of all composers may be found in their chamber music. It is also agreed that until a music lover comes to know and love this music he is still to all extents and purposes a musical illiterate. But how can those who have any musical feeling at all come to know and love chamber music? For it is admitted that, like a taste for great art, great literature or even great cooking, that taste must be awakened and cultivated and guided. Thus it seems to me that the experiment now being carried out by the Zimbler String Quartet in cooperation with Brookline High School is one of the most important musical experiments in many years.

From the time that somebody asked him how many men he had in his quartet, Josef Zimbler, a cellist with the Boston Symphony Orchestra, has been crusading in behalf of chamber music. A connoisseur of chamber music and a fine, sincere musician, he realized that such ignorance bespoke an attitude that, carried to its extreme, meant the death of chamber music if something weren't done about it. And so he conceived the idea of presenting chamber music to high school students, not as a free concert in after-school hours, but as a part of the curriculum so the entire student body would come in contact with it perforce. To carry out such a daring idea obviously required the help of a public school with an illuminated musical point of view, and Brookline High School proved to be the one. Moreover, the idea required financial backing, and several public-minded citizens of Brookline stepped forward to sponsor one of the proposed monthly concerts.

So on Feb. 2 the first one took place in the auditorium of Brookline High School, the Zimbler Quartet performing Haydn Quartets before the entire student body. The audience may have been merely courteous (as American audiences are) in it's ovation, I don't know, but it's complete absorption in the music while it was going on can only be interpreted as the real thing. In any case, it was so successful that a complete series is now assured; indeed, several other high schools in Metropolitan Boston have begun a clamor for a similar series of their own. If everything goes right, it may be that the Zimbler Quartet can so instill an appreciation, a taste and a love for chamber music among young people—who are, after all, future audiences — that chamber music may once again achieve its place as the most wonderful of all musical experiences.

NEW YORK, N. Y.
TIMES

FEB [illegible]

BOSTON SYMPHONY PLAYS LOURIE SUITE

Koussevitzky Conducts 'The Feast During the Plague'—Calls Composer to Stage

By OLIN DOWNES

At the Boston Symphony concert of yesterday afternoon in Carnegie Hall Dr. Koussevitzky presented for the first time in this city Arthur Lourié's composition after Pushkin, for small chorus, solo soprano and orchestra, "The Feast During the Plague." This work was originally cast in the form of a ballet and as such was in rehearsal at the Paris Opera in 1939, just before Hitler's invasion. In New York in 1943 Mr. Lourié arranged the score as a suite, slightly reducing the size of the orchestra required.

"After Pushkin" is no misnomer, except that Pushkin's drama, which is properly not included by publishers of translated editions of his works, was a translation, and a close one, of the drama, "'The City of the Plague" by John Wilson. Wilson's inspiration was in all probability the London plague of the seventeenth century. Pushkin translated the work with a degree of genius impossible to its author, while the plague was raging in Moscow, where the poet's fiancée was quarantined. The second movement of the Lourié suite employs, however, Latin verse of Petrarch of the fourteenth century, and this seems important, because of Mr. Lourié's immersion in late years in Catholicism, so that plain chant and modal style are continually in evidence in this music, characterized by an archaism that might logically be associated in style with fourteenth century music.

Thought Back of the Music

The thought back of the music is that of the revelry of those who try to drown their despair in time of catastrophe. There is no literalism in all this, only musical suggestion of mood and atmosphere—suggested, of course, in the severe and linear manner.

Now the music seldom comes off. It has no very strong invention; it is none too practically scored. Yet it is of interest, if only as the reflection of its author's personality that comes through, despite a prevailing impression of amateurishness.

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PROVIDENCE, R. I.
BULLETIN

FEB 21 1945

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BY G. Y. LOVERIDGE

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SYMPHONY CONCERT

BY WARREN STOREY SMITH

Post — Feb 22

Flanked by the flags of the United States and Brazil, Heitor Villa-Lobos, leading composer of the latter country (or at least the best exploited), conducted the Boston Symphony yesterday afternoon in a program of his own music. Perhaps music isn't just the word for the tonal farrago and mish-mash entitled Choros No. 12, but it is applicable to the Toccata and Fugue from "Bachianas Brasileiras," No. 7, which began this most extraordinary of Symphony Concerts and even to the "Rudepoema" (Savage Poem), that brought it to a merciful conclusion.

Villa-Lobos is one of the most remarkable figures in contemporary music. Though some of the items apparently exist only in his mind, the list of his works is still very long. He writes melodies by placing New York's skyline or a Brazilian mountain range on the staff and outlining them with notes. His music is a mixture of the sophisticated and the naive, the beautiful and the ugly, the original and the borrowed, the indigenous and the cosmopolitan. This applies to his output as a whole and to the dreadful Choros No. 12 as a unit, if anything so sprawling and inchoate can be called a unit.

This ridiculously over-laden score plays for more than half an hour and might have gone in indefinitely, since it is one of those pieces in which the composer constantly stops what he is doing and begins afresh with something new. There are sentimental and also lively passages along the way which suggest that Mr. V.-L. might do something with a musical comedy. Written in 1929, it was inspired by the composer's visits to the "Concerts Koussevitzky" in Paris. These are the first performances.

The "Bachianas Brasileiras" would combine the "universality of Bach" with the native Brazilian idiom. However, the Toccata sounds more like Ravel in one of his Oriental moods. The fugue after a quiet, genuinely Bach-like beginning, ends up by suggesting a tasteless transcription of one of that master's organ works. The Rudepoema, a transcribed piano piece, is a study in the barbarously exotic. Besides being for the most part over-orchestrated and replete with all kinds of percussion instruments, this music is difficult, at times almost impossible to play. The orchestra, reinforced for the occasion, struggled with it heroically.

TIME MAGAZINE
CHICAGO, ILL.

FEB 19 1945

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Serge Koussevitzky, famed conductor of the Boston Symphony Orchestra, who has sponsored more music by contemporary U.S. composers than any other top-rank maestro, proposed that, after the war, each of the 48 states sponsor a symphony orchestra of its own. Predicting a "great future" for U.S. music, Russian-born U.S. Citizen Koussevitzky said: "I hope that Government officials will consider a symphony . . . as necessary as a new bridge or . . . improved road. Spiritual food is sometimes more important than physical assets."

Help for Aged More Needed Than Music, Says Tax Expert

Globe — Feb. 15

BY GEORGE DAWSON

"Oh, it's a good idea," said Norman MacDonald of the Massachusetts Federation of Taxpayers, referring to Dr. Koussevitzky's proposal suggesting that a half dollar be added to the income tax of all New Englanders so that they may enjoy State-supported music. "The only trouble is that it can't work."

"In the first place, only three New England States, Massachusetts, New Hampshire and Vermont have State taxes and I doubt if the good doctor's figures are correct in stating that there are 3,500,000 taxpayers in the combined States.

"On the supposition that Dr. Koussevitzky is correct, at a half a buck a throw, the tri-State tax would yield $1,750,000 which would hardly be enough to subsidize several symphony orchestras as the noted leader plans."

Though he personally is in favor of such a musical plan Mr. MacDonald can see numerous other things which could be accomplished with that kind of money. Child health, visual education, crusade against veneral diseases, hot lunches for school children and slum clearance are but a few that came to his mind. He doesn't believe that with the need of all these vital improvements that this is the time for millions of dollars to be spent on music.

"The taxpayer, mind you," said Mr. MacDonald, "wouldn't mind spending the money. He's funny like that. Even in these days when he's socked the limit. As long as he sees what he's getting for the cash he turns in to the State he's pretty easily satisfied."

What seemed to worry Mr. MacDonald was that if a program of this sort could be put across how would it be handled? Suppose some one in the State House didn't go for Beethoven or Bach and demanded the pianist to play like Frankie Karle, oh brother, long hair would be strewn all over Beacon Hill. And after all if the Symphony Orchestra became public property certainly the public should have something to say about the type of music it wants to hear.

There would be the likelihood that orchestras would be requested to play at public functions and for holiday celebrations. Suppose for instance they were called upon to play in South Boston on St. Patrick's Day. Naturally the citizens of Southie would demand music in keeping with the day's celebration. Why not? They are the ones who are paying for it. Why shouldn't they have it?

With 4,000,000 people in Massachusetts alone the symphony orchestras would be called upon to play continuously in every section of the State. The question then arises, are there auditoriums and halls suitably equipped with acoustics so that the music would retain its symphonic qualities? Obviously the answer is, no.

What then would folks say. Surely they have a right to insist upon being entertained in this elegant manner and it shouldn't be expected of them to travel to large cities to hear their favorite and free music.

Music a Food in Russia

It would be impossible to construct new music halls throughout the three New England States with the meager million and three-quarters dollars and still pay the expenses of several orchestras, to say nothing of traveling expenses when the companies go on tour.

In enlarging upon his plan for subsidized symphonies, Dr. Koussevitzky stated that such a project has for years been carried on successfully in Russia, the land of his birth. "Music," he said, "is as much a necessity in Russia as food."

"The Russian government," he continued, "still gives music to the citizens in wartime and they are happy and grateful and fight better."

Maybe so, maybe so, but Mr. MacDonald still wants some more concrete evidence. Perhaps a hot balalaika might spur the Russian soldiers on to greater fighting efforts. Maybe one of the reasons why the Russians are so anxious to get into Germany is because some of the cities there are reputed to have excellent music halls. If music does all that for the Russian army, certainly it is a wonderful thing.

But how can the good Dr. Koussevitzky explain the fact that millions of Ukranians starved to death, when he says "music is food for the Russians." Would a noggin of William Tell's overture have sustained them over the rough period? It would probably set much better on a full stomach.

"Dr. Koussevitzky may have a good idea," says Mr. MacDonald, "but it must take its place in a regular chain of events. There is much to be done in public health, and social security. Better care for the aged is one of the first things which should be attended to.

The Old Folks

"We have thousands of old folks in Massachusetts attempting to subsist on the meager $41 a month which the State government provides. I'd like to see some of those folks who prepare these budgets try to live for a couple of weeks on that shall sum.

"Think of what an additional 50 cents from each taxpayer would mean to those poor and aged men and women. It would most certainly go a long way to make their burden easier to bear. Out of the $41 they receive they must provide their own food, clothing and shelter. No allowance was ever given to them for entertainment or perhaps for a pack of cigarettes. They barely exist on the State's money even though it is one of the highest rates paid in the country.

"There is another angle to think of," continued Mr. MacDonald. "If that money, which totals nearly $2,000,000, could be used to remove a slab of the slums each year and replace it with liveable homes it wouldn't take many years for the slums in all our cities to be wiped out.

"Others might like to have the State acquire famous paintings, outstanding works of art, Chinese ceramics, etc., for the Museum of Fine Arts with the money pouring in from that small tax levy.

"If the State harbors any ideas on subsidizing music for entertainment why not go all the way and subsidize some movie actress? There are a lot of people out in the Berkshires, who would like to take a look at Mae West or some other glamourous lady of stage or screen. And how about subsidizing an entire stage show? Surely thousands outside of the city of Boston would have been glad to have had an opportunity to see Margaret Webster's 'Tempest,' which played here recently.

"Three and one-half million half dollars a year would go a long way in building an opera company equal to the famed Metropolitan. But I wonder how many people would attend the operas if they were offered to them free of charge? How many would attend the symphonies? I don't know the answer to that, Dr. Koussevitzky will have to supply it."

Brookline High vs. Quartets; Also Wagner and His Plumbing

By RUDOLPH ELIE, Jr. Herald

One of the most regrettable consequences of the current trend to the over-emphasis of the sensational, the spectacular and the loud in music—whether it be perpetrated by symphony orchestras, jazz bands or choruses—is the neglect of chamber music.

It is true that the Budapest Quartet can fill Jordan Hall on its every visit, but no other chamber music ensemble in the country can do the same today. Indeed, so spectacular is the Budapest Quartet in its success and so dismal is the failure of other equally sound quartets that there can be no question that factors of glamour or notoriety through good publicity breaks are chiefly responsible for the Budapest's amazing record as a going concern.

This is, when you think about it, a tragic thing. It is agreed by all musicians, all writers on music and all educated musical people that much of the greatest pure music of all composers may be found in their chamber music. It is also agreed that until a music lover comes to know and love this music he is still, to all extents and purposes, a musical illiterate. But how can those who have any musical feeling at all come to know and love chamber music? For it is admitted that, like a taste for great art, great literature or even great cooking, that taste must be awakened and cultivated and guided. Thus it seems to me that the experiment now being carried out by the Zimbler String Quartet in association with Brookline High School is one of the most important musical experiments in many years.

From the time that somebody asked him how many men he had in his quartet, Josef Zimbler, a 'cellist with the Boston Symphony Orchestra, has been crusading in behalf of chamber music. A connoisseur of chamber music and a fine, sincere musician, he realized that such ignorance bespoke an attitude that, carried to its extreme, meant the death of chamber music if something weren't done about it. And so he conceived the idea of presenting chamber music to high school students, not as a free concert in after-school hours, but as a part of the curriculum so the entire student body would come in contact with it perforce. To carry out such a daring idea obviously required the help of a public school with an illuminated musical point of view, and Brookline High School proved to be the one. Moreover, the idea required financial backing, and several public-minded citizens of Brookline stepped forward to sponsor one of the proposed monthly concerts.

So on Feb. 2 the first one took place in the auditorium of Brookline High School, the Zimbler Quartet performing Haydn Quartets before the entire student body. The audience may have been merely courteous (as American audiences are) in its ovation, I don't know, but its complete absorption in the music while it was going on can only be interpreted as the real thing. In any case, it was so successful that a complete series is now assured; indeed, several other high schools in Metropolitan Boston have begun a clamor for a similar series of their own. If everything goes right, it may be that the Zimbler Quartet can so instill an appreciation, a taste and a love for chamber music among young people—who are, after all, future audiences — that chamber music may once again achieve its place as the most wonderful of all musical experiences.

NEW YORK, N. Y.
TIMES

FEB 18 1945

BOSTON SYMPHONY PLAYS LOURIE SUITE

Koussevitzky Conducts 'The Feast During the Plague'—Calls Composer to Stage

By OLIN DOWNES

At the Boston Symphony concert of yesterday afternoon in Carnegie Hall Dr. Koussevitzky presented for the first time in this city Arthur Lourié's composition after Pushkin, for small chorus, solo soprano and orchestra, "The Feast During the Plague." This work was originally cast in the form of a ballet and as such was in rehearsal at the Paris Opera in 1939, just before Hitler's invasion. In New York in 1943 Mr. Lourié arranged the score as a suite, slightly reducing the size of the orchestra required.

"After Pushkin" is no misnomer, except that Pushkin's drama, which is properly not included by publishers of translated editions of his works, was a translation, and a close one, of the drama, ""The City of the Plague" by John Wilson. Wilson's inspiration was in all probability the London plague of the seventeenth century. Pushkin translated the work with a degree of genius impossible to its author, while the plague was raging in Moscow, where the poet's fiancée was quarantined. The second movement of the Lourié suite employs, however, Latin verse of Petrarch of the fourteenth century, and this seems important, because of Mr. Lourié's immersion in late years in Catholicism, so that plain chant and modal style are continually in evidence in this music, characterized by an archaism that might logically be associated in style with fourteenth century music.

Thought Back of the Music

The thought back of the music is that of the revelry of those who try to drown their despair in time of catastrophe. There is no literalism in all this, only musical suggestion of mood and atmosphere—suggested, of course, in the severe and linear manner.

Now the music seldom comes off. It has no very strong invention; it is none too practically scored. Yet it is of interest, if only as the reflection of its author's personality that comes through, despite a prevailing impression of amateurishness.

To the layman it seems most difficult for the virtuoso performer to pass the stage of experiment and amateurishness. It is much harder for the composer to do this. Mr. Lourié appears to us as a man of conflicting mental and emotional currents whose composing has been but one of his many researches. Perhaps this is an unsound thesis. But for us his music has the sincerity and the fresh approach of a man of uncommon attitude, while it falls short in effectiveness largely because it is not sufficiently seasoned by the composer's experience and routine. All the same, the music has a color. Dr. Koussevitzky gave it every possible advantage in his performance. The chorus, trained by Robert Shaw, and the solo soprano, Valentina Vishnevska, gave able cooperation. After the performance Dr. Koussevitzky brought Mr. Lourié to the stage.

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The concert opened with the unparalleled music of the Schubert B minor symphony— the "Unfinished." The introductory ten notes of 'cellos and double basses are so powerful and profound in meaning that they could herald a tragedy of Aeschylus; yet all is lyricism, all is Schubert's incomparable song. What other composer wrote with the rapt vision, tenderness, the compassion of Schubert in his slow movement? One listens and remembers the line of Whitman, "Whispers of heavenly death."

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BY WARREN STOREY SMITH

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Makes Jungle Music for Dr. Koussevitzky

Feb 2

The Brazilian composer, Heitor Villa-Lobos, demonstrates the reco-reco, a notched stick and scraper to Serge Koussevitkzy conductor of the Boston Symphony Orchestra who holds a steel rattle called Chucalcos.

Boston Hears Villa-Lobos Conduct Program of His Own Compositions

Special to The Hartford Times

Boston—A week or so ago Dr. Serge Koussevitzky forfeited a brief leave in order to introduce to the Boston Symphony Orchestra Heitor Villa-Lobos whom he described as the greatest composer of the western hemisphere, not a careless distinction coming from a conductor who during the past twenty years has been so sensible of the creative efforts of living American composers one and all.

The musicians responded by playing on Friday afternoon and Saturday night a tremendously difficult program made up entirely of the works of the eminent Rio de Janeiran who happens to be also the commissioner of music education for all Brazil. They even took up new instruments, a violist and a violinist forsaking their fiddles for some of the curious Amazonian percussion devices that go by such names as chocalnos, matraca and reco-reco; a young woman bassoonist transferred to the saxophone.

Audience Restive

The audience was polite but restive. A few seats were vacant after the intermission which had been occupied before it. During the playing of Rudepoêma which, being translated means "Savage Poem," two white-haired ladies were seen to leave the hall. There were repeated recalls for the short, thick-set composer who walked with the greatest deliberation around the corner of the stage where stood the flag of Brazil. He shared all his acclaim with the hard-working orchestra and at length drew attention to Dr. Koussevitzky who was seated in the audience as also was the Brazilian consul, Senhor Americo de Galvao Bueno.

In spite of the amenities the music of Villa-Lobos was not popular with the average listener. Rudepoêma and two excerpts from Bachianas Brasileiras No. 7 had never before been heard in Boston. For Choros No. 12 it was the first performance anywhere. It was freely remarked that this music was long and noisy and monotonous. The Boston critics, with an astonishing unanimity, turned thumbs down, nearly all of them using the word "amorphous" to describe the compositions that they had heard. One of them went so far as to doubt that many of Villo-Lobos' 1,500 compositions existed anywhere except in his own mind. For comparable examples of critical incivility one must turn to the classic cases of Franck and Wagner and Tschaikowsky.

A Long, Complex Work

Choros No. 12 is a long work. An initial feeling of prolixity may grow out of the complete absence of form as we know it. Here is simply an outpouring of inexhaustibly variegated sound. Its melodic fertility is a new thing under the sun. Themes that would have sufficed the classical composer for a whole symphony are spent with a prodigal hand. There are long interludes of voluptuously beautiful tunefulness. Its rhythmic gamut is just as rich and strange. Some sections seem to have choreographic force but not so many as one would except from the combination of Latin and jungle Indian motivation.

What pleases and most arrests the mind is the total disorientation from European patterns and preconceptions. What most inevitably claims respect is that Senhor Villa-Lobos has not needed to invent for himself a new scale system or harmonic philosophy to give living space to the most original, fecund and torrential musical spirit ever to swing across American skies. He has no need of atonality; nor is he afraid of a dissonance. That this twentieth century composer is as prolific as a Bocherini is incomprehensible but we are forced to accept it as a fact just as we accept the short-windedness of most composers of our day.

Master of the Orchestra

Villa-Lobos handles the orchestra with the greatest skill. His is a complex, sonorous orchestra having, for the most part a fine buoyancy although there are times when momentarily it seems to grind into inertia. He employs the brasses freely and seems to be fond of a wind bass.

Downright popular was the fugue in Bachianas Brasileiras. It has the gentlest of themes and is woven into a soft and pleasing fabric modeled on academic lines. The toccata is exotic in temper, although the figuration follows somewhat the Bachian curves.

Rudepoêma was once a piano composition written for Artur Rubinstein. It is now probably a permanent property of the orchestra, just as Moussorgsky's "Pictures" became so, because of the need for bigger sonorities. If Villa-Lobos was ever influenced by the Parisian modernists it was in such a work as this, but to call it derivative would be to ignore its teeming originality and South American flavor.

The composer proved himself an expert and authoritative conductor but decidedly not a spectacular one.

C. E. L.

SYMPHONY HALL

Boston Symphony Orchestra

The fourth concert in the Boston Symphony Orchestra's Monday evening series last night was compounded of elegance, drama and romanticism. The Haydn Symphony in G major, No. 88; Stravinsky's "Petrouchka" and the second symphony of Sibelius made up the well-balanced diet, conventional in design but memorably executed, with Serge Koussevitzky conducting.

Members of the large audience may not have considered themselves especially privileged, as Haydn's original audience (subscribers to the Concert de la Loge Olympique) in Paris, did after paying handsome fees and mastering proscribed ritual, but by the time the allegro swung into full stride, a sense of general good fortune at being present was inevitable.

The sonorous largo, the suavely patterned trio, and the quick-witted

finale were delivered cleanly, despite the lightning-like pace of the conclusion.

The angular sounds of "Petrouchka" came next for contrast. Lukas Foss was the piano soloist, realizing the syncopated rhythms with gusto. The highly descriptive music is gratifying to hear from the puppet's posturings to the ponderous motions of the bear. Played by a full orchestra it adds up to very good fun.

It is not necessary to be a particular admirer of Sibelius to be carried away by Serge Koussevitzky's reading of the second symphony. His fusion of the outpouring of themes gives to the symphony highlights which seem to be newly discovered. Fragments for strings spin in and out of focus, giving way to the horns and claiming the floor again as though there were too much to say at once to bother with protocol, yet there is no sense of confusion. The effective groupings of instruments, the contrasts in color and dynamics are fully realized in Dr. Koussevitzky's Sibelius.

P. W.

Herald **MUSIC** 2-24

SYMPHONY CONCERT

The Boston Symphony orchestra, Heitor Villa-Lobos conducting, gave the 17th program of its 64th season in Symphony Hall yesterday afternoon, performing the following works of the composer-conductor: Toccata and Fugue from "Bachianas Brasileiras" No. 7; Choros No. 12; Rudepoema.

By RUDOLPH ELIE, JR.

Of the more than 1400 musical compositions Heitor Villa-Lobos has written during his long and distinguished career as the most eminent South American composer, it is clear that he has written better music than he chose to represent himself with as he made his first appearance as guest conductor of the Boston Symphony orchestra at the regular concert series.

Most of us didn't like his music very much yesterday, I fear, not because we didn't get it or because we are insensitive to such highly charged music or because the Brazilian folk element is too strong for us or even because we were not in the mood. On the contrary, most of us agree that Senhor Villa-Lobos is one of the first composers of this era, that his music is not difficult in the sense that Bartok's is, that we like vivid and colorful music as much as anybody, that we recognize the wonders of the Brazilian folk spirit (consider our enthusiasm for the tenth Choros), and that we were good neighbors long before that policy was enunciated. The plain facts of the case are that barring the Toccata and the Fugue of the seventh "Bachianas Brasileiras" the music just wasn't skillfully enough wrought to keep us interested for so long. And by "our" I mean practically everyone at the concert, not myself and three or four intimates.

Speaking for myself, however, the twelfth Choros seemed badly organized, undisciplined, redundant and altogether too long. It has moments of fine and striking effect, even moments of genuine excitement. But for the most part it goes along as I imagine the Amazon, now slithering under exquisite orchids, eddying into exotic jungle glades, sliding past a village while a bad movie was being screened, and dashing over rocks on which alligators are sunning themselves, but always burdened down with the mass of earthy silt it carries. It is, in short, too thickly scored and some of the material isn't worth scoring at all. It is, moreover, too amorphous in structure, consisting of countless fast-loud sections contrasted with soft-slow ones, and all of them sounding more or less alike and conveying a little sense of destination.

The "Rudipoema" is a more literate work than the Choros, but even here the effect is diminished by its length and its fiendish technical difficulties. Its main interest for me was as spectacle; I was fascinated by the dexterity and awed by the endurance of the musicians surmounting its problems — which they did with a good deal more success than could be imagined. The hero of the day, in short, was the Boston Symphony orchestra. It was game, and never has it worked harder, than it did yesterday to realize the music as its composer intended it to be realized.

In fact, Senhor Villa-Lobos proved himself a conductor of very considerable attainment, setting forth the intricate, bar-to-bar tempo changes in every variation of meter with an expert beat and with impressive authority. The only trouble was he didn't bring his best music with him. Had he done so, he would have achieved a very real ovation and one more in line with his eminent position in the musical world. Even as it was, however, [illegible] a gratifying reception [illegible]ce which recognized, [illegible] the moments of in- [illegible] music.

NEW BEDFORD, MASS.
STANDARD-TIMES

FEB 21 1945

Conductors Meet in Boston

—Associated Press Wirephoto

Heitor Villa-Lobos of Brazil (right), leading South American composer, demonstrates the reco-reco, a notched stick and scraper, to Serge Koussevitzky, conductor of the Boston Symphony Orchestra. Villa-Lobos will lead the symphony in a program of his own music Friday and Saturday. To aid in the interpretation of his fiery music the visiting composer brought along a trunkful of South American instruments including the "xucalhos," steel rattles containing pebbles, which Dr. Koussevitzky smilingly inspects.

Herald **MUSIC** Feb. 24

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

As these lines are read, musical Boston must be acutely conscious of the orchestral side of Heitor Villa-Lobos. The foremost musician of Brazil, on his first visit to Boston, is guest conductor of the Boston Symphony Orchestra this week in a program of his own music. By tonight this program will have been heard once in Cambridge and twice at Symphony Hall.

The three pieces are the Toccata ("Challenge") and Fugue ("Conversation") from the "Bachianas Brasileiras" No. 7; the Choros No. 12, and "Rudepoema" or "Savage Poem." The first and third are new here; the Choros receives first performance anywhere.

It is hard to describe the art of Villa-Lobos without using a lot of words. It is vast, driving and full of all sorts of influences. In the Toccata and Fugue, with their admiring nod at the great Johann Sebastian, are logic and clarity, Bachian figuration and contrapuntal textures, the whole shot through with exotic Brazilian touches of color and rhythm. They sound both antique and modern, just as orchestrated Bach sounds old and new, because the method of composition is antique and the instrumentation contemporary.

The Choros and "Savage Poem" are altogether different, and while they seem alternately rough, wild, tender, calm and exotic, they are full of passion and "juice." To the full symphonic orchestra Mr. Villa-Lobos adds saxophone and percussion, including Brazilian instruments: the chocalhos (rattle) and reco-reco (notched stick and scraper) for his Choros, and the matraca (ratchet) and reco-reco for "Savage Poem." Their effect is neither clear nor vivid, however, for they are mixed in with decidedly thick sonorities. The meters change frequently and often are irregular, including one of seven beats.

Were the Choros half as long it would be twice better. It is not a matter of ordered repetition according to precise structure, but a tissue of episodes, all strung together, wherein are popular melodies, dance rhythms, suggestions of Indians and the jungle, and Mr. Villa-Lobos' own manner of expressing himself. Important also—and in contradiction to the composer's renunciation of Europe—are definite touches of Debussy ("La Mer"), Ravel ("Daphnis and Chloe") and Stravinsky ("Petrouchka" and "The Rite of Spring").

"Savage Poem," dedicated to Artur Rubinstein as a piano piece in 1926, and orchestrated in 1932, is shorter than the Choros and more wildly rhapsodic. Yet here, too, the form is amorphous.

A whole afternoon of Villa-Lobos is unquestionably too much of a muchness, but it is also quite exciting. The Friday audience seemed divided; the Brazilian was cordially applauded, yet there were some who left Symphony Hall at intermission, and others departed periodically during the "Savage Poem," although the Boston Symphony in certain other modern music has given out more decibels and fiercer dissonance. I would like to hear the "Savage Poem" conducted by someone else. It is possible that Mr. Villa-Lobos, like many another composer, is not the best conductor of his own music. Even so, he seemed to receive full cooperation from the orchestra.

OTTAWA, CANADA
EVENING JOURNAL

FEB 24 1945

* * *

State Music.

London Free Press.

——On the ground that "music is as much a necessity as food". Serge Koussevitsky, Russian-born American citizen and for the past 21 years conductor of the Boston Symphony Orchestra, proposes state music for 50 cents a year to be collected through income tax. He argues that there are 3,500,000 taxpayers in New England and that with the income to be derived from such a levy there could be several symphony orchestras, as well as operas, chamber music and conservatories. He admits his plan is based on his observation of a similar scheme in Soviet Russia but declares it would provide work for musicians in general, and give jobs to musicians in the fighting forces after they return to civil life.

* * *

Heitor Villa-Lobos: Genius, South American Department

Feb 25 By RUDOLPH ELIE, JR. Herald

Whatever else Heitor Villa-Lobos may be he is the most intensely creative man in music today and certainly one of the most volatile personalities. Everything he composes is controversial—and he has composed more than fourteen hundred original pieces in all forms from songs to operas—and everything he says is controversial. Life [illegible] where Heitor Villa-Lobos is [illegible].

At 62 he is South America's leading composer and perhaps one of the most distinguished of this era. He is not a tall man but he is [illegible] physically imposing [illegible] head, high forehead [illegible] fierce eyes, [illegible] and strong hands [illegible]. He talks as he composes—like an avalanche, and his [illegible] somehow suggest a Conquistador who has forgotten [illegible] armor.

You have only to ask him a [illegible] the derivation of the term "Choros" (which he has used for no less than 14 of his works) and there follows an [illegible] on everything [illegible] which might have anything to do with a Choros, complete with diagrams on the backs of [illegible], poundings on the table and a stunning repertoire of descriptive sounds, imageries and [illegible]. He could easily convince you that the moon is not only made of green cheese but that he has often dined on it.

But he does not employ this wonderful technique at the expense of the idea he is expounding. On the contrary, he is a musician of the utmost integrity and he will not answer a question that seems to him possible of misinterpretation or of misuse. For instance, I asked him for his opinion of contemporary American composers. He replied that he did not know the music of, say, Piston (who happened to be sitting beside him), Schuman, Barber, Harris, and so on, and felt he required at least ten years' acquaintance with their music to discuss it. At another time he was asked what he thought of American women. He laughed and said he'd been so busy working during his month-long tour of the United States he really hadn't seen any. But if the question suits him, his remarks are anything but quibble or pleasantry.

"Classical education?" he snorted (in French, for he speaks no English). "My father saw me trying to play Bach when I was seven years old. 'Give me that music,' he said, 'who are you to play that music, let alone understand it? No, no! Play the music of your own people or make your own music. Later, maybe, you will know enough to play Bach.' And it was not until I was 27 and had written many, many pieces of my own that I undertook to study the masters."

This general idea of leaving the masters untouched until maturity is now part of Senhor Villa-Lobos' educational credo. He is literally the czar of music in his native Brazil with the post of Director of Music in the schools of that country. In this position he has been able to revolutionize the approach to the teaching of music to young people. "Music is part of the curricula there like mathematics," he says, "and those who don't pass it don't graduate." Yet it is not a question of formal training or rigorous discipline, for he is opposed to discipline except that self-imposed, inner discipline which is the natural product of the realization that co-operative effort is the only road to a higher common will. So his classes in music in Brazil are largely classes in group singing. "Children learn quickly they have to pull together," he says, "to make the music sound right."

It may be, in the long run, that this rejection for himself of formal early training and of lack of discipline will stand between Heitor Villa-Lobos and musical immortality. For his creative method has all the wasteful prodigality, all the burning urgency of the things that grow in the Brazilian jungle after a rain. Music pours out of him and onto paper; music that reeks of the damp soil, of the smells and colors and sounds and terrors of the jungle and of hot-blooded people. Even in repose his music is hot and damp and fecund. And in all of it there is too much of it; it is crowded and matted like the jungle itself where the most exotic and precious flower is often lost in a riotous mass of weeds and useless things.

He writes down what occurs to him as it occurs to him whether it is musically practicable or not—and everything occurs to him. It is usually in his piano music and some of his chamber music that there is an economy of means, a clarity of line, a purity of expression. His piano music, indeed, is with Prokofieff's the finest written in our day. But give him an orchestra and he seems compelled to keep all the musicians working like mad doing things they can't do simply to contribute to a general effect that loses, through its insistence, its effect.

Thus with Villa-Lobos it is pure and burning inspiration and though often wonderful and sometimes breathtaking (and I wish to heaven our American composers—any one of them—had one tenth of his creative impulse) it needs, like all pure inspiration, control of intellectual selections. Beethoven, it is true, could not be held in check by rules, but he knew them as few others, and his process of selection—as indicated by his sketchbook—was an example of self discipline almost unique in music. Villa-Lobos writes music of the most astonishing virility and color and music that intoxicates but does not feed the heart. But there's no rule, come to think of it, that says music must feed the heart, and it is so rare a privilege to come face to face with a man of such towering creative urgency that the larger artistic values seem small indeed.

ATTLEBORO, MASS.
SUN

FEB 22 1945

Villa-Lobos Wins Approval as Symphony Conductor

By Mary Prim

CAMBRIDGE (AP) — Guest Conductor Heitor Villa-Lobos led Serge Koussevitzky's Boston ~~Symphony orchestra~~ through three of his own compositions last night as if dancing his native Samba.

But the exuberant grace of his stocky body and tossing hair didn't mean a thing. The Brazilian who pepped up composer Johan Sebastian Bach with South American ratchets, scraped sticks and rattling cocoanuts claimed that he does not dance.

"I have no time for anything but music," he said in his dressing room after a concert that brought Harvard's Sanders theater audience to its feet, applauding and cheering.

Villa-Lobos agreed that his boyhood wanderings as a player in small bands among Brazilian cabarets may have influenced his conducting.

"He's the three-cornered billiard champion of Rio," Manager Henri Leiser remarked. "That may have something to do with it."

The composer's eager vitality and enthusiasm have been a source of delight to the Boston Symthony.

In order to play his "Bachianas Brasileiras" No. 7 (Brazilian Bach) and Choros No. 12 (written "in admiration of Serge Koussevitzky) the men had to learn to use many unfamiliar gadgets. Under Villa-Lobos' tuition they are now expert with the "chocalhos" (rattle) "reco-reco" (notched stick and scraper) and "maracca" (dried peas in cocoanut shell.)

"They worked them perfectly," said the conductor, "exactly as I showed them."

Another night club touch was the presence of a girl with the band. A bassoonist, the versatile Ann de Guichard played a saxophone in the South American variation of Bach and the final "Rudepoema." Villa-Lobos wrote the latter while playing in the orchestra of a small movie theater.

The Brazilian is almost as prolific as his favorite Bach, having composed more than 1500 works. He also doubles in brass as director of music for the Brazilian government.

"Music makes better citizens than soldiers," he said.

SYMPHONY CONCERT

Feb 27 Post

According to the Symphony Concerts [illegible] Dr. Koussevitzky presented a program made up of some of [illegible] Haydn's Symphony in [illegible] the suite drawn from [illegible] ballet "Petrouchka" and [illegible] symphonies of Sibelius. [illegible] Dr. Koussevitzky [illegible] No. [illegible] is its Largo [illegible] movement in any [illegible] symphony. For [illegible] the work [illegible] and [illegible] Haydn. [illegible] soloist, Lucas Foss, now [illegible] of the orchestra, was soloist in the "Petrouchka" [illegible] the piano [illegible] instrument in the score.

[illegible] the seven symphonies of Sibelius [illegible] has the strongest hold upon [illegible] largely because of its resplendent finale, though taking melodies [illegible] and throughout. The performance by Koussevitzky and the Boston Symphony is undoubtedly the finest to be heard today. A program such as this is bound both to please and bestir an audience, and that of last evening [illegible] warmly at every opportunity.

HARTFORD, CONN.
TIMES

FEB 26 1945

Boston Hears Villa-Lobos Conduct Program of His Own Compositions

Special to The Hartford Times

Boston—A week or so ago Dr. Serge Koussevitzky forfeited a brief leave in order to introduce to the Boston Symphony Orchestra Heitor Villa-Lobos whom he described as the greatest composer of the western hemisphere, not a careless distinction coming from a conductor who during the past twenty years has been so sensible of the creative efforts of living American composers one and all.

The musicians responded by playing on Friday afternoon and Saturday night a tremendously difficult program made up entirely of the works of the eminent Rio de Janeiran who happens to be also the commissioner of music education for all Brazil. They even took up new instruments, a violist and a violinist forsaking their fiddles for some of the curious Amazonian percussion devices that go by such names as chocalnos, matraca and reco-reco; a young woman bassoonist transferred to the saxophone.

Audience Restive

The audience was polite but restive. A few seats were vacant after the intermission which had been occupied before it. During the playing of Rudepoêma which, being translated means "Savage Poem," two white-haired ladies were seen to leave the hall. There were repeated recalls for the short, thick-set composer who walked with the greatest deliberation around the corner of the stage where stood the flag of Brazil. He shared all his acclaim with the hard-working orchestra and at length drew attention to Dr. Koussevitzky who was seated in the audience as also was the Brazilian consul, Senhor Americo de Galvao Bueno.

In spite of the amenities the music of Villa-Lobos was not popular with the average listener. Rudepoêma and two excerpts from Bachianas Brasileiras No. 7 had never before been heard in Boston. For Choros No. 12 it was the first performance anywhere. It was freely remarked that this music was long and noisy and monotonous. The Boston critics, with an astonishing unanimity, turned thumbs down, nearly all of them using the word "amorphous" to describe the compositions that they had heard. One of them went so far as to doubt that many of Villo-Lobos' 1,500 compositions existed anywhere except in his own mind. For comparable examples of critical incivility one must turn to the classic cases of Franck and Wagner and Tschaikowsky.

A Long, Complex Work

Choros No. 12 is a long work. An initial feeling of prolixity may grow out of the complete absence of form as we know it. Here is simply an outpouring of inexhaustibly variegated sound. Its melodic fertility is a new thing under the sun. Themes that would have sufficed the classical composer for a whole symphony are spent with a prodigal hand. There are long interludes of voluptuously beautiful tunefulness. Its rhythmic gamut is just as rich and strange. Some sections seem to have choreographic force but not so many as one would except from the combination of Latin and jungle Indian motivation.

What pleases and most arrests the mind is the total disorientation from European patterns and preconceptions. What most inevitably claims respect is that Senhor Villa-Lobos has not needed to invent for himself a new scale system or harmonic philosophy to give living space to the most original, fecund and torrential musical spirit ever to swing across American skies. He has no need of atonality; nor is he afraid of a dissonance. That this twentieth century composer is as prolific as a Bocherini is incomprehensible but we are forced to accept it as a fact just as we accept the short-windedness of most composers of our day.

Master of the Orchestra

Villa-Lobos handles the orchestra with the greatest skill. His is a complex, sonorous orchestra having, for the most part a fine buoyancy although there are times when momentarily it seems to grind into inertia. He employs the brasses freely and seems to be fond of a wind bass.

Downright popular was the fugue in Bachianas Brasileiras. It has the gentlest of themes and is woven into a soft and pleasing fabric modeled on academic lines. The toccata is exotic in temper, although the figuration follows somewhat the Bachian curves.

Rudepoêma was once a piano composition written for Artur Rubinstein. It is now probably a permanent property of the orchestra, just as Moussorgsky's "Pictures" became so, because of the need for bigger sonorities. If Villa-Lobos was ever influenced by the Parisian modernists it was in such a work as this, but to call it derivative would be to ignore its teeming originality and South American flavor.

The composer proved himself an expert and authoritative conductor but decidedly not a spectacular one. C. E. L.

PROVIDENCE, R. I.
JOURNAL

FEB 21 1945

MUSIC

Serge Koussevitzky and Boston Symphony at Metropolitan

BY G. Y. LOVERIDGE

Dr. Serge Koussevitzky made his first visit of the season to Metropolitan Theater with the Boston Symphony Orchestra last night. A large audience welcomed him with enthusiasm. A change in the routine —the concert began at 8:05 instead of 8:30—resulted in many customers being late, but not so many as might have been feared.

The program was not forward-looking. It was substantial, however, and it was brilliantly done. Haydn's symphony No. 88, in G major, replaced Mozart's divertimento for strings and horns as the opening work. The firm, flexible tone of the strings earned admiration. The reading was suave and vigorous, in Dr. Koussevitzky's finest manner; it was marked by a particularly zestful delivery of the finale.

The exciting scramble for orchestra put together from "Petrouchka," by Stravinsky, followed Haydn with singular effect. It has a sort of orderly disorder and eccentric brilliance that fascinate and please without requiring concentration; one is likely to overlook the great skill and precision required in producing these seemingly random sounds. The suite introduced to Providence the orchestra's new official pianist, Lukas Foss, young composer. Mr. Foss gave a neccessarily limited but very creditable display of his wares. He is of the flung-forelock school of pianists. Dr. Koussevitzky allowed him a couple of solo bows, well deserved.

The B minor (Pathetic) symphony of Tchaikovsky was the heavy work of the program. Its melodies and sonorous climaxes, its harmonies and powerful rhythms, were sounded with all the resources of a virtuoso orchestra. The waves of brass rolled forth, the strings sang. Every note was in its place and every section of the orchestra was clear in the resounding sum. The audience responded with eager applause.

And yet...... and yet......

Monday Symphony

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the fourth program of its Monday series in Symphony Hall last night. The program:

Symphony in G major, No. 88 . . . Haydn
Suite from "Petrouchka" . . . Stravinsky
Symphony No. 2 in D major, Op. 43 . . . Sibelius

By RUDOLPH ELIE, JR.

If Dr. Koussevitzky ever gave a concert designed to stagger us with his orchestral virtuosity as well as his enormous sensitivity to the location of the heart of music, it was that he gave last night. The orchestra played like the chorus of angels it is, of course, but it remained Dr. Koussevitzky's show and he made off with it to the very evident approval of everybody in the hall.

Consisting entirely of repertoire pieces—although Dr. Koussevitzky himself hasn't conducted "Petrouchka" for some time—the program carried no listening responsibilities whatever. You simply went to the concert, sat down, and presently found yourself lifted bodily into the empyrean. If you took the trouble to listen—as I gather I'm supposed to—you could note the marvelous classical balance of the Haydn, the elegance and the gallantry yet the warmth of its textures in the conductor's hands. You could single out the magical touch he gives the trio of the minuet, and place it, I am sure, amongst the crowning achievements of his recreative genius. Of course it is foolhardy to overlook Haydn's part—let alone the orchestra's—in the matter, but you can't imagine how very different it is in less gifted hands.

And so it went throughout: "Petrouchka" had all the brilliance and glitter and excitement of the score, but it also had the pathetic irony of the ballet itself. For "Petrouchka" is not funny and when played that way, as it often is in the concert hall, its symbolic essence is a travesty. Then there was Sibelius' Second, and here there was passion without wringing of hands, and climactic emphasis without frenzy. In all these things Dr. Koussevitzky was to be sure given the incomparable support of the men of the orchestra and, in the "Petrouchka," a striking piano principal by Lukas Foss, but it was nonetheless his special night, and he has seldom appeared to such advantage.

WOONSOCKET, R. I.
CALL & REPORTER

FEB 22 1945

Boston Symphony Cuts Capers Under Leadership Of Brazilian

CAMBRIDGE, Mass.—(AP)—Guest Conductor Heitor Villa-Lobos led Serge Koussevitzky's Boston symphony orchestra through three of his own compositions last night as if dancing his native samba.

But the exuberant grace of his stocky body and tossing hair didn't mean a thing. The Brazilian who pepped up Composer Johan Sebastian Bach with south American ratchets, scraped sticks and rattling cocoanuts claimed that he does not dance.

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BRONX, N. Y.
HOME NEWS
FEB 27 1945

Student Winners of Koussevitzky Contest

Bernard Kastenbaum, 1475 Concourse, and Mary Lynch, 406 E. 160th St., third and fourth from left, were two Bronx winners of the Koussevitzky contest for high school students "Why I Enjoy Dr. Serge Koussevitzky and the Boston Symphony Radio Concerts," conducted recently over WJZ. Others in the group, same order, are Jay B. Stern, of Brooklyn; Norma Kirschenberg, of New York; Yolanda Novak, of Coytesville, N. J., and Dr. Serge Koussevitzky, concert conductor.

Richard Tucker

Dr. Koussevitzky at Rehearsal

The Test of a Great Conductor

In war as in peace, the Boston Symphony Orchestra adheres to its tradition of superlative performance. And back of its plans and its ideals looms that giant of music, Dr. Serge Koussevitzky. The Institute welcomes his return for the annual Brooklyn series of five Friday night concerts, the first of which will be given on November 17.

It requires a succession of seasons to test the scope of a conductor's interest, the extent of his vision, and his ability to perfect his orchestra. These qualities of Dr. Koussevitzky's have been demonstrated over a lengthening term. He has maintained an absorbing approach to the more familiar classics; he has shown a rewarding catholicity of taste; and he imparts genuine inspiration to the men under his baton. The plans he has announced for the 1944-1945 year reveal another reason for the perennial enjoyment of the Boston Symphony. They will continue to find place for the new composers. It is a striking fact that compositions which Dr. Koussevitzky once had the prophetic vision to see as permanent additions to orchestral repertory have become so. That is because he has sought not the merely new, but the new and good.

To the regular attendants of the Boston Symphony concerts, the gestures of Serge Koussevitzky are a marvel of grace and eloquence. How many of his followers must wish that they could watch him face to face, as his musicians see him! A newspaper reporter, who smuggled himself into a choral group appearing with the orchestra, had just such an experience. He has told how Dr. Koussevitzky takes his place before the "desk," pausing for an instant with head slightly bent. Then he sweeps his glance over the faces of the musicians. Next, he stretches his hand out rather deliberately for the baton. Suddenly both hands are raised and again he eyes the orchestra until there is breathless attention on their part. Then down come the arms, swift but gliding, and the sound of the music rises. The amazing expression of hands, body, and face disclose how Dr. Koussevitzky commands the effects achieved in his music. More, they reveal the subjectiveness of his own statement—"Great music is a necessity of life. Great music makes life complete."

SPRINGFIELD, MASS.
REPUBLICAN
MAR 9 - 1945

Boston Symphony Records Berlioz's 'Harold in Italy'

New York, March 8—(AP)—The Boston Symphony orchestra, Serge Koussevitzky conducting, has just made its first recording in nearly five years. The work, a five-record album of Berlioz's "Harold in Italy," with William Primrose as violist, will be released by Victor in April.

It's the first complete recording of the Harold anywhere, and the first time the work has appeared on American discs. It is the first new Victor recording to be released since te Petrillo ban was lifted.

Post

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The brightest spot in yesterday afternoon's Symphony Concert was the performance of Mozart's D Major ("Coronation" Concerto with Robert Casadesus as the pianist. Incidentally, this was the first performance of the work at the regular concerts of our orchestra. Back in 1941 it was given at the Monday-Tuesday series with Frances Nash as the soloist. We could correctly infer that this is not one of the most popular of Mozart's piano concertos. And since it is possible to have gradations even among masterpieces, it is perhaps accurate to say that it is not one of the greatest. But it contains much that may be described as heavenly and, to continue the celestial figure, Mr. Casadesus and the orchestra, led by Dr. Koussevitsky, played it divinely.

The balance of this week's program contains two first performances, and had the conductor stuck to his original intention of playing Dvorak's Second Symphony, it would have had a revival as well. Possibly that would have been too much unfamiliar music for the audience to take, and by that token it was the course of wisdom to substitute the First Symphony of Schumann. This "Spring" Symphony, which Dr. Koussevitsky has a fondness for playing this time of year, is by no means as fine a work as the generally neglected Second, recalled to us by Mr Szell earlier in the season. There is too much sing-song, too many sequences. The First has long been one of Dr. Koussevitsky's happiest ventures and it is not a pleasure to report that here and there yesterday's performance was mannered, coarse and almost slovenly. Obviously, too much rehearsal time had gone into the preparation of the new music.

This last was not of great import. One piece was a Concertino for Orchestra by Nikolai Lopatnikoff, commissioned by the Koussevitsky Music Foundation. It may be set down as diluted Prokofieff, Stravinsky and Shostakovitch, though technically it is a workman-like job. The composer was present, as was our fellow-townsman, Edward Burlingame Hill, who heard the premier of his "Music for English Horn and Orchestra" and a beautiful rendition of the solo part by Louis Speyer. This is agreeable music in the French idiom that has attracted Mr. Hill so much.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

With two new pieces and a brace of soloists, there is variety in abundance at the Boston Symphony Orchestra concerts this week. The new pieces, both receiving first performances, are the Concertino for Orchestra, Op. 30, by Nikolai Lopatnikoff, and Edward Burlingame Hill's Music for English Horn and Orchestra, Op. 50. Of the two soloists, Robert Casadesus is heard in the "Coronation" Piano Concerto (K.537) by Mozart, and the orchestra's distinguished virtuoso of the English horn, Louis Speyer, appears in Mr. Hill's work. The final number of Serge Koussevitzky's program is the "Spring" Symphony of Schumann.

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HOME NEWS

FEB 27 1945

Student Winners of Koussevitzky Contest

Bernard Kastenbaum, 1475 Concourse, and Mary Lynch, 406 E. 160th St., third and fourth from left, were two Bronx winners of the Koussevitzky contest for high school students "Why I Enjoy Dr. Serge Koussevitzky and the Boston Symphony Radio Concerts," conducted recently over WJZ. Others in the group, same order, are Jay B. Stern, of Brooklyn; Norma Kirschenberg, of New York; Yolanda Novak, of Coytesville, N. J., and Dr. Serge Koussevitzky, concert conductor.

Richard Tucker

Dr. Koussevitzky at Rehearsal

The Test of a Great Conductor

In war as in peace, the Boston Symphony Orchestra adheres to its tradition of superlative performance. And back of its plans and its ideals looms that giant of music, Dr. Serge Koussevitzky. The Institute welcomes his return for the annual Brooklyn series of five Friday night concerts, the first of which will be given on November 17.

It requires a succession of seasons to test the scope of a conductor's interest, the extent of his vision, and his ability to perfect his orchestra. These qualities of Dr. Koussevitzky's have been demonstrated over a lengthening term. He has maintained an absorbing approach to the more familiar classics; he has shown a rewarding catholicity of taste; and he imparts genuine inspiration to the men under his baton. The plans he has announced for the 1944-1945 year reveal another reason for the perennial enjoyment of the Boston Symphony. They will continue to find place for the new composers. It is a striking fact that compositions which Dr. Koussevitzky once had the prophetic vision to see as permanent additions to orchestral repertory have become so. That is because he has sought not the merely new, but the new and good.

To the regular attendants of the Boston Symphony concerts, the gestures of Serge Koussevitzky are a marvel of grace and eloquence. How many of his followers must wish that they could watch him face to face, as his musicians see him! A newspaper reporter, who smuggled himself into a choral group appearing with the orchestra, had just such an experience. He has told how Dr. Koussevitzky takes his place before the "desk," pausing for an instant with head slightly bent. Then he sweeps his glance over the faces of the musicians. Next, he stretches his hand out rather deliberately for the baton. Suddenly both hands are raised and again he eyes the orchestra until there is breathless attention on their part. Then down come the arms, swift but gliding, and the sound of the music rises. The amazing expression of hands, body, and face disclose how Dr. Koussevitzky commands the effects achieved in his music. More, they reveal the subjectiveness of his own statement—"Great music is a necessity of life. Great music makes life complete."

SPRINGFIELD, MASS.
REPUBLICAN

MAR 9 - 1945

Boston Symphony Records Berlioz's 'Harold in Italy'

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Post

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The brightest spot in yesterday afternoon's Symphony Concert was the performance of Mozart's D Major ("Coronation" Concerto with Robert Casadesus as the pianist. Incidentally, this was the first performance of the work at the regular concerts of our orchestra. Back in 1941 it was given at the Monday-Tuesday series with Frances Nash as the soloist. We could correctly infer that this is not one of the most popular of Mozart's piano concertos. And since it is possible to have gradations even among masterpieces, it is perhaps accurate to say that it is not one of the greatest. But it contains much that may be described as heavenly and, to continue the celestial figure, Mr. Casadesus and the orchestra, led by Dr. Koussevitsky, played it divinely.

The balance of this week's program contains two first performances, and had the conductor stuck to his original intention of playing Dvorak's Second Symphony, it would have had a revival as well. Possibly that would have been too much unfamiliar music for the audience to take, and by that token it was the course of wisdom to substitute the First Symphony of Schumann. This "Spring" Symphony, which Dr. Koussevitsky has a fondness for playing this time of year, is by no means as fine a work as the generally neglected Second, recalled to us by Mr Szell earlier in the season. There is too much sing-song, too many sequences. The First has long been one of Dr. Koussevitsky's happiest ventures and it is not a pleasure to report that here and there yesterday's performance was mannered, coarse and almost slovenly. Obviously, too much rehearsal time had gone into the preparation of the new music.

This last was not of great import. One piece was a Concertino for Orchestra by Nikolai Lopatnikoff, commissioned by the Koussevitsky Music Foundation. It may be set down as diluted Prokofieff, Stravinsky and Shostakovitch, though technically it is a workman-like job. The composer was present, as was our fellow-townsman, Edward Burlingame Hill, who heard the premier of his "Music for English Horn and Orchestra" and a beautiful rendition of the solo part by Louis Speyer. This is agreeable music in the French idiom that has attracted Mr. Hill so much.

Globe

MUSIC

Mar. 3

SYMPHONY HALL

Boston Symphony Orchestra

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THE PHILA.FORUM
PHILA., PA
MARCH, 1945

BOSTON SYMPHONY

To Give Two Concerts

THE Boston Symphony, "the King of Orchestras," as Olin Downes puts it, will return Thursday evening, March 15, for its annual concert for the members of The Philadelphia Forum. And for the first time in many years it will return for a second concert, on April 12, for the public, also under The Forum's auspices.

Just before the outbreak of the Civil War, Henry Lee Higginson was a music student in Vienna, where he was vividly impressed with the beauty of Beethoven, Schubert and Haydn as performed by a highly expert orchestra. He longed for a similar opportunity for his own city of Boston and twenty years later, when business success had brought him sufficient means, he organized and established a symphony orchestra. He engaged the best musicians he could find, and induced Georg Henschel, a young singer, composer and conductor of undoubted talent, to be their leader. After three years Henschel was succeeded by Wilhelm Gericke, who served as conductor from 1884 to 1889 and again from 1898 to 1906. From 1889 to 1893 the orchestra leader was a young firebrand named Arthur Nikisch, whose conducting in Leipzig had been a sensation throughout Europe, and he was succeeded in Boston by his successor also in Leipzig, Emil Paur, who remained in Boston for five years.

Now the task before Mr. Higginson in 1906 was to secure a conductor who could make the orchestra as illustrious as the finest in the world, and the choice fell on Karl Muck, conductor at the Royal Opera in Berlin. After two years Dr. Muck was recalled by the German government and from 1908 to 1912 the orchestra was conducted by his former colleague in Hamburg, Max Fiedler. In 1912 Dr. Muck was permitted to return to Boston and until 1918, when the stress of war caused his resignation, the Boston Symphony, beyond question, excelled every other orchestra.

During the 1918-1919 season Henri Rabaud, distinguished Parisian composer, occupied the post, to be succeeded for five years by Pierre Monteux, brilliant French conductor of the Metropolitan Opera, who has for many years past been the great conductor of another great orchestra, San Francisco.

The time, 1924, was again at hand for an illustrious personality, an artist of imagination and daring to revitalize a superb instrument ready to respond to his every wish.

Serge Koussevitzky had organized and conducted an orchestra in Moscow and St. Petersburg. He was accounted a leader of commanding power, a pioneer ready to break a lance for new music by publication and by performance. He conducted in western Europe, and his *Concerts Koussevitzky* in Paris were found a new and electrifying experience. Anticipation ran high when, in September, 1924, he first set foot on American shores.

The Boston Symphony Orchestra is in its sixty-fourth season and a third of its years have been Koussevitzky years. They have been years of a single and uninterrupted leadership, of stability in membership, and of the coordination which these conditions have made possible. The present expansion of the orchestra's activities is the result of these years. Extra-seasonal activities, including the foundation of a unique school, now leave only the month of September without concerts. The orchestra's public and its influence in behalf of music have vastly grown.

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MUSICAL AMERICA
NEW YORK, N. Y.

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NEW YORKER
NEW YORK CITY

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WORCESTER, MASS.
TELEGRAM

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"There are about 3,500,000 taxpayers in New England," said the conductor. "If each were to add half a dollar to his state income tax bill we could have several symphony orchestras as well as operas, chamber music and conservatories (state-supported)".

"A project like that also would give jobs to musicians returning from the fighting fronts."

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RED CROSS WAR FUND SYMPHONY CONCERT

Boston's Greatest Musical Event — The Climax of the War Fund Drive

Beethoven's
NINTH SYMPHONY
in the
BOSTON GARDEN
SUNDAY AFTERNOON, APRIL 8 at 3:30

Boston Symphony Orchestra
SERGE KOUSSEVITZKY, *Conductor*
Assisted by
THE HARVARD GLEE CLUB
and
RADCLIFFE CHORAL SOCIETY
(G. WALLACE WOODWORTH, *Conductor*)

SOLOISTS
(Metropolitan Opera Company)
ELEANOR STEBER, *Soprano*
KERSTIN THORBORG, *Contralto*
KURT BAUM, *Tenor*
NORMAN CORDON, *Bass*

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Herald Mar. 10

MUSIC

Symphony Concert

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"Quiet City"	Copland
Symphony No. 3	Hanson
"Siegfried Idyll"	Wagner
'La Valse'	Ravel

By RUDOLPH ELIE, JR.

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Copland's "Quiet City," with which the program began, is good, evocative music and all that, but there are so many, many other pieces so much better and so much more deserving of hearing which consume the same general span of time, you can't help but be disappointed, especially when, as was the case, one of the leading parts was so insecurely done. The Hanson Third Symphony, which for some inexplicable reason appeared again on the program, sounds (it seems to me) as if the composer were trying to remember how a Sibelius Symphony he had heard many years ago sounded but recollected instead a movie score intended to accompany scenes of Errol Flynn as an Arapahoe Indian in a buffalo hunt during which there were a suitable number of tender love scenes under the cottonwood trees, the whole taking place, oddly enough, in central Sweden.

After all this there was Wagner's very beautiful and tender Siegfried Idyll, a piece offered nowadays at least every fortnight on the radio and so hardly worth going to a concert hall to hear any more. It was exquisitely played, of course, although in a much slower tempo than is seemly, and it was certainly good to hear after its predecessors. At last came Ravel's strange and turbulent waltz apotheosis and here, for the first time, the afternoon came alive. It found both conductor and orchestra in topmost form, and seldom, indeed, has Dr Koussevitzky displayed his enormous rhythmic feeling for this anguished remembrance of a Vienna that even in Ravel's day was no more. The performance brought a storm of applause and sent everybody home in a reasonably happy frame of mind. The orchestra makes its final out-of-town visits next weeek, returning to play Mahler's Fourth Symphony and Paul Creston's Second Symphony under Richard Burgin on March 23 and 24.

Two Recent American Works Revived by Dr. Koussevitzky

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Complaint is often heard that the American composer doesn't get a fair deal from the conductors; not because they don't play his works, but because they play them once and then forget them. It is true that a new work needs to be heard more than once, if the public is expected to return a just verdict on it. Dr. Koussevitzky, however, is not placed upon the defensive by these complaints. He not only submits many new works, American and foreign, but he sometimes repeats them quite promptly, if he thinks the audience has not appreciated them properly at a first hearing.

Whether for this reason or for another, he did so in the season of 1939-40 with Howard Hanson's Third Symphony, and in the calendar year of 1941 with Aaron Copland's "Quiet City." Dr. Hanson had directed the first performance of his symphony, and had left the impression that here was perhaps his most important contribution to symphonic literature. Dr. Koussevitzky is playing both works again at this week's concerts of the Boston Symphony Orchestra.

It cannot be said that the repetitions yesterday afternoon made either composition seem more significant than it had appeared on its earlier hearings. As for the Copland, it was again evident that the music needed the play for which it was written; the fact that Mr. Mager had trouble with the very difficult and very important solo trumpet part may have made the need seem greater.

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The piece itself is a belated echo of the romantic school, competent but uninspired, banal in material and epigonous in treatment. Dr. Koussevitzky's intense reading exposed its weaknesses. The lamentation and the brooding were exaggerated and even the slow movement was feverish, rather than tranquil. Where Dr. Hanson had exercised moderation Dr. Koussevitzky indulged a Slavic passion. Only the Scherzo, with its amusing kettledrum part, retained its effectiveness.

For the rest, the program listed Wagner's "Siegfried Idyl" and Ravel's "La Valse." Not a very stimulating aggregation.

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GUEST CONDUCTING

~~Feb~~ By VIRGIL THOMSON March 7

THE symphony orchestra is a standardized institution all over the world. Its players, its conductors, its programs are all interchangeable. Any part from any machine can be fitted into its place in any other machine without any interruption of that machine's efficiency. Guest conducting is the proof of my statement. Any schooled conductor can replace another as easily as a Catholic priest from anywhere can sing mass in any church of Christendom or any surgeon operate in any hospital. The sacraments do not suffer from guest clergymen; but the parish work, if there are too many of these, does. And that is the whole story of guest conductors. A little change is good for everybody; visiting and receiving is a civilized custom. But the family fails of its function in civilization when it tries to act like a boarding house, because, though housekeeping benefits from standardization, human beings do not.

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In the long life of a piece, other hands are where it really belongs. That is the way it becomes all things to all men. But a composer's reading, if it is reasonably expert, is always a priveleged communication. The public understands it that way and forgives a little stiffness. Timid, tenuous, lacking in warmth and profoundly embarrassed, it is still the culprit's personal confession. No detective can ever completely reconstruct the crime without it. And no jury can ever from outside evidence alone correctly determine the facts, let alone assess fairly the blame and the extenuating circumstances.

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PEOPLE who have houses of their own are considerate house guests. People who don't are brilliant ones. People who are creative artists in their own right are often difficult to handle; you never know what they are going to do. But their acquaintance is a privelege for all, and they are invited everywhere. One of the pleasantest of guests is the foreigner who is accustomed to travel, who knows the ways of the world, including our ways, and who has been recently enough in contact with his country to bring us all up to date concerning it and to correct the distortions that invariably creep into even the most informed outsider's viewpoint regarding it. All these guests are delightful provided there is a real host, a man whose house it is and who runs it. If he doesn't run it it isn't run, and people cease to enjoy living or visiting in it. If he runs it as just his own show it gets to be a bore, and so does he. Nobody wants to hear Papa talk all the time.

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Beethoven's

NINTH SYMPHONY

in the

BOSTON GARDEN

SUNDAY AFTERNOON, APRIL 8 at 3:30

Boston Symphony Orchestra

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WORCESTER, MASS.
TELEGRAM

3400 at Auditorium Hear Boston Symphony

By RAYMOND MORIN

The Boston Symphony Orchestra, under its associate conductor Richard Burgin, last night brought the current Civic Music Series to a close before an Auditorium audience of 3400. The soloist was Ruth Posselt, violinist.

Those who still find it possible to feast to their satisfaction upon the music of the Boston Symphony in its Boston home with Dr. Koussevitsky at the helm were probably soon reconciled to his absence. In the estimation of many, Koussevitsky and the orchestra are inseparable. We are told that he is conducting very few out-of-Boston engagements this season because of his health.

Sound Musical Judgment

There is no reason to underestimate the musicianship of Mr. Burgin's style. Whether or not the orchestra sounds as well under his baton is quite another matter. The quality which stands out most vividly in Mr. Burgin's technic is the soundness of his musical judgments. On the other hand he is more demonstrative in some of his directions than would seem warranted by the phrase in process. Whereas this was apparent in some of the Beethoven "Leonore" overture, it was less obvious in the dramatic "Don Quixote."

But there is no necessity for further postponing comment upon the brilliant playing of Ruth Posselt (we assume that everyone knows that she is Mrs. Richard Burgin). In all of her Worcester appearances Miss Posselt has clearly revealed her extensive technical resources. The deep conviction of her playing remains unalterable and places her among the great violinists of the day, not excluding the men from the roster.

'Spanish Symphony'

The Lalo "Spanish Symphony" which she played has become too familiar to Worcester audiences to require explanatory notes in a review. Under Miss Posselt's sturdy bow it became exciting music. Compared to the magnificent performances we have heard her give of the Barber and Tschaikowsky concertos we cannot identify last night's playing as her best. Apart from a slightly nervous rhythm in the final movement her technical performance was superb and that is saying a great deal, for the Lalo work touches upon most of the foils of the strings and bow. The warm, sympathetic tone of the "Andante" was memorable. We anticipate with pleasure Miss Posselt's solo recital at the Art Museum on Sunday.

The Beethoven overture and Strauss tone-poem are at opposite ends of the stream interpretively. There is not the directness of expression in the "Leonore" overture that you will find in a corresponding opus of Von Weber for example. Mr. Burgin placed great emphasis upon sharp contrasts of speed and tone which is instrumentally rewarding (with such resources as the Boston orchestra) but of some expense to the continuity. Nevertheless is was playing and conducting of great finesse.

'Don Quixote'

Whether or not the "Don Quixote" score was the ideal close for the Civic series has probably inspired debate. We prefer to discuss it merely for its inherent value. Last night it was made highly significant by the 'cello solos of Jean Bedetti and violist Jean Lefranc. Bedetti was as usual dramatic and always vivid. His solo passages belong to the classification of "concerto" playing. There is fervor without affectation in his reading of this superbly dialogued score. In fact, the "Don Quixote" theme virtually came to life.

The auditor who hasn't taken the precaution to read his program notes is apt to be nonplussed by his music, for the symphony orchestra isn't frequently called upon to imitate bleating sheep or screaming winds. But its narrative qualities are too obvious to possibly escape observation. The Boston orchestra unraveled Strauss' obstacles effortless. The 10 variations were beautifully associated and Mr. Burgin's conceptions were lucid and skillfully followed.

Mar. 10 Globe

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

Everything at the Boston Symphony Orchestra concerts this week is more or less familiar. The program conducted by Serge Koussevitsky assembles "Quiet City," by Aaron Copland; the Third or "Sibelius" Symphony by Howard Hanson; Wagner's "A Siegfried Idyll" and "La Valse" by Ravel.

The last-named is by all odds the most exciting, with Ravels enormous orchestra whipped into a three-time frenzy by Mr. Koussevitsky. Though the work comes last on a long program, it finds the conductor undiminished and unsparing in his energy. "La Valse," in a way, is a Koussevitsky specialty. No other conductor I have heard perform it manages the same combination of glowing sonorities, waltz abandon and an underlying irony which leers and mocks through the quasi-Viennese tunes.

Once again Mr. Speyer and Mr. Mager took, respectively, the English horn and trumpet solos in "Quiet City." The trumpet part must be fiendishly difficult. If yesterday there were a few burbled notes, they did not detract measurably from Mr. Mager's prevailing virtuosity.

"Quiet City" wears comparatively well. Though a touch pretentious, it does convey the mood of a vast, quiescent metropolis. In this score Mr. Copland wrote with a spareness of texture and a descriptive—emotional, if you will—directness that sets and sustains his desired mood.

If Howard Hanson's First Symphony is called "Nordic," and his Second "Romantic," his Third certainly must best termed "Sibelius." From start to finish, in all four of its movements, there are echoes of the Finnish composer. Sometimes they are reminiscences, sometimes orchestral detail, sometimes rhythmic patterns. But there is no mistaking the Sibelian influence.

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WORCESTER, MASS.
GAZETTE

MAR 8 - 1945

Boston Symphony Plays To Capacity Audience

By LESLIE MOORE

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Beethoven
Overture to "Lenore" No. 3, Op. 72
Lalo Spanish Symphony for Violin and Orchestra, Op. 21
Allegro non troppo
Scherzando: Allegro molto
Andante
Finale: Allegro
R. Strauss "Don Quixote" Fantastic Variations on a Theme of Knightly Character, Op. 35

This program was a compliment to the Worcester audience, which annually looks forward to the Boston orchestra's performance and is annually rewarded. The compliment lay in the fact that the music included no tidbits to tickle the easy ear, unless you call a Beethoven overture a tidbit. The Lalo violin concerto, though highly tuneful, exercises judgment and senses. The Strauss fantasie presupposes not merely acquaintance with Cervantes' immortal crackpot of chivalry, but appreciation of what a composer's genius can do with an orchestra to give mood, picture, character, action and narrative.

Intelligent Direction

The orchestra, under its associate conductor, lacks the rich fervor and zing it achieves under Koussevitsky (whose strength is reported inadequate to the task of conducting in the provinces without respite this season). Yet Mr. Burgin is to be commended for workmanlike and intelligent direction of a taxing program. His leadership is clear and sensible, and he evokes a fine response from the magnificent instrument at his command. He knew his scores thoroughly. He displayed, for example, a firm grasp of the dramatic values of the Beethoven.

Miss Posselt pronounced the themes of the Lalo symphony decisively and coherently. The first movement's broad intervals had sweep and vitality, the romantic qualities of the Scherzando were done with finesse, and the lilt of the finale was delightful. All this was clothed in suave tone and built upon a precise technical framework. The orchestra, save for a moment or two in the finale when it slipped away from soloist and conductor, gave sonority and fine balance to the performance. That was notable in the rhythmic emphasis, in the beauty of the andante, and in that curiously accumulative preamble to the fourth movement. The orchestra so enriched the piece, indeed, that you wonder how even the giants of the violin dare attempt it with only the piano to handle Lalo's score.

Strauss Theme

For those who don't get Richard Strauss, nothing can be said about the "Don Quixote." To devote the entire second half of a program to the uninterrupted playing of any composer, even Adam Geibel, is apt to be a trifle trying, I suppose when the composer is R. Strauss, courage is the word. But how else, in music, depict the poor knight de la Mancha? Mr. Burgin conducted with imaginative insight, and an experienced player's understanding of the composer's incomparable use of elaborate orchestration for color, mood and impulse. If at times the music's capriciousness seemed under wraps, there was nevertheless a lucid treatment of fantastic theme and eccentric embellishment. Sancho Panza trudged along graphically in the tenor tuba, bass clarinet and particularly in Jean Lefranc's fine viola. Dulcinea flitted elusively in the oboe. And Jean Bedetti's eloquent cello bespoke the indomitable, but pathetic knight errant himself with remarkable musical sense. The orchestral effects, wind machine notwithstanding, were skillfully woven into the Strauss fabric. Altogether a reminder that it's time to get out Cervantes' masterpiece for another reading. Altogether a most satisfying concert.

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OPERA NEWS
NEW YORK, N. Y.

MAR 5 - 1945

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FORT WAYNE, IND.
NEWS-SENTINEL

MAR 16 1945

Koussevitzky And Primrose Play Berlioz

BY WALTER A. HANSEN
News-Sentinel Music Critic

It would be wrong to speak of Hector Berlioz as one of the greatest composers of all time; but it would be right in the complete sense of the word to call him one of the greatest masters of the art of orchestration. His scores bear evidence of remarkable skill; his work on instrumentation is indispensable.

Berlioz' "Harold in Italy," a symphony for orchestra and solo viola is worthy in every way of being heard as often as the "Fantastic Symphony." Unfortunately, however, it has been treated as a stepchild for many years. In all probability it would be performed far more frequently if there were enough violists equipped with the awe-inspiring dexterity and the solid musicianship of William Primrose, who appears as soloist in a gripping reading of the composition by the Boston Symphony Orchestra under Serge Koussevitzky (Victor Album 989). The recording has captured all the marvelous tonal beauty of Boston's great orchestra and every detail of the sensitive artistry of Mr. Primrose.

The score of "Harold in Italy" abounds in the same orchestral magic that Berlioz put into the "Fantastic Symphony." It is a graphically programmatic work. The four movements are entitled "Harold in the Mountains," "March of the Pilgrims," "Mountaineer's Serenade" and "Brigands' Orgy."

WORCESTER, MASS.
TELEGRAM

MAR 3 - 1945

3400 at Auditorium Hear Boston Symphony

By RAYMOND MORIN

The Boston Symphony Orchestra, under its associate conductor Richard Burgin, last night brought the current Civic Music Series to a close before an Auditorium audience of 3400. The soloist was Ruth Posselt, violinist.

Those who still find it possible to feast to their satisfaction upon the music of the Boston Symphony in its Boston home with Dr. Koussevitsky at the helm were probably soon reconciled to his absence. In the estimation of many, Koussevitsky and the orchestra are inseparable. We are told that he is conducting very few out-of-Boston engagements this season because of his health.

Sound Musical Judgment

There is no reason to underestimate the musicianship of Mr. Burgin's style. Whether or not the orchestra sounds as well under his baton is quite another matter. The quality which stands out most vividly in Mr. Burgin's technic is the soundness of his musical judgments. On the other hand he is more demonstrative in some of his directions than would seem warranted by the phrase in process. Whereas this was apparent in some of the Beethoven "Leonore" overture, it was less obvious in the dramatic "Don Quixote."

But there is no necessity for further postponing comment upon the brilliant playing of Ruth Posselt (we assume that everyone knows that she is Mrs. Richard Burgin). In all of her Worcester appearances Miss Posselt has clearly revealed her extensive technical resources. The deep conviction of her playing remains unalterable and places her among the great violinists of the day, not excluding the men from the roster.

'Spanish Symphony'

The Lalo "Spanish Symphony" which she played has become too familiar to Worcester audiences to require explanatory notes in a review. Under Miss Posselt's sturdy bow it became exciting music. Compared to the magnificent performances we have heard her give of the Barber and Tschaikowsky concertos we cannot identify last night's playing as her best. Apart from a slightly nervous rhythm in the final movement her technical performance was superb and that is saying a great deal, for the Lalo work touches upon most of the foils of the strings and bow. The warm, sympathetic tone of the "Andante" was memorable. We anticipate with pleasure Miss Posselt's solo recital at the Art Museum on Sunday.

The Beethoven overture and Strauss tone-poem are at opposite ends of the stream interpretively. There is not the directness of expression in the "Leonore" overture that you will find in a corresponding opus of Von Weber for example. Mr. Burgin placed great emphasis upon sharp contrasts of speed and tone which is instrumentally rewarding (with such resources as the Boston orchestra) but of some expense to the continuity. Nevertheless is was playing and conducting of great finesse.

'Don Quixote'

Whether or not the "Don Quixote" score was the ideal close for the Civic series has probably inspired debate. We prefer to discuss it merely for its inherent value. Last night it was made highly significant by the 'cello solos of Jean Bedetti and violist Jean Lefranc. Bedetti was as usual dramatic and always vivid. His solo passages belong to the classification of "concerto" playing. There is fervor without affectation in his reading of this superbly dialogued score. In fact, the "Don Quixote" theme virtually came to life.

The auditor who hasn't taken the precaution to read his program notes is apt to be nonplussed by his music, for the symphony orchestra isn't frequently called upon to imitate bleating sheep or screaming winds. But its narrative qualities are too obvious to possibly escape observation. The Boston orchestra unraveled Strauss' obstacles effortless. The 10 variations were beautifully associated and Mr. Burgin's conceptions were lucid and skillfully followed.

WORCESTER, MASS.
GAZETTE

MAR 6 - 1945

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By LESLIE MOORE

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Mar. 10 Globe

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

Everything at the Boston Symphony Orchestra concerts this week is more or less familiar. The program conducted by Serge Koussevitsky assembles "Quiet City," by Aaron Copland; the Third or "Sibelius" Symphony by Howard Hanson; Wagner's "A Siegfried Idyll" and "La Valse" by Ravel.

The last-named is by all odds the most exciting, with Ravels enormous orchestra whipped into a three-time frenzy by Mr. Koussevitsky. Though the work comes last on a long program, it finds the conductor undiminished and unsparing in his energy. "La Valse," in a way, is a Koussevitsky specialty. No other conductor I have heard perform it manages the same combination of glowing sonorities, waltz abandon and an underlying irony which leers and mocks through the quasi-Viennese tunes.

Once again Mr. Speyer and Mr. Mager took, respectively, the English horn and trumpet solos in "Quiet City." The trumpet part must be fiendishly difficult. If yesterday there were a few burbled notes, they did not detract measurably from Mr. Mager's prevailing virtuosity.

"Quiet City" wears comparatively well. Though a touch pretentious, it does convey the mood of a vast, quiescent metropolis. In this score Mr. Copland wrote with a spareness of texture and a descriptive—emotional, if you will—directness that sets and sustains his desired mood.

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FORT WAYNE, IND.
NEWS-SENTINEL

MAR 1 6 1945

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BY WALTER A. HANSEN

News-Sentinel Music Critic

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OPERA NEWS
NEW YORK, N. Y.

MAR 5 - 1945

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NORTHAMPTON, MASS.
GAZETTE

MAR 13 1945

Boston Symphony ~~Pleases Capacity~~ Audience At Smith

Final Event of College Series Brings Applause as Tumultuous as Any Heard This Season

In accordance with long-established custom, the Smith college concert course came to a close with the Boston symphony orchestra last night at John M. Greene hall. The occasion is always one which combines pleasure with regret—pleasure at having again heard a group which, occupying so lofty a place in the musical world, is a special source of pride for Massachusetts, and regret that the concert and the series is at an end until next fall.

The audience, having expressed its impatience by buying all the seats and standing room space last Saturday, tonight wore its heart on its sleeve, for the riot of applause that greeted the final chord of the Schumann symphony was as sustained, as tumultuous as any ever heard this season. As a concerted opinion of Serge Koussevitsky and his renowned group of musicians, the applause was well justified. It seems that Koussevitsky is better than ever. If it were possible that he should lead the men with greater freedom, with greater economy of movement, with greater simplicity of style than ever in the past, he has done so. He is the ablest kind of a leader, for if the orchestra will do what he wants without his help, he seems quite content to stand and wait until he is needed. Or if the men need to be roused to a climactic moment, he will wield his stubby baton violently, shake from toe to head and work his jaws furiously, until a whole flood of music has been loosed.

All the facets of his greatness and that of the orchestra were revealed in a program which included, besides the Schumann, a Haydn symphony and a work called "Rudepoema" by the contemporary Brazilian, Villa-Lobos. Koussevitsky seems to get Haydn just right. The work, one of the so-called London symphonies, was a model of classic clarity. Particularly enjoyable were the adagio, which was played with stately and deliberate tempo, and the finale, whose sharpness of line, for which the justly-famed string section was partly responsible, underscored Haydn's humor.

The work by Villa-Lobos was infuriating and one is at a loss to understand why it should have been allowed to stand where it did on the program, to shatter the mood left by Haydn. The program note says the work is "rhapsodic, free in form", so one feels reasonably sure that no great design escaped detection. After form was eliminated as a discussion point, what was left? To a degree the work was bound together by the insistence of themes that had an Iberian quality, but what knit it together even more closely was the unparallelled ugliness of the sounds. Villa-Lobos, it seems, outdid himself in his struggle to turn the orchestra into a wounded beast,and what the audience heard was noise, often hysterical and sometimes positively obscene. Supposedly, the work tells something of the character of the pianist, Artur Rubinstein, a friend of the composer. For the sake of Rubenstein, let us hope that Villa-Lobos, no modest man, has made a mistake.

The program ended with a full-blooded performance of the Schumann symphony, known as the Spring symphony. Here Koussevitsky showed how much life can be infused into a work which shows little thematic imagination.

Distributed with the program last night was the announcement of next year's concert course. It includes the Boston, Cleveland and Cincinnati orchestras; Claudio Arrau, South American pianist; Bidu Sayao, soprano of the Metropolitan opera; and Erica Morini, one of the great violinists of the day, who played during this season's series.—R. M. H.

PHILADELPHIA, PA.
NEWS

MAR 11 1945

Keyboard

Tuesday

"La Gioconda," Metropolitan Opera Company; Academy of Music, 8.

Wednesday

Sidor Belarsky, bass-baritone, and Misha Mishakoff, violinist, in a concert of international music; Academy of Music, 8.30.

Thursday

Boston Symphony Orchestra, ~~Serge Koussevitzky~~ conducting; Philadelphia Forum; Academy of Music, 8.30. Program: Mozart's Divertimento for Horns and Strings; Stravinsky's Suite from Petrouchka; Tschaikovsky's Pathetique.

Friday

Philadelphia Orchestra, Alexander Hilsberg, violinist; Academy of Music, 2.30.

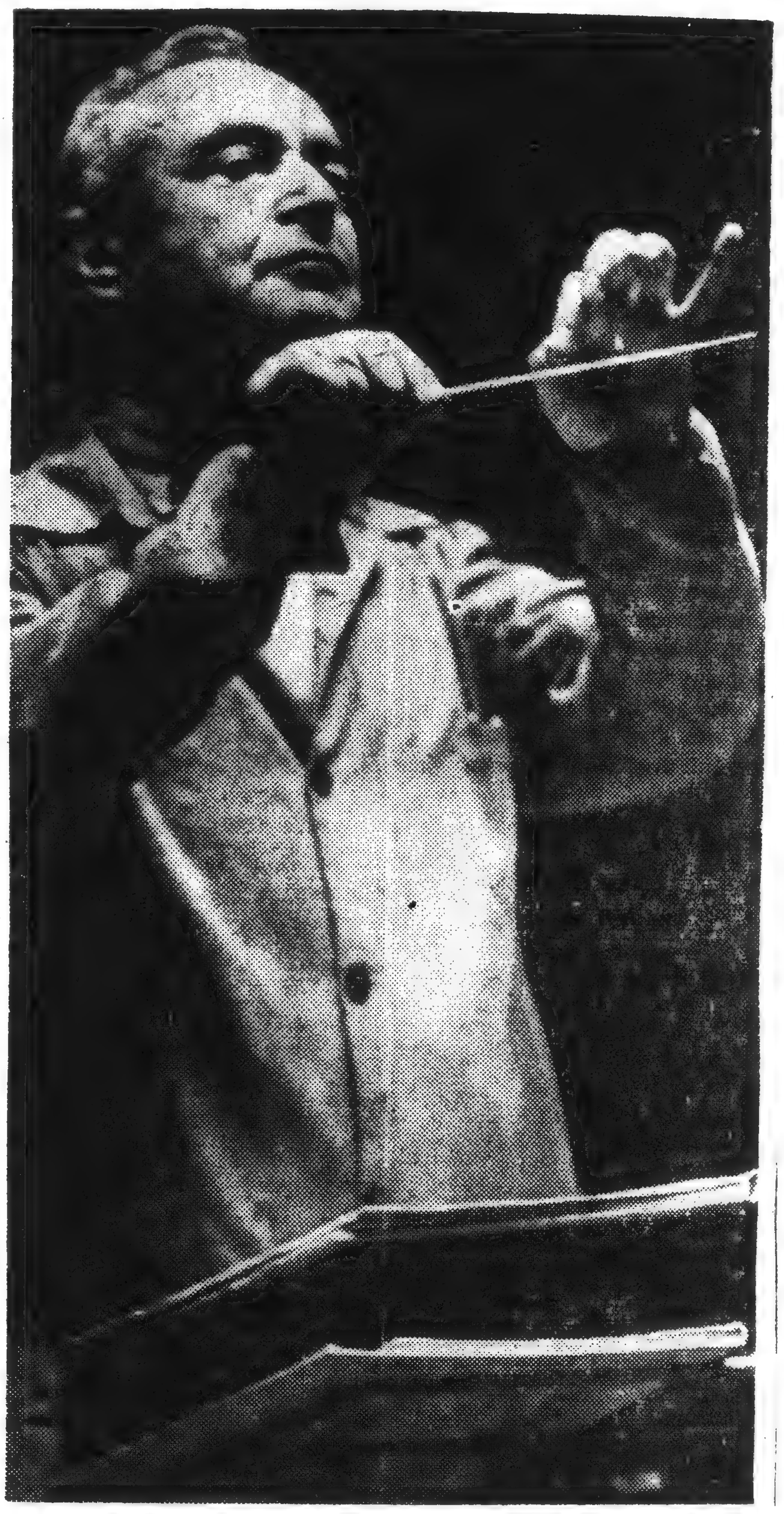
Saturday

Philadelphia Orchestra, Alexander Hilsberg, violinist; Academy of Music, 8.30.

Coming Events

Philadelphia Orchestra, Rudolf Serkin, pianist; Academy of Music, March 19.

"Cavalleria Rusticana" and **"I Pagliacci,"** La Scala Opera Company; Academy of Music, March 22.



DISTINGUISHED VISITOR: *Conductor Serge Koussevtizky will bring the Boston Symphony here on Thursday night in its annual concert at the Academy under Philadelphia Forum auspices.*

NEW YORK, N. Y.
HERALD TRIBUNE

MAR 11 1945

RECENT RECORDS

By JEROME D. BOHM

VICTOR'S most important publication since the lifting of the Petrillo ban on recording is the Boston Symphony Orchestra's performance of Berlioz's "Harold in Italy" under Serge Koussevitzky's direction, with William Primrose as viola soloist. This is the first complete recording of this work and the first recording made by the Boston Symphony Orchestra in almost five years.

No one has written as discerningly or as wittily as Tovey about Berlioz and about "Harold in Italy" in particular. He opens his essay on this work by telling us that "there are excellent reasons for reading 'Childe Harold's Pilgrimage,'" but among them I cannot find any that concern Berlioz and this symphony, except for the jejune value of the discovery that no definite elements of Byron's poem have penetrated the impregnable fortress of Berlioz's encyclopedic inattention. Many picturesque things are described in famous stanzas in "Childe Harold"; but nothing remotely resembling Berlioz's "Pilgrim's March," nor his serenade in the Abbruzzi.

As to the brigands, Byron has described the varieties of costume in a crowd of mixed nationality consisting undoubtedly of potential brigands; but the passage is not in the Italian cantos, and Berlioz tells us that this work concerns Harold in Italy. On the other hand, there is no trace in Berlioz's music of any of the famous passages in "Childe Harold." No doubt "there was a sound of revelry by night" in the Orgy of Brigands, but the Duchess of Richmond's ball was not an orgy of brigands, nor was it interrupted by a march of pilgrims singing their evening prayer. Nor is there anything to correspond to an invocation of the ocean, except a multitude of grammatical solecisms equivalent to Byron's "there let him lay."

"Perhaps the most gloriously nonsensical fact about the 'Harold' Symphony is that the viola solo is the result of the work having been commissioned by Paganini, who actually played it at the first performance in 1834. Anything less like a concerto has never been conceived; the part has its difficulties of endurance, tone production and conception, but is about as suited for the display of a virtuoso's powers as a bath chair for a world's speed record."

Mr. Koussevitzky has always been a devout exponent of Berlioz and his conception, as recorded here, is a telling one which illuminates every facet of the French master's superbly orchestrated score. Mr. Primrose sets forth the viola solo with complete mastery of the problems encountered and the sumptuous, luminous tone of the Boston Symphony Orchestra has been recognizably transferred to the disks.

Other Victor Records

A "Lauritz Melchior Wagner Album" brings nothing new. The excerpts include the second act duet from "Tristan und Isolde" sung with Kirsten Flagstad, the Hymn to Venus from "Tannhaeuser," the Forge Song from "Siegfried," the Steersman's Song from "The Flying Dutchman," and the Rome Narrative from "Tannhaeuser." All of these have been available previously, either in sets or on single disks.

Another reissue is that of Vladimir Horowitz's technically magnificent but musically superficial performance of the solo part of Brahms's Second Piano Concerto in B flat, with Toscanini's superb account of the orchestral score with the N. B. C. Symphony Orchestra.

Columbia Sets

The Philadelphia Orchestra's first recording for Columbia is of Beethoven's Seventh Symphony, played under the direction of Eugene Ormandy. This is a straightforward discourse, rapidly paced throughout, the conductor's want of an enkindling imagination being missed especially in the allegretto movement. However, the recording, mechanically regarded, is a fine one, with exceptionally smooth surfaces.

Less satisfactory is the new version of Tchaikovsky's "Pathetique" Symphony by the Philharmonic-Symphony Orchestra conducted by Artur Rodzinski. Here, in addition to the rather insensitive, tepid approach to the music on the part of the conductor, one is disturbed by the frequently crackly and buzzy surfaces.

NEW YORK, N. Y.
HERALD TRIBUNE

MAR 15 1945

Concert Given At Carnegie Hall By Bostonians

Works of Schumann, Haydn and Villa-Lobos Played; Koussevitzky Conducts

By Jerome D. Bohm

BOSTON SYMPHONY ORCHESTRA, concert in Carnegie Hall last night, under the direction of Serge Koussevitzky. The program:

Symphony No. 102, B flat	Haydn
"Rudepoema"	Villa-Lobos
Symphony No. 1, B flat	Schumann

It is this reviewer's unpleasant task to report that the concert of the Boston Symphony Orchestra in Carnegie Hall last night was a disappointing one which pursued a course below this great organization's customary superlative level of achievement. This was less due to shortcomings in the ensemble as such, although even on this score everything was not so flawless as usual, several entrances in the Schumann Symphony being not quite on the beat.

The trouble seemed to lie principally with Mr. Koussevitzky, who, until the final movement of the Schuman Symphony, had difficulty in immersing himself completely in the music. The interpretation of the Haydn Symphony was leaden-footed, wanting in rhythmic grace and lightness, in delicacy of nuance and in dynamic variegation. In short, the spirit of Haydn was nowhere perceptible. The tonal investiture accorded this wonderful work was syrupy and wanting in transparency of texture.

Villa-Lobos's "Rudepoema," which received its first New York performance in orchestral dress, having been arranged from a piano piece originally penned for Artur Rubinstein, is a characteristic product of the Brazilian composer. It is a disjointed, episodic work, flitting from night club to jungle without pausing for breath. The orchestral din is unabating, and the ear tires long before the end of this effusion which sounds like Moussorgsky's "Pictures at an Exhibition" divested of its ideas and transferred from the Volga River to the banks of the Amazon. Here, however, the virtuosity of the orchestra found congenial material and the performance was all that could be desired, since the musical values concerned were slight.

But when Mr. Koussevitzky returned after the intermission to conduct the Schumann First Symphony he proved to be still in the musical doldrums, which had vitiated the effectiveness of his conception of the Haydn Symphony. The opening movement was all of one piece dynamically, almost consistently too loud, and conveying little of the music's exuberance for all the glowing sonoroties achieved. The exquisite Larghetto movement was treated with a similar lack of reticence along dynamic lines, little of its intimately poetic message being suggested. The Schumannesque humor of the Scherzo was only permitted to peer forth in the second trio, and it was not until the Finale was reached that Mr. Koussevitzky's lethargy was dispelled and his conception suddenly took on the essential vitality and imaginative perceptiveness.

NEW YORK, N.Y.
PM

945

—Hague—

Rude Noises At Carnegie

This being an open season for compositions by Heitor Villa Lobos among our major orchestras, another one of the prolific Brazilian's 1400 works had its local premiere Wednesday night when Serge Koussevitzky and the Boston Symphony played his *Rudepoema* in Carnegie Hall.

Rudepoema, which might be translated as rude or primitive poem, was originally a piano piece the composer wrote for and dedicated to Artur Rubinstein in 1926. The eminent pianist had been instrumental in furthering the Brazilian's musical career after first hearing one of his compositions played by a Rio movie theater orchestra—of which the composer was a member—some years before. In his dedication Villa Lobos wrote that in *Rudepoema* he had tried to catch Rubinstein's temperament and "put its image upon paper, as a camera might." Not having heard the piano version of the work (though Rubinstein has often featured it on his programs) I cannot say how near it comes to being a spiritual portrait of its interpreter. But judging from last night's orchestral version, which Villa Lobos completed in 1932, the composer must have been looking at his subject through a gargantuan telescope. And what he caught seems to have been the spirit of some outsize Caliban of the Brazilian jungles.

In any case, *Rudepoema* comes close to being the most clangorous and overpowering of this year's crop of Villa Lobos. Like many of the Brazilian's works, it is rhapsodic in character, free in form and rhythmically complicated. The orchestral texture is predominantly heavy. There's lots of brass—trombones and trumpets demolish little tunes and put them together again in ever-shifting rhythms; there's even some blue notes for the saxophone. In comparison, the work's lighter and more reflective passages, exotic though they may be, seem quietly pastoral. But there's never a dull moment from beginning to end and, with the Bostonians giving it their all, it was an exciting performance.

The evening opened with a characteristically Koussevitzkian reading of the superb Haydn Symphony in B-flat (No. 102) and closed with Schumann's First Symphony.

New 'Pas de Deux'

I passed up hearing the Bostonians' Schumann to take a look at George Balanchine's new *Pas de Deux,* given its world premiere by the Ballet Russe de Monte Carlo at the City Center. It is a slight, brief piece, danced to Tchaikowsky's entre-acte music for *The Sleeping Beauty* and designed to show off the technical facility and brilliance of Alexandra Danilova and Frederic Franklin. This it does nicely enough, and there would seem to be considerable romantic charm to its choreography. But the general mood of the piece was unfortunately marred Wednesday night by off-key scrapings and other rude sounds in the orchestra pit. That was Tchaikowsky they were playing, not Villa Lobos.

—Robert A. Hague

PROGRAM IS LED BY KOUSSEVITZKY

N.Y. Sun Mar. 15

By ARTHUR V. BERGER.

Heiter Villa-Lobos has been represented by quite an aggregation of his music since the beginning of his visit, but the most solid recent tribute paid to him thus far in this city was that of the Boston Symphony under Serge Koussevitzky last night in Carnegie Hall. "Rudepoema," as the transcription of a piano work of 1926, did not promise very much in advance. But as the work unfolded in the sumptuous and highly energizing performance of the Boston musicians it revealed gratifying details.

The listener is tossed rather relentlessly at first into a gigantic jungle of violent sound. Coming after the Haydn Symphony in B-flat, No. 102, in which every climax is so magnificently prepared, the unprovoked excitement of the Brazilian composer's introduction seemed rather pointless. But as things settled down later there were some imaginative instrumental blends, and even a few appealing blues-like melodies, for example the one for saxophone and bass clarinet. There were long sections that might never have been written if it had not been for Stravinsky's "Le Sacre," notably the passage recalling the "Dance of the Adolescents." Also the work in general suffers from the usual shortcoming of Villa-Lobos, which is his failure to embody and develop, that is to say, to "compose" the striking effects he conceives. But it is, in general, a good deal less amorphous than some of his more recent works introduced here this season.

"Rudepoema," which was orchestrated in 1932, was being heard in New York for the first time last night. It shared the program with Schumann's Symphony in B-flat, in addition to the Haydn in the same key. The maximum effort seemed to have gone into the preparation of the new work, for the other music scarcely represented the orchestra in its most inspired vein. The violins, under Mr. Koussevitzky's guidance, carried the melodic lines of the Haydn forward with unwavering attention and excellent musical understanding, but the balance of the various orchestral choirs was not transparent enough, and the general conception was scarcely Haydnesque. The last movement of the Schumann, however, was presented with the clarity and brilliance we have come to expect from the estimable visiting body of musicians.

NEW YORK, N. Y.
TIMES

MAR 15 1945

BOSTON ORCHESTRA PLAYS 'RUDEPOEMA'

Dr. Koussevitzky Offers the Villa-Lobos Composition First Time in New York

By OLIN DOWNES

The program of the Boston Symphony Orchestra, Dr. Serge Koussevitzky conductor, last night in Carnegie Hall offered for the greater part familiar music, superbly played, and a first performance of a work new to audiences in this city—the "Rudepoema" of Villa-Lobos.

It is not unfair or indiscreet, presumably, to refer here to a remark made during the recent and welcome visit to this country by the Brazilian composer. "I have written," said Mr. Villa-Lobos, "a great deal of music. Some of it is bad, but some of it is very good." With this verdict, from a source of singular and admirable impartiality in the matter, one can readily agree. The question is, to which category does the "Rudepoema," which we are told, is to be translated as "Primitive Poem," belong?

Villa-Lobos wrote the "Rudepoema" as a musical portrait of the pianist, Artur Rubinstein, with a dedication which stated the composer's "sincere belief" that he had caught the pianist's temperament "and put its image upon paper, as a camera might. So, if I have succeeded, it is indeed you who are the true author of this work."

We think the music more suggestive of Brazil than of the personality of Artur Rubinstein, who has often played this work in the piano version. We have the impression that as soon as Mr. Villa-Lobos transferred his pianistic conception to the orchestral canvas he enlarged the proportions of the original piece to the dimensions of a big symphonic poem.

At any rate, the Rudepoema, having powerful and richly colored pages which could only be by Villa-Lobos, is over-long for its structure. Or let us say that the structure is rambling and that there are too many different ideas in the work for its best good. The line of it is broken. One is blinded to the musical scenery by the endless picturesqueness of its detail. A quarter as many ideas, concisely developed, would still mean a good-score that would be more effective. In this work alone Mr. Villa-Lobos has written a good deal of music, too much of which is not good. It impresses as one of his earlier and less significant creations. But there was, however, hearty and long-sustained applause for the composition.

N.Y. World-Telegram

Music

By Robert Bagar Mar. 15

Boston Symphony Plays Villa-Lobos' 'Rudepoema'

The Boston Symphony Orchestra made its fourth Carnegie Hall visit of the season last evening, bringing with it "Rudepoema," a new work—or at least an orchestral version of a familiar work—by Villa-Lobos. This local novelty occupied the middle of the program, which began with Haydn's Symphony in B flat (London No. 9) and ended with the Schumann First Symphony. The conductor, of course, was Serge Koussevitzky.

The Villa-Lobos item was born in 1926 as a piano piece dedicated to Artur Rubinstein, who, incidentally, plays it a lot in recital. Its orchestral transcription was done in 1932, and this is it. The term "Rudepoema" links together two Portuguese words to make one meaning "Primitive Poem."

Dedicated to Rubinstein.

With the dedication to Mr. Rubinstein went the following statement: 'My devoted friend, I do not know whether or not I have been able to put all your spirit into this 'Rudepoema,' but it is my sincere belief that I have caught your temperament and put its image on paper, as a camera might. So, if I have succeeded, it is indeed you who are the true author of this work.' And so much about factual background.

The music runs a mercurial course in rhythms. Most of it is loud, but of loudness made the more so by the density of the orchestration, and it is reasonable to believe the composer wanted exactly the effects he obtained in that respect. Undoubtedly the piece is both primitive and a poem, a crude, brusque poem flung out hotly.

Too Long and Noisy.

Villa-Lobos' is not a conventional form. It is free and unpredictable and, therefore, altogether outside of comparative analysis. The important point is—does the design he has created for this work give the fullest play to his musical ideas? And that is a question I am in no position to answer. I can say, though, that I did not like "Rudepoema." It is too long, too noisy and too stationary. It heaves and strains too much. Apparently Mr. Rubinstein's temperament is a flame under glass, if a very personal interpretation of the music may be permitted. The number was apathetically received by the audience, though the Bostonians did play it well.

The Haydn's last movement brought into play the orchestra's well-known talents of cohesive performance. That part of the work, at least, had been thoroughly rehearsed, it seemed, so much so that the musicians probably could have played it from memory.

* * *

Mezzo Rosina at Met.

For the first time in the history of the Metropolitan Rosina in "The Barber of Seville" was sung by a mezzo soprano instead of the usual "coloratura." That happened last evening and Jennie Tourel was the mezzo in question.

Though one appreciated Miss Tourel's efforts in this role, her instinctive musicianship and clarity of enunciation, one missed the sparkle of the soprano voice. It may be because habit makes reactionaries of all of us.

Anyway, the duets between Rosina and Almaviva (Bruno Landi) had none of the contrast they ordinarily possess. The reason—and a pretty obvious one—is that Miss Tourel's and Mr. Landi's voices were almost alike. Also, to judge from her work in the last half of the opera, Miss Tourel does a bouncy, tip-toe sort of Rosina, always jigging around and, regrettably, ineffectually so. She found, too, some of the music too high, which resulted in metallic sounds, and some of it too low.

The remainder of the cast included Richard Bonelli, as Figaro; Salvatore Baccaloni, as Bartolo; Virgilio Lazzari, as a capital Basilio, and Doris Doe, as Berta, in addition to John Baker and Richard Manning, who assumed the smaller roles. Wilfred Pelletier conducted.

Villa-Lobos Guest Conductor Of Boston Symphony Orchestra

Monitor

By L. A. Sloper Mar. 15

Heitor Villa-Lobos of Brazil is paying us a neighborly visit this week as guest of the Boston Symphony Orchestra. Yesterday, at the seventeenth Friday concert of the season, he conducted three of his works, all of which were heard for the first time in Boston. He was received with marked cordiality and was accorded an ovation at the intermission and at the close of the program. He shared the applause generously with the orchestra, and finally passed it along to Dr. Koussevitzky in the balcony.

This of course was not the first time the music of Mr. Villa-Lobos had resounded in Symphony Hall. Dr. Koussevitzky introduced his Chôros No. 10 in 1941 and repeated it in 1942. That work by the evidence of yesterday's program, was characteristic.

The composer opened with the Toccata and Fugue from his "Bachianas Brasileiras No. 7," went on to the Chôros No. 12, written, "in admiration" of Dr. Koussevitzky, and closed with the "Rudepoêma," dedicated to Artur Rubinstein.

The Bachian piece, which we might call "Bach in Brazilian," was the most interesting item of the program to me, because it was clear in form and logical in development. It shows the classical side of the composer, who here has clothed Bach's frame in the garb of Brazil, and very successfully too, giving the master a handsome South American vesture which does not compromise his dignity.

Mr. Villa-Lobos has written many of those works which he calls Chôros, and a great deal has been written about them. The composer has said that the word "serenade" gives the closest impression of the significance of the Chôros, which is a loose form employing freely Brazilian folk songs and folk dance-tunes. To me the term "rhapsody" is closer, for the freedom is extreme, and rhapsodic in character, shifting from sentimental song to lively dance to overwhelming outbursts of sound.

Most of the time the full orchestra, with such additional instruments as saxophones, rattles, notched sticks and scrapers, and vibraphone, is hard at work. The rhythms are complex in the Stravinskyan manner, and the climaxes are Prokofieffian. The trouble is that for the listener, if not for the composer, the rhapsodic mood is hard to maintain for so long a time as this work continues, especially when there is no visible structual quality to hold the interest.

The "Rudepoêma" is also formless and rhapsodic. It seems, like the Chôros, to echo the sounds and paint the colors of the Brazilian jungle, but there are too, I think, some imported fauna and flora, and certainly there are measures that recall strongly a famous moment in "Lady Macbeth of Mtsensk." The "Savage Poem" is sufficiently savage, but this sort of thing has been done before, and better, and Mr. Villa-Lobos will hold our attention longer with his classical adventures.

As conductor Mr. Villa-Lobos was able to secure with no fuss an excellent performance of these very difficult scores.

MILWAUKEE, WIS.
JOURNAL

MAR 11 1945

Concert Program

Smart publicity, a good time spot, and a program designed for the widest popular appeal brought the "Hour of Charm" from ninth to first place in a year's time, besting last year's favorite, the John Charles Thomas program, by a small margin. "Those Who Serve" and Richard Crooks dropped out of the running. The reason in the case of the former must be attributed to the changed program format. "Those Who Serve" now presents dramatic sketches along with music.

1945	1944
1. Hour of Charm.	1 John C. Thomas.
2. John C. Thomas.	2. New York Philharmonic.
3. Stradivari Concert.	3. Refreshing Music.
4. New York Philharmonic.	4. Those Who Serve.
5. Boston Symphony.	5. Stradivari Concert.
6. Chicago Theater of the Air.	6. NBC Symphony.
7. Refreshing Music.	7. Richard Crooks.
8. NBC Symphony.	8. Carnival.
9. James Melton.	9. Hour of Charm.
10. Great Artists.	10. Chicago Theater of the Air, Lucille Manners Concert (tie).

[62]

NEW YORK, N. Y.
TIMES

MAR 11 1945

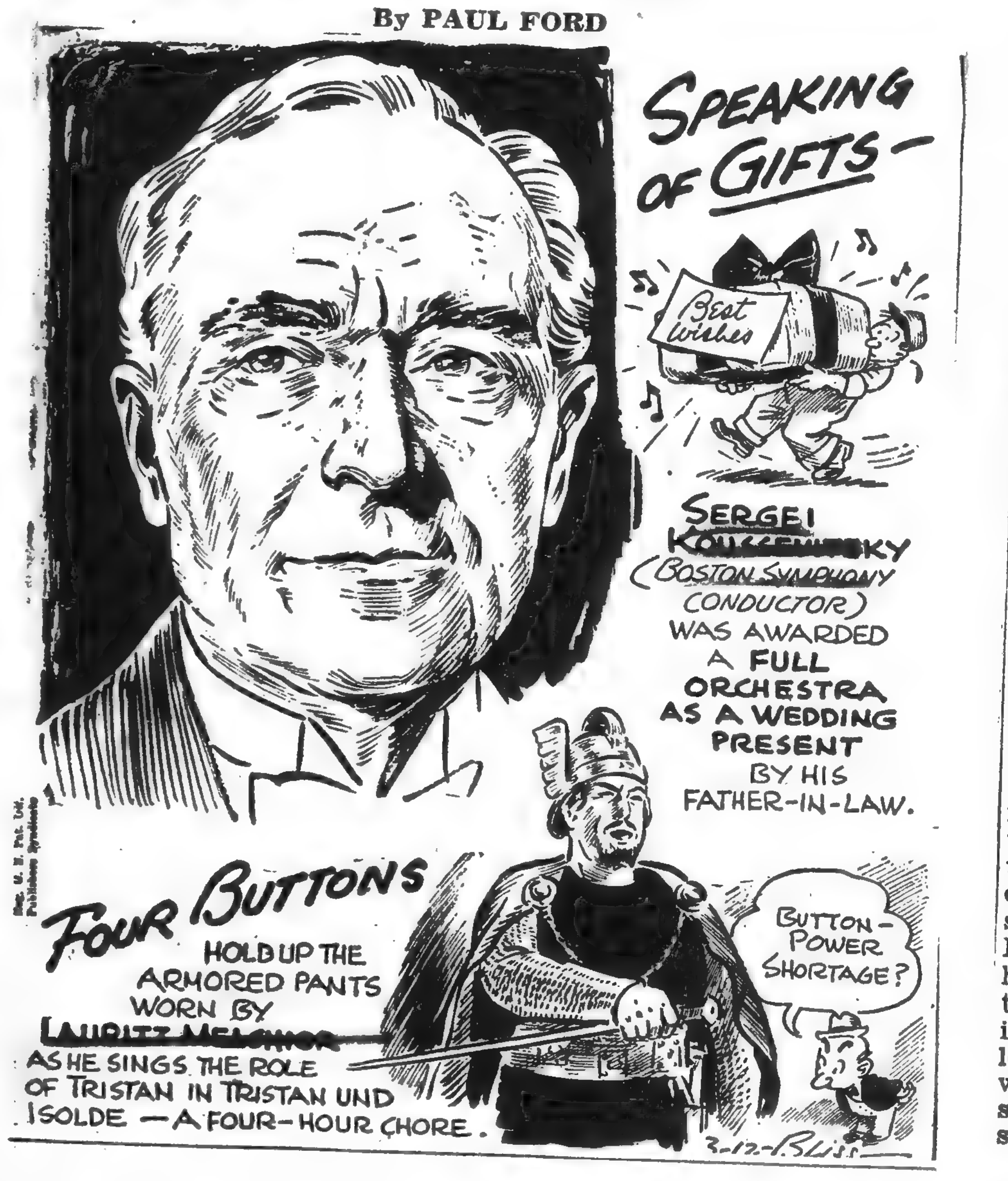
Conductor-Composer Conference

David Nilsson

Serge Koussevitzky (left), who will conduct the first New York performance of Heitor Villa-Lobos' "Rudepoema" at Carnegie Hall Wednesday, discusses the work with the composer.

Private Lives

By PAUL FORD


SPEAKING OF GIFTS -
Best wishes
SERGEI KOUSSEVITZKY (BOSTON SYMPHONY CONDUCTOR) WAS AWARDED A FULL ORCHESTRA AS A WEDDING PRESENT BY HIS FATHER-IN-LAW.
FOUR BUTTONS HOLD UP THE ARMORED PANTS WORN BY LAURITZ MELCHIOR AS HE SINGS THE ROLE OF TRISTAN IN TRISTAN UND ISOLDE — A FOUR-HOUR CHORE.
BUTTON-POWER SHORTAGE?
3-12- Bliss

Globe

MUSIC

Mar 19.

• SYMPHONY HALL

Boston Symphony Orchestra

"Bright Holiday" means Easter to the Russians. It meant the same thing to the large audience at Symphony Hall yesterday aft-ernoon. Mozart's triumphantly gay Symphony in E-flat Major No. 39 (erroneously listed in the program as No. 3) was as brilliant as yesterday's sun; Rimsky-Korsakov's "The Russian Easter" Overture personified the mixture of religious and carnival spirit with which the day has come to be celebrated; and the many-sided Second Symphony of Sibelius emerged with the sonority of a cathedral organ.

Both orchestra and audience seemed duly appreciative of the contrasts between the religious themes intoned by the woodwinds and the secular merrymaking proclaimed by the bells, trumpets and cymbals. Jean Bedetti's cello solo and Richard Burgin's brief violin solo were bright spots in the pizzicato threads spun by the strings.

Mozart's Symphony No. 39 was delivered with warmth and polish by Serge Koussevitzky and the orchestra. The introduction, unusual in a Mozart symphony, prepared the way for a fleetly paced allegro. The superior orchestration of the slow movement shone clearly through the transparent fabric of the melodic exterior. The contribution of the clarinets, which were just beginning to be accredited instruments in a symphony orchestra in 1788, was notable in the trio.

The Sibelius Second Symphony can have a few detractors when it is given the benefit of a Koussevitzky reading. His underscoring of the string figures which open each movement, his enthusiasm for the uninhibited bowing of the double bases, his separation of the three muffled drum beats announcing the trio, his leading the woodwinds straight across the eddying currents of the strings, are superb.

Herald

MUSIC

Mar 17

Sunday Symphony

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the fifth program of its series of Sunday concerts in Symphony Hall. The program:
Symphony in E flat (K. 543) . . . . Mozart
"Russian Easter" Overture, Op. 36 Rimsky-Korsakov
Symphony No. 2 in D major, Op. 43 Sibelius

A well-balanced program of favorite familiarities got a performance in Symphony Hall yesterday afternoon as glowing as the day itself, and it is hard to think what more anyone could want. The Mozart Symphony, which Dr. Koussevitzy always takes a little more time with than most conductors, responds to the comfortable tempos with a sort of romantic melancholy. This isn't exactly what Mozart scholars see in the work, but no matter; the music is delightful from beginning to end, and none the less so for the conductor's personal and loving conception of it.

The Rimsky-Korsakov Overture on themes of the Russian liturgy, stood out yesterday as it should stand out; an interesting and effective character piece designed especially for Easter-tide. The other day, entangled as it was in a thicket of somewhat similar Russian comrades, it seemed a little obvious and calculated. Yesterday, between two contrasted works, it hit the mark squarely. All three works on the program earned the conductor and orchestra warm applause. The next concert in this series comes on April 22.

R. F. E., Jr.

NEW YORK, N. Y.
TIMES

MAR 16 1945

[From Late Edition of Yesterday's TIMES.]

BOSTON ORCHESTRA PLAYS 'RUDEPOEMA'

(1)

Dr. Koussevitzky Offers the Villa-Lobos Composition First Time in New York

By OLIN DOWNES

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At any rate, the "Rudepoema," having powerful and richly colored pages which could only be by Villa-Lobos, is overlong for its structure. Or let us say that the structure is rambling and that there are too many different ideas in the work for its best good. The line of it is broken. One is blinded to the musical scenery by the endless picturesqueness of its detail. A quarter as many ideas, concisely developed, would still mean a good-sized score that would be more effective. In this work alone Mr. Villa-Lobos has written a good deal of music, too much of which is not good. It impresses as one of his earlier and less significant creations. But there was, however, hearty and long-sustained applause for the composition.

Dr. Koussevitzky began the concert with the Haydn Symphony in B flat numbered by Breitkopf and Hartel 102. We had not heard the introduction played so transparently and solemnly, almost in mystical vein not customarily associated with Haydn. For the accent of it we could have been listening to the opening of the Prelude to Lohengrin! It is to be remembered that Haydn was by no means the cheerful old simpleton that he was for long depicted to be. The performancce, tonally, stylistically, would have glorified the most ordinary music. There was the hint of special "interpretation" here and there, such as we have mentioned. That is Dr. Koussevitzky's conception of Haydn, and it must be confessed that his ideas, with such an orchestra to convey them, are exceptionally persuasive.

The Schumann Spring symphony would be a glorious evocation whatever the season. In its natural state it is rather inexpertly and reticently scored, so that it commonly sounds stringy, with indistinct edges—this despite some instrumental effects of unique beauty. Dr. Koussevitzky by special emphasis here and strengthening of tone there made the symphony positively brilliant in its color and effect. We have seldom felt that the tempi were so justly taken, or the Schumann phrase given a more characteristic curve than on this occasion. There was only one thing: too much brilliancy instead of too little, which, though the scoring was not changed, had the effect of reinforced instrumentation. One wonders if he doesn't prefer Schumann in his native shyness and inexpertness. These are opinions. The important facts last night were the beauty and fancy of the music.

BROOKLYN, N. Y.
EAGLE

MAR 17 1945

MUSIC

By Miles Kastendieck

Koussevitzky Programs Howard Hanson's Third Symphony for Concert at Academy

Koussevitzky programmed his first major American work of the season with the Boston Symphony at the Academy of Music last night. It was also the first time for Howard Hanson's Third Symphony in Brooklyn. Since Mr. Hanson was present to take a bow, he might have been invited to conduct his own music. The performance of it would have been quite different from that of Koussevitzky, who took some of the vigor and the ruggedness out of the music in over-refining it.

This Third Symphony has its academic qualities and it follows a middle-of-the-road course in its harmonic texture. Coming as it did last night after Stravinsky's Suite from "Petrouchka" it sounded like much older music than a work composed in 1936-38 should have. The Stravinsky composed in 1911 was much more contemporary! But there is solid substance in Hanson's work (indeed, the orchestral sonorities are scored almost too fully.) With due respect to the influence of Sibelius it stands on its own feet. Perhaps the composer followed too closely his plan of paying tribute to the epic qualities of the pioneer Swedish settlers in Delaware, whom this work commemorates, but he has something to say and says it well.

So deliberately paced as it was last night, this music loses its true spirit. The turbulent character of the first movement, the rhythmic exhilaration of the Scherzo, the triumphant note at the end: these were missing. There was too much of a brooding New England religious note, too little of the essense of pioneer days that can be found in a more inspired interpretation.

As a matter of record, neither Haydn's Symphony in B Flat nor the Stravinsky were given the kind of performance Koussevitzky has been known to give them. While the playing itself was superb, the musicians were held down too much. The over-restrained effects, sometimes altogether too precious, robbed the Haydn of its essential sparkle. The vivacity of the first movement, the joyousness of the finale were refined out of their natural utterance. Nevertheless, this performance was better than that in Carnegie Hall on Wednesday night.

A month ago Koussevitzky played the Stravinsky so strikingly that there were cheers in Carnegie Hall. Every one was stimulated. Last night the applause was polite because the stimulus was only suggested; in fact, the performance just stopped suddenly instead of ending effectively because the conductor lost his dramatic emphasis.

Fundamentally a good program, this concert needed more zest to give the music the lift one had a right to expect from it.

List of Boxholders At Academy Concert

Boxholders attending the concert of the Boston Symphony Orchestra last night in the Academy of Music were:

Seated in Box 1: Mr. and Mrs. Frank E. Simmons, Mr. and Mrs. Arthur Lowell Keiser, Mrs. Kate Hodges William, Mrs. A. Longstreet Reid, James McLaren and Millerd Morgan.

Box 2 was occupied by Mrs. Dean C. Osborne and her guests, Mr. and Mrs. Donald Sinclair, Mr. and Mrs. Alfred Fawcett, former Supreme Court Justice Lewis L. Fawcett, Mrs. James M. Fawcett and Mrs. C. T. Frohne.

Occupants of Box 3 were the guests of Mrs. Benjamin Prince: Mrs. Karp P. Mikhalenkoff, the Rev. Dr. and Mrs. John Howland Lathrop, Mr. and Mrs. James C. McMullin, Mr. and Mrs. B. Meredith Langstaff and Lt. Ben Prescott.

Members of the Brooklyn Women's Club seated in Box 4 were: Mrs. Burgess Osterhout, president; Mrs. Thomas H. McClintock, Mrs. Robert Franklin Ives, Mrs. Adolph L. Muller, Mrs. William E. Howes, Mrs. H. S. Rasi and Mrs. George Hills Iler.

Seated in Box 5 were Emma Jessie Ogg, Mrs. William B. Parker, Jessie Lockitt and Mrs. William A. Macfarlane.

Tickets for Box 7 were donated by the Brooklyn Committee for the Boston Symphony Concerts, Mrs. Henry J. Davenport, chairman, to enlisted army men and non-commissioned officers at Fort Hamilton.

Tickets for Box 8 were distributed to officers of the Brooklyn Navy Yard. This box was a gift of the Brooklyn Institute of Arts and Sciences.

PHILADELPHIA, PA.
RECORD

APR 16 1945

William Kapell Gives Recital Here Thursday

William Kapell will give his first piano recital at the Academy of Music Thursday night.

The 22-year-old New Yorker, who has been hailed by Koussevitzky, Ormandy, Horowitz and other musicians as one of the most promising pianists of the day, will play the Brahms Sonata in F minor; a Chopin group, Scherzo in E, Nocturne in B, and Polonaise in A flat; five preludes by Shostakovich, Albeniz' Evocacion, a Gershwin prelude, and Liszt's Mephisto Waltz.

Kapell has won many top awards, including a youth contest prize from the Philadelphia Orchestra, and the Town Hall Endowment Series Award. However, the first honor he ever won for his playing was earned at the age of 10 a turkey dinner given by Jose Iturbi.

WILLIAM KAPELL . . . makes his debut as soloist.

HARTFORD, CONN.
TIMES

MAR 17 1945

Bostonians Record Again
Primrose Soloist in Koussevitzky's 'Harold in Italy'
By C. E. L.

Koussevitzky

The first major work to be recorded by Victor since the ban brings us the Boston Symphony Orchestra which because of its particular differences with Petrillo had made no new discs for about five years, although previously recorded works had been released from time to time. Dr. Serge Koussevitzky's choice for this historic set was "Harold in Italy" by Berlioz, for the performance of which he enlisted the help of the eminent violist, William Primrose, as soloist.

Of all the romantics, Berlioz, the arch-romantic, sounds the best in this neo-classic day. A good reason for this may be the cleanness of his orchestration.. There are big sonorities and there are lean ones, but never a cloudy one. The sound never gets soggy or turgid, a condition which is fatal for recording purposes.

So while the studio technicians may be put to some trouble in adjusting the dynamic range they need never worry about keeping the music transparent. Certainly not while the Bostonians are at work. The orchestra here produces its loveliest, purest textures and the result is singularly gratifying. Primrose has no rivals. There are some very flattering pages for his instrument in this strange composition and his artist's eye shapes the phrase and the coloring matter to perfection.

Primrose

This rambling tone poem is thoroughly Byronic in mood although its programmatic scheme may be difficult to trace back to its literary origins. The first movement, "Harold in the Mountains" and the final "Orgy of the Brigands" are best listened to as sensuous, subjective music. The "Serenade" is non-committal as to content, pretty if you like, excellent Berlioz. Personally your reviewer is partial to the "March of the Pilgrims," melodiously insinuating, eerie, inimitable.

Victor has made a brilliant beginning for the post-ban era.

* * *

Ordinarily an entire album of boogie-woogie piano music risks monotony but Asch takes a chance with three records by Mead Lux Lewis. Here's a player who has the resourcefulness to keep the idiom varied and interesting. Moreover, some of the sides are in the blues vein.

His best boogie playing is in the driving bass of "Randini's Blues" and "Lux's Boogie." He pays a tribute to his pioneering predecessor with "Yancy's Pride." Two titles which hint at a California slant "Denapas Parade" (Pasadena!) and "Glendale Glide" but like "Boogie Tidal" they all have the Lux Lewis power and treble brilliance.

* * *

PHILADELPHIA, PA.
RECORD

MAR 16 1945

Boston Orchestra Returns to Academy
By EDWIN H. SCHLOSS

The Boston Symphony Orchestra and its distinguished leader, Dr. Serge Koussevitzky, appeared in the Academy of Music last night to play the first of two concerts the New England maestro and his men will offer here this season under Philadelphia Forum auspices.

Bringing an outside orchestra, even a great one like the Bostonians, to the home of our own proud village band, may seem like carrying coals to Newcastle.

But Forum Director William K. Huff and his associates have been engaged in this musical anthracite traffic (as far as the Bostonians are concerned) for some seasons now and always to the profit of all concerned—especially the audience.

And substantial dividends were declared once more last night.

For, of course, the Boston Symphony is a magnificent orchestra, too, and its annual appearance here turned out to be, as usual, one of the memorable events of the musical year.

It was a pleasure to hear Dr. Koussevitzky play on his superb instrument from the first notes of the opening number—John Stafford Smith's "The Star-Spangled Banner"—to the concluding dolors of Tchaikovsky's "Pathetique." Though, if it isn't too unmannerly to speak frankly of such distinguished visitors, the ensemble was not in its best "voice" at all times last night. The orchestra sounded a bit tired in the opening Mozart (the E flat Symphony K. 543). Dr. Koussevitzky has given us crisper and more carefully enunciated Mozart before, and although the lower strings were reduced in number, the first and second fiddles failed to come out in that cameo profile so desirable in an 18th century symphony. Nor did they play with the flexibility to which Philadelphia Orchestra audiences are accustomed. However, the following "Petrouchka" Suite was set forth with great brilliance, style and color, especially by the fine Boston brasses, and the prominently incidental piano part was gallantly and handsomely played by Lukas Foss.

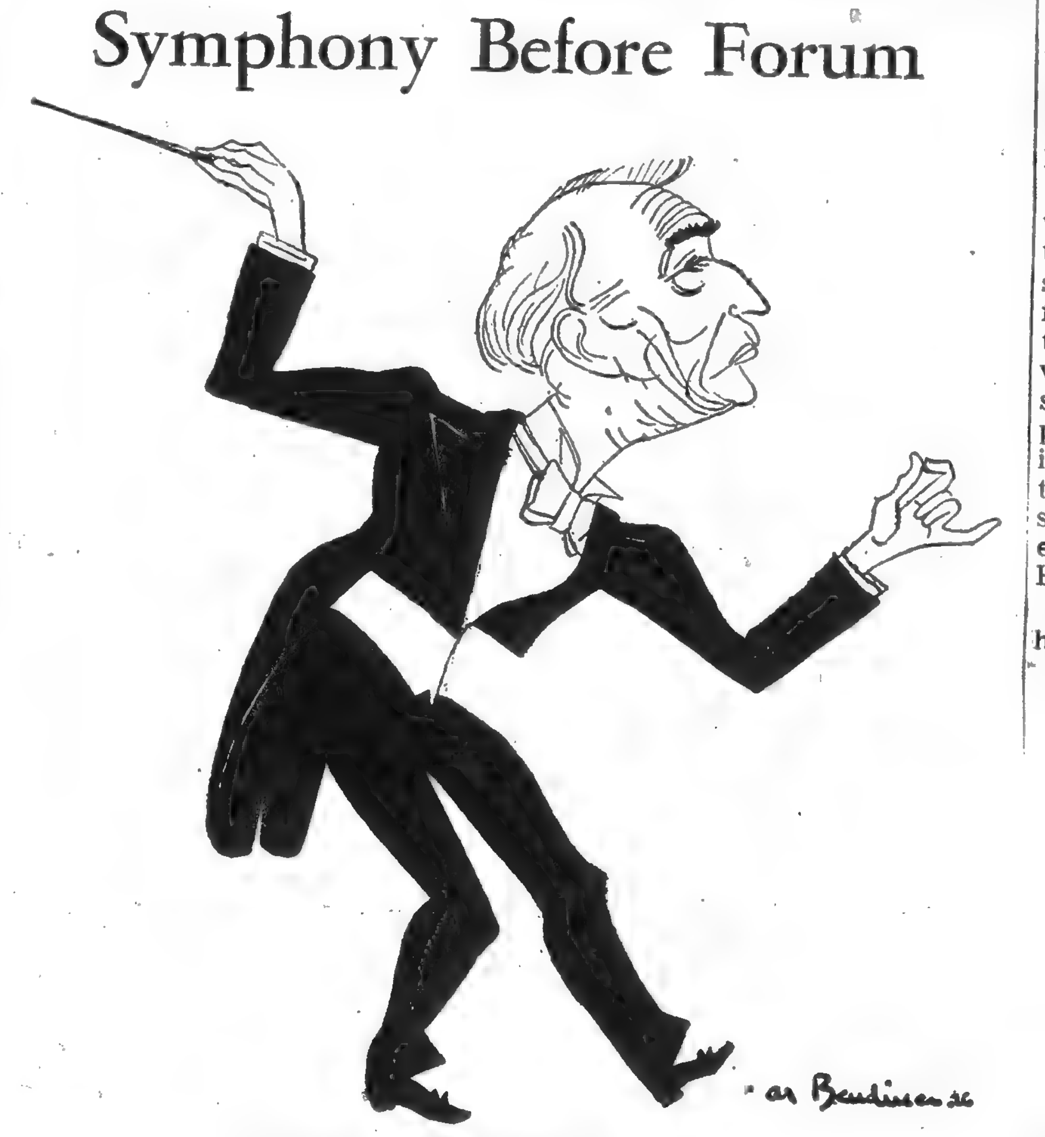
And Tchaikovsky's "Pathetique," with which the evening closed, was one more demonstration of Dr. Koussevitzky's artistic legerdemain—the glowing magic of a conductor who can take a shopworn favorite of decades and deliver it to his audience as a glamorous musical experience.

The Forumites and their paying guests were properly appreciative at all stages and Dr. Koussevitzky was obliged to summon his men to rise for repeated acknowledgments.

PITTSBURGH, PA.
POST-GAZETTE

MAR 16 1945

Koussevitzky Conducts Boston Symphony Before Forum


SERGE KOUSSEVITZKY

By MAX de SCHAUENSEE

THE one and only Boston Symphony and its distinguished conductor, Serge Koussevitzky, delighted a capacity audience when it was presented by the Philadelphia Forum at the Academy of Music last night.

Superlatives seem always monotonously in order when speaking of this unique group of musicians and its leader. The precision of attack, the superb tonal balance, the mellowness of sound which are synonomous with the Boston Symphony—all were again impressively present last night.

Dr. Koussevitsky's program consisted of three compositions: Mozart's Symphony in E-flat major; Stravinsky's Orchestra Suite from the ballet "Petrouchka," and Tschaikovsky's Symphony No. 6 in B minor, ("Pathetikue").

The Mozart E-flat symphony has not been played in Philadelphia lately. It is one of Mozart's great symphonies, one of the composer's last compositions. Dr. Koussevitzky demonstrated that Mozart is not merely, as is popularly supposed, a composer of surpassing elegance and refinement, but as well an artist who requires a certain spaciousness of treatment. This was superlatively fine Mozart playing.

Dr. Koussevitzky is not Russian for nothing. This was clearly demonstrated in the signal authority with which he played the Stravinsky and Tschaikovsky compositions. There was a drive and an urgency to the "Petrouchka" suite, as though the conductor had the devil at his heels. Seldom have we heard anything more perfect in its way. And here a word for the pianist Lukas Foss, whose fire, nervous edge and rhythmical brilliance in the solo passages must have pleased Dr. Koussevitzky indeed.

The Tschaikovsky "Pathetique" was another case of authority and unsurpassed ensemble. The strings sounded luminously beautiful in the first movement and the vigor of the third movement, Allegro molto vivace, was breathtaking. Dr. Koussevitzky invested the entire symphony with a dignity and a nobility that surely must be brought to the music of this unfortunate Russian, who in the "Pathetique" bared his soul and called on high Heaven.

The Boston Symphony returns here on April 12, and judging from the salvos of applause which greeted it last night, this will be another treat and privilege for all serious lovers of music in Philadelphia.

CORNELL, ILL.
JOURNAL

MAR 15 1945

Women who neglect the musical training of their children are missing one of the most enriching experiences of their lives and the lives of their children. One reason for such an oversight is the feeling of some that they lack sufficient technical knowledge. According to Dr. Serge Koussevitzky, eminent conductor of the "Boston Symphony Orchestra," it is not necessary. "Don't be afraid of your lack of technical knowledge. Plenty of people who have a true feeling for music cannot read a note," he says. "The enjoyment of a great piece of music comes with familiarity. The deeper you go, the more you find." The Allis-Chalmers broadcasts of the "Boston Symphony" concerts are heard each Saturday night (8:30-9:30 EWT, Blue).

Post Mar. 17

SYMPHONY CONCERT

Rimsky-Korsakov's "Russian Easter" Overture, sandwiched between Mozart's E flat Symphony (koechel 543) and Sibelius' Second Symphony was the only concession made to the holiday on yesterday's program at Symphony Hall. Actually the only thing in keeping with the day is the title, since the music is as lush and pagan as anything written by the brilliant Russian. Dr. Koussevitzky's interpretation left one with the impression that "Harem Reminiscences" would have been a much more appropriate title.

Sibelius' symphony was played with careful delineation of the mosaic construction. There may have been just a shade too much premeditation and deliberation in the culmination of climaxes, but that was less displeasing than the heavy, dragging texture of the violin tones.

Although there was great transparency and clarity in the performance of Mozart's symphony, much of the pleasure was minimised by erratic tempi. An andante that should have been just that became more gruesome than a dirge. Throughout the other movements there was not that general consistency of tempi that is as much a hall mark of so called classical music as anything can be.

Koussevitzky Ends 21 Years With Hub Symphony

BOSTON, April 28 (AP)—Symphony Hall was the scene of 18 musical "world premieres" this year, Boston Symphony Director Serge Koussevitzky announced today as the orchestra finished its season.

"And seven of these first-performed works were by American composers," said the Russian-born conductor who tonight concluded 21 years with the orchestra.

Koussevitzky is more proud of his adopted countrymen's musical prowess than anything else the orchestra has accomplished under his direction.

Proud of the fact that more than a third of the musicians he first directed in 1924 are still with him, Koussevitzky said: "Many have had offers from other American orchestras, but where would they find such audiences as Boston has?"

CHICAGO, ILL.
TRIBUNE

MAR 17 1945

On the Record
By Claudia Cassidy

"Harold in Italy."

Victor is so justifiably proud of its first major release in nearly five years by Serge Koussevitzky and the Boston orchestra that it shot the reviewing records out before the album was ready for distribution. But the wrapper isn't particularly important. What counts is the first American recording of Berlioz's Symphony No. 3, called "Harold in Italy," featuring that virtuoso of the viola, William Primrose [M-989; five 12-inch records]. It is a notable recording of a brilliant performance, and tho you will find slight acoustical flaws at the tip ends of sides five and six, they amount to little when balanced against the splendors of a great orchestra.

Like all Berlioz works, "Harold in Italy" has a touch of the fantastic in its story to make up for some of its drawbacks in the line of music. It is certainly not a great symphony, but it is enjoyable in occasional performance. Besides, who can forget that, according to Berlioz, Paganini himself commissioned it for his Stradivarius viola, which almost rivaled his violin in fame, and then was unhappy because the viola was too incidental. "I have," he said plaintively, "to be playing all the time." Be that as it may, Paganini is said to have paid Berlioz 20,000 francs for the composition, and that supported the composer while he wrote the "Romeo and Juliet" symphony.

"Harold in Italy" is a Byronesque venture in the manner of "Childe Harold," a tale of moody wanderings in the mountains, of the pilgrim's march and prayer, the serenade of the Abruzzi mountaineer, and the orgy of brigands, that frenetic finale which like much of the score is reminiscent of the brilliant Symphonic Fantastique. This is Berlioz in his most lush vein of narrative symphony, and it gets the bravura performance without which it can be pretty dull going.

BROOKLYN, N. Y.
EAGLE

MAR 18 1945

MUSIC'S OVERTONES

Victor Boldly Presents Berlioz's 'Harold in Italy' as 'First' Album

By MILES KASTENDIECK

Dramatizing the importance of its first major symphonic release since the recording ban was lifted last November, Victor boldy presents the first American, and only complete recording, of Hector Berlioz's symphony, "Harold in Italy," played by the Boston Symphony Orchestra under Koussevitzky with William Primrose as the viola soloist. How much more commendable is this undertaking than Columbia's first releases which are none other than Beethoven's Seventh Symphony and Tchaikovsky's Sixth Symphony, works already brilliantly recorded. Let us hope that Victor carries on this refreshing beginning and makes possible recordings of music not yet adequately presented.

This new album marks the return of the Boston Symphony to discs after nearly five years inactivity. The orchestra's recording activities had come to an end early in 1940 because of previous non-affiliation with the Musicians Union. When that crisis passed the ban against recording was already in effect. Thus it is that "Harold in Italy" is doubly welcome because it gives full scope to the glories of this orchestra, finding Koussevitzky completely engrossed in setting forth a brilliantly orchestrated score.

The work itself is not too well known but represents Berlioz composing in the white heat of romanticism. It compares favorably with the better known Symphonie Fantastique, which was written one year before "Harold in Italy." The story of the Symphony is that of Harold's wanderings, somewhat autobiographical because of the poetic recollections Berlioz had of his own wanderings in the Bruzzi. He makes his hero a sort of melancholy dreamer and suggests that the key to understanding the work may be found in Byron's poem "Childe Harold." There is little connection between the Symphony and Byron's poem, but there was no intention on the part of the composer to write a symphonic poem after Byron. His reference to the poet is chiefly that of making his hero a melancholy dreamer, using the solo viola to represent him on his wanderings. At first, Harold beholds the glories of nature in the mountains, but somehow these fail to inspire him. He then moves in the midst of some devout and happy pilgrims, but their religion fails to calm his troubled spirit. Nor does loves, observed in a mountaineer serenading his mistress, overcome his melancholy. Only when he throws himself into an orgy of drunken bandits does he appear to find release, but even this eventually flees.

Of the Finale, Berlioz himself, describing a performance that he conducted, writes: "in this furious orgy in which the drunkenness of wine, blood, joy and rage all shout together; where the rhythm now seems to stumble, and now to run madly; where the mouths of brass seem to vomit forth curses and reply with blasphemies to entreating voices; where they laugh, drink, strike, bruise, kill and ravish; where, in a word, they amuse themselves; in this scene of brigands the orchestra became a veritable pandemonium; there was something supernatural and frightful in the frenzy of its dash; everything sang, leaped, roared with diabolical order and unanimity—violins, basses, trombones, drums and cymbals; while the solo alto, Harold, the dreamer, fleeing in fright, still sounded from afar some trembling notes of his evening hymn.

Those who like this kind of music will rejoice in this work and revel in Koussevitzky's version, undoubtedly as fine as Berlioz himself has described his performance.

Oratorio Society to Give 19th Bach B Minor Mass

In all the years that the New York Oratorio Society has presented its annual performance of the Bach B Minor Mass in entirety, this season will actually mark the first time that the work will be heard during Holy Week, on March 27.

This will be the 19th successive performance by the Oratorio Society. Alfred Greenfield will lead the orchestra, made up of members of the New York Philharmonic Symphony Society, and chorus of almost 300 voices. The soloists include Barbara Troxell, soprano; Lydia Summers, contralto; Joseph Victor Laderoute, tenor, and Wellington Ezekiel, bass.

PHILADELPHIA, PA.
RECORD

MAR 18 1945

On the Records

Victor has blossomed forth with its first major symphonic release since the recording ban was lifted last fall.

It's an album of **Berlioz's "Harold in Italy,"** recorded by Serge Koussevitzky and the Boston Symphony with William Primrose playing the solo viola part.

This is the first recording by the eminent Bostonians in five years, and with it they come out of retirement in a brilliant burgeoning. Acoustically and with respect to orchestral tone and balance the new album leaves little to be desired. The luminous quality for which Dr. Koussevitzky's records are famous is evident here in all its pristine glory. And Primrose's performance is fully worthy of his reputation and achievement of one of the great violists of our time.

What you may think of the artistic merits of Berlioz's tone poem is another matter.

SAN ANTONIO, TEXAS
LIGHT

MAR 18 1945

AS A MATTER OF RECORD

As record buyers may or may not know, the Boston Symphony orchestra made no recordings for nearly five years. Early in 1940 the Boston's recording activities were halted because of previous non-affiliation with the musician's union, and when the orchestra did affiliate in December, 1942, the ban against all recording at major studios was in effect. Within 48 hours after the ban was lifted, however, Victor's engineers had arrived at Boston's Symphony Hall with portable sound equipment and a recording session was under way. This was last November 15.

Now scheduled for April release is a performance of Hector Berlioz's "Harold in Italy" Op. 16, starring William Primrose, the famed violist, with the orchestra under the direction of Serge Koussevitzky (five 12-inch discs in album). Besides

SERGE KOUSSEVITZKY.
Records after five years.

bringing the Boston back to Victor records, this is introduced as "the first complete and the only American recording" of the Berlioz work. The title having been suggested by Byron's wandering hero, the piece itself might be called a concerto for viola. And that's where William Primrose comes in. Primrose assisted in making "Harold in Italy" one of the high spots in the Boston's current season, and he's as

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PHILADELPHIA, PA.
INQUIRER

MAR 18 1945

Recorded Music

Victor's first major symphonic release since the lifting of the Petrillo ban is a performance by the Boston Symphony Orchestra, under Serge Koussevitzky, of Berlioz' "Harold in Italy," with the incomparable William Primrose in the solo viola part.

The set is the first made by the Bostonians in more than five years, and it is the first complete and the only American recording of "Harold."

The work, which may be considered a concerto for viola, was inspired by "Childe Harold's Pilgrimage," though as finally drawn up by Berlioz it bears little relation to Byron's poem. The titles of the four movements are in Berlioz' typically extravagant style, and are sufficient index to the lush character of the music. The first is "Harold in the Mountains, Scenes of Melancholy, Happiness and Joy." Then follow "March of Pilgrims Singing Their Evening Hymn," "Serenade of a Mountaineer of the Abruzzito to his Mistress," and, finally, "Orgy of Brigands."

"Harold" was commissioned by Paganini, who paid Berlioz well, but never performed the work — presumably because he had already been stricken by the illness which was to prove fatal.

Mr. Koussevitzky likes Berlioz, and "Harold" has figured notably on his programs. The Bostonians play it stunningly here; and Mr. Primrose is in his usual impeccable form. The recording, made in Boston's Symphony Hall, is of the first order, mechanically speaking; it is sonorous, as the occasion requires, at the same time maintaining remarkably well the balance between orchestra and soloist. The set comes on five 12-inch records.

NEW YORK, N. Y.
TIMES

MAR 18 1945

BOSTON SYMPHONY PRESENTS DEBUSSY

Dr. Koussevitzky Excels in Directing 'Afternoon of Faun' at Carnegie Hall

At yesterday afternoon's concert of the Boston Symphony Orchestra in Carnegie Hall the program conducted by Serge Koussevitzky contained two works, of which he is the unexcelled interpreter, Debussy's "Afternoon of a Faun" and "La Valse" of Ravel. These offerings formed the central part of a list that opened with Mozart's Symphony in E flat and was brought to a close by Howard Hanson's Third symphony.

There are orchestral directors who conceive Debussey's tone poem along more subdued lines than Dr. Koussevitzky, but who in so doing impart an anaemic quality to the music. In his remarkable reading Dr. Koussevitzky knows just where to bring passages into high relief, so that instead of nullifying the dreaminess and sensuousness of the music they stress these elements, while at the same time giving firmness and clarity to the composition's structural patterning.

The orchestra played all of it with enchanting beauty of tone and the subtlest ow delicate nuances, the flute part being especially notable for purity and limpidity. A deliberate tempo was adopted, and it lent the whole just the right degree of languor and luxuriousness.

Dr. Koussevitzky's superlative treatment of Ravel's "La Valse" is an old story, but each rehearing of the work under his baton only serves to increase one's wonder at the results he achieves in it. It was again a marvel of rhythmic allure, kaleidoscopic coloring and orchestral virtuosity. How the conductor and his men accomplish what they do in the peroration remains a mystery, for they alone seem capable of the glory of sound and tremendous impact they bring to these electrifying measures.

Mozart's symphony in E flat was less convincingly performed. There was more exuberance and vitality in the interpretation than finesse or subtlety, the opening movement being the least amenable to this approach, which was too objective for it and robbed it of sufficient contrasts of mood.

On the other hand, Dr. Koussevitzky threw himself heart and soul into the presentation of Hanson's Third symphony, leaving nothing undone to convey the intentions of the content in each of the four movemets. But this is a work which, after its first movement, begins to pall with its constant unrelieved richness of scoring and the building up of mighty climaxes leading nowhere in particular. Sibelius, and also Bruckner, Dvorak and the Wagner of "Parsifal" are echoed in the music, which is of interest principally because of its unquestioned sincerity and the spiritual impulse behind it all.

N. S.

NEW YORK, N. Y.
HERALD TRIBUNE

MAR 1 [illegible] 1945

Concert Given At Carnegie Hall By Bostonians

Works of Schumann, Haydn and Villa-Lobos Played; Koussevitzky Conducts

By Jerome D. Bohm

BOSTON SYMPHONY ORCHESTRA, concert in Carnegie Hall last night, under the direction of Serge Koussevitzky. The program:

Symphony No. 102, B flat................Haydn
"Rudepoema"..............................Villa-Lobos
Symphony No. 1, B flat..................Schumann

It is this reviewer's unpleasant task to report that the concert of the Boston Symphony Orchestra in Carnegie Hall Wednesday night was a disappointing one which pursued a course considerably below this great organization's customary superlative level of achievement. This was less due to shortcomings in the ensemble as such, although even on this score everything was no so flawless as usual, several entrances in the Schumann Symphony being not quite on the beat.

The trouble seemed to lie principally with Mr. Koussevitzky, who, until the final movement of the Schumann Symphony, had difficulty in immersing himself completely in the music. The interpretation of the Haydn Symphony was leaden-footed, wanting in rhythmic grace and lightness, in delicacy of nuance and in dynamic variegation. In short, the spirit of Haydn was nowhere perceptible. The tonal investiture accorded this wonderful work was syrupy and wanting in transparency of texture.

Villa - Lobos's "Rudepoema," which received its first New York performance in orchestral dress, having been arranged from a piano piece originally penned for Artur Rubinstein, is a characteristic product of the Brazilian composer. It is a disjointed, episodic work, flitting from night club to jungle without pausing for breath. The orchestral din is unabating, and the ear tires long before the end of this effusion which sounds like Moussorgsky's "Pictures at an Exhibition" divested of its ideas and transferred from the Volga River to the banks of the Amazon. Here, however, the virtuosity of the orchestra found congenial material and the performance was all that could be desired, since the musical values concerned were slight.

But when Mr. Koussevitzky returned after the intermission to conduct the Schumann First Symphony he proved to be still in the musical doldrums, which had vitiated the effectiveness of his conception of the Haydn Symphony. The opening movement was all of one piece dynamically, almost consistently too loud, and conveying little of the music's exuberance for all the glowing sonorities achieved. The exquisite Larghetto movement was treated with a similar lack of reticence along dynamic lines, little of its intimately poetic message being suggested. The Schumannesque humor of the Scherzo was only permitted to peer forth in the second trio, and it was not until the Finale was reached that Mr. Koussevitzky's lethargy was dispelled and his conception suddenly took on the essential vitality and imaginative perceptiveness.

SCHENECTADY, N. Y.
GAZETTE

MAR 20 1945

Jules Wolffers, who writes reviews of Boston's music for some of the national music magazines, states — "Under Serge Koussevitzky's insistent educational programming, Symphony hall patrons have learned to listen to new music with considerable politeness and some discrimination. A modicum of mild enthusiasm is to be noted from time to time, particularly when the music does not offend too violently the more orthodox ear. But at heart the Boston andience is almost incurably conservative; give it an established masterpiece, provide a celebrity as soloist, and the hearers will let you know that this is what they have been waiting for."

Mr. Wolffers has very neatly expressed the reaction of most of the country to new music.

MUSIC

May. 24

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the 20th program of its 64th season in Symphony Hall yesterday afternoon. Mona Paulee, soprano, was the soloist. The program:

Symphony No. 4 in G major......Mahler
Recitative and aria "Adieu, forets" from "Maid of Orleans"....Tchaikovsky
Symphony No. 2, Op. 35 ....Creston

By RUDOLPH ELIE, Jr.

It is a very odd thing that Mahler has never caught on in this country, or in any country but Holland. He is a veritable fountain of heady, luscious melody, piquant, fetching rhythms, novel orchestral effects and sonorities and highly personal but dramatic programmatic implications. His Fourth Symphony, heard (amazingly enough) in its entirety for the first time here yesterday is all of these things and many more, and you would have thought it would bring down the house. It was surprisingly well received, yes, but the house was never imperilled.

In the first place, of course, Mahler just isn't heard in this or any other country (but Holland). Only a few (who have banded together like Nelson Eddy fans to revere their idol) really know and love him. And for that poor Mahler had only himself to thank. He sought to corner the concert market by writing symphonies which would fill an entire concert and which, moreover, required either soloists or a host of extra help. This proved to be both a conceit and an impracticality and Mahler remains in the closet while lesser men clutter up the parlor.

But there is more to it than that, I think, and the Fourth Symphony displays Mahler's great strength and his great weakness in striking fashion. In it he becomes as a child entering a forbidden fairyland. . . and remaining there, as a child, altogether too long for his or for his distracted parents' good. We, as good Anglo-Saxon listeners with good Anglo-Saxon consciences and reserves, somehow know that this exquisiteness, this incredible beauty, this blissful vision, this protracted pleasure is not good for us. And while we marvel at the incomparable melodic enchantment of the cellos in the second theme of the first movement, or at the delightful drolleries of the scherzo, or at the suspended incandescence of the beginning of the slow movement, or at the child-like enchantments of the versus sung by the soprano in the last movement, we cannot but wonder if we should enjoy anything so much.

Mahlerites in the audience tell me Richard Burgin played it a little too lingeringly, but it sounded, I must say, wonderfully well-played to me. Indeed, his feeling for nuance, for balance and for that peculiar quality you can only call Mahlerian, seemed especially acute and vital, while the orchestral performance—in recalling only the opening bars of the adagio—was well-nigh stupefying. Mona Paulee, one of the best vocal soloists the orchestra has invested in in some time, sang the closing movement beautifully and tenderly, and her every word could be understood. She returned after the interval to do a striking performance of Tchaikovsky's recitative and aria, and made an impressive success with the audience.

The Creston Symphony seemed to me an entertaining piece of work in a light, contemporary and honest vein. It makes no pretense whatever: it says it is a song and dance, and so it is. The song is most attractive and the dance good and exciting. I don't know what more anyone could want.

BRYN MAWR, PA
HOME NEWS
3/23/45

IN THE WORLD OF RECORDED MUSIC

By Joseph E. Barone, Mus. D.

Director, Bryn Mawr Conservatory of Music

Harold In Italy

Victor's first major symphonic release since the recording ban was lifted last November is also the first recording in nearly five years by Serge Koussevitzky and the Boston Symphony Orchestra. Starring William Primrose, acclaimed as the greatest living master of the viola, the work is the first complete and only American recording of Hector Berlioz' "Harold in Italy, Opus 16." Housed in a handsome picture album, it is being released by Victor as a national special for April.

Musically, the work might be described as a concerto for viola; the title of the opus having been suggested by Byron's wandering hero. However, the four movements do not follow musically the action of the poem. Some index to the nature of this lush nineteenth century French romanticism may be found in the names of the movements: 1, Harold in the Mountains, Scenes of Melancholy, Happiness and Joy; 2, March of Pilgrims Singing their Evening Hymn; 3, Serenade of a Mountaineer of the Abruzzito to his Mistress, and 4, the turbulent and richly orchestrated final movement, subtitled Orgy of Brigands.

The composition has a fantastic history, since it was commissioned by the ailing Paganini, whose fame as a virtuoso of his famous Stradivarious viola was second only to his glamour as the most famous violinist of all time. When the work was completed, Paganini—who had not discussed prices with Berlioz—sent the composer twenty thousand francs, on which the grateful Berlioz supported his family while he wrote his "Romeo and Juliet Symphony." Oddly enough, Paganini never performed "Harold in Italy", presumably because he was in ill health when the work was completed. As a matter of fact, he died a little more than a year after Berlioz turned over the score to him.

Of the performance, it is enough to say that the Boston Symphony Orchestra maintains that high standard which has made it one of America's finest musical organizations. On the technical side, the sonorities are superlative.

DALLAS, TEX.
NEWS
MAR 25 1945

Record Reviews:

Berlioz Symphony First Big Work Of New Releases

BERLIOZ, Hector (1803-1869).—Harold in Italy, Opus 16. Played by the Boston Symphony Orchestra, conducted by Serge Koussevitzky. William Primrose, viola soloist. Victor Album 989, five twelve-inch disks, $5.50.

Putatively this work was inspired by Byron's Childe Harold, but actually this source of inspiration can be disregarded. The thematic material was assembled as a concerto for Paganini who was in the mood to play the viola. He repudiated the work for its lack of bravura. Paganini was not content just to make music.

Berlioz didn't waste it. Harold in Italy emerged as virtually a programmatic symphony with sufficient emphasis on the viola solos to merit today the engagement of the best violist, William Primrose. In texture and musical idiom it is inspired by the Liszt tone poem. In contemporary light it is far better symphonic music than Liszt ever devised and stands up tall with the creations of Respighi and Richard Strauss.

The employment of symphonic resources is brilliant and advanced, even sophisticated by modern standards. The Boston Symphony under Koussevitzky plays Harold in Italy devoutly. The superb workmanship, the felicitious invention recommend Harold in Italy as a work deserving greater popularity in contemporary concert repertory.

This recording was made in Boston's Symphony Hall within a week after the Petrillo ban was resolved. It is, therefore, Victor's first major new cutting in two and a half years and also the return of the Boston Symphony after a five-year interdiction by the union.

Only musical values are important in the long run. This is music that deserves to live and to be reheard often in the living room. The performance is notable and the engineering is as of the latest wrinkle.

JOHN ROSENFIELD.

NEW YORK, N. Y.
HERALD TRIBUNE
MAR 18 1945

Koussevitzky Conducts Concert at Carnegie Hall

Bostonians Play Mozart, Ravel, Debussy and Hanson

Three of the four numbers played by the Boston Symphony Orchestra under Serge Koussevitzky's direction yesterday afternoon at Carnegie Hall were a joy to hear. Or rather, three different kinds of joys. The playing of the Mozart E-flat Major Symphony (K.543) at the opening of the program was a criterion of the kind of beauty that can be made by classical, consonant writing when the performing ensemble is really together. Much of this feeling of easy precision came from the caressing suavity of the string section, whose perfect synchronization was most in evidence in the first two movements.

The two other pleasures were the unequaled readings of Debussy's sunlit "Prelude à L'Apres-Midi d'un Faune!", in which lucidity of orchestral balance reached its zenith for the afternoon, and Ravel's "La Valse." The tingling carnal sounds written into this work were all brought out by the excited Mr. Koussevitzky, and the nervous impact received by the listener at the end of the piece was as energizing as the lingering cadence at the end of the "Faune" had been relaxing.

After the intermission, the audience was given Howard Hanson's Third Symphony. Nothing happens here. The instrumentation and material are Brahmsian but, turbid; the working-out of themes is unfeeling, unimaginative and pedestrian. It has the modernism of the Waldort lobby; it is "contemporary" music written for pretentious people

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SYMPHONY HALL

Boston Symphony Orchestra

Globe By CYRUS DURGIN Mar. 24

This week's musical Award of Merit—were there one—would go to Richard Burgin who, conducting the Boston Symphony Orchestra, yesterday gave the first Boston performance of Mahler's entire Fourth Symphony. Three years ago he introduced the two last movements; it has been understood that he long has wanted to play the complete work.

The soloist this time is Mona Paulee, Metropolitan Opera soprano, who also is heard in the aria "Adieu, forets" out of Tchaikovsky's opera "Jeanne d'Arc." The program is completed with the first Boston performances of the Second Symphony by Paul Creston.

It really is astonishing, when you come to think of it, that we so long have been denied such a score as Mahler's Fourth, which, though difficult, requires no abnormally large orchestra. The Fourth is not unlike Mahler's First. In each the dominant elements are fantasy and grotesquerie, a free and happy play of childlike imagination, laced with sophisticated technic. Both are untouched by that psychical torment and darkness of the later Mahler.

The Fourth is all blue skies and sunshine, daisies in the field and a warm breeze blowing — probably from the southwest. Paul Stefan said, no doubt spilliing a few tears into his beer as he did so, that the solo violin of the scherzo—tuned A-E-B-F-sharp—could be a good-natured Death fiddling for the people. He must be wrong; it is no more than the lightest of Cirrus clouds.

Musically the Fourth is very skilled, with its highly involved counterpoint beneath the childlike tunes. That melody—note the distinction—of the adagio, is celestially beautiful.

Miss Paulee sang in English the solo of the finale, a peasant's idea of Heaven, from that collection of literary early German romanticism that fascinated Mahler, "The Boy's Magic Horn." It went very nicely, not alone with pure and rich tones, but with admirable style and delightful naivete. Mr. Burgin conducted splendidly and secured a very good performance, although he took the whole thing so leisurely as to make it last a full hour.

Composed in 1944, Mr. Creston's Second Symphony falls in two longish movements: Introduction and Song, and Interlude and Dance. It is not very original; you can find hints of Roy Harris and Rachmaninoff and Hindmith, and perhaps it doesn't have very much to say. Yet the scoring is able, there are tunes and lively rhythms. Furthermore, a work that sends one out of the hall humming a theme from Rachmaninoff's E minor Symphony, has more to recommend it than one which makes you wonder if the composer is restricted to a diet of sour pickles.

Mona Paulee for Soloist, Richard Burgin Conducting

Monitor By L. A. Sloper Mar. 24.

Three years ago Richard Burgin, doing his tour of duty as relief conductor, introduced to Boston the second half of Mahler's Fourth Symphony, in G major. This week, in the same capacity, he is giving the first Boston hearing to the complete work. Mona Paulee of the Metropolitan Opera is the soprano soloist for the final movement, and she fills out her engagement by singing also a Recitative and Air, "Adieu, forêts," from Tchaikovsky's opera, "The Maid of Orleans," unheard "at these concerts" for 45 years. Finally, the program is rounded off with the first Boston performance of Paul Creston's Symphony No. 2.

The Battle of Mahler still rages. His music is as controversial as Dumbarton Oaks. It has been called almost everything. Mr. Burk in his program notes is reminded that Marc Connelly's (not Connolly's) "Green Pastures" was "not the first reflection of a faith which is strong because confiding and unquestioning, which is born of wonderment, is the source of folklore, and gives birth to true poetry."

* * *

But are all such reflections of equal value? No one questions Mahler's sincerity, but although sincerity is an admirable trait of character, it is hardly the complete equipment of an artist. Surely the test of a work of art is not good intentions but good performance.

Tovey called Mahler a musical Dickens. A telling phrase, and those who like Dickens will no doubt like Mahler. The fact that his shortest symphony, the Fourth, is three-quarters of an hour long will not trouble the readers of Dickens. The fact that the composer is so fond of his themes that he repeats them endlessly will not seem to them a cause for repining. Probably they will find it hugely diverting that the solo violin in the Scherzo is tuned higher than the rest of the orchestra. And no doubt they will find very touching the materialistic conception of Heaven as a place where there is plenty of fruit and vegetables, Peter catches the fish, Martha does the cooking, Ursula's 11,000 maidens dance, and Cecilia has charge of the court music.

* * *

Well, every man to his taste. In a democracy you can't forbid a man to like Dickens; neither, fortunately, can you force him to do so. If some of us prefer artists with greater restraint and self-criticism, we cannot be imprisoned for that—yet.

Miss Paulee sang the paradisiac verses with the proper naïvete, and the Tchaikovsky air with dramatic intensity. She has a voice of good quality, well trained. It was constricted at the beginning, but it soon became free. She also has clear diction in both English and French. She won generous applause.

Mr. Creston's Second Symphony left no particular impression. The composer seems to know his way about an orchestra, but there was nothing to indicate that he had a musical message of significance to convey.

N.Y. Herald

Koussevitzky Conducts Concert at Carnegie Hall

Mar. 18

Bostonians Play Mozart, Ravel, Debussy and Hanson

Three of the four numbers played by the Boston Symphony Orchestra under Serge Koussevitzky's direction yesterday afternoon at Carnegie Hall were a joy to hear. Or rather, three different kinds of joys. The playing of the Mozart E-flat Major Symphony (K.543) at the opening of the program was a criterion of the kind of beauty that can be made by classical, consonant writing when the performing ensemble is really together. Much of this feeling of easy precision came from the caressing suavity of the string section, whose perfect synchronization was most in evidence in the first two movements.

The two other pleasures were the unequaled readings of Debussy's sunlit "Prelude à L'Apres-Midi d'un Faune!", in which lucidity of orchestral balance reached its zenith for the afternoon, and Ravel's "La Valse." The tingling carnal sounds written into this work were all brought out by the excited Mr. Koussevitzky, and the nervous impact received by the listener at the end of the piece was as energizing as the lingering cadence at the end of the "Faune" had been relaxing.

After the intermission, the audience was given Howard Hanson's Third Symphony. Nothing happens here. The instrumentation and material are Brahmsian but turbid; the working-out of themes is unfeeling, unimaginative and pedestrian. It has the modernism of the Waldort lobby; it is "contemporary" music written for pretentious people

RED CROSS SYMPHONY ON APRIL 8 AT GARDEN

Her Mar 25

City, State, Church Leaders Spur Drive

In a dramatic effort to save the $1,192,600 Greater Boston Red Cross War Fund drive from impending disaster, civic, state and religious leaders last night threw their full strength into the campaign's climax.

Appeals by Archbishop Cushing, Bishop Sherrill, Gov. Tobin and Mayor Kerrigan were added to those of other leaders in an eleventh hour plea for "immediate and generous" contributions to the fund by every citizen in Greater Boston as the last resort in attaining the goal in the drive.

An outstanding contribution to the fund will be the Red Cross War Fund Sypmony Concert, sponsored by the Retail Trade Board of Boston at Boston Garden Sunday, April 8 at 3:30 P. M. It is expected that this special event will raise at least $60,000 to help swell the total.

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will present Beethoven's Ninth Symphony, with the Harvard Glee Club and the Radcliffe Choral Society of more than 300 trained voices.

In addition, through the co-operation of the Metropolitan Opera Association, solo parts will be sung by four Metropolitan Opera stars of national reputation.

ALL EXPENSES DONATED

These stars of opera and all other artists on the program are donating their services and the Garden management is giving its facilities for the event. All other expenses are being borne by the Retail Trade Board member stores.

This contribution to the Red Cross by the stores is in addition to all the regular subscriptions by the various firms and their employes.

Even though more than 70 per cent. of all seats will be within the same distance from the stage as at Symphony Hall, acoustics engineers from Boston and New York have solved the many Garden sound problems, so that all seats will be comparable in listening value to any of those in Symphony Hall.

Tickets, scaled in price at $2, $3, $5, $7.50 and $10 each, will go on sale tomorrow in all Retail Trade Board member stores. The Garden, for this kind of event can accomodate 13,500 seats, so that disappointments may be eliminated by early purchases.

Seldom has such a musical opportunity been available to so many persons in Boston, and offers everyone a chance to help "keep the Red Cross at his side."

Informed by Phillips Ketchum, general chairman of the drive, that the fund lacked $686,396 of the $4,192,600 yesterday noon, Archbishop Cushing issued an appeal, saying: "The money can be raised only if everyone makes his gift, and if everyone who has given only a part of what he can, gives the rest. Monday, March 26, is the closing day."

LEADERS APPEAL

Archbishop Cushing also announced he had asked all parish priests in the Boston archdiocese to make special Red Cross War Fund appeals at all masses today.

Bishop Sherrill said: "Sincere word has come that there is very real danger that we may not reach, in this community, the goal of the Red Cross. The call to us all is immediate and pressing for every reason of religion, idealism and practical necessity."

Rabbi Liebman of Temple Israel said the Red Cross "can go as our ambassador of mercy where no one of us individually can go. We Bostonians will have a haunted sleep if we allow complacency and indifference to deafen our ears to the greatest humanitarian call of our age."

Calling the plight of the Red Cross a "tragedy of major proportions" Gov. Tobin declared: "I submit that if the Red Cross fails in this campaign the Red Cross will not be the loser; you of Greater Boston will be the sufferers as will you men in uniform who are winning their campaigns in the face of warfare's horrors."

For the City of Boston Mayor Kerrigan urged a "last minute reexamination by Bostonians of their consciences" and a reappraisal of their capacity to give to the Red Cross."

TELEPHONE SET-UP FOR FUND PLEDGES

A battery of telephones by means of which girls will accept pledges of donations to the Red Cross War Fund throughout today and tomorrow was set up yesterday to handle last-minute gifts. The number is Kenmore 6226.

Cash donations should be brought to the 10th floor of campaign headquarters, 101 Milk street, or to Red Cross receiving stations that have been set up in all Greater Boston banks.

SYMPHONY CONDUCTOR TESTIFIES

Koussevitzky Opposes $32,587 Tax Levy on Estate

An appeal by the executors of the estate of Mrs. Nathalie Koussevitsky, wife of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, against the levying of a deficiency of $32,587.87 in estate taxes by the commissioner of internal revenue, was heard by Judge Eugene Black of the Tax Court of the United States at a special tax session at the Federal building yesterday.

The government contends and petitioners deny that transfer of bank and agency accounts held by Mrs. Koussevitzky for 11 years, from May of 1930 to December, 1941, to a joint account for her husband and herself in the latter month was made in contemplation of death. She died suddenly Jan. 11, 1942, a few hours after suffering a cerebral stroke. According to the papers the valuation of the account at the time of the transfer was $91,162.31.

Dr. Koussevitzky, testifying that he was an executor under his wife's will, said emphatically that her death was most unexpected, although she had had a shock in the summer of 1940 while at their summer home in Lenox. She seemed to have entirely recovered, he said. He said that he had always expected to die before she did. Louis Pasteur, eminent French scientist, he declared, had not been incapacitated by a shock and actually had done his greatest work after the stroke. Mrs. Koussevitzky, witness said, had never mentioned the likelihood of death.

The world-renowned conductor said, in response to questions from counsel, that his wife had handled all financial transactions because he was so busy. "Music was everything to me," he said, emotionally. "I never even signed a check." Dr. Koussevitsky said that in December, 1941, he made his usual concert tour and in accordance with a custom of many years telephoned his wife daily. Even in bygone years when he has been in Vienna and elsewhere in Europe he had observed this practice. On the morning of her death he was in New York and, as usual, made the customary phone call. She was well, up and about, and even gay, he said, giving no intimation that her condition was any worse than it had been. That evening she was stricken and died within four hours.

Dr. Roger I. Lee of 264 Beacon st., president-elect of the American Medical Association, family physician for the Koussevitzkys for 20 years, said that she was in good health, except for minor ailments such as common colds, etc., up to the time of the stroke in 1940. Thereafter, however, she made a complete recovery, he said, and was in good condition when he last saw her Dec. 31, 1941, just 11 days before her sudden end.

Atty. Robert G. Dodge appeared for the petitioner and the government was represented by Carl A. Stutsman, from the tax commissioner's office in Washington. Judge Black asked both attorneys to submit briefs to him, and after a study of these and the evidence presented, he will render a decision, probably in July.

NEW YORK, N. Y.
TIMES

MAR 25 1945

'HAROLD IN ITALY'

By MARK A. SCHUBART

THE first American recording of Berlioz's "Harold in Italy" is Victor's initial major post-ban offering (Album DM-989, five twelve-inch records). The recording artists are Serge Koussevitzky and the Boston Symphony Orchestra, with William Primrose playing the viola solos.

"Harold in Italy," like most of Berlioz' big works, is rarely performed and even more rarely recorded. The French composer's music, perhaps because of its overpowering individuality, has never achieved the popularity of its contemporaries, though Berlioz enthusiasts are likely to be extremely emphatic about their taste, as are Bruckner and Mahler followers. But even Berlioz' more lukewarm auditors recognize the stature of the composer and the importance of his music. For, as one Berlioz admirer said, he is perhaps the only direct musical descendant of Beethoven.

Dr. Koussevitzky has always been a champion of Berlioz in general and of "Harold in Italy" in particular. His performance for the present recording is an appropriately colorful one, and the powerful language of the composer is allowed to sound forth, unfettered. Mr. Primrose deals competently with the viola solos and continues to be an eloquent champion of the instrument's virtues. The work is, of course, by no means a concerto. Despite the fact that it was commissioned by Paganini (supposedly for 10,000 francs), the viola part is subsidiary to the general structure of the work, though important in many respects. Judging from this performance, Mr. Primrose understands such matters perfectly, and his performance reflects credit on his musicianship.

From the point of view of recording, the album seems extremely competent, though far from remarkable. The two years during which no records were manufactured appear to have wrought few changes in recording technique, despite occasional extravagant claims to the contrary. It is safe to assume that when the war situation permits the installation of new equipment and the expenditure of more time on research, we will have new developments—both on records and record players. Meanwhile, do not expect anything startling. The future is not as yet with us.

In the Popular Field

"After Dark," Morton Gould and his orchestra (Columbia, Album C-107, four twelve-inch records). Mr. Gould is one of the most strikingly original talents on the present musical scene and one of the most fluent. He also wastes a lot of time. The present album, which includes chic arrangements of such items as "Temptation," "Speak Low" and "Besame Mucho," is an excellent example of Mr. Gould wasting his time. The arrangements are slick, elaborate, inventive, juicy, tricky. They represent a large expenditure of energy on Mr. Gould's part and of money on Columbia's. We wish both of them, as well as this album, well. We also wish that Mr. Gould would write more music, and spend as little time playing confectioner to other people's music as is necessary to earn him a living.

"Song of Norway." Excerpts from the score of the Broadway show as sung by Irra Petina and Robert Weede, accompanied by an orchestra conducted by Sylvan Shulman (Columbia, Album M-562, three twelve-inch records). Watered-down, cut, re-orchestrated, and just plain rewritten Grieg may be very satisfactory stuff for the pit of a theatre, but it certainly is dull fare for passive listening. Miss Petina is a pleasant personality and Mr. Weede a competent baritone, but the spectacle of commercial jazz interspersed with shreds of genuine, authentic Grieg is too discouraging a one to permit enjoyment of their labors.

Music of George Gershwin. André Kostelanetz and his orchestra (Columbia Album MM-559, four ten-inch records). Typical Kostelanetz productions of such innocent victims as "Embraceable You," "The Man I Love," "Soon" and "Lady, Be Good." Strictly commercial, and for Kostelanetz addicts only.

YOUNGSTOWN, O.
VINDICATOR

MAR 25 1945

Make 1st Complete Recording Of Berlioz' "Harold in Italy"

Koussevitzky, Boston Symphony, and Viola Master Are Heard in Popular Classic

By Col. L. R. Boals

RCA Victor's first major symphonic release since the recording ban was lifted last November is also the first recording made in nearly five years by Serge Koussevitzky and the Boston Symphony Orchestra.

Starring William Primrose, acclaimed by common consent as the greatest living master of the viola, the work is the first complete and only American recording of Hector Berlioz's "Harold in Italy, Op. 16."

Musically the work is variously described as a symphony, a symphonic-poem, and as a concerto for viola and orchestra. Paganini, the violin virtuoso of the early part of the 19th Century, commissioned Berlioz to compose a solo for his Stradivarius viola. The result was "Harold in Italy," which was given its first performance at the Paris Conservatory in 1834, with Paganini as soloist. It is a work of symphonic proportions, being in four movements entitled: I. Harold in the Mountains, Scenes of Melancholy, Happiness and Joy; II. March of Pilgrims Singing Their Evening Hymn; III. Serenade of a Mountaineer of the Abruzzito to his Mistress; and, IV. Orgy of Brigands.

Berlioz's inspiration was derived from Byron's "Childe Harold's Pilgrimage." Tovey, the English composer and critic, had a good time to himself pointing out the smallness of the relationship between Byron's work and Berlioz's sub-titles and music. The obvious answer seems to be, "So what?" Don't poets deviate from strict fact or rule? Why can't composers do so also? Perhaps Tovey doesn't know what Hollywood sometimes does to stories after paying fabulous prices for them.

The important thing is that Berlioz has written a superbly orchestrated score, and, while the solo part probably did not tax the virtuosity of Paganini, or of Mr. Primrose, it gives the soloist plenty of opportunity to display his tone and musicianship. Mr. Primrose shows complete mastery of his instrument, and the great Boston orchestra, led by Mr. Koussevitzky, an exponent of Berlioz's music, gives its usual outstanding performance. On the technical side, the Victor engineers, who recorded the work in Boston's "Symphony Hall," less than a week after the Petrillo ban was lifted, achieved a perfect balance between solois and orchestra. The surfaces are excellent.

Berlioz's "Harold in Italy" is housed in a handsome picture album on the 10 sides of a five-disk set, DM-989.

CAMDEN, N. J.
COURIER

MAR 22 1945

VICTOR OFFERS 'LAST SPRING'

The lilting waltz from Tchaikowsky's "Serenade for Strings," which the composer in a rare burst of self-confidence once proclaimed "the best thing I have written," and Edvard Grieg's "The Last Spring," one of the ornaments of the score of the current Broadway hit operetta "Song of Norway," are performed to perfection by the Boston Symphony Orchestra, conducted by Serge Koussevitszky on a 12-inch Red Seal single, which Victor now releases.

The Tchaikowsky waltz has previously been available only as an odd side in the Boston Symphony's sonorous rendition on records of the Tchaikowsky Fourth Symphony. It is coupled with Grieg's "The Last Spring" in answer to the enormous increased interest in the music of Grieg which followed hard on the heels of the success of "Song of Norway," a melodiously romantic biography of the composer.

The Serenade was written in 1880, while Tchaikowsky was enjoying the patronage of his "beloved friend," Madame von Meck. According to his biographers, the composer did have his moments of relaxation, of utter peace and contentment with the world. Much of this easy-going happiness found expression in his "String Serenade." The waltz from this score, in particular, bubbles over with rare charm and good humor. Like the Tchaikowsky "Serenade," Grieg's "The Last Spring" gives the string section of one of America's greatest orchestras a chance to demonstrate its famous flawless playing.

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ST. LOUIS, MO.
POST DISPATCH
MAR 25 1945

Music and Music Makers

Hector Berlioz

By Thomas B. Sherman

THE first complete recording ever made of the symphonic drama, "Harold in Italy," by Hector Berlioz, has just been released by the Victor company (five records). The recording was made by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. The viola obligatto is played by William Primrose.

Koussevitzky's untrammeled temperament makes him the ideal interpreter for this and for all the other major compositions of Berlioz. The Boston maestro is not deficient in taste but he is really not at his best unless he has a full-sized passion which he is at liberty to tear into tatters. The music of Berlioz is just what he needs. It is poetic, extravagant and full of allusions that require all sorts of unusual orchestral effects.

Berlioz's extravagance was not confined to his music. He was not a quiet little man who ate his omelette by the clock and kept an account in the corner savings bank. His life, like his music, was full of excitement, rebellion, suffering and romantic postures. Indeed, he was the very prototype of the desperate, half-starved, long-haired artist—so much so that a playwright who attempted to put his life into dramatic form would have to throw out at least two-thirds of the material in order to keep his play within reasonable bounds.

★ ★ ★

As a boy he conceived a tremendous passion for an actress named Estelle. He never met her until many years afterward when he was almost at the end of his career and she, after a long and exciting life on the French stage, had been in retirement for almost 20 years. The sight and the few mumbling words of this quavering old woman were quite as electrifying to him as when he had first heard her on the stage in his native Grenoble. All he could say when he walked out of her presence was: "It was always her love that I wanted."

★ ★ ★

BERLIOZ'S rebellion against the orderly and "philistine" ways of the life surrounding him began with his refusal to follow the career his father had chosen for him. He complied with the parental will only long enough to enter a medical college in Paris but gave it up almost immediately. The routine of the classroom bored him and he recoiled in horror from the dissecting laboratory.

His insecure grounding in the fundamentals of musical composition is sometimes explained by the fact that his formative years were spent in aimless studies—such as materia medica—which brought no response from him and left no impression on him. This is pure hypothesis but it is quite evident from his music that he cared less for form than for content, that his harmonic progressions were awkward and that he disdained the uses of counterpoint.

★ ★ ★

YET BERLIOZ WAS a true original. He was the father of modern program music—all of his compositions have very specific programs—and his ideas on orchestration, as expressed in his famous treatise on that subject, were regarded by Richard Strauss, Weingartner and others as standard. Even now, when orchestral virtuosity is a gift that many ordinary composers seem to possess, the Berlioz orchestra is still vivid and arrestingly descriptive.

Moreover, Berlioz is capable of the most delicate and sensitive fantasy. The "Queen Mab" scherzo from the "Romeo and Juliet" symphony is as perfect a transcription of the poetic imagery of Shakespeare as Mendelssohn's equally famous "Midsummer Night's Dream" scherzo.

★ ★ ★

Much of his melodic writing seems blatant, largely because of the perfervid orchestration. But he could also write touchingly, as in the "King of Thule" aria from the "Damnation of Faust," "The Childhood of Christ" and in parts of the viola solo from "Harold in Italy."

★ ★ ★

THE BRILLIANT NEW recording by the Boston orchestra provides a hearing for a work that has almost disappeared from the repertory of American orchestras. One reason for this almost unanimous neglect of "Harold in Italy" is in the dilemma created by the necessity of having a first rank viola soloist. Conductors do not like to entrust the work to a man from the orchesral ranks and orchestral managements seem to have an unconquerable aversion to engaging viola soloists.

This is to be regretted. For while "Harold in Italy" has many passages which are nothing but sound and fury, it is on the whole an eloquent and deeply felt poetic composition.

MINNEAPOLIS, MINN.
MORNING TRIBUNE
MAR 25 1945

RECORDED MUSIC

Victor's recording of Berlioz' HAROLD IN ITALY symphony (DM-989, $5.78) is something to make you throw your hat in the air. Its issue marks not only the entry of this discursive, richly romantic and little-heard work into the disc catalogs but a return (permanent, we hope) of quality, full-range recording. Even the swing groove that stops the record works.

The performance is the first since the Petrillo ban was lifted of the Boston Symphony orchestra under Serge Koussevitzky. William Primrose plays the important viola role. The two artists and orchestra all work together with beautiful union of interpretative skill, enhanced and made truly eloquent by the roundness and color of the sound reproduction.

The symphony (last played here by Mitropoulos in 1939) is based on Byron's "Childe Harold" and was written for Paganini, who didn't like it and never played it. Typical of Berlioz, it contains both his eerie frenzies and his pastoral moods, is linear and prolix; and its thematic originality and curious hues and instrumental combinations sound strangely modern in 1945. If you have a taste for Berlioz, this is a "must" for your music library. —J.K.S.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Post Mar. 24

Not that it had been very serious competition, but Mahler's Fourth Symphony, in its inexcusably belated first full performance hereabouts, completely stole the show at yesterday afternoon's Symphony Concert. To dispose of these lesser matters first, the air, "Adieu, forets" from Tchaikovsky's "The Maid of Orleans," sung by Mona Paulee of the Metropolitan, sounded unbelievably trite after the exquisitely fanciful finale of Mahler, in which Miss Paulee also sang the soprano solo based on verses of the old Bavarian folk song, "In Heaven Hang Many Fiddles." And Paul Creston's Second Symphony, new to Boston, sounded, after the Mahler, commonplace and generally footless, yet it is pleasant enough in its way and might have appeared to better advantage in other company.

Like Beethoven's Fourth, this is Mahler's symphonic idyll. In the first movement and elsewhere he has recaptured something of the style and spirit of Haydn and Mozart. But this is no mere experiment in neo-classicism. While essentially Mahlerish, the always charming melodic material has in it more often the element of folk song, though the beautiful chief theme of the slow movement does not fit in either of these categories. The inevitable touch of the bizarre occurs, in modified form, in the Scherzo.

Mr. Burgin conducted a performance than can only be described as loving. Perhaps by lavishing so much attention on every fascinating detail he slightly held up the progress of the whole. Though her costume was ill-suited to the simplicity of verses and music, Miss Paulee brought to her solo the innocent delight and just the quality of voice that it demands. The audience rewarded her, Mr. Burgin and the deserving orchestra with warm applause.

CHICAGO, ILL.
JOURNAL OF COMMERCE
MAR 23 1945

RECORDS

'Harold in Italy'; Tschaikowsky and Grieg; Coming Events; Singles; Populars

By William Leonard

FLUSHED with the excitement of its first major symphonic release since the musicians' union lifted its recording ban last November, Victor rushed copies of Berlioz' "Harold in Italy" to reviewers without even waiting for the picture album that will encase the set when it is distributed to retailers next month. The publication (DM-989, five twelve-inch records) not only represents Victor's first big new recording since July, 1942, but the first by the Boston Symphony Orchestra since 1940, and the first American pressing of "Harold."

William Primrose's viola, Conductor Serge Koussevitzky, the Bostonians and the Victor sound engineers have collaborated in a job that brings brilliance and luminosity of tone to a work that needs such imaginative treatment, for all its excellence of orchestration.

Mr. Primrose performs masterfully in a role which is not ideally suited for the display of a virtuoso's talents (as a matter of fact, Paganini, who commissioned the work for his own viola, was disappointed in its lack of theatrical effects for the sololist).

Mr. Koussevitzky draws effectively the colorful scenes depicted in a score whose wanderings and fitful outbursts understandably resemble those of another work based on Byron—the "Manfred" symphony by Tschaikowsky.

Much of the glorious orchestral tone which thrilled audiences at two Chicago concerts this season is reproduced with the same kind of effect on the ten record sides.

* * *

AS novel as the shipment of the above work, dispatched as a batch of records denuded of album covering, is a current Victor release consisting of two albums without any records. Handsomely illustrated volumes designed to hold twelve twelve-inch records, they are titled "Great Masterpieces for the Piano" and "Great Masterpieces from the Opera," and are the first in a series for storing individual records. Such albums heretofore have been devoid of illustration or titling, and this innovation should make an improvement in the appearance of home record libraries.

NEW YORK, N. Y.
TIMES

CONDUCTORS

TO THE EDITOR:

In his discussion in THE TIMES Magazine of the increasing interest and respect with which concertgoers regard symphony orchestra leaders, Olin Downes makes the observation that the center of attention has shifted in our day from the prima donna to the conductor. With the exception of the most renowned of the baton wielders, such as Toscanini, Koussevitzky and Stokowski, public response to symphonic programs is predicated, I suspect, to a considerable extent on "name" soloists whose interpretations of the classical and modern concertos provide a needed diversity to the overtures, symphonies and tone-poems of the standard repertoire. While an orchestral season depending solely on the talents of the man occupying the podium might be artistically triumphant, it is more than a little doubtful whether it would be successful economically

THOMAS G. MORGANSEN.
New York.

Mar. 27 Trav.

Red Cross Benefit Concert April 8 Delights President

His "delight" and "approval" for the big Red Cross War Fund benefit concert to be given by the Boston Symphony Orchestra and assisting artists April 8 is expressed by President Roosevelt in a message to Phillips Ketchum, chairman of the Greater Boston 1945 Red Cross War Fund drive.

"As President of the National American Red Cross, I am naturally delighted to hear that the Boston Symphony Orchestra, assisted by the Harvard Glee Club, the Radcliffe Choral Society, and by four distinguished artists from the Metropolitan Opera Company, are to give a concert in the Boston Garden for the Benefit of the Greater Boston 1945 Red Cross War Fund.

"I understand that more than 13,000 people will have the opportunity of hearing Beethoven's Ninth or Choral Symphany under the conductorship of Dr. Serge Koussevitzky and that they will listen with the additional satisfaction of knowing that the entire receipts of this great concert will go to the Red Cross War Fund," he wrote.

"Such a blending of the arts and the needs of a great cause cannot fail at this time to win public approval as it has already won mine," he concluded. This concert is being sponsored by the Retail Trade Board of Boston in the Red Cross drive. Tickets are obtainable at all Boston Retail Trade Board member stores. The concert will be at Boston Garden Sunday afternoon, April 8, at 3:30 o'clock. The need for the resultant revenue for the Red Cross is desperate—and the performance, made possibly only by the generosity of all the participating artists and the management of Boston Garden, will present an afternoon of the world's finest music.

[illegible] Mar. 28

4 Metropolitan Opera Stars For Red Cross Concert Named

Herald Mar. 28

Predicting that additional gifts this week will swell the Greater Boston War Fund beyond the 101 per cent. announced Monday night, Phillips Ketchum, general chairman of the drive, yesterday hailed the victory as an "achievement of national importance."

"The Greater Boston campaign," he said, "was the largest allied effort in the nation and the first in any comparable area to reach its goal. Citizens and volunteers in the 43 cooperating communities may feel that they have done their share to keep the Red Cross at the side of their men in uniform in 1945."

Ketchum revealed that as late as 6 P. M. Monday estimates were that there was a deficit of about $175,000, "but," said he, "the inflow of many gifts continued so that at 9 P. M., although the margin was very small, it could be stated with confidence that the $4,192,600 goal had been passed."

Meanwhile, the names of the Metropolitan stars who are to be heard on the Boston Symphony Orchestra concert, sponsored by the Retail Trade Board of Boston, at Boston Garden, April 8, were announced.

They are Norman Cordon, Kurt Baum, Eleanor Steber and Kirstin Thorberg, who with the other artists, are contributing their services to help swell the Red Cross War Fund by at least $50,000.

The Symphony Orchestra, with Serge Koussevitzky conducting, will also be assisted by the Harvard Glee Club and the Radcliffe Choral Society, to make the musical treat one long to be remembered.

The allied chapter of Cambridge had its own victory dinner yesterday at the Cambridge Chapter House to celebrate the raising of $314,424, which is 12 per cent. above the $283,000 quota. Winthrop H. Churchill, chairman, who at the Monday night dinner at the Hotel Statler, had announced Cambridge as over the top, said it was the largest goal the city had ever been asked to meet.

[68]

Globe

Koussevitzky "Tolerant" as He Rehearses Choral Group

Mar. 29

A raised eyebrow and a faintly chiding smile. That was all the usually fiery-tempered and volatile Dr. Serge Koussevitzky evinced when the combined Harvard Glee Club and Radcliffe Choral Society missed a cue or sang a bit too fortissimo in the wrong place.

"When you are singing at the Boston Garden, you will be singing some of the greatest music ever written. That is why you and I should demand perfection," Dr. Koussevitsky told the 300 singers from Harvard and Radcliffe at the first rehearsal last Monday at Sever Hall for the gala Red Cross benefit performance of Beethoven's Ninth Symphony at the Boston Garden Sunday afternoon, April 8, being sponsored by the Retail Trade Board.

Although tired and suffering from a cold, the famous conductor of the Boston Symphony Orchestra led the glee clubs through their parts in Beethoven's "Choral" Symphony over and over again, urging them on to perfection.

Overlooks Slips

His manner of rehearsing this group differed greatly from rehearsals at Symphony Hall, according to onlookers. He was as intense and as absorbed as ever, but when a few scattered and obviously flustered soprano voices broke into a baritone section he merely shook his head and began over. At Symphony rehearsals, it was said, he is not quite so tolerant of a sloppy performance. Quite the opposite. The reproval as sacrosanct Symphony Hall is not gentle.

But this was something different. This was an eager and earnest group of students who realized they were being led by perhaps the greatest conductor in the world, and were singing one of the great masterpieces of music.

"Koussevitsky," one of the Boston Symphony officials said while the doctor was discussing a point with G. Wallace Woodward, director of the Harvard Glee Club, "feels that there is a mutual benefit from these concerts. He enjoys and is inspired by the youthful eagerness of the glee clubs and believes they receive much benefit from singing really great music."

The 300 singers, including several young men in Navy uniform, crowded into the little ampitheatre in Seaver Hall, Harvard, gave rapt attention while the doctor explained in precise terms how a certain three of four bars should be sung. Their eyes never moved from his expressive face. They listened intently to his pronounced but fascinating accent.

Before Koussevitsky made his appearance, the glee clubs were restless and excited. Every time the door opened they turned en masse, hoping it was the doctor.

SYMPHONY REHEARSAL—Serge Koussevitsky leads combined Radcliffe and Harvard Glee Clubs in Ninth Symphony rehearsal.

When he finally did make his entrance they stood on the chairs and cheered and applauded wildly.

Conducts With Pencil

Before starting the rehearsal Dr. Koussevitsky asked for his "stick." There was no stick available. He was handed a long yellow pencil, which he accepted with a smile. "All my life," he said, "I have conducted with a stick and my pupils haven't liked it. Now I fear I shall have to do as my pupils want."

With that the young singers relaxed and really sang their hearts out. When they outdid themselves, Koussevitsky would demand they do even better. And they did.

During a rest period Dr. Koussevitzky explained to a Globe reporter that he was very much concerned over the success of the Red Cross benefit concert at the Garden.

"This Ninth Symphony is perhaps the culmination of Beethoven's career. It was written for the masses, for all people. Its theme is one of great joy and of the brotherhood of mankind. It is for the people, for humanity. That is why we think it is so appropriate for the Red Cross show. While it was written for the masses, they seldom have a chance to hear it. It is a difficult symphony to do for it demands a huge chorus and four individual singers. That is why we are delighted to be able to do it at the Garden, for a great number of people will be able to hear music written expressly for them."

Besides the Boston Symphony, the Harvard Glee Club, and the Radcliffe Choral Society, Metropolitan Opera stars will appear—Eleanor Steber, Kurt Baum, Kerstin Thorborg and Norman Cordon.

The concert will be given Sunday afternoon, April 8, and is being sponsored by the Retail Trade Board of Boston for the Greater Boston 1945 Red Cross War Fund. Tickets are available at all Boston Retail Trade Board member stores.

'Harold in Italy' and Other Pertinent Record Matters

Harold

By RUDOLPH ELIE, JR.

Mar. 27

If anybody, or at least anybody who has a phonograph which still creaks along somehow, has been hanging about in record shops the past few weeks waiting for the first post-Petrillo batch of Victor and Columbia releases to come along, he will be glad to learn—if indeed he doesn't already know—that the long-anticipated first-in-five-years recording of the Boston Symphony orchestra is now available and good times are here again.

The album is **Berlioz' "Harold in Italy"** long one of the Boston Symphony orchestra's ranking performances under Dr. Koussevitzky, whose way with Berlioz is little short of miraculous. To make it better, the solo viola part is played by William Primrose, and so it would hardly be stretching a point to consider this recording the last word in authority. And, recorded as it is with the utmost fidelity and mechanical excellence, it is a very satisfactory addition to almost anyone's record library.

The music, while by no means "great," is great fun. Byron's mauve hero is given his full purple coloring in the music which is by turns lush, super-romantic, sentimental, boisterous, heroically melancholy and sometimes just tiresome. But there are wonderfully entertaining effects of orchestration, of contrast between the solo viola and the orchestra and of sonority in general, while the tunes are heady and a little intoxicating. You can get the idea best from the sub-titles of the movements, which go like this: "Harold in the Mountains, Scenes of Melancholy, Happiness and Joy;" "March of the Pilgrims Singing Their Evening Hymn;" "Serenade of a Mountaineer of the Abruzzito to His Mistress" and "The Orgy of Brigands." The orchestra's marvelous brilliance and virtuosity is captured to the last drum roll while Dr. Koussevitzky's ardor and drive pervades the whole thing. I think you'll like it.

In the meantime Columbia has also rushed out with its first post-ban recordings, both of them familiar items to everyone; indeed, it is hard to imagine any record collector without them in his library. They are **Beethoven's Seventh Symphony** and **Tchaikovsky's Sixth,** the first done by the Philadelphia orchestra under Ormandy, the second by the New York Philharmonic under Artur Rodzinski. They are doubtless the best recordings of these works now on the market and those contemplating them can not go wrong. The Beethoven is especially well done from an interpretative standpoint, but both are above reproach, and both are excellently recorded to offer a minimum of reproduction difficulties. Still, I can see no reason why anybody should throw whatevery copy of these two works he already has into the dust bin simply because these are now available. It is much better to wait until both Columbia and Victor get around to recording something more novel. After all, the real purpose of a phonograph as I see it is to be able to play music on it you can otherwise only very seldom if ever hear.

Melchior's new album of **"Scenes from Five Wagner Operas"** comes under this heading it seems to me. To be sure, the set consists of reissues of the Hammer Song from "Siegfried," the Helmsman's song from "The Flying Dutchman," the love music from "Tristan" (Act II), the narrative from "Lohengrin" (Act III) and the Hymn to Venus from "Tannhaueser," but they make a splendid and valuable album, and they are exceedingly well done by Mr. Melchior and the orchestra.

In the same category is **Brahms'** G major Violin Sonata, Op. 78, performed by Yehudi and Hepzibah Menuhin. It is a beautiful, moody work with the distinction of all Brahms' chamber music yet with few virtuoso aspects. It takes a bit of hearing—another great asset of the phonograph (why buy music you're sure to tire of in a fortnight?) but it gets better all the time and there's an encore as Mr. Menuhin plays the **Praeludium** from **Bach's Third Partita** and plays it marvelously well.

There is a new Budapest Quartet recording for Columbia out recently which no one collecting recorded chamber music can overlook. It's **Beethoven's C minor Quartet** of Op. 18, an early but nonetheless warm, even passionate work whose occasional gayety is colored and sobered throughout by its minor mode. A perfect performance, too. Rather less successful is Marian Anderson's new Victor album of **"Songs and Spirituals,"** chiefly because none of the songs give the singer a chance to turn on her impressive artistry. Still, as encores or occasional music, they are ingratiating and enjoyable. Included are "Will o' the Wisp," "The Cuckoo," Massenet's "Elegie," "Com' Thro' the Rye," "When Night Descends," Brahms' "Die Schnur, die Perl and Perle" and three Spirituals.

Another reissue—and a very notable one—is **Brahms' B flat Piano Concerto** performed by Vladimir Horowitz with the NBC orchestra under Toscanini. It is unquestionably the standard version of this great and beautiful composition and you'd better hustle out and get it right away before it disappears again from the market. The rest are single records and, for lack of space, I can only list the titles which speak, as a matter of fact, for themselves.

There are two orchestral medleys of **"Oklahoma!"** one by Kostelanetz (Columbia) and the other by the Boston Pops (Victor); there is Wieniawski's **Capriccio Valse and the Romance from the D minor Concerto**, performed by Erica Morini, violinist (Victor); Dvorak's **"Songs My Mother Taught Me" and "Goin' Home,"** done by William Primrose, viola (Victor); Liadoff's **"Kikimora"** with the Halle orchestra conducted by Sir Adrian Boult (Victor); the **Ave Marias of Bach-Gounod and Schubert** played by Kostelanetz (Columbia) and **Kreisler's "Liebesfreud"** and Schubert's **Serenade** performed on the piano by Rachmaninoff (Victor).

ST. LOUIS, MO.
POST DISPATCH

MAR 29 1945

RECORD ALBUM

BY MARION BOONE.

RECORDED versions of Broadway musicals are common nowadays but a super wrap-up like Decca's new "Song of Norway" album is indeed a rarity. And St. Louis may rightly swell with pride over this one because it spotlights Municipal Opera stars Helena Bliss and Robert Shafer along with other members of the original New York cast.

The album (DA-382, 12-inch, 12 sides) is a transcription of the music from the operetta based on the life of Edvard Grieg and, in addition, carries enough dialog to tell the story in a thinly-fabricated fashion. With the Son of Norway orchestra and singing ensemble in support of principals, the disc makers have been highly successful in capturing the sentimental import of the story and atmospheric beauty of the tranquil Scandinavian setting.

In fact, by turning on just a bit of imagination, one might sit by his player for something like an hour and visualize the show right on our own Forest Park stage (which, of course, can't be a reality for a season or two.)

Helena Bliss

* * *

You'll find it best to play "Song of Norway" through at least once in proper sequence, then there'll be choice parts you'll play over to hear Shafer's fine rendition of the prelude and legend; or Lawrence Brooks and Miss Bliss blending in "Strange Music"; or Kent Edwards, Gwenn Jones and the chorus in "Freddy and His Fiddle."

* * *

Subbing for Irra Petina, prima donna of the show who with Robert Weede is out on a "Son of Norway" album for Columbia, is Kitty Carlisle, also known to Muny Opera patrons, in the role of Countess Louisa Giovanni for Decca.

By all standards—technically, musically, dramatically—Decca's album is big-time, eclipsing all else of similar effort. And to get the fullest enjoyment, follow the lyrics in a 28-page booklet with which each set is equipped.

* * *

THE new Victor recording of Hector Berlioz's "Harold in Italy" is something of an event inasmuch as it brings to the platter public for the first time this seldom-played, dramatic and colorful composition in its entirety by the Boston Symphony in an excellent performance under the baton of Serge Koussevitzky.

The work is symphonic in form, with a prominent viola part, beautifully played by William Primrose. It is based on the legend that served Lord Byron in the writing of "Childe Harold" and Tschaikowsky in his "Manfred" symphony. In character, "Harold in Italy" is highly emotional, moody and exciting—a typical example of "Hectic Hector's" high-flown, romantic writing.

The performance by the Boston Symphony under Serge Koussevitzky is excellent.

* * *

HITS AND MISSES in the single parade: From Decca—Deanna Durbin's "Always" and "Spring Will Be a Little Late This Year." The re-arranger has given "Always" an odd tempo. Johnny Long's orchesra does "My Dreams Are Getting Better All the Time" satisfactorily, out "Candy" on the flip-over is disappointing; Bing Crosby's "All of My Life" and "A Friend of Yours" are just two more on Der Bingle's ist; Eddie Condon's orchestra in "When Your Lover Has Gone" and 'Wherever There's Love," nice, smooth rhythm; Delta Rhythm Boys n "Gee, Baby, Ain't I Good to You?" and "Is There Somebody Else?"

Globe

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Mar. 31

The afternoon concert this week by the Boston Symphony Orchestra was advanced to Thursday since today is Good Friday. The evening concert, as usual, will be Saturday at 8:30. In prospect, Serge Koussevitzky's oddly assorted program, with its half-dozen items, suggested that someone had been rummaging in the library at Symphony Hall.

As things worked out, it was an ideal program for a March afternoon fantastically hot. None of the music required very hard listening, and in itself each piece was good. Yet the arrangement of the list, which may have been dictated by considerations of the Saturday broadcast, had an effect of anticlimax. It was not altogether comfortable to start with the color and magic and romantic warmth of Rachmaninoff's Vocalise and "The Isle of the Dead," and wind up amid the pious auterities of Mendelssohn's "Reformation" Symphony.

Liadov's "The Enchanted Lake," an admirable bit of delicate Russian tone painting, was rather lost between Rachmaninoff's evocation of eternity and the plangent rejoicings of "The Russian Easter" Overture by Rimsky-Korsakoff. The last-named represented Mr. Koussevitzky's recognition of the season. Arcady Dubensky's Prelude for strings nad Fugue for full orchestra, in slow tempo, is effective in a conservative way, and skilfully wrought, but it might have made more of an impression with other surroundings. The composer was present and bowed from the stage.

The "Reformation" Symphony was a revival, last having been done by the Boston Symphony in 1920, which was Pierre Monteux' time. Without intending to be supercilious, one may profess to understand why the work has dropped out of the repertory. Missing are the vivacity of the "Italian" Symphony, the lyricism and rugged grandeurs of the "Scotch." In their place is what —for Mendelssohn—was intellectualism.

The "Reformation" Symphony was written with a definite occasion in mind. Whether the fact served to repress the composer's usual bubbling expression is debatable. Yet the Symphony, with its quotations of the Dresden "Amen" and the "Ein feste burg" chorale seems contrived rather than created, music that was thought out rather than felt. On the other hand, the Mendelssohnian skill produced a work of solid structure and abundant ideas. Certainly the "Reformation" is agreeable if not exciting.

The orchestra played excellently the afternoon through. Mr. Koussevitzky was in his finest interpretive vein. With "The Isle of the Dead" he built up a mood that was enthralling at beginning and end of the score, and electrifying in the middle.

Globe

F. D. R. Indorses Red Cross Concert Sunday

Phillips Ketchum, chairman of the Greater Boston 1945 Red Cross War Fund, today received the following communication from President Roosevelt:

"As President of the National American Red Cross I am naturally delighted to hear that the Boston Symphony Orchestra, assisted by the Harvard Glee Club, the Radcliffe Choral Society and by four distinguished artists from the Metropolitant Opera Company are to give a concert in the Boston Garden for the benefit of the Greater Boston 1945 Red Cross War Fund.

"I undrstand that more than 13,000 persons will have the opportunity of hearing Beethoven's Ninth or Choral Symphony under the conductorship of Dr. Serge Koussevitzky and taht they will listen with the additional satisfaction of knowing that the entire receipts of this great concert will go to the Red Cross War Fund.

"Such a blending of the arts and the needs of a great cause cannot fail at this time to win public approval as it has already won mine."

This concert, being sponsored by the Retail Trade Board of Boston to swell Greatr Boston's response to the Red Cross War Fund drive, will be held at Boston Garden next Sunday afternoon at 3:30. Tickets are being sold at all Boston Retail Trade Board stores.

[61]

Boston's

Greatest

Musical Event

The Climax of the War Fund Drive!

RED CROSS WAR FUND
SYMPHONY CONCERT

Boston Symphony Orchestra
Serge Koussevitzky, Conductor

Harvard Glee Club — Radcliffe Choral Society

Metropolitan Opera Star Soloists

Boston Garden, Sunday, April 8 at 3:30 o'clock

Tickets $2 to $10
(tax incl.)

All Seats Reserved.

Available at

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Trav Mar 26

CLIMAXING THE RED CROSS WAR FUND DRIVE!

THE IMPORTANT

**RED CROSS WAR FUND
SYMPHONY CONCERT**

BOSTON GARDEN, APRIL 8 AT 3:30 P. M.

Sponsored by the Retail Trade Board of Boston, this great musical event will feature Beethoven's Ninth Symphony, with these artists giving their services:

Boston Symphony Orchestra, **Serge Koussevitzky, Conductor**

Harvard Glee Club and Radcliffe Choral Society

Metropolitan Opera Star Soloists

Eleanor Steber, Soprano **Charles Kullman, Tenor**
Kirsten Thorborg, Contralto **Norman Cordon, Bass**

Tickets are 2.00, 3.00, 5.00, 7.50 and 10.00 including tax — ALL proceeds to go to the Red Cross. Get tickets now . . . on any floor at Jordan's.

JORDAN MARSH COMPANY

Get your tickets at Filene's for the

**RED CROSS WAR FUND
SYMPHONY CONCERT**

—all seats reserved, $2 to $10 tax included

Mar 25
Globe

Boston Symphony Orchestra
Serge Koussevitzky, Conductor
Harvard Glee Club — Radcliffe Choral Society
Metropolitan Opera Star Soloists
Boston Garden, Sunday, April 8, at 3:30 o'clock

Mar 28

BOSTON'S
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The Climax of the War Fund Drive!
RED CROSS WAR FUND
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Metropolitan Opera Star Soloists
Boston Garden, Sunday, April 8, at 3:30 o'clock
Tickets $2 to $10 (tax incl.)
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BOSTON'S GREATEST
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**RED CROSS WAR FUND
SYMPHONY CONCERT**
BOSTON SYMPHONY ORCHESTRA
HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY
BOSTON GARDEN, SUN., APR. 8 at 3:30

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SYMPHONY CONCERT

Boston Symphony Orchestra
Serge Koussevitzky, Conductor
Harvard Glee Club—Radcliffe Choral Society
Metropolitan Opera Star Soloists
Boston Garden, Sunday, April 8, at 3:30 o'clock

Tickets $2 to $10
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AT 3:30
Beethoven's
NINTH SYMPHONY
by the
Boston Symphony Orchestra
SERGE KOUSSEVITZKY — Conductor
Assisted by
HARVARD and RADCLIFFE CHORUS
Soloists
(METROPOLITAN OPERA QUARTET)

Eleanor STEBER Soprano
Kerstin THORBORG Contralto
Kurt BAUM Tenor
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Serge Koussevitzky, Conductor
Harvard Glee Club — Radcliffe Choral Society
Metropolitan Opera Star Soloists
Boston Garden, Sunday, April 8 at 3:30 o'clock

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Harvard Glee Club—Radcliffe Choral Society
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Boston Garden, Sunday, April 8,
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Globe Mar 28

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METROPOLITAN OPERA STAR SOLOISTS
BOSTON GARDEN, SUNDAY, APRIL 8, AT 3:30 O'CLOCK

Herald Mar 28

Trav
Mar 28

Music Lovers!

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Red Cross War Fund Symphony Concert

Boston Garden, Sunday, April 8, at 3:30
(Further details thruout this paper)

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Serge Koussevitzky, Conductor
HARVARD GLEE CLUB . . . RADCLIFFE CHORAL SOCIETY
METROPOLITAN OPERA STAR SOLOISTS

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Boston Symphony Orchestra
Serge Koussevitzky, Conductor
Harvard Glee Club—Radcliffe Choral Society
Metropolitan Opera Star Soloists
Boston Garden, Sunday, April 8, at 3:30 o'clock

Tickets
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Adv. Mar. 25

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BOSTON'S GREATEST MUSICAL EVENT CLIMAXING THE RED CROSS DRIVE!

Red Cross War Fund Symphony Concert

Boston Garden, April 8 at 3:30 p. m.
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
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Boston Symphony Orchestra
Serge Koussevitzky,
Conductor

★

Harvard Glee Club
Radcliffe Choral Society

★

Metropolitan Opera
Star Soloists

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BOSTON GARDEN
Sunday, April 8
3:30 in the afternoon

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SUNDAY, APRIL 8,
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Boston Garden

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2.00 to 10.00

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Jordan Marsh

RECORDS: 'HAROLD IN ITALY'

Mar 28 Fin.

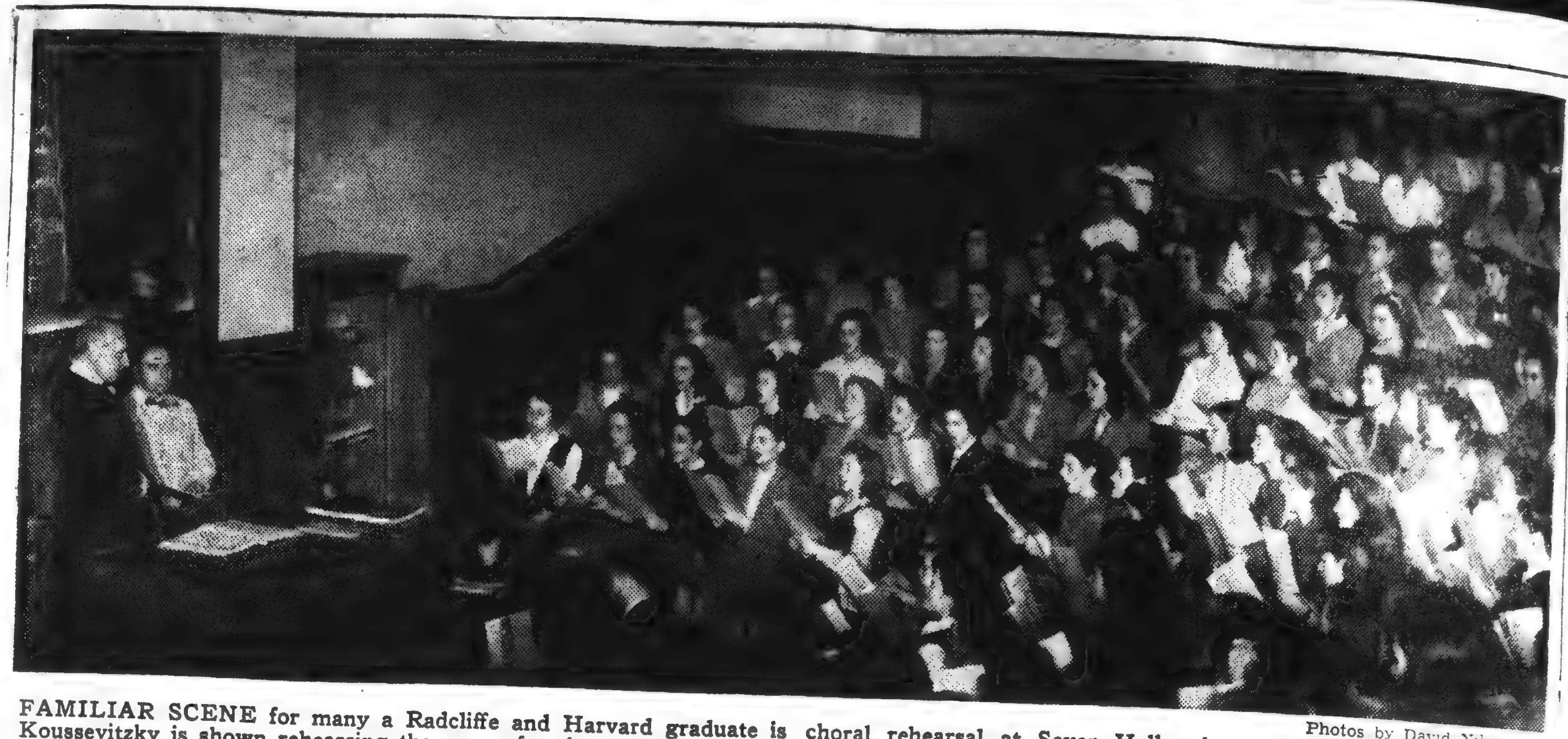
By MARK A. SCHUBART

THE first American recording of Berlioz's "Harold in Italy" is Victor's initial major post-ban offering (Album DM-989, five twelve-inch records). The recording artists are Serge Koussevitzky and the Boston Symphony Orchestra, with William Primrose playing the viola solos.

"Harold in Italy," like most of Berlioz' big works, is rarely performed and even more rarely recorded. The French composer's music, perhaps because of its overpowering individuality, has never achieved the popularity of its contemporaries, though Berlioz enthusiasts are likely to be extremely emphatic about their taste, as are Bruckner and Mahler followers. But even Berlioz' more lukewarm auditors recognize the stature of the composer and the importance of his music. For, as one Berlioz admirer said, he is perhaps the only direct musical descendant of Beethoven.

Dr. Koussevitzky has always been a champion of Berlioz in general and of "Harold in Italy" in particular. His performance for the present recording is an appropriately colorful one, and the powerful language of the composer is allowed to sound forth, unfettered. Mr. Primrose deals competently with the viola solos and continues to be an eloquent champion of the instrument's virtues. The work is, of course, by no means a concerto. Despite the fact that it was commissioned by Paganini (supposedly for 10,000 francs), the viola part is subsidiary to the general structure of the work, though important in many respects. Judging from this performance, Mr. Primrose understands such matters perfectly, and his performance reflects credit on his musicianship.

From the point of view of recording, the album seems extremely competent, though far from remarkable. The two years during which no records were manufactured appear to have wrought few changes in recording technique, despite occasional extravagant claims to the contrary. It is safe to assume that when the war situation permits the installation of new equipment and the expenditure of more time on research, we will have new developments—both on records and record players. Meanwhile, do not expect anything startling. The future is not as yet with us.



Photos by David Nilson.

FAMILIAR SCENE for many a Radcliffe and Harvard graduate is choral rehearsal at Sever Hall, where Symphony's famous Serge Koussevitzky is shown rehearsing the group for the much anticipated April 8 concert at the Boston Garden benefitting the Red Cross, assisted by the group's own loved director, G. Wallace Woodworth.

By MARJORIE WATTS

Boston's biggest benefit of the year for the nation's most urgent cause, the American Red Cross, will be next Sunday's concert at the Boston Garden, when more than 13,000 persons will be there to hear the outstanding performance of Beethoven's choral Ninth Symphony, by Serge Koussevitzky and the full Boston Symphony, assisted by the Harvard Glee Club and the Radcliffe Choral Society and four distinguished stars of the Metropolitan Opera Company.

The entire proceeds from the concert will go to the Red Cross, and all the 400 persons taking part in the program are giving their services.

It will be the first time in the history of the famed Harvard and Radcliffe choruses that they have appeared at the Garden, and special acoustics have been arranged to give the huge audience the full benefit of this superb choral music, among the greatest that Beethoven wrote. Radcliffe and Harvard students singing will represent nearly every state in the union, and Metropolitan soloists Eleanor Steber, Kerstin Thorborg, Kurt Baum and Norman Cordon have sung in the famous opera houses of every capital in the world.

Radcliffe choral officers are: Margaret Williams of Cambridge, president; Alice Blackmer, vice president; Augustus Gifford, treasurer, and Betty Prescott, secretary. Ethel Potts Bernard, wife of Boston Symphony viola player Albert Yves Bernard, is assistant conductor.

Harvard Glee Club officers are' Arthur Curry, president; P. Dunlap Smith Jr., vice president; Hibbard G. James, secretary, and Eugene Blount, librarian. Irving G. Fine is assistant conductor.

Tickets for the concert are on sale at Symphony Hall, Garden and retail department stores, and every one sold means that the Red Cross can do just that much more to help the suffering people whose only hope can be that help.

Lalo's Symphonie Espagnole, Ruth Posselt for Soloist

Monitor

By Winthrop P. Tryon

Mar. 27

As prophet in her own country, Ruth Posselt, the violinist, is held in high honor, let everybody everywhere be assured of that; and at the same time let nobody at home mar the impression of that by overpraise of her. Mme. Posselt carried off solo honors at the fifth concert of the Boston Symphony's Monday series last night, assisting in a presentation of the Lalo Spanish Symphony for Violin and Orchestra, op. 21. She was the very picture of the piece in her red and gold costume, and she was in the mood of today with the something military in the ornamentation. If a Bostonian artist does not dress the part, then the whole matter is done for; and Mme. Posselt certainly made a figure of charm on Symphony Hall platform.

As to how she handled the situation musically out in front there, with nothing but her violin to balance in tone power the aggregation of howsoever many men there were banked behind her and on each side of her, is something for various opinion. Truly enough, Richard Burgin, as conductor, showed no particular favor to her in moderating the tone of the great accompanying ensemble. Indeed people out in the parquet or up in the balconies, looking on and listening, might wonder doubtingly whether he thought much about how the sonorities equated out there for them. He seemed too near the source to realize the effect of the occasion as a practical concert rather than as an abstract performance.

The conductor of an orchestra belongs, as far as his person goes, on that box which they call podium; but it is a question whether he does not belong, in regard to his imagination, back in the farthest end of the top balcony of the auditorium. That the orchestra, in fine, produced a too powerful general volume of tone for the soloist in the Lalo Spanish Symphony there can hardly be dispute. Which makes it difficult to determine whether Mme. Posselt was in the feeling of the music or not. She could scarcely be expected to be if she was constantly striving and struggling to build up noise against noise.

Possibly, too, the Boston Symphony is a little out of the solo-and-accompaniment habit. Much playing of modern music of the sort that opened this program (Creston Symphony No. 2, op. 35) may be showing the consequences. But remark what we will about the beginning and the middle of the bill, the end (Beethoven's Symphony No. 7 in A major, op. 92) was Boston Symphony in the tradition.

ALLENTOWN, PA.
CHRONICLE

MAR 31 1945

On the RECORD

Berlioz—"Harold in Italy" William Primrose and the Boston Symphony Orchestra, Serge Koussevitzky conducting—Album DM 989 (Five 12" Records, $5.50)

Victor presents this album as a National Special Release for April. This is the first American and only complete recording of Hector Berlioz's "Harold in Italy," and is also the first post-ban major release of a recording by the Boston Symphony (their first new recording in nearly five years) so it has many reasons for being considered as something very special.

We find the glowing flame of Byron and the romantic movement expressed in this lovely symphonic composition by Berlioz. It was in music of this type that he excelled and he has captured the spirit of the poem in tones, rythms and harmonies as deftly as a painter might have done with colors. The four movements do not follow musically the action of the poem, they are named as follows: the first, Harold in the Mountains; second, March of Pilgrims singing their Evening Hymn; third, Serenade of a Mountaineer of the Abruzzito to his Mistress, a sweetly sentimental passage; and fourth, the turbulent and richly orchestred final movement, subtitled Orgy of Brigands.

The composition has a fantastic history. It was commissioned by Paganini, whose fame as a viola virtuoso was second only to his glamour as a violinist. The work was completed about a year before Paganini's death but it was never performed by him, presumably because of his ill health. Musically the composition could be called a concerto for viola and William Primrose's performance is indeed masterly.

* * *

WASHINGTON, D. C.
STAR

APR 1 1945

Record Reviews

By Alice Eversman

When the recording ban was lifted in November, the Victor company started work on an important symphonic release, that of Berlioz's "Harold in Italy," played by the Boston Symphony under Koussevitsky's direction with William Primrose taking the viola obbligato portions. Besides ushering in a new era for the Victor people, this album is the first complete and only American recording of this symphony and the first made by the Boston orchestra in nearly five years. It is Victor's special release for this month.

Berlioz wrote this work, which bears the title of Byron's poem at the request of Paganini whose skill on the viola was as great as on the violin. Ill and nearing the end of his life, Paganini was unable to carry out his intention to perform "Harold in Italy" in public, his death occurring about a year after he received the finished score. The French composer has caught the spirit of the poem without following its actual sequence, only those portions offering drama and variety being selected. Mr. Primrose's beautiful tone and polished musicianship dominate the performance for which Dr. Koussevitsky and the orchestra provide a splendid background.

BUFFALO, N. Y.
COURIER-EXPRESS

APR -1 1945

What's On The Records

Blending the talents of William Primrose, probably the world's greatest violinist, and the virtuosic Boston Symphony Orchestra under the direction of Serge Koussevitzky, Victor's first major classical recording since the lifting of the Petrillo ban is a musical event. Incidentally, it's the Boston's first performance on wax in nearly five years because of previous union difficulties.

Koussevitzky

The vehicle for the stellar combination is Hector Berlioz's Harold in Italy an unfamiliar but nonetheless pleasing work. It won critical acclaim in a concert performance by Primrose and the Boston earlier this season.

In the recording, the artistry of orchestra and soloist, kept in perfect balance by the master hand of Dr. Koussevitzky, are matched by the technical skill of the sound engineers. The result is a "solid" interpretation.

Also by the Boston Symphony is a single of Tchaikovsky's lilting waltz from the String Serenade, previously an "odd" side in the orchestra's album of the Russian composer's Fourth Symphony. Coupled with it on the new waxing is Grieg's The Last Spring, which also gives the string section a chance to demonstrate its skill.

DALLAS, TEX.
NEWS

APR 1 1945

Reviewing New Records

New Recordings of Standard Symphonies

Disk reviewers have a penchant for managing the recording companies' business and recently have stated some positive opinions on new recordings of music already well represented in the catalogue. Inasmuch as the Petrillo trouble visited a long spell of inactivity, the critics think the recorders should make up for lost time on the new music.

Columbia, however, has undertaken to refurbish the standards in its catalogue. The Philadelphia Orchestra is brought out under Ormandy's baton in a stunning new version of Beethoven's Seventh Symphony, the lovely, rhythmic A Major (Album 557). Come to think of it, there are only Columbia's old set by the Vienna Philharmonic under the late Felix Weingartner (Album 260), and Victor's highly popular Philharmonic-Symphony version under Toscanini (Album 317). Other sets, most of them European and made many years ago, have disappeared. We doubt that the Weingartner is too satisfying these days. The Toscanini reading is vernal but comes from an earlier recording period. The new Ormandy version is impressive technically and Ormandy, one of the most improved conductors of the last two seasons, reads the work brilliantly.

Columbia also hastens a new Tchaikovsky No. 6 (Pathetique) to the market. This is by the Philharmonic-Symphony under Rodzinski. Against it is Victor's early 337 under Ormandy with the Philadelphians and the same firm's antiquated No. 85 by Koussevitzky and the Bostonians. Otherwise there is Victor's imported set, No. 553, by Wilhelm Furtwaengler and the Berlin Philharmonic, which is a beauty if you care for the conductor's highly emotional, programmatic interpretation. Tonally it is one of the real achievements of recording.

Columbia's only other available Pathetique was Stokowski's with Youth Orchestra (No. 432), which is satisfactory neither acoustically nor interpretatively. The Rodzinski set fills a big gap in the Columbia catalogue and probably will be the preferred set for Pathetique buyers, although Rodzinski isn't the last word in interpretative batonship. But he'll have to do until another comes along. Koussevitzky and the Boston Symphony might re-record the piece and make themselves felt on the market, but Victor, which has retained the Boston setup, probably has no such plans.

—JOHN ROSENFIELD

BOSTON SYMPHONY ACHIEVEMENT

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NEW YORKER
NEW YORK CITY

MAR 31 1945

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(PUBLIC UTILITIES DIVISION)

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BOSTON SYMPHONY ACHIEVEMENT

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Apr

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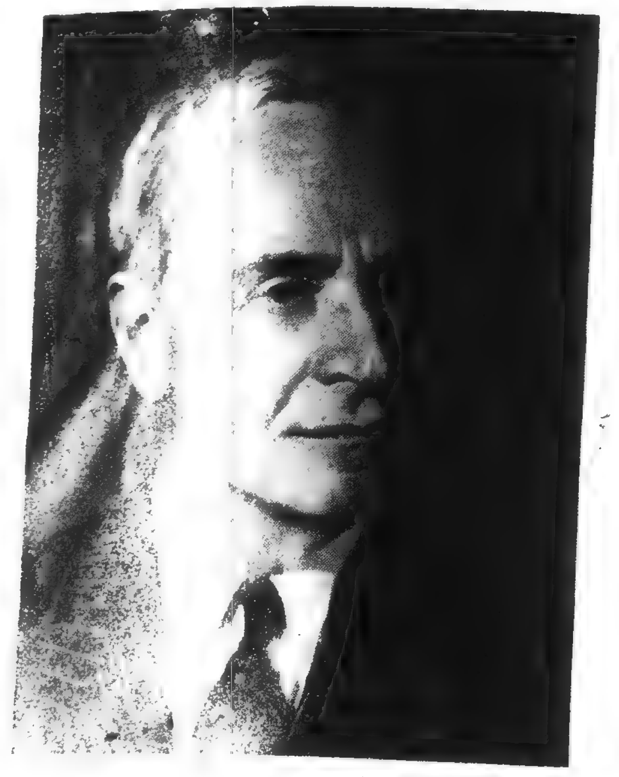

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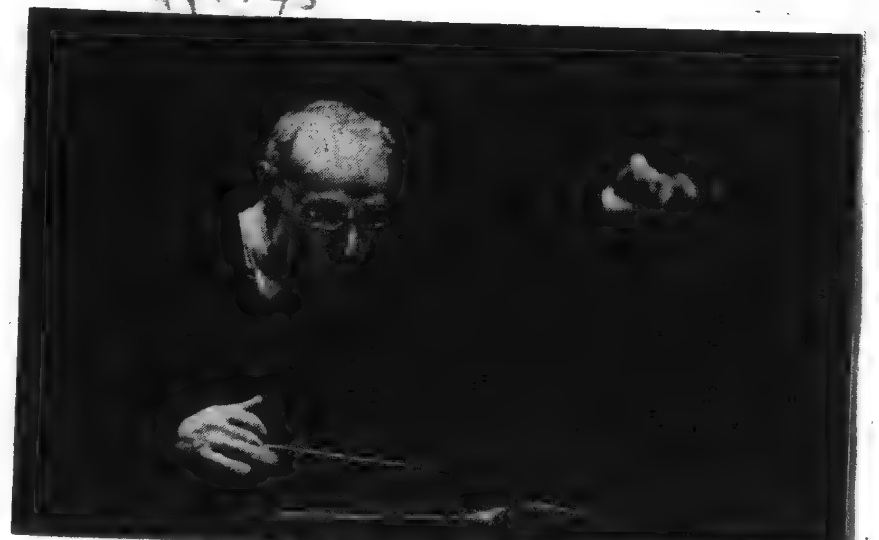

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COLUMBUS, OHIO
CITIZEN

APR 1 - 1945

Some Flaws Are Found in First Releases As Ban Against Recordings Is Lifted

By ANNE L. GRIMES

The big things expected on the recording front, with the lifting of the Petrillo ban, have yet to come to pass.

While the few newly-made discs show some improvement in clarity and in the wider range of dynamics, pressings are often uneven, if not defective.

Quite possibly, in order to note real technical improvement, we shall have to wait until that future time when the manufacture of record players is resumed. Needles that get reproduction results and do no harm to record surfaces have become harder to find than the poverbial haystack variety.

New Range Needed

But the worst let-down has come from the compositions selected for post-ban recording. Much new and old music, hitherto unrecorded, but familiar to music lovers via concert and radio, is crying to be included in well-balanced record libraries and catalogues.

So far major companies have chosen to make new recordings of tried and true standard works, many of which have already been presented on records by other interpreters.

It is rather like ending a similar book publishing famine with new but unexciting editions of "Vanity Fair" or "David Copperfield."

Beethoven's "Seventh," performed by Ormandy with the Philadelphia Orchestra (Columbia, Album M-557), while given a straightforward reading, does not come up to the interpretive or technical recording standards already available on discs, as conducted by Toscanini, Weingartner and Stokowski.

Bombastic Recording

Better mechanically, but lesser artistically, is the same company's release (Album M-558) of Rodzinski's bombastic recording debut with the New York Philharmonic in (of all things!) Tschaikowsky's Symphony No. 6 ("Pathetique").

It has already been better recorded and better performed on records under Ormandy, Furtwangler, Beecham, Stock, Stokowski and even (with the Cleveland) Rodzinski himself.

However, the first American recording of Berlioz's "Harold in Italy" and the first complete recording ever made of the seldom-heard work, takes Victor's initial major post-ban offering (Album DM-989) oue of the eternal round of hackneyed "classics."

Furthermore, an all-around imaginative and eloquent interpretation of this colorful and rather Beethoven-like program symphony is given by its recording artists: Conductor Serge Koussevitzky and the Boston Symphony Orchestra, with William Primrose, viola soloist. Technically the recording is competently excellent.

ALBANY, N. Y.
KNICKERBOCKER NEWS

MAR 23 1945

Recorded Music

News and Reviews

By CLIF BRADT

In bringing its important post-ban issues to the front, Victor has taken a shot into a clear field. Scheduled for review soon, but too late for this week, is "Harold in Italy" by Berlioz, played by William Primrose, violist, and the Boston Symphony Orchestra conducted by Serge Koussevitzky.

Meanwhile, there is a reshuffle of another group of recordings that should be considered:

NEW YORK, N. Y.
TIMES

APR 1 - 1945

BOSTON PREMIERE

Randall Thompson's "The Testament of Freedom," for men's voices and orchestra, will receive its Boston première at the pair of concerts of the Boston Symphony Orchestra, under Serge Koussevitzky, Friday afternoon and Saturday night. The orchestra will be assisted in this offering by the Harvard Glee Club.

April 4

Red Cross Shifts Sunday's Concert

Shift of the Red Cross War Fund Symphony Concert next Sunday afternoon, April 8, at 3:30, from the Boston Garden to Symphony Hall, was announced today by the Retail Trade Board of the Boston Chamber of Commerce.

No more tickets are available for the concert. Those already sold will be honored, without exchange, at Symphony Hall. Seats are being allotted in blocks, in proportion to the numbers sold at different prices for the Garden. This means that though individual seat numbers will not apply, higher priced tickets will give holders seats in choice locations.

The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, will perform Beethoven's Ninth Symphony. It will be assisted by the Harvard Glee Club, the Radcliffe Choral Society and four Metropolitan Opera stars.

9th Symphony Chorus Ready

Koussevitzky Praises Red Cross Benefit

The Boston Symphony Orchestra, Harvard Glee Club, Radcliffe Choral Society and soloists yesterday held a dress rehearsal at Boston Garden in preparation for what is expected to be Boston's greatest and most exciting performance of Beethoven's Ninth (choral) Symphony, at the Boston Garden next Sunday afternoon for the benefit of the Red Cross.

G. Wallace Woodworth, conductor of the chorus, and the technical staff were unanimous in the opinion that the expected record audience would be thrilled by the brililance and quality of the performance, for which a staff of Boston and New York engineers have perfected the sound controls.

Serge Koussevitzky, Symphony conductor, said:

"The rehearsal proved for the second time that the Boston Garden is a fitting auidtorium for extraordinary occasions. With the assistance of expert engineers, the results achieved were most satisfactory in regard to controlling sound. However, the matter of sound and acoustics becomes of secondary importance. The predominant factor is the response of the public. Of the response of the Boston public, we have no doubt.

"This was demonstrated last December by the remarkable results of the Sixth War Loan concert. The present undertaking is as great in purpose. While our hearts go to our wounded and to suffering humanity, we are able to give to thousands of people in Boston one of the greatest masterpieces in musical art—The Ninth Symphony of Beethoven."

In addition to the orchestra of 110 musicians and the chorus of 300 specially trained voices, the Metropolitan Opera stars, Eleanor Steber, Kerstin Thorberg, Kurt Baum and Norman Cordon will sing as soloists.

Tickets are on sale at leading Boston stores and at Symphony Hall.

GARDEN READY FOR SYMPHONY

Red Cross Benefit to Be Given Next Sunday

Post April

Sound engineers have perfected arrangements at the Boston Garden for the performance of Beethoven's Ninth (Choral) Symphony to be given next Sunday for the Red Cross by the Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society, it was announced last night.

The concert, the proceeds from which will go to the Red Cross, is being sponsored by the Retail Trade Board.

HANFORD, CALIF.
JOURNAL

APR 1 - 1945

The latest sunrise services will be heard from Mirror Lake in Yosemite Valley, with music presented by the College of the Pacific A Capella Choir, directed by J. Russell Bodley.

Koussevitzky

Serge Koussevitzky will conduct the BOSTON SYMPHONY orchestra in today's concert to be heard at 5:30 o'clock on KFBK in an all Russian program. In keeping with the Easter season, Russian Easter Overture by Rimsky - Korsakoff will be featured.

LOWELL, MASS.
SUNDAY TELEGRAM

APR 1 - 1945

NINTH SYMPHONY AT GARDEN FOR RED CROSS

The choral Ninth Symphony of Beethoven will have its largest Boston audience and its most distinguished performers when the famous music is performed in the Boston Garden next Sunday afternoon, April 8, at 3.30, the entire proceeds to go to the American Red Cross. The performing forces, 400 strong, all of whom have volunteered their services, are the Boston Symphony Orchestra, Serge Koussevitzky conducting, the Harvard Glee Club and Radcliffe Choral Society, and four stars from the Metropolitan Opera Company: Eleanor Steber, soprano; Kerstin Thorberg, contralto; Kurt Baum, tenor, and Norman Cordon, bass.

PROVIDENCE, R. I.
JOURNAL

APR 2 - 1945

State Support of Music

Editor:

Dr. Serge Koussevitzky recently advocated State support of music. It seems to me that this State should finally wake up to the fact that Maestro Sciotti, our well-known conductor, has been speaking of a plan of this nature for 15 years or more. It seems a shame that a State cannot support operas, symphonies and concerts on its own.

Dr. Koussevitzky states that a plan of this nature would give jobs to many men and women in the orchestral and choral work. Think of the many opportunities offered young singers for work in the choral and solo parts. These singers, I am sure, are in the State and amply qualified. It not only gives singers work but also makes many more jobs in the field of stage production.

Projects of this sort are being carried out in many States. I cannot see why our own Rhode Island cannot be the first State of New England to adopt such a plan. Wake up, music lovers of Rhode Island! Let's be the first to win this fight. Our musical postwar planning should start right now.

VINCENT J. DELPONTE.

Providence.

PROVIDENCE, R. I.
BULLETIN

APR 4 - 1945

MUSIC

Boston Symphony Orchestra Gives Final Concert of Providence Season.

BY G. Y. LOVERIDGE

The Boston Symphony Orchestra played the fifth and last concert of its Providence season in Metropolitan Theater last night. Dr. Serge Koussevitzky plunged the audience into one of those luxurious baths of tone that he is so eminently expert in devising. It was an experience both sedative and stimulating in the enjoyment of sound.

The symphony in E-flat, K.543, by Mozart, was displayed with the grace, elegance, and zest that Dr. Koussevitzky always bestows upon it. Nor did it lack weight of utterance where it is needed, as in the vigorous assertion of the minuet.

The perfumed and subtly tinted phrases of "Prelude a l'Apres-Midi d'un Faune," with the flute of Mr. Laurent at its flawless best, and the oboe of Mr. Gilett equally eloquent, was next. The enchantment of this music seems to persist. The audience applauded conductor, soloists, and orchestra rapturously.

Ravel's "La Valse," a favorite with Dr. Koussevitzky, was a demonstration of virtuoso conductor and virtuoso orchestra coming to grips with a bit of virtuoso orchestration.

All this was topped off with the second symphony of Sibelius. It is not always possible to determine what the rugged Finn is muttering about, but it is impressive muttering, and the interludes of oboe solo, of modal flavoring, of motives that give promise of becoming melodies but never do are hypnotic. When the brass enunciates its mighty rhythms and the basses and all their small brothers are rumbling and sighing and the drums are booming, it takes considerable detachment to inquire of oneself, "What is this all about?" One tumbles along in the waves and doesn't care where or why.

The audience said au revoir with its accustomed warmth in appreciation of the season's visits.

BURLINGTON, N. C.
TIMES NEWS

APR 5 - 1945

. . Art Hodges, the scholarly pianist at Village Vanguard, who took his trio to Smith College (Northampton, Mass,) and played to standing room. The Boston Symphony of 110 attracted a partly-filled house . . The stupid comic who, "entertaining" at St. Albans Hospital (for wounded men), opened his act by firing a pistol!

PROVIDENCE, R. I.
JOURNAL

APR 4 - 1945

MUSIC

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The audience said au revoir with its accustomed warmth in appreciation of the season's visits.

Post

RED CROSS CONCERT AT SYMPHONY HALL

The Retail Trade Board announced yesterday that the Red Cross War Fund Symphony Concert will be given at Symphony Hall Sunday afternoon, April 8, at 3:30 p. m., instead of the Boston Garden.

The orchestra, under the direction of Dr. Serge Koussevitzky, assisted by the Harvard Glee Club and the Radcliffe Choral Society and four Metropolitan opera stars, will perform Beethoven's Ninth Symphony.

The capacity of Symphony Hall has already been sold out. All tickets sold for the Garden concert will be honored at Symphony Hall.

'Testament of Freedom' By Thompson for Novelty

Apr 6

By Winthrop P. Tryon

It is an American show, then, is it not?

"Yes!"

Question put to Randall Thompson, the composer, whose work, "The Testament of Freedom," for men's voices with orchestral accompaniment, will be brought out in completed form for the first time at the concerts of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, this week. Nor did his reply evince any signs of umbrage at the word, "show;" quite a test, too, for a man be made to submit to who writes symphonies, chamber music pieces, motets, madrigals, and all that. Still, he has had something to do with what are technically known in the theater as "shows," having lent a collaborating hand once at least to something in the stage follies line.

The trouble with American music, particularly in forms requiring an orchestra for their realization, has been that American was the wrong description for it. The native composer has fashioned symphonies after models set before him by European teachers. What he has turned out amounts, oftentimes, to hardly more than an exalted imitation. But Mr. Thompson this time, if never before, gives us something absolutely home-imagined and home-designed. Nothing could be more in the national mood and manner than a college glee club; and for the University of Virginia Glee Club he composed "The Testament of Freedom" on texts drawn from the writings of Thomas Jefferson two years ago this very April.

He entertained but a remote notion at that time of an orchestral background of accompaniment for his singers. A piano answered the original purpose. Now, however, he brings along for trial before Boston audiences a version of his work in shape practically symphonic. The opening motto on five notes, corresponding in rhythm to the syllables of the name of the author of the words—"Thom-as Jef-fer-son!"—sounds not as a pair of hands at the keyboard makes it, but as a large force of players on instruments of many kinds makes it; and we have, instead of a mere introductory figure in the black-and-white of the piano, what will turn out to be, before we are done, the elemental theme of a symphonic poem, set forth in full blare of sonority and full blaze of color.

Immediately after the assertion of this motive, choral recitation of the words begins, voices of men, "The God who gave us life gave us liberty at the same time."

Prose, we are aware; and can music, by any sort of appropriate rhythmical method, be composed to prose? Naturally enough; it has been done in oratorio, though even there, when Biblical texts are used, a certain metrical quality prevails. But the lyrical idea by no means inheres in Jefferson's "A Summary View of the Rights of British America" (1774); and Mr. Thompson has the task of fitting measured music to a non-measured, informal phrasing of words.

Well, the job is his. He assumed it, and we must let him put it through according to his talent and skill. Back along 13 years ago, John Alden Carpenter, composing his "Song of Faith" for chorus and orchestra, to commemorate the bicentennial of Washington's Birthday, used a free, rhymed verse text of his own making. Mr. Thompson undertakes something quite different; and performances given, with piano accompaniment, here and there under academic and other auspices seem to have raised no serious doubt of his having found a solution of the prose problem.

Now if there is one thing more than another that a listening country would like to have proceed from such an enterprise as Mr. Thompson undertakes, it is a tune that everybody could sing—something of an exalted, patriotic sort that would be an addition to the body of popular melody, a "Finlandia," a "Land of Hope and Glory," or something. A hasty look at the manuscript orchestral score which he brings to town with him for trial before the Bostonian public finds signs of something of the sort, and a more leisurely looking over the pages of the printed form of the work used by the singers furnishes some verification. Certainly there runs through the piece, along with the "Thom-as Jef-fer-son!" motto a sustained strain of melody of great dignity and high ecstasy, something that seems to want to keep on singing in recollection.

Metropolitan Opera

The Metropolitan Opera's Boston season will be inaugurated tonight at the Opera House with Bellini's "Norma." The principal roles will be taken by Mmes. Milanov, Tourel and Votipka and Messrs. Jagel, De Paolis and Cordon. Cesare Sodero will conduct. Curtain at 8.

Randall Thompson Chorus; Shostakovitch Eighth Again

By L. A. Sloper April 7

The first performance with orchestral accompaniment of Randall Thompson's choral work, "The Testament of Freedom," was given yesterday in Symphony Hall by the Boston Symphony Orchestra, and the Harvard Glee Club, Serge Koussevitzky conducting, as the opening number of the twenty-second Friday and Saturday program of the season. The day's list of compositions was completed by Shostakovitch's Eighth Symphony, which was heard here for the first time a year ago.

There was a novel trick of program making: the opening adagio of the symphony was played before the intermission, the other four after it. Presumably this was done to fill out the time for the radiocast tonight.

Mr. Thompson's chorus, for men's voices, was first performed two years ago by the Glee Club of the University of Virginia, where the composer teaches. On that occasion he played a piano accompaniment. It is a setting of four passages from the writings of Thomas Jefferson, and the text evidently was chosen for its timeliness when considered in connection with the present war. Jefferson's eloquent words are stirring today, when victory seems near; no doubt they were even more so two years ago, when the future was less clear.

The sincerity of Mr. Thompson's tribute to Jefferson is beyond question. It is apparent that his purpose was not to draw attention to himself but to remind his hearers of the testament of the great statesman. His setting of the words is straightforward, without unnecessary embellishment. The melodic line follows faithfully the rhythmic shape of Jefferson's sentences, giving the effect often of a chant rather than of a thematic structure.

There are moments when the musical underlaying seems to place the stress on unimportant words; and the musical expression provided for Jefferson's solemn Declaration of Causes and Necessity of taking Up Arms seems trivial and inappropriate. The orchestral commentary comports well with the vocal part. Whether the work as a whole really intensifies Jefferson's thought is doubtful, but it performs a service in bringing his declarations to our attention.

Dr. Koussevitzky's realization of the work was characteristically fervid. It was possible to feel at times that there was an excess of emotion, that the interpretation was more Russian than American, more passionate than ratiocinative, more Koussevitzkyan than Jeffersonian or Thompsonian.

The early repetition of Shostakovitch's Eighth Symphony was perhaps in line with Dr. Koussevitzky's theory that if people hear often enough a work that they do not at first care for they will come to like it. This theory, we may suppose, assumes that the work is a good work. But how can any number of repetitions alter the obvious fact that a symphony is ill-proportioned and excessively repetitious?

Red Cross Concert Shifted

The Retail Trade Board has announced that the Red Cross War Fund Symphony Concert, with Serge Koussevitzky conducting, scheduled for the Boston Garden next Sunday afternoon, will, instead, be given at Symphony Hall. No more tickets are available because the capacity of Symphony Hall already has been sold out. Tickets for the Garden may be used at Symphony Hall without exchange.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky and the Boston Symphony Orchestra, assisted by the Harvard Glee Club, gave the first Boston performance of Randall Thompson's "The Testament of Freedom" at Symphony Hall yesterday afternoon. The remainder of the program was given to the Eighth Symphony of Shostakovich, the long first movement just before intermission, and the other four after the audience had enjoyed a needed respite.

"The Testament of Freedom" is a musical curiosity, a setting of prose writings by Thomas Jefferson. There are two extracts from the Declaration of Causes and Necessity of Taking Up Arms (July 6, 1775); one from A Summary View of the Rights of British America (1774) and one from a letter of 1821 to John Adams.

Mr. Thompson had a terrific challenge in those words of Jefferson whose militant ring still sends a thrill up your spine. It is extremely difficult to create music of equal intensity. It is also difficult to write music for a prose text; you are faced with the necessity of expressing literary ideas musically, and at the same time you must match the stresses, syllables and inflections of speech.

The man who set, in a satirical way, items from The American Mercury probably can do it as well as any. On the whole "The Testament of Freedom" is a good and effective job, even though a couple of sentences in the third section remind you of a Gilbert and Sullivan patter song.

What seems to have stumped Mr. Thompson are words of several syllables and Latin derivation, like "privilege," "civilization" and "violation." Those are words of exposition, not in themselves dramatic or associated primarily with emotion, which is, after all, the keystone of musical expression. But he managed to make them clear and musically plausible, at least.

The musical style is plain and rugged. There is little true melody, but its place is more or less taken by diatonic harmonies and an orchestration bold, vivid and plangent. Mr. G. Wallace Woodworth had trained the Harvard men well. They sang vigorously and to good purpose. The composer was cordially applauded when he bowed from the stage.

Well, here we are again on the [illegible] of Shostakovich, and we may as well set our teeth and get on [illegible]. To my ears, the Eighth Symphony is infernally boring, irritating and long-winded, in spite of its enormous technical cleverness and not a few resounding pages. Why O why, must anyone write a symphony an hour long?—C. D.

NEW YORK, N. Y.
TIMES

APR 6 1945

REGINALD FOSTER, OCD OFFICIAL, 55

Head of Civilian Mobilization Dies in Boston—Lawyer and Banker Had Served OWI

Special to THE NEW YORK TIMES.

BOSTON, April 5—Reginald Candler Foster, investment banker, lawyer and government official, died here today in Phillips House of the Massachusetts General Hospital. His age was 55.

He was a partner in the investment banking firm of Spencer Trask & Co. until 1939, when he resigned as manager of the London office. Mr. Foster became deputy director of the Office of Facts and Figures in February, 1940, later joined the Office of War Information as deputy director and was liaison officer with the Office of Civilian Defense and other war agencies. In 1942, he was appointed assistant director of the OCD and placed in charge of civilian mobilization.

Born in Brookline, Mass., he was graduated from Harvard in 1911 and five years later went to France as a member of the War Relief Commission of the Rockefeller Foundation to help supervise the feeding of children and to set up canteens later used by the Army. Upon completion of the work in 1917, he joined the American Red Cross. Mr. Foster received a commission as a second lieutenant in the field artillery on Dec. 1, 1917.

He participated in the first two organizational months of the American Peace Commission in Paris and then was sent to poland on an information mission. He was demobilized on Sept. 1, 1919, but went back to Europe in January, 1920, as special assistant to E. L. Dressel, American Commissioner to Germany at Berlin.

Mr. Foster was a director of the Boston Symphony Orchestra, the Boston [illegible] Railroad, the Continental Mills and the Old Colony Trust Company. He was vice president and counsel of the New England Mutual Life Insurance Company and a trustee of the Provident Institution for Savings and the Pemberton Building Trust. His Clubs included the Harvard of Boston, the Dedham Country, the Athenaeum and the Eastern Yacht.

He leaves a widow, Mrs. Frances Helen Hoar Foster, and three sons, Rockwood H., Charles H., and Hugh Foster.

TULSA, OKLA.
TRIBUNE

APR 7 1945

RECORD REVIEWS: The lilting waltz from Tchaikowsky's "Serenade For Strings," which the composer in a rare burst of self-confidence once proclaimed 'the best thing I have written,' and Edvard Grieg's "The Last Spring," one of the ornaments of the score of the current Broadway operetta "Song of Norway," are performed to perfection by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, on a 12-inch Red Seal single which Victor now releases as a new coupling.

The Tchaikowsky waltz has previously been available only as an odd side of the Boston Symphony's sonorous rendition on records of the [illegible] Fourth Symphony. It is coupled with Grieg's "The Last [illegible] the enormous increased interest in the music of [illegible] hard on the heels of the success of "Song of Norway" [illegible] romantic biography of the composer

The Serenade was written in 1880, while Tchaikowsky was enjoying the [illegible] of his "beloved friend," Madame von Meck. According to his biographers, the composer did have his moments of relaxation, of [illegible] and contentment with the world. Much of this easy-going [illegible] found expression in his "String Serenade." The Waltz from the score in particular, bubbles over with rare charm and good humor. Like the Tchaikowsky "Serenade," Grieg's "The Last Spring" gives the string section of one of America's greatest orchestras a chance to demonstrate its famous flawless playing.

Symphony for Roosevelt

Apr 16

A slip inserted in the program book of last evening's Symphony concert, concluding the current Monday series, stated that the concert was dedicated to the memory of Franklin Delano Roosevelt.

By one of those curious coincidences that have been so frequent in these past few days, the wholly appropriate first half of the program was planned some time ago. It consisted of Rachmaninoff's symphonic poem, "The Island of the Dead" and Randall Thompson's "The Testament of Freedom," a setting for male chorus and orchestra of excerpts from the writings of Thomas Jefferson, which had its first performance with orchestral accompaniment at the Symphony concerts of April 6 and 7.

As the program originally stood, the number following the intermission was the First Symphony of Brahms. When he decided to dedicate the concert to the memory of Mr. Roosevelt, Dr. Koussevitzky sent word from New York that he would conduct instead the "Eroica" Symphony of Beethoven.

He conducted the "Eroica" in New York last Saturday afternoon, along with Thompson's work and the first movement of Shostakovitch's Eighth Symphony, and told the audience that his intention was to pay tribute to "the greatest man in the world." With its tremendous Funeral March and its mighty proclamation of the heroic mood in the first movement, the "Eroica" was an almost inevitable choice for this double occasion.

Heard under these particular circumstances and divorced from the same composer's "Vocalise," which somewhat unfortunately preceded it at a recent pair of Symphony concerts, "The Island of the Dead" made a deep impression, and whatever may be the ultimate verdict on Mr. Thompson's music, the words of Jefferson seemed more appropriate than ever.

Already performed at the beginning of the season, the "Eroica" again received full measure of Koussevitzkyan eloquence. As before, the Harvard Glee Club gave a stirring account of the Thompson music, pronouncing the noble words of the text with fervor and conviction.

Reginald C. Foster

April 6

Prominent Banker, Harvard 1911 Class, Dies in Hospital

Reginald C. Foster, 55, of Charles River, investment banker, Boston Symphony Orchestra trustee and prominent member of the Harvard class of 1911, died today at Phillips House of the Massachusetts General Hospital.

A member of the United States High Commission in Berlin and partner of the banking firm of Spencer Trask & Co. until resigning as manager of the London office in 1939, he held many important war jobs.

He went to Washington in February, 1940, as deputy director of the Office of Facts and Figures, later joined the Office of War Information as deputy director and liaison officer with OCD and other war agencies and then was appointed assistant director of civilian defense in charge of civilian mobilization.

He leaves his wife, the former Frances Helen Hoar of Worcester, and three sons, Rockwood, who is in the Navy, and Charles and Hugh, who attend Brooks School.

A former Harvard track captain, he went overseas before the United States entered World War I as a member of the Rockefeller Foundation War Relief Commission, then served as a captain of field artillery during the war, and later on the United States high commission in Berlin and with the State Department.

He was a member of the Harvard Club of Boston, Tennis and Racquet Club, Dedham Country Club, Eastern Yacht, Exchange and Somerset Clubs of Boston.

He began his banking career in 1924. In the Fall of 1939 he became chairman of the Friends of the Boston Symphony Orchestra, and was elected a trustee the following April.

SPRINGFIELD, MASS.
EVENING UNION

APR 6 1945

Reginald C. Foster, Boston Banker, Dies

BOSTON, April 6 (AP)—Reginald C. Foster, 55, investment banker, Boston Symphony Orchestra trustee and member of the Harvard class of 1911, died yesterday at Massachusetts General Hospital.

He was a member of the United States High Commission in Berlin and a partner of the banking firm of Spencer Trask and Company until he resigned as manager of the London office in 1939. In February of 1940 he went to Washington as deputy director of the Office of Facts and Figures and later joined the Office of War Information as deputy director and liaison officer.

Boston Banker Dies

(Bachrach Photo)

REGINALD C. FOSTER

[76]

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BROOKLYN, N. Y.
EAGLE

MAY 6 - 1945

MUSIC'S OVERTONES

Victor Recording Highlight Is Reissue Of Toscanini in Month of Popular Releases

By MILES KASTENDIECK

While recordings by Victor are being issued with regularity, nothing of consequence has been released since the notable album of the Boston Symphony Orchestra's performance of the Berlioz "Harold in Italy" Symphony. That album was hailed enthusiastically not only because of its quality but also because it promised well for the future policy of the company. What has come instead is a collection of miscellaneous items which even in the aggregate total very little actual contribution to a music lover's library. A re-issue of Rossini's "William Tell" Overture, played by the N. B. C. Symphony under Toscanini, is inevitably a highlight. No other conductor gives so definite a perfomance of Rossini as Toscanini, so that those who want a recording which finds him at his best can turn readily to this popular favorite.

Victor's policy suggests going in for the popular, even to the point of placing commercial interest above everything else. So far as the albums are concerned, there are the songs which Lauritz Melchior sings in his technicolor musical film "Thrill of a Romance." The album is, in effect, a popular song recital, containing as it does such numbers as Schubert's "Serenade," Grieg's "I Love You," Victor Herbert's "I Want What I Want When I Want It," "Please Don't Say No, Say Maybe," "Lonely Night" and "Vive L'Amour." Then there is the "Music to Remember" album, which features the four Chopin pieces played by Iturbi in the current film "A Song to Remember." These include the "Minute Waltz," the B-Flat Mazurka, the "Fantasie Impromptu" and the Waltz in C-Sharp Minor, all of which are thrice-familiar. They are meticulously played but not exactly in outstanding fashion.

Having given films their due, Victor turns to two musical shows—albums of selections from "Oklahoma," sung by James Melton, Eleanor Steber and John Charles Thomas, and selections from "Up in Central Park," sung by Jeanette MacDonald and Robert Merrill, neither of the performances of which found particular favor with this reviewer, though the album of Romberg selections appears to be the more vocally pleasing of the two.

Among the single records occur that of Tchaikowsky's Waltz from the String Serenade and Grieg's "The Last Spring," played by the Boston Symphony Orchestra under Koussevitzky and Offenbach's Overture to "Orpheus in Hades," which represents the first major recording of the Detroit Symphony under the direction of Karl Krueger, both of which are good but not of great musical importance. There is a single Marian Anderson release, bringing Schubert's "Ave Marie" and "Aufenthalt," which are typical of the Negro contralto's artistry. Two other Red Seal "specials," one by James Melton, the other by John Charles Thomas, are hardly a credit to either singer.

On the popular front, then, Victor may have done satisfactorily; on the musical front, it has let us down. To hope that the fall from grace is momentary and that the announcement of important "Musical Masterpieces" will soon be forthcoming is the only summary of the situation to date.

CONCERT NETS FUND $10,000

Music Lovers Aid Red Cross Campaign

BY WARREN STOREY SMITH

Yesterday's Red Cross War Fund Symphony concert at Symphony Hall, sponsored by the Boston Retail Trade Board, turned out to be a performance of Beethoven's Ninth, better, perhaps, than its immediate predecessors, remarkable as these have been.

The hall was filled, and it was announced that some $10,000 had been raised for the fund. Dr. Koussevitzky, the Symphony Orchestra and the Harvard and Radcliffe choirs, who participated in the finale, gave their services, and so did the four Metropolitan stars who made up the best Ninth Symphony solo quartet that we have heard in a long, long time. Symphony Hall, to put it bluntly, doesn't generally do that well by us and by Beethoven. Perhaps the latter does not deserve too much, since he has written for these four singers some of the most hideously ungrateful vocal music in existence.

In his final years, Ludwig took little account of anyone's limitations, and in order to bring off some of his later works a sort of miracle has to be achieved. It was achieved again yesterday. These very excellent soloists, by the way, were Eleanor Steber, soprano; Kerstin Thorborg, contralto; John Garris, tenor, (replacing Kurt Baum); and Norman Cordon, bass. Other solo singers will be heard when the Ninth is repeated at the final pair of Symphony Concerts, those of April 27 and 28.

Though the musical value of most of the choral finale has often been questioned, under the right circumstances it can generate a considerable degree of excitement. That, indeed, was the case yesterday. The audience got the point that applause was not in order between the movements of a symphony, but when the end came there was a tumult, with special ovations for the soloists, for Dr. Koussevitzky, who is at his very best in this particular work, for the orchestra and for G. Wallace Woodworth, who had trained the chorus.

CHATTANOOGA, TENN.
TIMES

APR 8 - 1945

Enduring Record

BERLIOZ—"Harold in Italy," William Primrose, Violist, and the Boston Symphony Orchestra, Serge Koussevitzky, Conductor. Victor Red Seal, DM-989.

Starring William Primrose, acclaimed by common consent as the greatest living master of the viola, "Harold in Italy" is the first recording made in nearly five years by Serge Koussevitzky and the Boston Symphony Orchestra. It is also the first complete and only American recording of this work.

This concerto marks a wide departure from the accepted virtuoso concerto form of the Nineteenth Century, and an interesting account of how it came to be written is given by Abraham Veinus in his recent book, "The Concerto." The work was started at the suggestion of Paganini, who owned a very fine viola, but complained that he had no music to play. Berlioz wanted to "write a solo for the viola, but so combined with the orchestra as not to diminish the importance of the latter." He evidently stressed the importance of the orchestra too much to suit Paganini. After taking a look at the work in progress, Paganini said, "That is not what I want. I am silent much too long. I must be playing the whole time."

Berlioz refused to concede to Paganini's ideas and later he says, "I conceived the idea of writing a series of scenes for the orchestra, in which the viola should find itself interwoven, like a person more or less in action, always preserving his own individuality. The background I formed from my recollections of my wanderings in the Abruzzi, introducing the viola as a sort of melancholy dreamer, in the style of Byron's Childe Harold."

The four movements are named, Harold in the mountains, scenes of sadness, happiness and joy, March of the Pilgrims singing their evening prayer, Serenade of a mountaineer of the Abruzzi to his mistress, and Orgy of the brigands, memories of past scenes.

REGINALD C. FOSTER

Herald

R. C. Foster, Banker, Dies

Apr. 6

Also Was Attorney, Government Official

Reginald Candler Foster, 55, of 484 Charles River street, Needham, Boston banker, attorney and government official, died yesterday at Phillips House of the Massachusetts General Hospital.

An assistant to the American Commissioner in Berlin after the last war, Mr. Foster was a partner of the banking firm of Spencer Trask & Co. until he resigned in 1939 as manager of the London office. He became deputy director of the Office of Facts and Figures and later joined the Office of War Information as deputy director and liaison officer with the Office of Civilian Defense and other war agencies. In 1942 he was appointed assistant director of the OCD and placed in charge of civilian mobilization.

A native of Brookline, Mr. Foster attended Volkmann's School in Boston and was graduated from Harvard in the class of 1911. In 1916 he went to France as a member of the War Relief Commission of the Rockefeller Foundation where he aided in feeding and housing thousands of children and set up canteens which were later used by the AEF.

He served as a lieutenant in the Field Artillery in France between Dec. 1, 1917 and Sept. 1, 1919 and went through the major American battles of the war. He participated in the American Peace Commission following the Armistice.

Mr. Foster was a director of the Boston Symphony Orchestra, the Boston & Maine Railroad, Continental Mills and Old Colony Trust Company. He served as vice-president and counsel of the New England Mutual Life Insurance Company and was a trustee of the Provident Institution for Savings and the Pemberton Building Trust. He held membership in the Harvard Club of Boston, Dedham Country Club, The Athenaeum and Eastern Yacht Club.

He leaves his wife, Mrs. Frances Helen (Hoar) Foster and three sons, Rockwood H., Charles H. and Hugh.

Funeral services will be announced later.

BRIDGEPORT, CONN.
HERALD

APR 8 - 1945

PERMANENT

BERLIOZ: HAROLD IN ITALY—Red Seal's first post-ban symphonic release returns to the recording ranks Dr. Serge Koussevitzky and the Boston orchestra in the first U. S. performance for phonograph of Hector Berlioz' programmatic composition Harold in Italy. Although the work is not a concerto, the viola is nevertheless featured in some of the movements, and starring on that instrument in this interpretation is the American champion William Primrose. A picture piece keyed to the wanderings of Byron's frustrated hero, Harold in Italy follows him through melancholia and joy in the mountains, listening to religious pilgrims, hearing a mountaineer serenade his mistress, and taking part in the orgy of the brigands, one of the noisiest movements ever written or played. Incidentally, the Red Seal recording, done in Boston's Symphony hall, is sometimes alarmingly brilliant. (Victor.)

MARIAN ANDERSON Ave Maria & Aufenthalt—Danbury's distinguished contralto has made this coupling of Schubert lieder one of her biggest best-sellers. Incidentally, Ave Maria is Miss Anderson's final encore number in her concerts. Kosti Vehanen at the piano. (Victor.)

Herald

MUSIC

April –

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the 22d concert of its 64th season in Symphony Hall yesterday afternoon. The Harvard Glee Club, G. Wallace Woodworth conducting, assisted in the following program:
Thompson . . . "The Testament of Freedom"
Shostakovitch . . . . . Symphony No. 8, Op. 65

By RUDOLPH ELIE, JR.

Yesterday we had Randall Thompson and we had Shostakovitch, and it is pretty hard to find much to say that is bright and cheery about either. The Thompson piece, which is sort of a high school graduation cantata with words (and sometimes it seems music) by Thomas Jefferson began the afternoon and the Shostakovitch Eighth, which is probably a fine thing but which you have to have a special attitude for, ended it.

Mr. Thompson, whose music has hitherto seemed interesting in an amiable, honest and unpretentious way, has been at pains in his cantata to use no harmonic or melodic invention or orchestral device isolated since 1845. The result, contrasted with some of Thomas Jefferson's most powerful utterances, is a routine and elementary underscoring of good words like "democracy," "liberty" and "the 4th of July, 1776" with good clean chords, and of underscoring bad words like "despotism" and "aggressors" with big bad chords. The rest goes along with snatches of 19th century melody while the orchestra, when not making good and bad chords, follows along.

What I am trying to say is that this cantata, while certainly destined for great success as an addition to the college or high school glee club repertoire, is hardly worth the services of Dr. Koussevitzky (who is so faithful to his art he conducts this work as if it were the B-minor Mass), the Boston Symphony Orchestra, or the Harvard Glee Club. It is, true, easy to listen to, but Thomas Jefferson's words happen to be important.

Shostakovitch's Eighth Symphony, done here last season, has some splendid moments, but it is impossible to stay with it as long as its composer asks us to. There is no need today to extend and repeat and dwell upon musical material to that extent, I am sure, and even though the symphony was made more endurable by the intermission between the first and the following four movements, it was still hard going for all but the most ardent admirers of the composer. Here again, Dr. Koussevitzky and the orchestra gave their considerable all to the effort of proving that Shostakovitch must write great symphonies because he writes such long ones.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

This week Dr. Koussevitzky has got himself into another program jam. About to record the Eighth Symphony of Shostakovitch, he wished to give it a run-through first. He also wished to bring us Randall Thompson's new piece for men's voices with orchestra, "The Testament of Freedom," a very simple choral setting of passages from the writings of Thomas Jefferson. There was also the matter of the broadcast, and this was settled by putting the Thompson and the long intial Adagio of the Shostakovitch before the intermission. While this procedure smacked of expediency, splitting the Eighth Symphony proved decidedly salutary and the same device might well be resorted to in the case of other symphonic Marathons, notably those of Brucker and Mahler.

Getting back to Mr. Thompson, the vocal portion of his work has been entrusted in these Boston performances to the Harvard Glee Club, which yesterday acquitted itself of its not very complicated task in praiseworthy fashion. Jefferson's words are great and noble and wonderfully applicable to our present problem. Mr. Thompson has set them in a straightforward manner. The chorus sings for the most part in unison and there is but a modicum of vocal counterpoint. The music, however, does little to heighten the eloquence of the text and sometimes detracts from it. You might say that the composer would achieve the elemental by having recourse to the elementary; but it is somewhat late in the day for that sort of thing. It is only fair to record that Mr. Thompson and his music were received with the greatest enthusiasm.

From the Sixth onward, the symphonies of Shostakovitch have been getting poorer and poorer. There are both pleasant and exciting episodes in the last four movements of this one. The first, an inferior copy of the Adagio of the Fifth, but twice as long and twice too long, is almost a total loss. The performance was altogether remarkable.

PORTLAND, OREGON
OREGONIAN

APR

The Boston Symphony Orchestra playing over X at 5:30 with the Harvard Glee club under the direction of Dr. Serge Koussevtizky, will present the first performance by a full symphony orchestra and chorus of Randall Thompson's "The Testament of Freedom." The work is a choral setting based on significant excerpts from the prose of Thomas Jefferson.

Philadelphia and Detroit

The Philadelphia Orchestra at 2 gives the first radio performance of Richard Yardumian's "Desolate City." The Symphony No. 2 in E Minor of Rachmaninoff completes the program. Eugene Ormandy will conduct. Yardumian, a Philadelphian, now in the army, is largely self-taught, though important musicians including Iturbi, Stokowski and Ormandy have interested themselves in his work.

The Detroit Symphony at 5:30, under the direction of Karl Kreuger will present a program of the lighter classics.

The Chicago Symphony Orchestra will be heard over KGW at 12:30 playing works by Chabrier, Franck and Richard Strauss under the baton of Desire Defauw.

MUSIC

SYMPHONY HALL

Red Cross Benefit

By CYRUS DURGIN

Serge Koussevitzky and the Boston Symphony Orchestra performed Beethoven's Ninth Symphony yesterday afternoon in aid of the American Red Cross Fund. The concert had been shifted from the Boston Garden to Symphony Hall, where a capacity audience attended.

The choruses were the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth. The quartet of soloists were from the Metropolitan Opera Association: Eleanor Steber, soprano; Kerstin Thorborg, contralto; John Garris, tenor (who substituted for Kurt Baum, ill with laryngitis), and Norman Cordon, bass.

The concert was sponsored by the Retail Trade Board of Boston. All the artists gave their services. Charles Watkins, chairman of the special events committee of the Red Cross War Fund campaign, announced from the stage that the concert had brought $10,000 to the Red Cross.

Beethoven's Ninth Symphony for some years has been a sort of specialty with Mr. Koussevitzky. His interpretation of it, while adhering strictly to the spirit of the work, is nothing less than electrifying. Yesterday he and the Boston Symphony again achieved a miracle of intensity, whereby the mighty Ninth was heard in all its majesty and overwhelming force.

The soloists were the best-balanced quartet for this terribly difficult music that I can remember. Individually, too, they sang with extraordinary mastery of their high-ranging and exhausting parts. Miss Steber, especially, managed to make herself heard without becoming shrill. The Harvard men and Radcliffe women displayed excellent preparation of the choral parts and they sang with clarity and solid tone.

All hands were noisily applauded when the concert was over.

DALLAS, TEX.
TIMES-HERALD

APR 8 - 1945

ON THE RECORD

By GENEVA JONES

The long-awaited Harold in Italy Symphony by Hector Berliaz has been released by Victor in a five-record album, DM-989, with the Boston Symphony Orchestra, directed by ~~Serge~~ Koussevitzky and accompanied by Violist Walter Primrose.

Program music, based on Lord Byron's "Childe Harold," the music digresses from the path of the poem, but it fills entirely its dutiful portrayal of the thoughts and dreams of the young man (Byron), who leaves his native England to visit the continent in an attempt to forget for a while the dissipation of his life.

Until now, Berlioz' music has been sunk in obscurity in the United States. Few besides Koussevitzky have believed it great, and the character of the Frenchman's compositions was too full of overpowering individuality to ride a rail. But, liked or disliked, the importance of his works must be admitted.

The full-blown romanticism of the Harold symphony begins with the first movement, Harold in the Mountains, and winds its way through the successive three, March of the Pilgrims, Serenade of a Mountaineer to His Mistress, and the Orgy of the Brigands, all of them steeped in majestic melody.

[77]

APR 8 - 1945

HUMORESQUE: *Serge Koussevitzky and his merry men enjoy a little innocent merriment, with the maestro sitting this number out. The distinguished conductor and his Boston Symphony Orchestra will make their second appearance of the season in the Academy of Music under Philadelphia Forum auspices on Thursday night. The program includes the first performance here of the Shostakovich Eighth Symphony.*

CLEVELAND, OHIO
PRESS

MAY 1 2 1945

Berlioz Work Finest Victor Record Product

ONE of the finest recordings in the classical line is the Berlioz "Harold in Italy," played by the Boston Symphony Orchestra, directed by Sergei Koussevitzky, with William Primrose, one of the country's outstanding violinists, as soloist. (Victor M-989, $5.50).

The dramatic reading of the tone poem is reproduced faithfully on the discs and the interpretative artistry of Koussevitzky and technical virtuosity of Mr. Primrose are the highlights of the recording.

In concert, on discs and on the air the Boston is the greatest symphony orchestra today. That it does justice to this romantic and moving work is natural. And the Koussevitzky baton brings out the orchestral colorings vividly.

The history of the work reveals it was composed on commission from Paganini. When it was completed the virtuoso sent Berlioz 20,000 francs, which supported the composer for a number of years and it was during this time he wrote his famous "Romeo and Juliet" Symphony. Oddly, Paganini never performed the work. He died a year after the completion of "Harold in Italy."

When There's a Will There's A Way: Music in Boston

Harold

By RUDOLPH ELIE, Jr. Apr 8

The backbone of commercial music in Boston today—to conclude last week's observations on the matter—are the roadshow musical artists like Marian Anderson, Yehudi Menuhin, Vladimir Horowitz, Ezio Pinza and Jose Iturbi. They are superb musicians no one will deny, and they can fill Symphony Hall to capacity at the drop of a small advertisement. Consequently they draw large fees for their appearances (Marian Anderson is reputed to have earned well over $100,000 last season on the road), and they deserve every penny they earn, for theirs is not an easy lot.

They are popular in direct ratio to their stage presence, or through the public personality they may have achieved through shrewd public relations management. They are popular only in an indirect ratio to their transcendent musical ability or to the quality of the music they perform. Certainly, they could not have got anywhere at all without spectacular notices from New York music critics, and this implies both of these factors (although a number have done wonders with quotes distilled cleverly from notices anything but spectacular). Nonetheless, most of them who have achieved national fame and held it have combined personality, publicity and musicianship. Vladimir Horowitz, for example, has personality, personal attractiveness and publicity and is, to boot, the greatest living pianist. This is a phenomenon, and results in a mammoth audience everywhere. Mischa Elman, on the other hand, is by no means handsome, has a rather dated, over-flowery stage deportment, and hasn't been in Life lately if ever—but is certainly one of the greatest living violinists. This is a pity, and results in small audiences everywhere. It is hardly necessary to continue the examples through Rise Stevens vs. Lottie Lehmann, William Kapell vs. Borovsky, etc., to demonstrate that if it is a choice between music and glamour, music comes second in a commercial recital.

The backbone of resident music in Boston is, of course, the Boston Symphony Orchestra, with its four regular series of concerts. Once established at the opening of each season, the audiences remain fairly steady; the orchestra does not depend on transient customers. Everyone agrees the performances of the orchestra and the interpretations of its conductor are magnificent. But the programmiing of these concerts has for some years been open to legitimate criticism considering the necessarily high admission charges. Now that radio sponsorship has fixed an inflexible limit to the first half of the program, the situation has worsened. But this has all been dwelt upon in this column to a tiresome and certainly futile extent. Granted, devising programs for more than 50 programs a season is a difficult and exacting job with all sorts of pulling and hauling from all directions. But is there any good reason for repeating, two and three times a year, season after season, a few favorite works—unless that reason is that the musical, the really musical, public here is too small or too inarticulate to say "come now, just what is this?"

As for opera in Boston, it is pretty hard to gaze upon it without jaundiced eye. This year we have had—or will have had by next Saturday—four sessions of opera. The Boston Grand Opera Company, which seems to have had the idea that all it had to do was employ one adequate singer per opera and turn him or her loose in a shambles of unrehearsed orchestra, rags and tatters scenery and no stage direction whatever, came here for two engagements and staggered everybody who had ever seen an opera before and surely convinced everyone who had not that opera is the silliest imaginable invention. The San Carlo, which did a little better, repeated "Cavalleria," "Rigoletto," "Aida," etc., well knowing it would take a fearful beating if it had done anything nobody had ever heard of, like "Otello." Indeed, the only thing that induced the Metropolitan to come here this year with its really interesting repertoire was a not unreasonably held notion that you can sell anything today. (It has found this is perhaps not wholly true; several operas have not been sold at this writing as it developed everybody wanted to see a movie star sing "Mignon.")

But the encouraging, indeed, the very bracing thing about this season in Boston is this: The little musical events, the events at which the music, not the personality or the social aspects or the grandeur of performance, was the main attraction, have done exceptionally well. True, there weren't as many of them this season as hitherto, and for obvious reasons. But most of them drew splendid, appreciative and distinctly musical audiences. I refer to the various concerts and series (some of them free, some of them expensive) arranged by the Longy School, the Conservatory, Harvard, Boston University, Mrs. Elizabeth Sprague Coolidge (bless her heart), the Society of Early Music, the Cambridge Collegium Musicum, the Civic Symphony, the Gardner Museum, the Handel and Haydn Society, France Forever, and so on.

Naturally, the audiences consisted in part of friends or sympathizers. But I venture to say those audiences consisted largely of people young and old, who simply wanted to hear great and good and unthreadbare music performed sincerely and well if not always greatly; of people who have come up in music the hard way, who have developed taste, discernment, awareness, and discrimination, by dint of radio and record listening and concert-going; of people who have seen the hollowness of much of the recital industry of today; of people who recognize the greatness of Beethoven's Fifth, but who want to hear something else once in a while; of people who, in short, are growing up musically as they add years to their age. I believe Boston and America is developing more and more people like this every year. And I believe that when it has developed people like this in sufficient numbers to attend recitals given by people who are not handsome but who are great musicians, to force opera companies to put on operas in such a way as not to betray a great tradition and a great art, to force symphony orchestras to range widely through the world's music, and to support music first and the men who perform it second, then I believe this nation and maybe this city will be ready to produce its own musical art, and I further believe that that art when it comes will rank with the world's greatest.

PHILADELPHIA, PA.
RECORD

APR 9 - 1945

MAESTRO: Serge Koussevitzky and the Boston Symphony will make their second appearance of the season at the Academy of Music on Thursday night under Philadelphia Forum auspices.

SYMPHONY CONCERT BOOSTS RED CROSS FUND BY $10,000

An estimated $10,000 was added to the Boston Red Cross War Fund as a result of a benefit symphony concert presented yesterday before a capacity audience at Symphony Hall by the Boston Retail Trade Board.

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, performed Beethoven's Ninth Symphony at the concert assisted by the Harvard Glee Club, Radcliffe Choral Society and John Garris, Norman Cordon, Eleanor Steber and Kerstin Thorborg, all of the Metropolitan Opera Company. All artists volunteered their services for the benefit.

Following the performance, Dr. Koussevitzky, the Metropolitan Opera soloists and G. Wallace Woodworth, conductor of the Harvard and Radcliffe groups, were presented with miniature bound copies of the Beethoven score by Red Cross and Retail Trade Board officials.

Among the Red Cross War Fund officials attending the concert were Edgar C. Rust, executive vice-chairman, Charles F. Rowley, vice-chairman, Charles H. Watkins, co-chairman of the special events committee, and Joseph R. Hamlen, chairman of the Boston Metropolitan Red Cross Chapter.

MUSIC

Red Cross Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, yesterday afternoon performed Beethoven's Ninth Symphony in D minor, Op. 125. The soloists were Eleanor Steber, soprano; Kerstin Thorborg, contralto; John Garris, tenor, and Norman Cordon, bass, and assisting were the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor. The concert was sponsored by the Retail Trade Board of Boston for the benefit of the American Red Cross.

By RUDOLPH ELIE, JR.

Serge Koussevitzky's performance of Beethoven's Ninth Symphony is always illuminated with a spiritual intensity that carries everything before it, but not in many years, if ever, has he achieved the radiance and the incandescence of his performance yesterday. It was a truly stupendous musical event, and one which reflected from beginning to end the certainty in all of us that while perhaps still far off, the end is in view, and that the Olympian spirit of the fellowship of man which gave rise to this monumental work will at last prevail upon this earth.

The circumstances of the performance, that is, the hope of V-E day, the benefit of the Red Cross, the atmosphere of spring and of renewal were enough to set the stage, but there were also the factors of the finest quartet of soloists who have taken part in this work here in many seasons, of the most brilliant sounding (if perhaps not the best-schooled) choral group in recent seasons, and of the orchestra at the very peak of its form. It was no wonder, then, that with this fabulous battery of musicians before him, the conductor could drive more deeply into the spiritual content of the music than ever before, and could project it with overwheming emotional impact.

The reading of this immensely difficult score by the conductor was personal in every sense of the word, and why it should not be I can see no reason whatever. This, he tells us, is what Beethoven has come to mean to me in a career devoted entirely to the study and the recreation of the world's great music, and this is the only way I can honestly play him. And the result is a performance with all the qualities of classical clarity, proportion and brilliance, yet with a sort of corona of romantic hysteria and tension. Yesterday, too, the reading had astonishing vigor and drive. Here was no mere realization of a printed page; here was living music, perhaps the greatest music ever written in certainly one of the greatest performances.

The soloists—all Metropolitan Opera members who contributed their services—cannot be too highly praised for their traversal of their exacting roles. For once, you could hear every note the soprano (Eleanor Steber) sang; for once, you could be excited by the baritone (Norman Cordon) recitative; for once, you could be not dismayed by the tenor (John Garris, who had never sung the role before, yet took over for Kurt Baum at practically no notice); for once, you could hear the contralto (Kerstin Thorborg) in the quartet passages, and for once you could hear them all over the chorus. The audience, which endured a good deal of inconvenience in the unexplained change from the Garden to Symphony Hall, would have been happy to hear the whole symphony repeated then and there.

NEW YORK, N. Y.
JOURNAL AMERICAN

APR 12 1945

Shostakovich Opus Heard

By GRENA BENNETT

Last evening's concert of the Boston Symphony Orchestra in Carnegie Hall began auspiciously with the Eighth Symphony of Shostakovich, Russia's white-haired boy among its modern composers.

He has written an odyssey of the present world conflict on music paper, last night's composition being self-described as his intention "to put in music the new optimism found by a long-suffering people—and to create a musical interpretation of our triumph over barbarism and express the greatness of our people."

This is rather a large order, long drawn out in analyzing his thesis; diverse and digressing in thematic premise; economic in melodic content; and generous in flamboyant sonorities.

All this was performed valiantly by one of the world's greatest orchestras.

Of different matter was Faure's "Pelleas et Melisande" suite, taken from the stage music to Maeterlinck's tragedy. This was serene and suave, three episodes of fluent, translucent melody performed with ingratiating charm and simplicity.

The same composer's "Elegie" was delightfully played by Jean Bedetti, solo 'cellist.

The orchestral accompaniment was admirable as was the conducting throughout the evening of Serge Koussevitzky.

Symphony Pianist, 22, Hailed As Musical Genius, Works Like Man In a Frenzy When He Is Composing

Post

April 8

BY SALLY ELLIS

Carl Sandburg, the great American poet, once introduced him at a banquet as a "demon welterweight composer" and Dmitri Mitropoulos, the famous conductor, insists that the way he plays the piano "he either has the devil or God in him," but if you saw Lukas Foss, who at the youthful age of 22 is official pianist of the Boston Symphony Orchestra, coming down the street with an armful of books you'd think he was just another high school senior!

Foss, although only 22, has an imposing list of accomplishments behind him. The New York Philharmonic Orchestra with Rodzinski conducting, spent $5000 to put on his astounding cantata, "The Prairie," with the Westminster Choir and four well-known singers—the first time in its history they presented a work of such dimension and expense by an American composer. For Beethoven's Ninth Symphony or the Matthew Passion, of course! But never befor for such a young and comparatively new American composer.

Fritz Reiner and the Pittsburgh Symphony did his First Symphony and George Szell conducted the New York Philharmonic in the first performance of his moving "Ode to Those Who Will Not Return."

Acts Quite Wild

Koussevitzky, whom Foss terms his "musical fairy godfather," thinks he is one of the most gifted boys he's known and critics and conductors alike always refer to him as a "musical genius."

Through Koussevitzky's munificence he has the good fortune to be official pianist of the Boston Symphony, a position which not only keeps the wolf from baying at his door, but which allows him, by its unusual nature, to spend most of his time composing.

"It is not necessary," Koussevitzky declares, "to wait 10 years to recognize ability and talent. Once it is discovered there should be opportunities to cultivate it." Happily for Lukas Foss and other brilliant young men, Koussevitzky often makes these opportunities possible.

"There are so few piano parts in orchestra literature," Foss explains, "that I am free to go along pretty much as I please." In October and November of the season, for instance, he had only four days of actual work or one single concert which meant four days of rehearsal. Usually Foss sits in at the rehearsals, absorbing and observing and tucking away things in his remarkable memory.

Although he will tell you in one breath that he is exactly like any other normal young man of 22, in the next he will startle you with the fact that he lives in an office building on Huntington ave., near Symphony Hall—so he can make a lot of noise.

"Noise," he explains carefully, "on the piano. When I compose I am a madman. I look like a fanatic, I make a terrific lot of noise, and I act quite wild on the piano.

"Anyone who looks in at me would think I was crazy. That is why I always close the curtains!" Foss' curtains are as dramatic as he is. Made of dark red damask, they are carefully draped and pulled back—until he composes.

Started at Seven

Once, not so very long ago, Foss could compose anywhere—even in the subway. Some of his earlier compositions were written while he shuttled back and forth in the New York subway. Today he seriously doubts his ability to compose under similar circumstances.

In the first place, he points out, Boston subway trips aren't long enough (at least those journeys which Foss makes) and secondly, he couldn't draw curtains around himself in the subway!

"I am much more intense about composing now and I demand much more of myself!" he explained. Another drawback to subway composing is a piano. Foss couldn't exactly tote his $1500 parlor-grand along with him and he almost always plays while composing because he likes the sound playing provides and running his fingers over the keyboard and the resulting harmony is a stimulant to him just like black coffee.

Berlin-born, Foss had his first piano lesson at the age of 7 and immediately began composing. Recognizing the boy's unusual talent Julius Goldstein, Foss' first teacher, started at once to develop this ability by having him write little tunes at each lesson.

He would, for instance, put some simple question to the child such as "How is the weather today?" And Lukas would reply "It's fine" or "It's lousy" (these are his words) by putting notes down on paper and singing the answer.

As a youngster Foss says his voice was excellent, but now he describes it as "very, very awful." This does not prevent him from always yelling out his own compositions and when he plays a whole opera score he often finds himself trying to sing all the voices at once.

Sharpened Up

"A musician," says Foss, "sings all the time whether he's happy or blue or just plain disgusted."

Sensitive, intelligent and quick to moods, Foss is a typical artist in that he is oblivious to his physical needs for the most part. When he first came to the Boston Symphony his clothes were so deplorable, he says, that the perfectly-tailored Koussevitzky took him aside one day and informed him that he must develop better taste in clothes.

"Look at this suit!" sighed the great conductor. "It is too big here, it doesn't fit right here, it is awful." Foss, for the first time aware of his baggy suit immediately agreed with him.

"You can," Koussevitzky confided, "get a good suit for $65!" This rather floored young Foss who, fresh from New York where he had been picking up what money he could at odd jobs such as teaching, lecturing before women's clubs and girls' colleges and arranging, was rather flat as to capital.

Nevertheless he went straight to the first men's store he could find and purchased a made-to-order afternoon formal for which he carefully counted out the suggested $65 and then he bought two other suits, a brownish herringbone tweed and a double breasted brown suit with stripes.

"Koussevitzky," says Foss, "was pleased! He did not, however, kiss me because of my new suits." Everyone who is acquainted with the Boston Symphony's amazing conductor knows his manner of showing his pleasure and exuberance by kissing—in the typical Russian way.

He Didn't Dare

When Jeanette MacDonald was introduced to Koussevitzky, whom nearly everyone calls Koussey or "the old man," the great man shook hands with her. Miss MacDonald looked up at him in amazement. "Why Dr. Koussevitzky," she remonstrated, "I'm so disappointed! I thought you always kissed people."

"My dear lady," replied the suave, gentlemanly conductor, "I did not dare!" whereupon he quickly rectified this horrible error by bending over and kissing Miss MacDonald's cheek.

Foss has often been the recipient of Koussevitzky's exuberance when he has done something particularly worth-while. At the Berkshire Music Centre he composed a piece in three days in honor of Koussevitzky's birthday, and the Music Centre chorus practised in great secrecy. Leonard Bernstein, another of Koussevitzky's proteges, was to conduct and Foss was to play the piano.

It all went off beautifully and at the end the happy and surprised Koussevitzky came up on the platform and kissed both Bernstein and Foss.

People are constantly referring to both Bernstein and Foss as the "two darlings of Koussevitzky" and Foss' name is never mentioned without someone comparing the two young men. Both were trained at Curtis Institute in Philadelphia and both have been befriended by Koussevitzky. Foss refers to their relationship as "friendly rivals" adding that he hoped they were more friendly than rivals.

this performance that Mitropoulos made his famous remark about Foss being inspired by either the devil or God.

"Never," he declared fervently, "have I had such an experience. I was so stimulated I went back and I couldn't sleep all night. It was amazing!"

Foss has the uncanny knack of getting the spirit behind his music across. Other musicians insist it is a sort of hypnotic thing, that he doesn't write just notes but what is behind and between them. Nor does he stop at merely playing them. He gets the drama of his music across. Lukas himself describes his playing as "sort of the al fresco type as an opposite to the very detailed type of playing."

While both Martin and Hilda Foss, his father and mother, are proud of his accomplishments they are more concerned with their son's contribution to the world than they are with his success.

Lukas Foss, who at the age of 22 is official pianist of the Boston Symphony Orchestra. He is also an accomplished composer.

Won Pulitzer Scholarship

While the two are alike in that they both are pianists, composers and conductors, Bernstein's interest lies in the conducting field while Foss is more interested in composing.

Foss, too, is foreign educated which to a good many conductors, including Koussevitzky, is considered a great advantage.

He went to the Lycee in Paris and at the age of 11 entered the Paris Conservatory, where he studied piano with Lazare Levy and composition with Noel Gallon. At 15 and still in knee pants, he came to America with his parents and brother and spent four years studying composition with Rosario Scalero, conducting with Fritz Reiner, and piano with Mme. Vengerova at the Curtis Institute. During three summers of the Berkshire Music Centre he studied conducting with Dr. Koussevitzky and Paul Hindemuth, continuing his work with this composer at Yale University.

In 1940 he wrote a suite of incidental music for Shakespeare's "The Tempest" for an amateur production and in 1942 it carried away a Pulitzer scholarship of $1500.

Although Foss' first and almost complete interest lies in classical music he does, when the hour is late enough and the room smoky filled, bang out some terrific boogie-woogie which he learned while teaching at a colored settlement in Philadelphia. He is a jazz purist, but admits that he tires of it pretty quick.

When he first came to the Boston Symphony he used to do a lot of improvising and once, just before a performance conducted by Villa-Lobos, he broke into an improvisation of the "Star Spangled Banner" which shocked his colleagues so that they lectured him severely on being "undignified" in his position.

If you ask Foss which, of all his compositions, was his favorite he wouldn't be able to answer. "It would be like asking a father which is his favorite child," he declares. His most famous composition by far is "The Prairie," which Foss says he composed because he loved the poem and thinks it is America at its best.

Foss has read practically everything Sandburg wrote but "The Prairie," taken out of the volume of poems entitled "Cornhuskers," is his favorite. "I turned it completely upside down, cut it, and then worried about what Mr. Sandburg would think," he revealed, "but I was delighted and happy indeed when he told me I had revitalized it."

Never a Sensation

A professor of philosophy at Haverford University in Pennsylvania, Martin Foss' attitude is definitely an idealistic one. He has taught his son the judgment of values and Lukas has a very clear idea of what is important and what is not. "The greatest thing," Martin Foss has always told his boys, "is making the most of what is in you."

"My father is happier when I write a new composition that is really good," explained Foss, "than when I am honored by Broadway." Koussevitzky and other conductors are apt to trace the Foss depth and feeling to his training at the Paris Conservatory, but Lukas feels that it has more to do with what his folks have taught him at dinner and supper. The Foss philosophy was actually lived—even at mealtime.

It is this background that makes Foss feel he will never be a sensation in the musical world. "I may be a success," he smiles, "but never a sensation. And I don't want to be, because to me a sensation is nothing more than a sort of blown-up bubble magnified through the glamor machine of radio, newspaper and magazines.

"It is an enslaving thing and you must always feed the machine until it squeezes you out like a lemon and then when you are all used up it throws you away. Success, on the contrary, is nothing more than the usual reward for your endeavors."

Foss has tasted that reward and being human, likes it. He was disappointed because he was unable to attend the premiere of his "Ode to Those Who Will Not Return," inspired by John Donne's "Devotion" and because he missed the second performance of his "First Symphony." "Composers," explained Foss, "should be there to take their bows. The audience expects it."

ALTOONA, PA.
TRIBUNE

APR 13 1945

RECORDS

By LORNA W. WALTER

BERLIOZ: HAROLD IN ITALY, Op. 16: ~~Boston~~ Symphony Orchestra conducted by ~~Serge Koussevitzky, with~~ William Primrose, Violist (Victor Album DM-989). Hector Berlioz tells us in his Memoirs that his reason for composing Harold in Italy was "to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly perserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abbruzzi, and make it a sort of a melancholy dreamer after the manner of Byron's Childe Harold. Hence the title, "Harold en Italie." The history of this composition began after the aging Paganini heard a Berlioz concert at the Paris Conservatory. So impressed was Paganini that he requested Berlioz to write him a solo piece for his Stradivarius viola (which he had never played in public) saying, "you are the only one I can trust for such a work." When you listen to the music, you will know why it proved to be such a success.

Berlioz, always acknowledged as a genius for instrumentation and composition, distinguished himself in the four descriptive movements of Harold in Italy. In the delightful first movement—Harold in the Mountains—are scenes of gaiety, happiness and melancholy; in the second—March of the Pilgrims—is heard the song of the approaching pilgrims, introduced by mysterious chords; Serenade of an Abbruzzi Mountain Dweller to his Mistress is the colorful, rhythmic third movement; in the Orgy of Brigands—the final movement—are heard the gay, savage and vigorous passages of the boisterous brigands.

This very excellent recording was made in the accoustically perfect Symphony Hall, Boston, by the nation's number one orchestra—the Boston Symphony, under the direction of Serge Koussevitzky and this score has been the perfect material for Dr. Koussevitzky's great interpretive talents.

LATEST POPULAR RECORDS

[79]

Never Practices

"The Prairie" is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tubs, timpani, xylophone, bass drum, triangle, snare drum, cymbals, piano, harp and strings. His cantata won the Critics Circle prize.

Strangely enough, Foss never practices the piano. His technique, he will tell you naively, keeps up by itself. Not that Foss doesn't play! He does—all the time. But he is not doing what the usual pianist does five or eight hours a day, concentrating on scales and pieces and various techniques.

Yet when Dmitri Mitropoulos came to his studio to listen to him he told young Foss that he could spare only half an hour and that he was very, very tired. Completely exhausted! Foss sat at the piano and Mitropoulos stood by the window for one hour. It was after

Ideal Conditions

Koussevitzky in an effort to console Foss magnanimously declared, "Do not feel too badly, my boy, next season the Boston Symphony Orchestra will do them." Foss, however, still wishes he could have been present for the first performance of his "Ode" which was written in a little village church in Pennsylvania.

The only available piano was in the village church so Foss, after the minister granted permission, spent two weeks in it, composing. The clergyman who loaned his piano and church was apparently very much impressed with Foss because he used him as the perfect example in a sermon he preached on "Divine Gifts."

"Right now there's a young man playing in my church," he explained to a guest audience, and then searching for the ideal expression to define Foss' greatness he continued, "and he sounds like two people playing the piano!"

"He wanted to say something about quality," Foss smiled, "and it was very typical and American that he should express it in quantity."

The First Symphony was created in an equally idyllistic spot—the MacDowell Colony, Peterboro, N. H., where Foss has spent the last two summers. Foss glows when he talks about the colony which to him is a wonderful combination of privacy and sociability where each person has a cottage of his own which is practically isolated instead of being right next to each other.

"The only human thing you see is a lunch wagon and they just silently put your lunch at the door. It used to be a donkey, but now it's an automobile."

This convenience particularly appealed to young Foss who, although he gets ravenously hungry, is apt to forget his meals altogether when he is composing.

Sketchy Eating Habits

His studio apartment, while otherwise equipped for light housekeeping, does not have an icebox, so Lukas goes out to eat. He seldom attempts even a cup of tea because, as he says, "I either lack sugar or find there is no lemon, or when I have these two things I discover I am entirely out of tea."

"I have quite a lot of old junk on the shelves like pots and pans and other strange things that I haven't the least idea what to do with." The pots were donated by a sympathetic fellow member of the Boston Symphony who mistakenly thought Lukas might like to cook a snack some morning.

"It is perhaps a good thing," he continued, "because I used to do my own breakfast and lunch and the only difference between the two was that the orange came first at breakfast and at lunch it came at the end. Otherwise it always consisted of bread and butter, milk, and an egg boiled two minutes—by intuition." It was always too much trouble to squeeze an orange for juice, toast was a bore, and it was much simpler to pour the milk straight from the bottle.

As a result of these rather sketchy eating habits, Foss is apt to look a little hollow-cheeked, which only serves to enhance an artist's appearance anyhow. Slight and probably underweight, Foss knows he should drink a quart of milk a day and get plenty of rest but he does neither. His bedtime is apt to stretch to 2 and 3 in the morning and if he gets a bad cold which usually turns into grippe it never keeps him from a performance.

Turned down by his draft board because of an asthmatic condition, Lukas was completely crushed at first, but sat down at once and wrote six patriotic popular songs as an outlet for his patriotic fervor. Foss is very proud of his brother, Oliver Ulric, who is with the army overseas.

An American

It always irks Foss when his Berlin and Paris background is brought up. "I am American," he will point out, "and I really remember very little of my days abroad." At first he was self-conscious about his Americanism but recently overcame this because, as he put it, he had "nothing to worry about."

Critics always describe Foss' compositions as being typically American and full of inventiveness, while Foss in writing about American music uses the same term of inventiveness, adding that American music is original, fresh, spontaneous and alive.

"In a way, every country is today a young country," he declared. "Everywhere the old cultures are coming to an end, and new ones are emerging. And everywhere mankind faces the same problem, the building of a new world and a new faith—with the artist as its most enthusiastic champion, prophet, servant and fighter."

And Lukas Foss, being young and sensitive, American and creative, talented and ambitious, is giving everything in him to build the new faith, the new culture and the new world!

EUREKA, CALIF.
HUMBOLDT STANDARD

APR 12 1945

Art Hodes, the scholarly pianist at Village Vanguard, who took his trio to Smith College (Northampton, Mass.) and played to standing room. The Boston Symphony of 110 attracted a partly-filled house . . . The stupid comic who, "entertaining" at St. Albans Hospital (for wounded men), opened his act by firing a pistol!

NEW YORK, N. Y.
TIMES

APR 8 - 1945

CONCERTS AT THE FRONT LINES

Armed Forces Master Records Provides Music on Disks to Keep Our Fighting Men in Touch With Home

By OLIN DOWNES

THE concert to be given on the sixteenth of this month by the Schola Cantorum, Hugh Ross, conductor, in Carnegie Hall will be for the benefit of the Armed Forces Master Records. The proceeds will go to the further purchase of items for libraries of recorded music for the use of the men and women of the armed forces at home and overseas. Over 1,200 of these record libraries of great music have thus far been provided.

The Armed Forces Master Records, Inc., was founded in June, 1942. It is organized on a voluntary basis, with no paid staff. It has reason to feel honored by the contributions of distinguished musicians, the Federation of Churches, committees organized in various cities, ASCAP, committees of schools and universities over the country, orchestral associations and the American Academy of Arts and Letters. Toscanini has given forty libraries of these records. Gladys Swarthout, Helen Traubel, Josef Hofmann, the Dessoff Choirs, the National Orchestral Association, the High School Boys' Band, the Tuesday Evening Music Circle of Watertown, S. D., are among the many other donors. The national sponsors of this organization, directed by Harry Futterman, with its offices at 9 Rockefeller Plaza, are John Alden Carpenter, Walter Damrosch, Howard Hanson, Serge Koussevitzky and Deems Taylor. Income tax exemption has been accorded contributors.

Careful Selection

This project has demonstrated its value. The names cited are merely indicative of the character of the organization and the variety of sources from which the donations have come.

Part of the success of the plan lies in the fact that the records are good ones, new ones, chosen as carefully as the circumstances permit to meet the wishes of the men. What their wishes are may be indicated by two of the programs given at Milna Bay, Papua, New Guinea. The first program was arranged by the chaplain, who knew from experience the tastes of the men. It went as follows: The Lord's Prayer; a Bach Chorale; Mozart's "Eine Kleine Nachtmusik"; Victor Herbert melodies; First Rumanian Rhapsody, Enesco; symphonic suite, "Schéhérazade," Rimsky - Korsakoff; "Emperor Waltz," Johann Strauss; "He shall feed His Flock," Handel.

The second program is one arranged by the men themselves, who quickly took over. It begins with Bach's song, "Bist du bei mir," and proceeds with Beethoven's Fifth symphony; Enesco's First Rumanian Rhapsody; Saint-Saëns' "Danse Macabre"; Richard Strauss' "Rosenkavalier" waltzes; Polka and Fugue from Weinberger's "Schwanda"; von Weber's "Invitation to the Dance"; a Trumpet Voluntary, authorship unstated; De Falla's "Ritual Fire Dance"; Elgar's "Enigma" variations.

"Putting ashore just three months after the Japs had departed," writes Chaplain Richard L. Harbour, USNR, to Mr. Futterman, CPA, of these concerts, "we found no one to greet us but a clan of Papuans and ten lads of the Army * * * and virtually no evidence of modern civilization other than a few skeletons of such as passed for complete buildings in that stage of our progress toward Tokyo. One of those buildings had a white cross on the roof beam and I took charge of it immediately.

"You will recall that Christian spent some time in the Slough of Despond. Well, believe me, we were right there too. Two days after the ship had left us deep in the muck, the good electricians had wired up a few spots and the 'Power and Light Company' was in business. The chapel was among those places lighted and we brought out the record player, the record folios, and held concerts thereafter every night for some time.

Simple Presentation

"The concerts were very simply presented; how else could one have done it in that rugged atmosphere? The player was set up in the sanctuary of the little chapel, and I sat in the first pew (the pews were New Guinea Gothic, consisting of three saplings held up by braces also constructed of saplings) and announced the selections, giving brief program annotations throughout the concert.

"And who were the listeners? They were yeomen, corpsmen, truck drivers, pipe fitters, carpenters, electricians, linemen, coxswains, boatswains and seamen first and second class.

"Was the gamble which you all made worth while? Well, I think of those letters home, of the many lads who gathered around after concerts to comment on some number and to request others, of the chap who frankly admitted to me that he couldn't keep back the tears during Fauré's "Requiem" and of the boys in the sick bay who flatly announced that we needn't bother to bring along the popular stuff when we played concerts for them."

Libraries Needed

Six hundred more record libraries than the AFMR has thus far been able to supply are in urgent demand. Its libraries of new, good records have been sent, among other places, to Iceland; to Dutch Harbor, Alaska; to the First Marine Division of the South Pacific; to United States Army Bases in Burma, the South Pacific, Alaska; to the Walter Reed Hospital in Washington, D. C.; to the U. S. Navy Carrier; to Overseas Medical Transport Service; to Army and Navy bases in America from the Marine base at Quantico, Va., to the Army Air Base at Fresno, Calif.

Lieut. George Odierno, under the caption "Concerts Pacific Style," wrote Mr. Futterman that "money has little value in an island economy, goods being the medium of exchange, so I swapped a Jap helmet for a record player which required but little repair. A marine presented me with the 'Fire Bird' suite, swearing that the records were warped, a remark which I considered as criticism of Stravinsky. From Seabee I obtained two more Beethoven piano concertos in exchange for a quart of whisky, which I obtained from an infantry captain in exchange for a Jap rifle that I had obtained from a quartermaster for a flatiron with which he desired to press his uniforms in anticipation of a leave in New Zealand."

One of the most striking results of the distribution of these Master Records is the place that the music takes in the listeners' consciousness. Men in sick bay as well as the able-bodied ask constantly for records of music masterpieces and in increasing numbers decline the jazz and the general run of the topical music of the day. These in greater part are musical laymen, as the lists show. They are finding, from actual experience, that the dance music, inclining to the brittle and the nervous, gives them less solace and entertainment than the creations of symphonic masters. This, too, is significant: that such music not only impresses the men by its beauty but has a special attraction for them because, though they can't define it, it brings them, in distant lands and exotic surroundings, a sense of the quality of their own civilization.

What else, indeed, is an art, but such an emanation—such an accretion, in terms of sound, of the thoughts, experiences and social evolutions of peoples and nations. In unforeseen ways, and by unforeseen methods, great music has proved its value to humanity in the most fundamental emergencies.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 13 1945

Boston Symphony Gives Concert in Carnegie Hall

French-Russian Program Led by Koussevitzky

Serge Koussevitzky led the Boston Symphony Orchestra Wednesday night at Carnegie Hall in a French-Russian program which included two short and infrequently heard pieces by Gabriel Fauré: a suite from his incidental music to Maeterlinck's "Pelleas et Melisande," and the "Elegie" for violoncello and orchestra. The former work, dating from 1898, contains the accustomed constantly shifting harmonies, here applied to making a faintly nostalgic atmosphere; its most charming section is "Fileuse," a gentle perpetuum mobile. The "Elegie," suavely read by Jean Bedetti, solo 'cellist, seemed less rewarding musically, but elicited more applause from the audience.

The concert began with a superb performance of the Shostakovich Eighth Symphony. The contours were clearer, there was more expression in the tortured fortissimo passages of the first movement than one had previously heard. The least attractive movement still appears to be the final fugal one. It lacks the necessary decisiveness to be emotionally satisfactory after the very unequivocal movements which precede it. Ravel's Second Suite from "Daphnis et Chloe" provided sparkle and excitement. P. B.

[80]

NEW YORK, N. Y.
TIMES

APR 12 1945

SHOSTAKOVICH 8TH CONCERT FEATURE

Koussevitzky Conducts Boston Group in Brilliant Reading of Symphony at Carnegie Hall

By OLIN DOWNES

The Shostakovich Eighth Symphony, which Dr. Rodzinski introduced in America at a Philharmonic-Symphony concert of April 2 last year, and which had since been given both Boston and New York performances by the Boston Symphony, was repeated by that organization under Dr. Koussevitzky's direction last night in Carnegie Hall.

This performance was a sheer triumph of beautiful and brilliant playing by the unrivaled orchestra. It is hard to believe that anything the composer had in mind was absent from the interpretation, into which Dr. Koussevitzky put every fiber of his energy and insight, and his intense admiration for the composer. For the present writer the eloquence of this performance merely emphasized the inventive weakness, long-windedness and diffuseness of the composition.

Receives Warm Reception

Neither in this symphony nor in his Seventh does Shostakovich impress us as fulfilling himself as a symphonic writer. He sets himself certain tasks; he takes a certain emotional position; the results are artificial. The symphony was respectfully applauded. The brilliancy of its presentation was warmly approved, and with these words the nature of its welcome is described.

In honor, evidently, of the centenary of the birth of Gabriel Faure in May of 1845 this program, the first of the last two that the Boston Symphony gives this season in New York, included two of the compositions of that master. The first was the Suite made from the wistful music that he wrote for Mrs. Patrick Campbell's production of Maeterlinck's "Pelleas et Melisande." The second was the "Elegie" for solo 'cello, heard in this instance with the orchestral accompaniment.

Jean Bedetti as Soloist

This solo, played with the most admirable finish and tonal excellence by Jean Bedetti, first 'cellist of the orchestra, delighted the audience. More distinguished music was furnished by the suite. Its utter simplicity, its grave beauty and tenderness, conveyed by the fewest possible notes, became in a way a wholly unintended rebuke of the pretentions and inflated rhetoric of Shostakovich's symphony—and this although the tempi of the first and the last movements of the suite were hurried and the aristocratic reticence of the score replaced by an over-dramatic accent.

The concert ended to the joy of all with the spectacular performance that conductor and orchestra give, and so often have given in this city, of the second "Daphnis et Chloe" suite of Ravel.

NEW YORK, N.Y.
SUN

APR 12 1945

BOSTON SYMPHONY PLAYS FIRST ADIEU

By OSCAR THOMPSON.

The superlative qualities of the Boston Symphony were lavishly set before its audience last night in Carnegie Hall at the last of its Thursday night concerts of the season. The program, itself, was not an exciting one. Only in the final Suite—the second—from Ravel's "Daphnis et Chloe," which Serge Koussevitzky has conducted here many times, was there something to cause a stir. But his ensemble played sumptuously. The evening was particularly noteworthy for the sensitive performance of the strings.

The Shostakovich Eighth Symphony is now an old story. The work has its admirers, of course, and its detractors. For many of us it is much too long—its material wears thin. For others, its expansiveness is that of great Russia, the Russia of today. There was a little more than an hour of it last night. Possibly Dr. Koussevitzky's reading of it changed no one's opinion. But it could scarcely have been achieved more clearly and with more warmth and color. The famous Boston strings were true to their traditions. The nuances the conductor drew from them were fabulous.

Again, in the Suite which Gabriel Faure extracted from his stage music for Maeterlinck's "Pelleas et Melisande"—gentle, suave, elegant, altogether French—the string playing could scarcely have been more exquisite. Jean Bedetti, leaving his accustomed place as first cellist of the orchestra, moved forward to a place beside the conductor for the solo part of the same composer's "Elegie," which was gratefully presented, with a modesty of tone that would never have resulted had a concert virtuoso of the instrument been called in as an assisting artist. Mr. Bedetti was rewarded for his artistry with the applause of a pleased audience.

Saturday afternoon's program will close the Boston Orchestra's New York season. The program will repeat Shostakovich's Eighth and afford a first opportunity to hear Randall Thompson's "The Testament of Freedom," a setting of words by Thomas Jefferson. The Harvard Glee Club will thus be given a part in Dr. Koussevitzky's seasonal farewell.

SPRINGFIELD, MASS.
MORNING UNION

APR 11 1945

BURGIN CONDUCTS SYMPHONY HERE

Boston Orchestra Brings Concert Series to Close

By Willard M. Clark

The 1944-1945 Community Concert Series, presented by the Junior League of Springfield, came to a close last night when the Boston Symphony Orchestra paid its annual visit to the Auditorium. Because of the illness of Dr. Serge Koussevitzky, Richard Burgin, concertmaster, conducted. Mr. Burgin is no stranger to this city and has won the admiration of music lovers, not only for his own splendid musicianship but for his many gracious acts in behalf of the Springfield Symphony. The program offered food for serious listening. Beethoven's "Eroica" and the second symphony of Sibelius.

There is little more to write about the excellencies of the Boston Symphony Orchestra than has been written many times before. It stands today, as it has stood for years, the premiere orchestra in the country, perhaps in the world. Not only is it made up of 100 or more virtuosi, but it has had for 21 years the same leader, Dr. Koussevitzky. This companionship has resulted in the superb organization one heard tonight.

It takes a mighty orchestra to do full justice to the might of Beethoven's "Eroica" and the second symphony of Sibelius. Both are the heroic, defiant outpourings of men who were unafraid, sure of themselves. The equal of Beethoven's third symphony has never been written and it is small wonder that it confounded the critics of the day who found in the increased dynamic range and stupendous length of the opening movement the same ear-shocking novelty as not so long ago we discovered in Stravinsky, Schonberg or even Bloch. The grandeur of the funeral march will never dim, nor will wonder at the exquisite handling of the final variations, forerunner of the wealth of variations to come from Brahms. Mr. Burgin provided an inspiring reading, robust and spacious, deeply felt. The performance was one of the finest the Bostonians have ever given here.

The second symphony of Sibelius bids fair to become as well known as Beethoven's "Eroica." It is not strange that they were placed together on this program for there is an affinity between them. One finds in the Sibelius opus the same rugged strength and conviction, the same heroic contours as one finds in the third symphony of Beethoven.

It is a symphony which has become associated with the Boston players and last night one heard a definite performance such as only this group of players can give.

During intermission it was announced that the artists to be heard next season will be Erica Morini, violinist; Vladimir Horowitz, pianist; Patrice Munsell, soprano, and the Boston Symphony.

NEW YORK, N. Y.
TIMES

APR 15 1945

Carnegie Hall Audience Spellbound As Koussevitzky Honors Roosevelt

Boston Symphony Presents Masterpieces in Tribute to Late President—Conductor Asks Silence for 'Greatest Man'

By OLIN DOWNES

The concert given by the Boston Symphony Orchestra under Dr. Koussevitzky's leadership before a silent audience yesterday afternoon in Carnegie Hall was an unforgettable salutation to the passing of Franklin Delano Roosevelt. It was an occasion that far transcended in its significance and atmosphere anything that performances with exclusively artistic objectives could have offered. Yet it was an achievement of the highest art, and exemplification of the place that sovereign artists should take in the life of the world today—by the side of the greatest statesmen and in humanity's cause.

Against black cloth at the rear of the stage hung an American flag. The performance of the national anthem was put forward from its customary place at the beginning of the program to the end, and Dr. Koussevitsky, from the stage, announced the music that was to be played in observance of the passing of President Roosevelt.

The program, he explained, would begin with the first movement of Shostakovitch's Eighth symphony, because the composer intended this symphony as an expression of the tragedy and pain which humanity has undergone.

Then would follow the first two movements of the "Eroica" symphony of Beethoven, ending with the funeral march which will always rank as one of the greatest elegies in all music. And Dr. Kousevitzky asked the audience to remember that "Beethoven dedicated this symphony 'to a great man.' We play it in memory of the greatest man in the world."

Finally, with the assistance of the Harvard Glee Club, there was to be given the first performance in this city of Randall Thompson's setting of words from the writings of Thomas Jefferson, written for observance of the 200th anniversary of his birth, and singularly prophetic of the crisis of the present day.

Moment of Silence

Dr. Koussevitzky asked for a moment of silence before the performances began, and there was no applause at any time during the concert, which had the atmosphere and character of a religious observance.

The conductor had given an extremely eloquent performance of Shostakovitch's entire Eighth symphony on the Wednesday night preceding. It is to be said that on this occasion, with a sincerity and intensity that drove every note nome, he surpassed his previous effort. It is also to be said that under the circumstances the music impressed the writer as it never had before. Whether the whole of the long symphony would have the same effect on this special occasion is a matter for speculation. The single movement yesterday went deep and rang true.

The same emotional quality, but classically ordered and controlled, underlay the reading of the greatest of symphonies. The virility and unadorned directness of the statement of the hero theme and its rugged developments was one characteristic of this performance; the romantic and pathetic treatment of the second theme, so significantly contrasted to the first in its free tempo and harmonies, was another—and both were unforgettable. When the epochal march—if that vast movement is so to be called—came to its end, with the broken phrases of its opening theme stammered, as it were, by the instruments, as though they, too, were nearly speechless with grief, it was indeed as if the last sigh had been uttered, the last word said.

It may be conceived that after such music the composition of a certain Randall Thompson faced difficulties. It is very remarkable that this apprehension proved groundless. Mr. Thompson has written a composition of astonishing simplicity, appropriateness and effect. He has produced what amounts almost to a choral symphony in four movements, and one which made a profound impression on the audience.

Fortunate that his virtuosity is matched by his gifts and his sincerity. One looked ahead and wondered what he would do when he came to this place and that. He had the answer. The introductory pages set a sentence from "A summary view of the Rights of British America," written by Jefferson in 1774. The second part and the third come from the "Declaration of Causes and Necessity of taking up Arms," of 1775. The fourth is from a letter to John Adams, beginning, "I shall not die without a hope that light and liberty are on steady advance. . . . And even should the cloud of barbarism and despotism again obscure the science and liberties of Europe, this country remains to preserve and restore light and liberty to them. . . ." The end repeats the text of the beginning, the shouts of "Liberty" and "God" rising always higher over the orchestral splendor.

Admirably Proportioned

His score is admirably proportioned, climaxed and carried through. It does not sag or falter in its progress. It is written, vocally and practicably, at the same time that it uses the orchestra admirably for coloristic and dramatic effects. The exact unrhythmed texts are set with great skill and ingenuity in supplying musical patterns which have form in themselves while fitting like a glove the immortal words of Jefferson. As old religious composers have done with Latin texts, so has Mr. Thompson shown his great knowledge and unfailing device in this procedure, which also takes fully into account laws of dramatic sequence and contrast. And he has written music which can be sung and understood by great numbers of people, while standing on its feet as a work of art.

It was with a thrill that yesterday's audience discovered one of the most convincingly American scores that this period has produced. Mr. Thompson has not written as a sensationalist or a patrioteer, but as a most thoughtful and modest artist, seeking for the right notes to communicate something, profoundly of his people, that was in his heart. His musical instinct and his honesty protected him from all the notes, but the right ones. He has succeeded because of this, being as man and musician farthest from the self-seeking and the high-pressure salesmanship that disfigures too much of our native musical activities of today. All rejoiced in his accomplishment and the reassurance it gave them in a troubled hour.

Here it should be said that no small part of the effect of his music was due to the splendid perfection of the Harvard Glee Club in point of tone and declamation, and its superb enunciation of the text. When Americans write and sing music like that, we have something to expect.

Afterward Dr. Koussevitzky again asked for silence, then played the national anthem, which was sung by chorus and audience a few seconds prior to 4 o'clock, when the funeral ceremonies at the Capitol began.

PHILADELPHIA, PA.
BULLETIN

APR 13 1945

Boston Symphony Concert Here Honors Memory of President

By MAX de SCHAUENSEE

BOWING, like everything else, in deference to the tragic news of President's Roosevelt's death, Sergo Koussevitzky, conductor of the Boston Symphony Orchestra, began his program at the Academy of Music last night, with a few well chosen words.

In a voice shaken with emotion, the Boston conductor said, "Our great President is no longer with us," and he asked the audience to stand for a minute of silent tribute.

Then Dr. Koussevitzky announced a change in program, saying that he would play only the first movement of the scheduled Shostakovitch Symphony No. 8, and that he would replace the previously announced "Apres-midi d'un Faune" and "Dapnis and Chloe" with Beethoven's "Eroica" Symphony. About the latter piece Dr. Koussevitzky said, "It was written by Beethoven for a great man, and we will play it as a tribute to the greatest man of our times."

Nothing could have been more appropriate for the solemnity of the occasion than the tragic and forsaken texture of the long initial movement of the Shostakocich Eighth, which occupied the first half of the program. The long stretches of woodwind weaving plangents melodies ove trremolando of violins and 'cellos; the passages of subdued and melancholy strings, and the wild burst of tragic climax, as the percussion and brass reverberated on high, created a mood which was singularly right and fitting.

It goes without saying that Dr. Koussevitzky gave a noble and heroic account of the Beethoven Symphony. Undoubtedly it was one of the great performances of a Beethoven symphony heard in the orchestral life of this city.

We can think of no higher tribute to the Russian conductor's moving eloquence than to say that it was indeed worthy of the subject to which it was dedicated.

NEW YORK, N. Y.
PM

MAY 13 1945

Simon

On Discs . . .

Recent Releases

Berlioz: HAROLD IN ITALY *played by William Primrose and the Boston Symphony under Koussevitzky* (Victor) $5.78. Paganini paid Berlioz 20,000 francs for this "Symphony with Viola Obligato," but never played it himself: not enough of a show piece for the viola. Perhaps that is why it was never recorded before. Or maybe the reason is that its musical merits are extremely uneven, its poetic qualities far removed from the Byron epic which inspired it. At any rate, orchestra and soloist give it a luscious and spirited performance, and the recording is first rate. The Berlioz cult, which is quite sizeable, should be grateful to Victor.

Stravinsky: SCENES DE BALLET *played by the Philharmonic-Symphony under the composer* (Columbia) $2.67. This is the work commissioned by Billy Rose for *The Seven Lively Arts*. Only about half of it was left when the curtain went up, but it sounded very fine compared with the banality of most of the score for that tasteless production. As a concert piece, it sounds skilful, clever, and rather trivial. Its themes share the prettiness of traditional Russian ballet; there are echoes from both Tchaikowsky and the composer's own *Petrouchka;* and the dissonances of the later Stravinsky, the passages of emotionless intellectuality, sound out of place. It receives, of course, a much better performance than it had in the theater pit.

Mozart: JUPITER SYMPHONY *played by the Philharmonic-Symphony under Walter* (Columbia) $4.73. A highly satisfying performance of a great symphony. Walter not only conducts *mit Verstandt*, but he eschews the melting sentimentality that sometimes mars his readings of Mozart. The odd side offers the Overture to *Cosi fan tutte.*

Brahms: FOURTH SYMPHONY *played by the Philadelphia Orchestra under Ormandy* (Columbia) $5.78. Presumably this is an apology for the poor recording of this symphony by the All American Orchestra released by Columbia shortly before the Petrillo ban went into effect. The apology was not necessary, as there are 10 other recordings in the market, including Columbia's good one by the London Symphony under Weingartner. This one is much better recorded, but it lacks the vitality Ormandy brings to his readings of modern scores.

NATION
NEW YORK, N.Y.

Music

B. H.
HAGGIN

ON THE maps, provided by critics and teachers, on which I had to depend in my youthful exploration of the world of music Berlioz was marked off as a desert: I first read about the Fantastic Symphony, for example, in the New York *Times* review of Mengelberg's first concert with the National Symphony in 1921, in which Richard Aldrich deplored the waste of effort on a hopelessly arid and banal work. The truth about Berlioz—as about a number of other musical matters—was something I had to discover through my own experience of the music; and one experience—a performance of "Harold in Italy" by Toscanini with the New York Philharmonic around 1930—had the effect of revelation: I found myself following Berlioz's mind in the finale with new understanding and delight; and I was now ready to appreciate fully the marvels in "Romeo and Juliet" and—I find now—the earlier movements of "Harold in Italy."

Those marvels are the product of a great melodic gift, a subtle harmonic sense, a magician's ear for the orchestra, which operate in completely individual ways in the service of an individual mind and imagination. The Berlioz melody is an exfoliating progression, with unexpected turns and exquisite inflections which pivot on, and are enriched by, equally unexpected and exquisite moves in the underlying harmony, and with further enrichment by the instrumental colors. You can hear all this in the second movement of "Harold"—in the developing series of statements by the strings, each moving unpredictably to its conclusion in a sustained note that is echoed by a magical note of the horn and wonderful murmurings of the other winds. And in the third movement, where, after preliminary pastoral pipings, the English horn begins a serenade with two simple phrases which leave you unprepared for the ravishing subtleties of melodic turn of phrase and harmonic and instrumental coloring that follow. As for the finale, there the Berlioz mind runs riot in an extreme dynamic and rhythmic activation of the material—by sharp contrasts of loud and soft and sudden crescendos and decrescendos in the brilliant sonorities; by antiphonal tossing of them between choirs of the orchestra; and above all by abrupt shifts in their rhythmic impetus through irregularities of accent, grouping, and so on.

Victor's new recording of Koussevitzy's performance with the Boston Symphony and William Primrose as viola soloist (Set 989; $5.50) has enabled me to document my dissatisfaction with the performance when I heard it in Carnegie Hall last November. The work did not have the effect I remembered and expected; and I was aware of one thing that lessened its effectiveness: its sections fell apart into detached episodes, instead of cohering in a unified utterance. And I can see now that the performance is the product of a man with an ear for sonority but no feeling for pace—either for the single tempo that will give a passage of music its right character and meaning, or for the several tempos that will give the sections of a piece of music coherence.

If it had been Koussevitzky's performance of the finale that I had heard in 1930 I doubt that the effect would have been revelation; for at his slow pace the music hasn't the lightness and élan it should have, but is stodgy and heavy. In the third movement Berlioz gives a metronome number for the *Allegro assai* of the introductory section, and another metronome number for the *Allegretto* of the serenade to implement his direction that the dotted quarter-note of the *Allegretto* shall equal the dotted half-note of the *Allegro assai*—or in other words that one measure of the *Allegretto* shall take the time of two measures of the *Allegro assai*. But Koussevitzky slows down the *Allegretto*, altering its relation to the *Allegro assai,* and changing what Berlioz intended as a fairly animated serenade into a rather lugubrious lament. Later in the movement there is a repetition of the *Allegro assai* leading again to the *Allegretto*; and this time Berlioz further integrates the two by continuing the sharply rhythmed accompaniment-figure of the *Allegro assai* into the half-as-fast *Allegretto* as a background for the serenade. Clearly the accompaniment-figure must continue unaltered in speed and character, and Berlioz's directions for the two tempos must be obeyed literally; but Koussevitzky again slows down the *Allegretto,* and with it the accompaniment-figure of the *Allegro assai.* And there is another example of this involving two movements: when the viola solo of the introduction of the first movement recurs in the course of the second movement it should move at the same pace—as it does if one takes Berlioz's tempos for the movements; but with Koussevitzky's altered tempos it comes out enormously slower in the second movement.

The sound of the performance in Carnegie Hall was phenomenally beautiful; but the recording was made in Symphony Hall, which is over-brilliant even when filled; and though the press-release about the recording said a curtain had been hung to eliminate the echoing of the empty hall, the brilliance of the fast and loud passages comes off the records blurred and noisy from reverberation such as I do not recall in any previous Boston Symphony recording (some of the noise, however, is caused by Koussevitzky's disregard of some of the *pp's* that Berlioz opposes to the *ff's*). But the slow and quiet portions of the work are beautifully reproduced. In my review copy there are a few buzzes and two sides with wavering pitch (in addition to a few notes which Primrose does not hit accurately).

With its defects of performance and recording the set will not give you all the beauty that is in the work; but it will give you enough to make it a set you should not fail to acquire. Given the sound of the serenade or the finale, you may be able to imagine it in its correct tempo.

BROOKLYN, N.Y.
EAGLE

MUSIC

By Miles Kastendieck

Koussevitzky Holds Memorial Service For Roosevelt at Academy of Music

Through the symbolism of music came "the perfect tribute" to Franklin Delano Roosevelt at the Academy of Music last night. Koussevitzky and the Boston Symphony Orchestra held a memorial service in place of the regularly scheduled concert. The program had been specially selected, Dr. Koussevitzky explained in a brief speech at the opening of the service, for the appropriateness of the music.

He chose to open with Tchaikowsky's Sixth Symphony "because more than any other composition, it expresses the grief of man," and to close with Beethoven's Fifth Symphony, "now known as the Victory Symphony, "because no one man has led to victory his people, his country and the world with greater courage than our late President."

The deep personal qualities of Tchaikowsky's music released a great surge of emotion so difficult to speak of in words but so eloquently stated in sound. The somberness of the first movement increased in tone because the great conductor poured into it all the understanding of his own experience, an understanding which in the finale struck the very depths probed by this great soul-stirring lamentation. The performance revealed the Boston Symphony in all its magnificence, unleashed from the restraint and the refinement often characteristic of its playing.

The Beethoven struck the note of triumph in a singularly impressive way, symbolized as is the opening "motto" as the keystone of victory. The exaltation of the final pages representative of Roosevelt's spirit and the course of events was profoundly stirring. Musically there could have been no finer tribute than this which was paid so embracingly, so simply and so nobly.

List of Boxholders At Symphony Concert

Boxholders at the Boston Symphony Orchestra concert last night in the Academy of Music included:

Box 2 was occupied by Mrs. Dean C. Osborne and her guests, former Supreme Court Justice Lewis L. Fawcett, Mrs. James Fawcett, Mr. and Mrs. Donald Sinclair, Mrs. C. T. Frohne, and Mr. and Mrs. Alfred Fawcett.

Occupants of Box 3 were guests of Mrs. Benjamin Prince, the Rev. Dr. and Mrs. John Howland Lathrop, Mrs. Jessica Lozier Payne, Irene Golden, Edith Sterling Smith, Mrs. and Mrs. B. Meredith Langstaff and Mrs. Karp P. Mikalenkoff.

Members of the Brooklyn Women's Club seated in Box 4 were Mrs. Burgess Osterhout, president; Mrs. Thomas H. McClintock, Mrs. Robert Franklin Ives, Mrs. Adolph L. Muller, Mrs. George Hills Iler, Mrs. H. S. Rasi and Mrs. William E. Howes.

Seated in Box 5 were Emma Jessie Ogg, Jessie Lockitt, and Mrs. William B. Parker and her guests, Ella Taylor, Rosalie Parker and Katharine Parker.

Tickets for Box 1 were presented by the Brooklyn Institute of Arts and Sciences to army officers at Fort Hamilton.

Tickets for Box 7 were donated by the Brooklyn Committee for Boston Symphony Concerts, Mrs. Henry J. Davenport, chairman, to enlisted men and non-commissioned officers at the Brooklyn Navy Yard.

NEW YORK, N. Y.
TIMES

APR 14 1945

MUSIC PROGRAMS ALTERED FOR DAY

Local Concert Plans Undergo Changes as Orchestras Join in Mourning for Roosevelt

The music world will observe the day of mourning for President Roosevelt today with many concerts being canceled or postponed and programs changed.

The Boston Symphony Orchestra will give its concert at Carnegie Hall this afternoon under the direction of Serge Koussevitzky as scheduled. The program, however, has been altered to include the first movement and Funeral March of Beethoven's "Eroica" symphony, the first movement of Shostakovich's Eighth symphony and Randall Thompson's "The Testament of Freedom," sung by the Harvard Glee Club. Dr. Koussevitzky has announced that there will be no intermission so that the concert will end before 4 P. M., the hour of the President's funeral. It will be a memorial concert for the President and will be open only to subscribers to the Boston Symphony.

Two Concerts Postponed

A concert of Czechoslovak music at Town Hall, scheduled for this evening, has been postponed until April 26, and a concert of Prokofieff Piano Sonatas, planned for this afternoon at the same hall, has been put off until April 21.

This evening the City Center Opera Company will give its performance of "La Bohème" at the Center, as originally planned, and the Salmaggi Opera Company will present Verdi's "Otello" at the Brooklyn Academy of Music.

A performance of Mozart's "Requiem" by the chorus of the Institute of Musical Art and the orchestra of the Juilliard School of Music, both under the direction of Igor Buketoff, will be heard this evening at the school as scheduled, as the directors felt that the presentation was wholly appropriate to the occasion.

Ballet Theatre, currently having its spring season at the Metropolitan Opera House, has canceled its matinee performance, but the evening showing will go on as planned.

Philharmonic Revisions

The program of the concert of the New York Philharmonic-Symphony Society yesterday afternoon in Carnegie Hall was changed from that previously announced, in observance of the passing of President Roosevelt.

The Philharmonic - Symphony concert of Thursday night had been canceled on the news of the President's death, this being the first subscription concert canceled by the society since the assassination of Abraham Lincoln. The precedent was properly followed, and yesterday compositions which would have been offensively out of place for the occasion were replaced by the "Allegretto" from Beethoven's Seventh Symphony, Mozart's G minor Symphony and Brahms' Second.

After the playing of the Beethoven allegretto Dr. Rodzinski, the conductor, motioned to the audience and the orchestra to rise. A moment of silence was held before the orchestra resumed.

LOWELL, MASS.
SUNDAY TELEGRAM

Last Of Symphony Programs

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will bring its Monday evening series in Symphony Hall to a close tomorrow, and its Sunday afternoon series a week from today. On Friday afternoon and Saturday evening next, Dr. Koussevitzky, will present the 23rd program and last but one of the longer series. The first half of this program will be devoted to French music, including D'Indy's "Istar" Variations, "La Peri" by Paul Dukas, and Ravel's "Rhapsodie Espagnole." In the second portion of the program Richard Burgin will appear as soloist in Mendelssohn's Violin Concerto. Mr. Burgin will complete this season 25 years as concert master of the orchestra.

The program for tomorrow evening will include Rachmaninoff's Symphonic Poem "The Island of the Dead," and Randall Thompson's "The Testament of Freedom" for Men's Voices and orchestra. The Harvard Glee Club, G. Wallace Woodworth, conductor, will appear in the setting of texts from Thomas Jefferson. The closing number will be the First Symphony of Brahms in C minor.

ST. LOUIS, MO.
POST DISPATCH

APR 15 1945

* * *

NEW RECORDINGS of these two arias have just been released by Columbia (three records), with accompaniment by an anonymous orchestra under the direction of Pietro Cimara. The recordings are extraordinarily faithful to the warm light texture of Miss Pons' voice. The records also reveal a fine artistic sensibility and ease of production in the strictly cantilena passages. It is only when she goes into her acrobatics that she loses her plasticity and starts forcing the tone. She impales a high F in both arias but the sound is not pleasant.

It must be said however that Miss Pons performs a real service for Donizetti by endowing the lyrical parts of the Mad Scene with a fragile and affecting poetic sentiment.

Serge Koussevitzky and the Boston Symphony Orchestra make their bow in the direction of the popular audience with two "semi-classical" numbers: "The Last Spring" by Grieg and Tschaikowsky's "Waltz Serenade" (Victor, 1 record). Both are slightly overblown, but the sound of the orchestra is so beautiful that one can forgive in this case.

PHILADELPHIA, PA.
INQUIRER

APR 15 1945

DETROIT AND BOSTON

The first major recording by the Detroit Symphony Orchestra under Karl Krueger, the American-born conductor responsible for its revitalization, is a performance of Offenbach's sparkling overture to "Orpheus in Hades." This comes on a Victor 12-inch record, and the 116-piece band has been reduced to wax remarkably well.

Another of the world's great orchestras, the Boston Symphony under Serge Koussevitzky, also appears on a Victor 12-incher with a coupling of the Waltz from Tchaikovsky's String Serenade and Grieg's "The Last Spring." The first item has previously been available only as the filler side of an album set and the second is repressed because the success of "Song of Norway" has increased interest in Grieg's music. Both are beautifully recorded.

YOUNGSTOWN, O.
VINDICATOR

APR 15 1945

Red Seal Singles

One of Tschaikowsky's most popular movements is the lilting waltz from his Serenade for Strings in C. In a rare burst of self-confidence the composer once proclaimed it "the best thing I have written." This lovely music has been recorded by the Boston Symphony Orchestra, directed by Serge Koussevitsky, coupled with Grieg's "The Last Spring," one of the ornaments of the score of the current Broadway hit "Song of Norway." Both of these gems are played in the manner to be expected of the great Boston orchestra. The surfaces are very fine.

NEW HAVEN, CONN.
REGISTER

MAR 4 1945

Boston Symphony Brings Woolsey Series To Close

The Woolsey Hall Concert Series ended last night when Serge Koussevitzky conducted the Boston Symphony Orchestra through a program of superb proportions. The great audience at Woolsey Hall heard the classics of Mozart and Beethoven separated by two enchanting compositions by Moussorgsky and Ravel played with unsurpassed artistry and breath-taking beauty, and showed their satisfaction and delight by thunderous applause throughout the evening.

Two concerts a year by the Boston Symphony Orchestra are far too few for New Haven's musical appetite, as is clearly illustrated by the sold out house and the reception given this long famous orchestra at every visit. With the schedule for both Winter and Summer that the Boston group now maintains, however, New Haven is fortunate to be included for two concerts a season.

The crystal clarity of the strings in the Mozart E flat major Symphony was a matter of sheer delight, and was never lost even in the spirited menuette. The lovely and slow moving Andante was a finely etched contrast, with the Finale a racing gayety of perfect balance.

The Moussorgsky, Prelude to "Khovanstchina" must be described as tonally seraphic so persistent was the beauty of its phrases.

And in complete contrast in style "La Valse" of Ravel filled the air with the luscious tones and daring measures of a subtly sensuous waltz, part Strauss in approach and form, all Ravel in gay and ardent imagry. The orchestra's work in this amazing composition showed again the ability and ease with which these famous musicians enter into all types of composition and performance, ready at the slightest indication of the conductor to sharpen the mood, or enlarge the mould.

Of course the greatest heights of all were reached in the Beethoven. The beloved "Seventh" never shone more brightly in the exaltation that Dr. Koussevitzky and his men achieved. The conductor seemed to draw his inspiration from the men themselves, and they in turn showed an almost reverent devotion to the performance of his every indicated desire.

The Vivace of the opening movement scintilated with a vivid and colorful light that only this orchestra seems to be able to produce, and in the Allegro con brio closing the symphony, the terrific speed subtracted nothing from this remarkable vividness and color.

The extraordinary breadth that is demanded by Dr. Koussevitsky for Beethoven readings was in full evidence last night, and the work, as indeed the entire program must go in New Haven's music history as one of the most outstanding of all times.

MONTREAL, CANADA
GAZETTE

APR 20 1945

Boston Symphony: Serge Koussevitzky conducting. Istar ~~Varia~~tions (Dukas); La Peri (Dukas); Spanish Symphony (Ravel). **Tomorrow** at 8.30 p.m. over CFCF, CBF and the Blue.

HARTFORD, CONN.
COURANT

APR 15 1945

Orchestra Season Ends.

The 1944-45 season of orchestra concerts is over and done with—or at least it will be when the New York Philharmonic gives its final concert this afternoon in Carnegie Hall. We have had no end of orchestral performances in New York and for the most part they have been of a highly interesting character. In addition to the regular Philharmonic programs we have had visits by the Detroit Symphony Orchestra, under Hans Kindler; and the Rochester Philharmonic Orchestra under guest conductor Sir Thomas Beecham . . . with, of course, the regular concerts by the Boston Symphony, the Philadelphia Orchestra, the special performances of the NBC Symphony, and the City Symphony Orchestra, Leopold Stokowski.

In their final concert of the season in New York, the Philadelphia Orchestra and the Westminster Choir conducted by Eugene Ormandy gave an excellent interpretation of Prokofieff's "Alexander Nevsky." The score was originally written for the Russian movie of the same name and later enlarged into a cantata. The story of the historical victory in 1942 of Russian arms, under Prince Alexander Nevsky, over the Knights of the Teutonic Order, it is no less timely today. It was unusual for its simplicity and the tremendous drama and color and Mr. Ormandy gave a remarkably dramatic performance.

The two final Boston Symphony concerts were excellent, and atoned for the odd lapse in quality of the two previous concerts.

Observations.

It is always exciting to anticipate hearing Vladimir Horowitz play and as usual one is never let down as is frequently the case when one pins ones hopes to seemingly the highest star. When Mr. Horowitz gave his recital at Carnegie Hall the other night it surpassed just about everything we have ever heard him do—and that is a large order. Whether it is his personality, his brilliant technic or sheer inspiration, we won't hazard a guess, but he seems to be one of the few who, through his studying and re-studying a score, interprets a composition as we think the composer intended or hoped it would be done. Thus he pleases his entire audience which includes musicians who are perhaps the most exacting in their demands.

While we are familiar with the voice of Muriel Rahn, Negro soprano, as one of the two Carmens in "Carmen Jones" it was interesting to hear her in a recital at Town Hall. A soundly trained singer, Miss Rahn has an excellent voice and the personality to go with it. Furthermore, her diction is so perfect that you can understand every word without straining out of your seat or getting a wry neck from craning to hear more clearly. Here is a soprano to watch for she appears to have the qualities that should take her far.

During the past few years an increasing emphasis has been placed on the efforts of our own American composers and while the majority are young, none of them can claim the youth of two whose compositions were played in a recent Young People's concert given by New York's Philharmonic - Symphony, with Rudolph Ganz conducting. Two orchestral pieces composed by Philippa Schuyler, 13 years of age, and Edward Earle, 14, "Manhattan Nocturne" and "The Misbehaving Clocks" respectively both compositions showing expert workmanship. The final program of the season was a riot for the children, and brought numerous prizes won for clever musical "bits" of various kinds.

The Philharmonic - Symphony with Robert Casadesus as soloist, gave a benefit concert the other night for the Red Cross. All the artists concerned—including the orchestra men — gave their services for the evening and the highlight of the concert was the playing of the "Emperor Concerto" by Mr. Casadesus. Beethoven's Seventh Symphony and the Overture to "Egmond" made up the major portion of the evening's program.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitsky offered a last tribute to the late President Roosevelt last evening. The occasion was a solemn one. Accordingly the "Eroica" Symphony of Beethoven was substituted for Brahms' First, and the remainder of the program assembled, as planned, Rachmaninov's "Isle of the Dead" and appropriately, the "Testament of Freedom" by Randall Thompson. In the latter a choral setting with text drawn from the words of Thomas Jefferson, Dr. Koussevitsky enlisted the assistance of the Harvard Glee Club, trained by G. Wallace Woodworth.

All these pieces had been heard previously this season in the regular Friday-Saturday series. Our conductor's way with Rachmaninov's elegaic music is well known. His "Eroica," as you might imagine, was touched with the inspiration of the "departed hero" to whom this particular performance was dedicated. In the magnificent Funeral March, especially, there was real, deep feeling and indescribable grandeur.

Mr. Thompson's latest work is very simply written. There is little counterpoint in the vocal parts. It is sung mostly in unison and the orchestral support is modest, with only an occasional pronouncement from the horns. Jefferson's powerful phrases are allowed to speak for themselves, with a minimum of embellishment.

They need none, of course. Because they had little, the whole was strikingly effective; more so, perhaps, than it was on first hearing, now that Mr. Roosevelt's death has added extra weight to their meaning. And what more significant words than these, at this or any other time . . . "the God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them. . . ." J. L.

FOOD FIELD REPORTER
NEW YORK, N.Y.

APR 18 1945

Allis-Chalmers To Salute The Food Industry On Air

MILWAUKEE — The Allis-Chalmers Co. will feature an intermission tribute to the wartime contributions of workers in the food processing industry on the April 21 Boston Symphony Orchestra program, heard on the Blue network. The salute will honor canners, meat packers, dehydrators, freezers, and packagers.

PROVIDENCE, R. I.
JOURNAL

APR 17 1945

Dr. Koussevitzky's Good Taste

Editor:

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Providence. MUSIC LOVER.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 15 1945

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert in Carnegie Hall yesterday afternoon, with the assistance of the Harvard Glee Club, W. Wallace Woodworth, conductor. The program:

Symphony No. 8, First Movement..Shostakovich
Symphony No. 3, "Eroica," First and Second Movements .... Beethoven
The Testament of Freedom........R. Thompson
(First New York performance)

Randall Thompson

Whose "Testament of Freedom" was performed by the Boston Symphony Orchestra yesterday

Jefferson Ritualized

RANDALL THOMPSON'S "Testament of Freedom," which was performed locally for the first time by the Harvard Glee Club and the Boston Symphony Orchestra at yesterday afternoon's final concert of the Boston series in Carnegie Hall, employs as text four passages from the prose writings of Thomas Jefferson and consists of four pieces composed in four different musical styles.

The first of these is a harmonized hymn in the manner of the late Sir Hubert Parry. The second is accompanied chant of chiefly Orthodox Russian Church derivation, though it makes momentary references to sixteenth century Roman polyphony. The third is a modernistic battle piece of which the melodic material is very much the kind of tunes our Revolutionary ancestors actually played and sang. The fourth is a meditation that might have been written by Sir Arthur Sullivan after hearing "Lohengrin." This leads into a repeat of the Parry-like chorale and ends with a short vocalize that simulates an "Amen." Except for the battle piece, which is fun, the musical interest of the work seemed to your reporter slight. The texts, of course, are classical both as political thought and as literature.

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A strange aspect of the "Testament" is its use of reflective (and hence personal) statements as vehicles for choral singing. Mass statements like creeds, canticles and common prayers are appropriate to massed intonation; and so are consecrated patriotic texts like the Declaration of Independence, military citations or the Bill of Rights. But Thomas Jefferson's signed reasoned reflections, though they express what many have felt, do not express communal thought. They are personal and hortatory. They live not by the feelings they provoke but by the sense they make. Setting them for mass pronunciation gives them a ritual character that is inappropriate to them, that contradicts their sense as reasoned statements.

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Mr. Thompson's musical notation of their prosody carries them even further away for direct meaning than seems necessary. He has not caught the rhythm of our prose speech, and he has not observed with any rigor the quantities of the English language. The effective setting of prose requires either that the musical line follow the quantities of speed exactly or that it distort these in an expressive manner. The imposing of Russian chant rhythms and of Anglo-German hymn meters on the eighteenth-century Latinate and rococo cadences of the great Jefferson brings out little of their noble reasoning, though good Harvard enunciation, aided by a printed slip, did enable one yesterday to follow the words, in spite of the jerky rhythms Mr. Thompson had imposed upon them.

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PHILADELPHIA, PA.
INQUIRER

APR 14 1945

'Eroica' Is Played Again As Tribute to Roo

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Bach ———— "Come Sweet Death"
Martinu ———— Second Piano Concerto
Beethoven ———— "Eroica" Symphony

By Linton Martin

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Taking its cue from the conductor's attitude, the audience received the performance of the symphony in absolute silence, as it also did the playing of Bach's "Come Sweet Death," with which he opened the concert for the same reason.

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In announcing the changes in the program as a tribute to President Roosevelt, Maestro Ormandy said that they were "in memory of the greatest man of our time." During the performance of the Bach transcription, many members of the audience stood.

The familiar Bach number in Charles O'Connell's admirable orchestral arrangement of the original contralto aria took the place of Paul Creston's "Chant of 1942," scheduled as a novelty. The "Eroica" Symphony, which Beethoven originally dedicated to Napoleon and later designated as a "heroic symphony for the celebration of the memory of a great man," after Bonaparte declared himself Emperor, occupied the time after the intermission that had been programmed for Dvorak's Fifth Symphony, "From the New World."

The one work that remained as originally scheduled came as a double novelty. For the first American performance of Bohuslav Martinu's Second Piano Concerto also marked the debut of Rudolf Firkusny as soloist in the orchestra's regular symphony series.

Mr. Martinu is recognized as the foremost living Czech composer, true musical heir of Smetana and Dvorak. And his compatriot interpretive artist, Firkusny, enjoys the same reputation as a Czech pianist of dynamic temperament.

EXUBERANT ENERGY

Exuberant energy was the outstanding feature of both composition and performance yesterday. The concerto is rich in Bohemian folk rhythms and color, and is scored in the neo-classical idiom. But it is not its composer's richest or most rewarding work, and is inferior to his two-piano concerto, introduced here last season.

Mr. Firkusny was always more

HARTFORD, CONN.
TIMES

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[92]

NEW HAVEN, CONN.
REGISTER

MAR 14 1945

Boston Symphony Brings Woolsey Series To Close

The Woolsey Hall Concert Series ended last night when Serge Koussevitzky conducted the Boston Symphony Orchestra through a program of superb proportions. The great audience at Woolsey Hall heard the classics of Mozart and Beethoven separated by two enchanting compositions by Moussorgsky and Ravel played with unsurpassed artistry and breath-taking beauty, and showed their satisfaction and delight by thunderous applause throughout the evening.

Two concerts a year by the Boston Symphony Orchestra are far too few for New Haven's musical appetite, as is clearly illustrated by the sold out house and the reception given this long famous orchestra at every visit. With the schedule for both Winter and Summer that the Boston group now maintains, however, New Haven is fortunate to be included for two concerts a season.

The crystal clarity of the strings in the Mozart E flat major Symphony was a matter of sheer delight, and was never lost even in the spirited menuette. The lovely and slow moving Andante was a finely etched contrast, with the Finale a racing gayety of perfect balance.

The Moussorgsky, Prelude to "Khovanstchina" must be described as tonally seraphic so persistent was the beauty of its phrases.

And in complete contrast in style "La Valse" of Ravel filled the air with the luscious tones and daring measures of a subtly sensuous waltz, part Strauss in approach and form, all Ravel in gay and ardent imagry. The orchestra's work in this amazing composition showed again the ability and ease with which these famous musicians enter into all types of composition and performance, ready at the slightest indication of the conductor to sharpen the mood, or enlarge the mould.

Of course the greatest heights of all were reached in the Beethoven. The beloved "Seventh" never shone more brightly in the exaltation that Dr. Koussevitzky and his men achieved. The conductor seemed to draw his inspiration from the men themselves, and they in turn showed an almost reverent devotion to the performance of his every indicated desire.

The Vivace of the opening movement scintilated with a vivid and colorful light that only this orchestra seems to be able to produce, and in the Allegro con brio closing the symphony, the terrific speed subtracted nothing from this remarkable vividness and color.

The extraordinary breadth that is demanded by Dr. Koussevitzky for Beethoven readings was in full evidence last night, and the work, as indeed the entire program must go in New Haven's music history as one of the most outstanding of all times.

HARTFORD, CONN.
COURANT

APR 15 1945

tation of Prokofieff's "Alexander Nevsky." The score was originally written for the Russian movie of the same name and later enlarged into a cantata. The story of the historical victory in 1942 of Russian arms, under Prince Alexander Nevsky, over the Knights of the Teutonic Order, it is no less timely today. It was unusual for its simplicity and the tremendous drama and color and Mr. Ormandy gave a remarkably dramatic performance.

The two final Boston Symphony concerts were excellent, and atoned for the odd lapse in quality of the two previous concerts.

Observations.

It is always exciting to anticipate hearing Vladimir Horowitz play and as usual one is never let down as is frequently the case when one pins ones hopes to seemingly the highest star. When Mr. Horowitz gave his recital at Carnegie Hall the other night it surpassed just about everything we have ever heard him do—and that is a large order. Whether it is his personality, his brilliant technic or sheer inspiration, we won't hazard a guess, but he seems to be one of the few who, through his studying and re-studying a score, interprets a composition as we think the composer intended or hoped it would be done. Thus he pleases his entire audience which includes musicians who are perhaps the most exacting in their demands.

While we are familiar with the voice of Muriel Rahn, Negro soprano, as one of the two Carmens in "Carmen Jones" it was interesting to hear her in a recital at Town Hall. A soundly trained singer, Miss Rahn has an excellent voice and the personality to go with it. Furthermore, her diction is so perfect that you can understand every word without straining out of your seat or getting a wry neck from craning to hear more clearly. Here is a soprano to watch for she appears to have the qualities that should take her far.

During the past few years an increasing emphasis has been placed on the efforts of our own American composers and while the majority are young, none of them can claim the youth of two whose compositions were played in a recent Young People's concert given by New York's Philharmonic - Symphony, with Rudolph Ganz conducting. Two orchestral pieces composed by Philippa Schuyler, 13 years of age, and Edward Earle, 14, "Manhattan Nocturne" and "The Misbehaving Clocks" respectively both compositions showing expert workmanship. The final program of the season was a riot for the children, and brought numerous prizes won for clever musical "bits" of various kinds.

The Philharmonic - Symphony with Robert Casadesus as soloist, gave a benefit concert the other night for the Red Cross. All the artists concerned—including the orchestra men — gave their services for the evening and the highlight of the concert was the playing of the "Emperor Concerto" by Mr. Casadesus. Beethoven's Seventh Symphony and the Overture to "Egmond" made up the major portion of the evening's program.

Orchestra Season Ends.

The 1944-45 season of orchestra concerts is over and done with—or at least it will be when the New York Philharmonic gives its final concert this afternoon in Carnegie Hall. We have had no end of orchestral performances in New York and for the most part they have been of a highly interesting character. In addition to the regular Philharmonic programs we have had visits by the Detroit Symphony Orchestra, under Hans Kindler; and the Rochester Philharmonic Orchestra under guest conductor Sir Thomas Beecham . . . with, of course, the regular concerts by the Boston Symphony, the Philadelphia Orchestra, the special performances of the NBC Symphony, and the City Symphony Orchestra, Leopold Stokowski.

In their final concert of the season in New York, the Philadelphia Orchestra and the Westminster Choir conducted by Eugene Ormandy gave an excellent interpre-

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MONTREAL, CANADA
GAZETTE

APR 20 1945

Boston Symphony: Serge Koussevitzky conducting. Istar Variations (Dukas); La Peri (Dukas); Spanish Symphony (Ravel). Tomorrow at 8.30 p.m. over CFCF, CBF and the Blue.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky offered a last tribute to the late President Roosevelt last evening. The occasion was a solemn one. Accordingly the "Eroica" Symphony of Beethoven was substituted for Brahms' First, and the remainder of the program assembled, as planned, Rachmaninov's "Isle of the Dead" and, appropriately, the "Testament of Freedom" by Randall Thompson. In the latter a choral setting with text drawn from the words of Thomas Jefferson, Dr. Koussevitzky enlisted the assistance of the Harvard Glee Club, trained by G. Wallace Woodworth.

All these pieces had been heard previously this season in the regular Friday-Saturday series. Our conductor's way with Rachmaninov's elegaic music is well known. His "Eroica," as you might imagine, was touched with the inspiration of the "departed hero" to whom this particular performance was dedicated. In the magnificent Funeral March, especially, there was real, deep feeling and indescribable grandeur.

Mr. Thompson's latest work is very simply written. There is little counterpoint in the vocal parts. It is sung mostly in unison and the orchestral support is modest, with only an occasional pronouncement from the horns. Jefferson's powerful phrases are allowed to speak for themselves, with a minimum of embellishment.

They need none, of course. Because they had little, the whole was strikingly effective; more so, perhaps, than it was on first hearing, now that Mr. Roosevelt's death has added extra weight to their meaning. And what more significant words than these, at this or any other time . . . "the God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them. . . ." J. L.

FOOD FIELD REPORTER
NEW YORK, N.Y.

APR 16 1945

Allis-Chalmers To Salute The Food Industry On Air

MILWAUKEE — The Allis-Chalmers Co. will feature an intermission tribute to the wartime contributions of workers in the food processing industry on the April 21 Boston Symphony Orchestra program, heard on the Blue network. The salute will honor canners, meat packers, dehydrators, freezers, and packagers.

PROVIDENCE, R. I.
JOURNAL

APR 17 1945

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INQUIRER

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TIMES

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[83]

CHARLOTTESVILLE, VA.
PROGRESS

[illegible]

"Testament Of Freedom" Wins Critic's High Praise

The "Testament of Freedom," Randall Thompson's musical setting to words of Thomas Jefferson, which was given its first public performance by the University of Virginia Glee Club here on April 13, 1943, on the 200th anniversary of Jefferson's birth, has received the accolade of the dean of America's music critics.

Performed under the direction of Sergei Koussevitzky by the Boston Symphony Orchestra and the ~~Harvard Glee Club~~ in Carnegie Hall at New York last Saturday as part of a concert program in memory of Franklin D. Roosevelt, it was hailed by Olin Downes, music critic of the New York Times, as "one of the most convincingly American scores that this period has produced."

Mr. Downes devoted nearly a column to an appreciation of the work which he declared fitted perfectly into a program which included portions of Shostakovitch's Eighth symphony and Beethoven's "Eroica" symphony.

"Mr. Thompson has written a composition of astonishing simplicity, appropriateness and effect," he said, describing the "Testament" as "almost a choral symphony in four movements."

The composer was especially lauded for having written as "a most thoughtful and modest artist, seeking for the right notes to communicate something, profoundly of his people, that was in his heart." Mr. Downes attributed Thompson's success to this high aim, which he declared was farthest from the self-seeking and high - pressure salesmanship "that disfigures too much of our native musical activities today."

In his summary, Mr. Downes wrote:

"His score is admirably proportioned, climaxed and carried through. It does not sag or falter in its progress. It is written, vocally and practicably, at the same time that it uses the orchestra admirably for coloristic and dramatic effects. The exact unrhythmed texts are set with great skill and ingenuity in supplying musical patterns which have form in themselves while fitting like a glove the immortal words of Jefferson. As old religious composers have done with Latin texts, so has Mr. Thompson shown his great knowledge and unfailing device in this procedure, which also takes fully into account laws of dramatic sequence and contrast. And he has written music which can be sung and understood by great numbers of people, while standing on its feet as a work of art."

French Music at Symphony; Homage to Richard Burgin

Monitor April 21

By L. A. Sloper

In compiling the last program but one of the season, Dr. Koussevitzky took the opportunity of catching up on his French music. This time his choice fell upon d'Indy's "Istar" Variations, two sections of the Suite from Fauré's "Pelléas" music, and Ravel's Spanish Rhapsody.

For opening number he used Walter Piston's Prelude and Allegra for Organ and Strings. This is a pleasant work and E. Power Biggs handles the solo part expertly, but again the tone of the Symphony Hall organ sounded pretty crude against that of the orchestra. Besides, what was Mr. Piston doing in the company of three Frenchmen, even though he did study with Nadia Boulanger?

* * *

The second half of the program was given over to honoring Richard Burgin, who is celebrating his silver anniversary as concertmaster of the Boston orchestra. The value of his services in this capacity is evident in the notable routine of the ensemble. He has also been extremely useful as assistant conductor. During his term of service he has grown steadily in this capacity, until today he stands high in the regard of those who appreciate his musicianship and his leadership.

The affectionate admiration felt for him by the Friday audience was made evident yesterday by the rousing welcome he received when he appeared on the platform, and by the ovation accorded him at the end. But was the gesture of billing him as soloist (particularly in the Mendelssohn Concerto) the most felicitous way of doing him honor? When a man has achieved so much in the concertmaster's chair and on the dais, surely it is too much to expect him to be also a first-rate solo violinist?

Mr. Burgin brings to his solo tasks the same qualities which serve him so well in his other capacities, but his tone is small, thin, and dry, his intonation is often doubtful, and his style is hardly suited to the medium, especially in romantic music. The enthusiasm shown toward him yesterday must have been an expression of the general feeling toward him, rather than a tribute to this specific performance.

The three French pieces, besides paying tribute to Gallic art, exhibited again in some of its most brilliant aspects the marvelous quality of the orchestra—the variety of its tonal beauties, the flexibility of its rhythms, the sensitiveness of its response to the directorial rein. This expertise was applied with the greatest devotion to these three scores, which are by now all familiar to us.

* * *

The "Istâr" Variations represent the French music which has not rid itself of its German accent. Fauré's music for "Pelléas" is truly French, but it has suffered from the fact that Debussy wrote an opera on the same subject. Some Frenchmen place Fauré's musical commentary on the story above Debussy's, but that opinion is not shared elsewhere, nor perhaps very widely in France. Possibly a hearing of it in full with the play in the theater might increase its stature.

As for Ravel's Spanish Rhapsody, it is as trivial as it is brilliant. As a piece of orchestral virtuosity, it astonishes, but actually it belongs on popular programs.

In the audience yesterday, appropriately enough, was Pierre Monteux, conductor of the San Francisco Symphony Orchestra, who has been for many years a distinguished interpreter of French music and who brought Richard Burgin to Boston in 1920.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

APR 16 1945

Briggs Renews Contract With Orchestra

Robert Briggs

Twenty-two-year-old Robert Briggs of 30 First Street, believed to be the youngest bass trombonist in any of the major symphony orchestras, has been awarded a renewed contract with the National Symphony Orchestra for the 1945-46 season.

The orchestra will play a series of summer concerts at Watergate, Washington, D. C., beginning June 16 for six weeks. The winter season begins Oct. 17 for a 22-week period. The National Symphony Orchestra plays many benefit concerts for members of the armed forces and is conducted by Dr. Hans Kindler.

Briggs studied with John Coffey, bass trombonist of the Boston Symphony Orchestra, at the New England Conservatory of Music. A graduate of Pittsfield High School in June 1940, Mr. Briggs played with the school orchestra for two years and with the Stanley Club Junior Symphony Orchestra. Before going to the National Symphony in February, 1942, he played with the Boston Orchestra under Dr. Koussevitzky.

N. TONAWANDA, N. Y.
EVENING NEWS

APR 1 6 1945

National Whirligig

WINNING THE WAR
By ALBERT N. LEMAN

ELECTRONICS

One of the great miracles of the war, "talking wires", is on the threshold of civilian use. This is the electronic device which records sound on a thin thread of metal and rebroadcasts it without loss of fidelity.

The first demonstration of a wire recorder built into a home radio was given this week to a group of engineers and scientific writers in New York. Straight microphone-playback types are made for the Army and Navy by several companies but this showing was the initial appearance of the combined radio-recorder, an invention of William P. Lear of Lear Incorporated, which will be marketed after the war.

MAGNETIZED

Brief descriptions have been published of the magic apparatus installed in American fighting planes. Heretofore censorship has veiled certain facts about it.

In a nutshell, the voice of music is transformed into electrical impulses and fed into an electromagnet. A stout wire — as thin as human hair — travels from spool to spool at the rate of three to six feet per second across the poles of this magnet and becomes magnetized in varying degrees according to the strength of the sound impulses. When the thread is rerun across the magnet, these waves are picked up, amplified and reproduced by loudspeaker.

The machine is entirely different from wax discs or cylinders in which vibrations are grooved on a soft surface. There aren't any needles to scratch and hiss. No physical change takes place in the metal; it becomes magnetized in varying strengths and it can be employed indefinitely.

When the operator wishes to "erase" a message, he merely demagnetizes the thread. Unlike the process in wax dictating, "shavings" are not required before each new recording.

MUSIC

The principle is not new. In 1896 Valdemar Poulsen, a Danish physicist, first recorded sound magnetically on steel wires, but reproduction was poor.

Later Marvin Camras perfected a recorder at the Armour Research Foundation of the Illinois Institute of Technology. Other inventors also dabbled with "singing wires"; most were laboratory "toys" before the war. The Foundation has licensed numerous manufacturers to make its type, including General Electric, Stromberg-Carlson and C. G. Conn.

In the early days our aviators returned from long reconnaissance flights too exhausted to give prompt and detailed accounts. Wax recordings made in tossing and diving aircraft during trips were unsatisfactory. Wire was introduced and proved effective not only in planes but also on warships shaken by the salvos of sixteen-inch guns.

The new home radio-wire recorder can do a great many things. If a visitor interrupts a person listening to his favorite program, the host can throw a switch and start the recorder. Later he can plug in and receive everything he missed.

The entire program of the Boston Symphony Orchestra, ~~Sam~~ Donahue's Navy swing band, the Salt Lake City Tabernacle choir, the historical speeches of President Roosevelt or the patter of Bob Hope can be immortalized in a library of spools.

SYMPHONY CONCERT

Apr 21 Post

BY WARREN STOREY SMITH

Two anniversaries are being commemorated at this week's Symphony Concerts, the 100th of the birth of Gabriel Faure, composer of refined, gentle, fastidious music, and the 25th of Richard Burgin as concert master of the orchestra. Besides being guest of honor at a post-concert reception tendered him by Dr. Koussevitzky in the first balcony foyer, Mr. Burgin marked the completion of his first quarter century with the orchestra by playing the solo part in the Mendelssohn Concerto.

Faure was not the only French composer on yesterday's list. The two movements from his stage music to "Pelleas and Melisande" (earlier than and very different from that of Debussy's operatic version of Maeterlinck's play) were flanked by the superb "Istar" of d'Indy and the "Spanish Rhapsody" of Ravel. The first piece of all, however, was American, Walter Piston's Prelude and Allegro for Organ and Strings, with E. Power Biggs as the soloist. Many of the works of what not so long ago was termed the modern French school, once looked upon as daring and exciting, have begun to fade. Their orchestral colors have paled, their harmonies have lost their bite. We can still recognize their sensitiveness but we feel their lack of vitality. This "Pelleas" music of Faure is a case in point and so, indeed, is Ravel's Rhapsody, despite the brilliance of the final section. Faure will live a long time yet through his songs and Ravel made better pieces than this one. Of the three composers represented yesterday, d'Indy came out best, and in a performance that overstressed a little the romantic element in his music.

Odd, indeed, that d'Indy was once considered cerebral and austere. Certain pages in the "Istar" now seem actually voluptuous. To these Symphonic Variations Dr. Koussevitzy is commendably faithful. It is high time, though, that he gave us the three-part tone poem, "A Summer Day on the Mountain," which he has never conducted here, and revived the noble Second Symphony and the fascinating "Symphony on a Mountain Air." D'Indy is one composer who nowadays does not receive his due.

The music of Piston, introduced here last season, harks back in spirit to Corelli and Handel and is an excellent example of neo-classicism, with genuine feeling in the Prelude and brilliant writing for the organ in the Allegro. Mr. Biggs was applauded for his performance, as was Mr. Burgin for his polished delivery of the Mendelssohn. The Concerto itself fitted well into the generally agreeable tonal picture. This was a pleasant concert.

Herald

MUSIC

Apr. 21

SYMPHONY HALL

Boston Symphony

Yesterday afternoon at Symphony Hall, Serge Koussevitsky conducted the Boston Symphony Orchestra in the next to last of the Friday afternoon concerts of the 1944-45 season; the soloists were E. Power Biggs and Richard Burgin, and the program was as follows:

Prelude and Allegro for Organ and Strings	Piston
E. Power Biggs, soloist	
"Istar" Variations	D'Indy
Prelude, Andantino for "Pelleas et Melisande	Faure
Rhapsodie Espagnole	Ravel
Violin Concerto	Mendelssohn
Richard Burgin, soloist	

By ELINOR HUGHES

Yesterday's Symphony concert was frankly in the romantic vein, with D'Indy, Faure and Mendelssohn providing the bulk of the music. The attractive Prelude and Allegro by Walter Piston, with E. Power Biggs as soloist, was the only really modern work on the program, and its clarity, precision and admirable blending of orchestra and organ provided an effective contrast to the outpouring of lush, though beautiful, harmonies in the selections that followed.

The recent performance of Debussy's "Pelleas et Melisdande" by the Metropolitan Opera Company, may easily have inspired the inclusion of Faure's orchestral suite, taken from the stage music to Maeterlinck's play and produced four years before the Debussy opera. Like the play for which it was written, the Faure score is delicate, poetic and elusive, without having the insistent vagueness that dogs the Maeterlinck text, and is a good example of romantic music which, though written for a specific occasion, can be listened to with pleasure for its own sake.

D'Indy's "Istar" variations have always attracted great interest for the sheer novelty with which they are handled, the composer choosing to give the variations first and save the theme for the very end, as though, on a purely aesthetic plane, D'Indy had decided to write a purely musical "Dance of the Seven Veils." The work was played yesterday with the orchestra's customary lush and beautiful tone. Ravel's "Rhapsodie Espagnol" followed, proving again a curious blend of French musical writing with Spanish rhythms, though the opening "Prelude a la Nuit" had the exquisite shimmer of a landscape by moonlight.

Following the intermission came the big event of the afternoon: Mendelssohn's Violin Concerto with Richard Burgin as soloist, for this week marks the completion of Mr. Burgin's 25th year as concert master of the Boston Symphony Orchestra, and there was a very real outburst of enthusiasm from audience and orchestra at the close of his performance. Making no pretensions at spectacular virtuosity, he played the beautiful sunlit music with fine musicianship and intelligence, neither sentimentalizing it nor over-emphasizing its potentialities for a display of dazzling display, and conductor and orchestra gave him staunch and affectionate support.

After the concert—which was attended, purely by coincidence, by Pierre Monteux, former conductor of the Boston Symphony and now conductor of the San Francisco Symphony, who engaged Mr. Burgin as concert master while he was here—there was a reception given by Mr. Koussevitsky for Mr. Burgin, attended by the members of the orchestra, the trustees and other invited guests. In presenting him with a watch as a token of personal appreciation, Koussevitsky hailed him as "the best concert master in the country, a splendid conductor, a notable soloist and a fine man," and added that the watch should be a reminder of "twenty-five years together as fellow artists and friends." Jerome D. Greene, on behalf of the Trustees of the Boston Symphony, presented Mr. Burgin with an inscribed silver salver, and on Monday night Mr. Burgin will be honored by the members of the orchestra at a dinner.

Yesterday's program will be repeated tonight, and the 64th season comes to a close next week with Beethoven's Ninth Symphony, in the performance of which the orchestra will be assisted by the Harvard Glee Club, the Radcliffe Choral Society and soloists. The Saturday night concert will start at 8:10, the Friday afternoon at the usual hour of 2:30.

NEW YORK, N. Y.
SUN

APR 21 1945

Boston Symphony Novelties

Season Not a Productive One—Again, Opera's Traditions—A Provocative Book.

By OSCAR THOMPSON.

The Boston Symphony's novelties in its Carnegie Hall visits of the season, which were concluded last Saturday afternoon, were four. Included in this slender total is Randall Thompson's "The Testament of Freedom," though that work had, in fact, been performed at the Mendelssohn Glee Club's first concert of the season in November. But as this was a private concert, perhaps the Boston Symphony "premiere" should be permitted to stand.

The other new works of Dr. Koussevitzky's orchestra were Bartok's Concerto for Orchestra, Villa-Lobos's "Rudepoema" and Lourie's "The Feast During the Plague." It is of small consequence that none of these can be acclaimed as of world-shaking impact. They were certainly of a quality that justified their introduction. But 20 or 25 per cent of the works presented is rather small for new music in these times. Dr. Koussevitzky had introduced other novelties in Boston—among them Diamond's Second Symphony—which, for one reason or another, were not set before his Carnegie Hall audiences.

Few 'Repeat' Performances.

Sponsorship of the contemporary in music led to some second or third performances of works that were still new to those who heard them. But these, too, were not many. Hanson's Symphony No. 3, Schuman's "Prayer in Time of War" and—by a generous extension of the principle—the Shostakovich Sixth and Eighth Symphonies were the works heard that could be regarded as supporting the conductor's avowed espousal of "repeats" for novelties already presented.

Otherwise the Boston Symphony's programs were made up of compositions of the standard repertory. Beethoven, Berlioz, Brahms, Corelli, Debussy, Faure, Haydn, Mozart, Mussorgsky, Ravel, Schubert, Schumann, Sibelius, Stravinsky and Tchaikovsky were the composers who figured in ten Carnegie Hall performances. It may be assumed that Dr. Koussevitzky's interest in the contemporary is unabated, but his programs, like those of the Philharmonic-Symphony—which were dealt with in this space a week ago—were disappointingly uneventful.

Still More About Tradition.

Because of its length—though the writer refers to it as only "a few more words"—this department is forced to forgo printing in its entirety still another letter on operatic tradition from Mary Edwards, whose first communication was published in full three weeks ago. But here is its essence. Replying to Charles L. Buchanan's letter on the same subject two weeks back, she states that to copy another's portrayal is "abhorrent to any good actor."

Fritz Kreisler

He will give a violin recital next Thursday night in Carnegie Hall for the benefit of the Musicians Emergency Funds War Program.

"To copy any former impersonation, no matter how admired, produces something that is neither flesh, fowl nor good red herring. For instance, Olive Fremstad certainly admired and revered Lilli Lehmann and especially her Isolde to the point of idolatry, but when, in her turn, she sang Isolde, Fremstad realized that she must put out of her mind every previous impression and build her impersonation anew. The result (or so I am told, for Fremstad was before my time) was as different from Lehmann as one could imagine. . . . Surely what you . . . mean by tradition is for the subsequent actor to model his impersonation along the same lines as another. This is as far as an actor should go, although this is what I claim is wrong and inartistic. The Don Giovanni of the future would surely do well to build his ideal on Mr. Pinza's serious and modest approach to his art (the greatest of all the arts). Beyond that he should forget that he had ever seen Pinza's Don Giovanni—if he can."

Forgetting Mr. Pinza's Don Giovanni may not be such a task as the writer seems to think, particularly if the singer has experienced others in the role.

Lively Critical Reading.

Virgil Thomson's book "The Musical Scene" is lively reading. Most of it is made up of his reviews of musical events written for the Herald Tribune, together with his Sunday articles. The opinions are often unorthodox, and some of them may strike an ordinarily well-informed listener to music as fantastic. But Mr. Thomson, it is to be remembered, came to his critical activities in New York from Paris, where he had resided and composed for a good many years. He reflects French critical standards and influences, and these are unsympathetic to much that has come out of Germany and points east for a century and more.

The heroic seems to him mostly the mock heroic. Wagner, Brahms, Tchaikovsky and Sibelius do not command his admiration, as they have quite generally commanded that of his fellow scribes. Music and music criticism will survive this. Even performing artists who have been strangely ridiculed—as Jascha Heifetz is in "Silk-underwear Music"—are still giving recitals. Articles like that on the French style, those on modern music, on "the appreciation racket" and on various choral subjects are more than provocative. They contain much of the soundest common sense. "The Musical Scene" is published by Alfred A. Knopf.

DAYTON, O.
HERALD

APR 22 1945

Tribute Concert

The last of the symphony concerts were given in tribute to the late Franklin Delano Roosevelt and both the Boston symphony and the New York Philharmonic played superbly—a fitting tribute of great music to a great man. The Boston played the first movement of Shostakovitch's Eighth symphony because the composer intended it as an expression of the tragedy and pain which humanity has undergone; the first two movements of the "Eroica" symphony of Beethoven ending with the funeral march — Beethoven dedicated the symphony "to a great man"—and the first New York performance with the assistance of the Harvard Glee club, of Randall Thompson's music setting to words from the writings of Thomas Jefferson, written for observance of the 200th anniversary of his birth.

Observation

The Lewisohn committee has set a new high for free concerts for the armed services. They recently announced that they will play host to 50,000 service men and women during the summer and, in addition, have arranged for free admission to members of the armed services and their "dates" for Saturday and Sunday evening concerts. The last mentioned will have programs of a lighter vein featuring personalities from the entertainment field. The larger quota (it was 20,000 last year) set for this summer is due to the heavy increase in the number of wounded men being returned to hospitals here and the greater number of troops stationed in this area.

BROOKLYN, N.Y.
EAGLE

THEY SAID (And Where They Said It)—Eric Sevareid, CBS correspondent: "The German people have no individual or collective guilt regarding the war, nor any idea that they were the chief perpetrators of it" (at his welcome home luncheon in the Waldorf) . . . **Dr. Serge Koussevitzky**, Boston Symphony conductor: "The conductor's function as a 'leader' is . . . to make the unpopular music of today the popular music of tomorrow, and always to have that tomorrow in his plans" (in a special article for Radio Annual).

Globe MUSIC Apr. 21

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Richard Burgin, concertmaster and associate conductor of the Boston Symphony, who this season is rounding out 25 years of association with the orchestra, is soloist this week in the Mendelssohn Violin Concerto. Serge Koussevitzky's program otherwise consists of the Prelude and Allegro for Organ and Strings by Walter Piston; the "Istar" Variations by D'Indy; the Prelude and "Fileuse" from Faure's "Pelleas and Melisande" Suite, and the Spanish Rhapsody by Ravel.

No one needs to be reminded that the Mendelsshon Concerto is one of the world's great works, both from the virtuoso and musical points of view. It is indestructible. It sings. It is full of warmth and sun. Yet coming after all the spicy items of yesterday's program it was undeniably overshadowed, even with Mr. Burgin's fine and honest performance.

This was solo playing of high technical proficiency and the utmost musicianship, the finest style and heartfelt expression. Mr. Koussevitzky and the orchestra provided a glowing, in fact, a devoted, accompaniment. When it was over, all, but especially Mr. Burgin, received a resounding ovation.

Mr. Piston's Prelude and Allegro is masterfully smooth and skillful writing, although to this reviewer the combination of organ and strings is not the happiest sort of tonal mating. The effect is better in the quiet Prelude than in the bracing vigor of the Allegro, where the organ sonorities seem to fight rather than to contrast or complement those of the massed strings. At the keyboard yesterday was E. Power Biggs, who gave one of his characteristic able performances. Mr. Piston bowed from the stage.

Gabriel Faure might have had recognition befitting the 100th anniversary of his birth, and that would have been more than a brace of movements from one composition. Better this than no Faure, however, and this is very good Faure. Both the "Pelleas and Melisande" excerpts and D'Indy's excellent "Istar" Variations were derived more or less from Wagner, but they are essentially Gallic, distinguished by the best technical craftsmanship, representative of salient if minor musical personalities of the late 19th Century. They ought not to be allowed to slip out of the repertory.

In them, as in Ravel's Spanish Rhapsody (which makes you think of a lot of other Ravel, including the "Mother Goose" Suite) Mr. Koussevitzky and the orchestra were at the top of their form. With his sense of detail, of contrast, color and effect, Mr. Koussevitzky can make of such music a good deal more than many conductors are able to do. Yesterday afternoon offered a prime demonstration of great orchestral playing.

Among the guests was Pierre Monteux, who was conductor of the Boston Symphony when Mr. Burgin came to this country in 1920, and who is now conductor of the San Francisco Symphony. Mr. Monteux was en route to his Summer home in Maine. He happened to drop in at Symphony Hall and discovered that his former colleague was to be honored.

The members of the Boston Symphony will give a dinner for Mr. Burgin Monday evening.

Herald MUSIC Apr.

SYMPHONY HALL

Sunday Symphony

Yesterday afternoon at Symphony Hall, the Boston Symphony Orchestra, Serge Koussevitsky conducting, presented the sixth and last of the Sunday afternoon series of concerts. The Harvard Glee Club assisted and the program was as follows:

Symphony in B-flat, No. 102 . . . . . . Haydn
"Testament of Freedom"
Randall Thompson
"Rhapsody Espagnole" . . . . Ravel
"Til Eulenspiegel" . . . . Strauss

By ELINOR HUGHES

If there is any more enchanting musical experience than to listen to the Boston Symphony Orchestra play Haydn's Symphony in B-flat as it was played yesterday afternoon at the sixth and last of the Sunday afternoon series of concerts, I can only say that I should like to be present. The exquisite precision of the performance matches the sprightly grace and symmetrical beauty of the music, which might find its analogy in the perfection of a formal garden in which everything is exactly right in pattern but in which the flowers are so lovely that the formality serves but to enhance them.

In equally excellent vein was the concluding offering, Strauss's "Til Eulenspiegel," which went with excellent wit and fine pace, Til's musical pranks achieving their full contrast with the solemn pomposities of the forces which he mocked but which eventually overcame him. And Valkenier's performance of the horn part was particularly felicitous throughout. As Koussevitsky's way with Ravel is too well known to require further discussion here—and the Rhapsody Espagnole was done also at the Friday and Saturday concerts, too—the only remaining point for discussion is the hotly debated "Testament of Freedom" by Randall Thompson.

Mr. Thompson's work, performed at Symphony Hall two weeks ago, and then played in New York at a concert dedicated to the memory of Franklin Delano Roosevelt, places the listener who is not wholeheartedly enthusiastic in the ungracious position of seeming to disagree with Thomas Jefferson, whose writings are the heart of the Thompson work. Careful examination of the text—sung once again very eloquently by the Harvard Glee Club—reveals one definite cause for dissatisfaction: many of Jefferson's phrases, his actual words, indeed, are extremely difficult to set to music—they don't sing well, in short. And rather than do violence to the author of the Declaration of Independence, Randall Thompson has written an underscoring of significant statements, rather than a musical expression of them. Sometimes it seems as though it would have been better had the Jefferson quotations been spoken against an orchestral background rather than sung. Then the conflict between the lofty quality of the text and the over-simplified, deliberately muted quality of the music would not be so marked.

WORCESTER, MASS.
TELEGRAM

Boston Symphony Back

Victor's first symphonic album since the recording ban has lifted, and the first recording by the Boston Symphony Orchestra in five years appears on the Red Seal release for April. It is the Berlioz "Harold in Italy" which actually is sort of a concerto for viola featuring the well known William Primrose.

A work entirely unfamiliar to this columnist we found it enjoyable and romantically lovely. The performance by the Boston Orchestra, much too long absent from records, is a welcome treat, especially when it is embellished by the beautiful descriptive passages for the viola, so ably performed by Primrose. The engineers, also deserve praise for a technically perfect recording. Something new has been added to the Victor catalogue, something we recommend highly for your own collection!

Shortly after the release of this album Victor issued a single disc by the Boston Orchestra, a coupling of Grieg's "The Last Spring," and Tchaikovsky's "Waltz Serenade." This is something a little lighter, but full of gaiety and charm.

St. Joseph, Mo
News, Press

APR 23 1945

Mitropoulos Has Ready Answer for All Rumors

Dimitri Mitropoulos, he of the gutta-percha arms, was approached yesterday morning in Hotel Robidoux coffee shop on behalf of Time magazine, which had heard a report that he was going to become conductor of the Boston symphony orchestra.

"I don't know why that should be said," remarked the Minneapolis symphony conductor, between bites of toast, "when I have already signed a contract for the Attu symphony."

"Attu!"

"Oh, yes. Quite a cultured place." When would he leave? October—"That's the best time to go there." Across the table, First Violin looked glum; First Oboe continued to eat.

What about Alessandro of the Oklahoma City symphony; would he go to Minneapolis? Yes. Was Sergei Koussevitzky of the Boston symphony going to retire, as reported? No. Stalin wanted him.

"Maestro," inquired Oboe, "will you need any flutes in the Attu orchestra?"

"No," said Mitropoulos. "Mostly horns. Get them straight from the deer."

The whole table exploded, loose-jointed Maestro laughing louder than anybody. He had to have some fun, he explained, in the midst of transportation troubles and worry over the second oboe player's illness. But he wasn't leaving the Minneapolis orchestra.

With that he rushed off to make last-minute changes in the program.

"Does he pull those stunts often?" the oboe player was asked.

"All the time," said the oboe player, fondly.

Col MUSIC Apr 23

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

You'd never know it by this rugged March weather, but the music season is almost over. The Boston Symphony ended their Sunday series yesterday, and the final pair of concern, will be next Friday and Saturday.

For the concluding Sabbath matinee, Serge Koussevitzky repeated Randall Thompson's "The Testament of Freedom," with the Harvard Glee Club again assisting. This was preceded by the B-flat Symphony, No. 102, of Haydn, and followed by Ravel's Spanish Rhapsody, and "Till Eulenspiegel" by Richard Strauss.

Unless I miss my guess, "The Testament of Freedom" is going to wear well as patriotic music. In most respects the setting of Thomas Jefferson's prose writings is highly effective, and certainly it is professional. The plainness, the austerity and conservatism of the style was both deliberate and well-advised. Mr. Thompson knew what he was doing.

The work is perhaps too long, and the third section the least suited, musically, to the tenor of high resolution in Jefferson's words. But the musical mood of each section is different and that of the third does provide necessary contrast to the others. The Glee Club men sang more evenly and clearly than they did two weeks ago.

Apart from a few ragged entrances in the first two movements of the Haydn Symphony, the whole concert represented orchestral playing of great distinction. "Till Eulenspiegel" seemed a little tense, but the texture was remarkably clear and Mr. Koussevitzky did not bear down so hard on volume as sometimes he does in this work. In short, the Sunday audience heard a definitely rewarding concert.

[85]

MORE ABOUT "NINTH"

Symphony Orchestra Closes Season This Saturday With Great Beethoven Work

Apr. 22

BY WARREN STOREY SMITH

SATURDAY evening's concert by the Boston Symphony Orchestra, the last of the current season, will begin not at 8:30 but at 8:10. Because the program is unusually long? Not at all. In fact, it is unusually short, consisting only of Beethoven's Ninth Symphony, which consumes about an hour and a quarter. The reason is the hour-long broadcast. Heretofore this has always included the first part of the concert which, incidentally, must be planned to fit it. But since the whole of the Ninth cannot be put on the air, Dr. Koussevitzky has decided in favor of the last three, not the first three movements, thus enabling the radio audience to hear the choral finale in which the orchestra will be assisted by the Harvard Glee Club and the Radcliffe Choral Society and these solo singers: Valentina Vishnevska, soprano; Jean Watson, contralto; William Hain, tenor, and Robert Hall Collins, bass.

(In one of many respects) you have to hand it to Beethoven. When you say "the Fifth Symphony" you mean his, not that of Tchaikovsky or Sibelius. And when you say "the Ninth," you do not mean Bruckner's No. 9 nor Mahler's, though they are very great works, both of them. Nor will those words ever come to signify the Ninth of Shostakovitch, by report now taking shape in the composer's mind before being committed to paper.

* * *

Important as is the "Ninth Symphony" in its own right and great as it is from a purely musical standpoint (although there will always be disagreement over the actual worth and the artistic propriety of the fourth movement), it is quite as important historically. The influence of Beethoven on the music of the last three-quarters of the 19th century and the first decade of the present one was very great, but the "Ninth Symphony" has more to answer for than any other single work of his, not excepting the "Pastoral," which gave a new impulse and a new dignity to program music, or the "Fifth," in which was introduced the subsequently popular symphonic scheme of man's struggle with and triumph over fate, destiny or besetting circumstances, however you chose to put it.

The vague, mysterious beginnings of the first movement, with its open fifths, its string tremolos and its chief theme gradually taking shape before it is launched like a thunderbolt by the full orchestra, was something new under the sun. So impressed was Bruckner with the tremolo idea that he hardly ever began a symphony any other way, while both in the matter of key (D minor) and the general character of the chief theme, and even of the movement as a whole, the first division of the Austrian master's Third and Ninth stem directly from this mightiest of Beethoven's symphonic utterances.

* * *

It may have been the operas of Weber that started Wagner on his great career, but it was Beethoven who supplied the chief urge in that direction, first in Leipzig and then in Paris, where the rehearsals of the Ninth at the Conservatoire, as Ernest Newman puts it, "purged his soul of all the musical frivolities and baseness to which he had surrendered himself for so many wild and wasteful years." His subsequent devotion to the symphony, his valuable editing of the score, his discerning exposition of the music's inner meaning and his triumphant performance of it at Dresden in 1846, where up to that time it had remained, if not exactly unheard at least uncomprehended, are matters of record. Of course he was twisting facts to suit his particular purpose when he saw in the choral finale an admission on Beethoven's part that instrumental music had gone as far as it could without the aid of poetry.

To the general idea of a symphony with chorus and solo singers we owe the Second and Eighth Symphonies of Mahler, not to mention his Third and Fourth and "The Song of the Earth." But it is as the first and very possibly still the greatest expression of Titanism in music that the Ninth has the most significance. Our modern esthetes, "musical Puritans," you might call them, who shrink not only from a too outspoken beauty but from any violence or "excess," from any and all attempts at the musically cosmic and colossal (from "The Rink of the Nibelung" to Mahler's Eighth, most unhappily miscalled "The Symphony of the Thousand"), should address their complaints to Beethoven. With the resources at his command he "shot the works." He wrote what is still one of the longest of symphonies and in the finale he created all the sonority that he was capable of imagining. I have as yet said nothing about Brahms' debt to the Ninth in his own First Symphony, including a thematic resemblance that he cheerfuly acknowledged. In fact, once launched upon this discussion it is difficult to stop.

* * *

This afternoon's Symphony concert offers Haydn's Symphony No. 102, Randall Thompson's "The Testament of Freedom" again with the Harvard Glee Club, Ravel's "Spanish Rhapsody" and Strauss' "Till Eulenspiegel."

NEW YORK, N. Y.
DAILY WORKER
APR 22 1945

Symphonic Music Wins Large Radio Audience

By SERGE KOUSSEVITZKY

I am extremely interested in the progress of the radio. I often listen to our principal orchestras on the air—even to my own orchestra on those Saturday nights when there is a guest conducting. I am impressed by the excellent quality of broadcasting at its best. And I am greatly interested in the letters which come from all parts of the country. There is but one possible conclusion from all this: Symphonic music, which thanks to radio, has been brought to numberless people who were strange to it, is continually gaining a larger audience.

CHOICE OF PROGRAMS

As a conductor I am made aware of the importance of a wise choice of programs for this vast and mixed audience. When a conductor plans his programmes, he does not simply write down what first occurs to him, or some music he happens personally to prefer. If he did that he would be neglecting the responsibilities of his position. He is responsible not only for the performance of a hundred men, but for what the thousands are to hear who constitute his concert audiences and the millions who constitute his radio audiences. He is a leader in the broadest sense of the word—a leader of his public no less than of his orchestra. He must choose what they shall hear, and if his reading of certain music carries his own conviction in the interpretation, he becomes a director of general opinion.

I feel this as more than a responsibility. It is a privilege, and a privilege which I could never take lightly. That is why the problem of making a programme is always for me a matter of great care and thought.

How shall I choose between new music and old music? If I decide to programme the Fifth Symphony of Beethoven, there will be some who have heard it too often and others who have not heard it often enough, either because they are young or because they are new converts to symphonic music, or because they live in musically remote communities. They are very imortant and they have every consideration. If I decide to play a new work which departs from the lines of custom and convention, those very ones who must want to hear Beethoven's Fifth Symphony or Brahm's First will be less interested.

The letters which come to me from all sides after a broadcast interest me especially because they are an indication of what the great radio audience wants. Of course it would be impossible to give all of these letter writers what they want, because, for one reason, they are always contradicting each other. I would answer those who complain of too many repetitions of the classical symphonies, that, as many times as I have heard and performed the symphonies of Beethoven or Brahms or Tchaikovsky, they hold for me a fresh stimulation.

WHAT LISTENERS WANT

To those who have written saying that they would rather not hear music of today, I would answer with the reassurance that there is music of such great beauty being written by our composers that the man who dismisses it is seriously depriving himself. The majority of the important composers of today are now in America. Some of them were born here, and others have come from Europe and made America their home. Not all of their music, but the best of their music, which I try to single out for my programmes, is the inspired voice of a new and growing art which, when it reaches its full flowering, may stand comparison with any past epoch in musical history. If some of it sounds strange to you, if it seems to violate the traditional rules of what constitutes beautiful combinations of sound, I ask you to be patient and listen with an open mind.

The duty of every conductor now is no different from what it has been in the past. A conductor must be a prophet—not a mystical but a very practical one, who can look into the future far enough to see that what audiences now reject they will soon be begging for. An example of this is the Fifth Symphony by Shostakovitch, which was greeted with little attention and many objections when it was first heard. My answer to these objections was to repeat the symphony again and again until it became one of the most popular of contemporary symphonies in our repertory. The conductor's function as a "leader" is to bring about that change; to make the unpopular music of today the popular music of tomorrow, and always to have that tomorrow in his plans.

(Reprinted courtesy Radio Daily.)

NEW YORK, N. Y.
TIMES
APR 23 1945

GUGGENHEIM FUND MAKES 96 AWARDS

41 of Its Fellowships Go to Men in Armed Forces or War-Allied Activity

The John Simon Guggenheim Memorial Foundation announced yesterday the awarding of ninety-six fellowships with a value totaling $230,000, forty-one of which will go to those in the armed forces or in war-allied activity in line with the policy adopted last year of making special awards to those serving the nation at war.

Of the award winners, only seven are women. None of these is in the war-service category. Five former winners repeated in this year's awards, including Dr. Johannes F. K. Holtfreter, a German refugee and one of the world's leading experimental geneticists, who will continue his investigation of the causal factors involved in the embryonic development of vertebrates.

Dr. Holtfreter, who is now working at McGill University is one of four scholars from Canada to whom awards were made.

Notable among the winners this year is Lukas Foss, composer and pianist with the Boston Symphony Orchestra, whose work has been played by many of the major orchestras of the nation. A winner at the age of 23, he is the youngest composer ever to win a Guggenheim fellowship.

Among the interesting work proposed under the fellowships is that planned by Lieut. (jg) Robert King Hall, former assistant director of the Commission on English Language Studies at Harvard, who contemplates a study with a view to formualting recommendations for the rehabilitation of the Japanese educational system.

Foundation Marking 20th Year

The foundation, which is marking its twentieth anniversary, was established in 1925 by the late United States Senator Simon Guggenheim and Mrs. Guggenheim as a memorial to their son, John. Fellowships are designed to further the work of promising scholars and artists between the ages of 25 and 40. Stipends usually are $2,500 a year.

Trustees of the foundation, in addition to Mrs. Guggenheim, are Francis H. Brownell, Carroll A. Wilson, Charles D. Hilles, Roger W. Straus, John C. Emison, Medley G. B. Whelpley and Charles Merz.

Members of the committee on selection are Dr. Frank Aydelotte, director of the Institute for Advanced Study at Princeton, N. J., chairman; Dr. Florence R. Sabin of the Rockefeller Institute for Medical Research, Professor Edwin Bidwell Wilson of the Harvard University School of Public Health, Professor Linus Pauling of the California Institute of Technology, and Professor Wallace Notestein of Yale.

This committee was assisted in selecting winners in the field of art by an advisory jury made up of Gifford Beal and Charles E. Burchfield, painters; James Earle Fraser and Mahonri M. Young, sculptors, and Carl Zigrosser, curator of prints in the Philadelphia Museum of Art.

RICHMOND, VA.
TIMES DISPATCH

Salute to a Talent

VIRGINIANS may not be fully aware of the great acclaim which has come, of late, to RANDALL THOMPSON, head of the University of Virginia's division of music, by virtue of his choral work for men's voices and orchestra, "A Testament of Freedom." Composed by him in honor of the 200th anniversary of THOMAS JEFFERSON's birth, and given its premiere at the university at that time, the work has just won national recognition.

"A Testament of Freedom" is deemed to be addressed almost as appropriately to the career of ROOSEVELT as to that of JEFFERSON. Hence the Office of War Information short-waved it by radio after the President's death for over 24 hours to all parts of the world. And simultaneously the composition was rendered as part of the ROOSEVELT memorial concert in Carnegie Hall, New York, along with works by BEETHOVEN and SHOSTAKOVITCH.

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OPERA HOUSE **BROOKLYN ACADEMY OF MUSIC**

SYMPHONY CONCERT

BY WARREN STOREY SMITH

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Though we have no such standards by which to judge it, the performance of Mr. Thompson's piece was probably quite as extraordinary as that of the other numbers. If the Austrian, the Frenchman and the Bavarian were fortunate yesterday in their interpreters, so was the American. And he was even more dependent upon them, since his own contribution was far slighter. A rehearing of "The Testament of Freedom" merely strengthened the first impression that the music itself, while written in a devotional spirit, is all too often trite, pedestrian and unimaginative. There are fleeting moments in which Thomas Jefferson's words have been given a musical counterpart almost worthy of their eloquence, but these on the whole are few and far between. Yesterday, as before, even more than before, it was the text that prevailed, while the music seemed little more than a humble handmaiden. There are some things in poetry that could not adequately be put into music, and there is much inspired prose that will defy the efforts of any composer. Let us hope that Mr. Thompson's partial success will not tempt some rash music maker to lay hands on the Gettysburg Address and the Second Inaugural.

MORE ABOUT "NINTH"

Symphony Orchestra Closes Season This Saturday With Great Beethoven Work

BY WARREN STOREY SMITH

SATURDAY evening's concert by the Boston Symphony Orchestra, the last of the current season, will begin not at 8:30 but at 8:10. Because the program is unusually long? Not at all. In fact, it is unusually short, consisting only of Beethoven's Ninth Symphony, which consumes about an hour and a quarter. The answer is the hour-long broadcast. Heretofore this has always included the first part of the concert which, incidentally, must be planned to fit it. But since the whole of the Ninth cannot be put on the air, Dr. Koussevitzky has decided in favor of the last three, not the first three movements, thus enabling the radio audience to hear the choral finale in which the orchestra will be assisted by the Harvard Glee Club and the Radcliffe Choral Society and these solo singers; Valentina Vishnevska, soprano; Jean Watson, contralto; William Hain, tenor, and Robert Hall Collins, bass.

In one (of many respects) you have to hand it to Beethoven. When you say "the Fifth Symphony" you mean his, not that of Tchaikovsky or Sibelius. And when you say "the Ninth," you do not mean Bruckner's No. 9 nor Mahler's, though they are very great works, both of them. Nor will those words even come to signify the Ninth of Shostakovitch, by report now taking shape in the composer's mind before being committed to paper.

* * *

Important as is the "Ninth Symphony" in its own right and great as it is from a purely musical standpoint (although there will always be disagreement over the actual worth and the artistic propriety of the fourth movement), it is quite as important historically. The influence of Beethoven on the music of the last three-quarters of the 19th century and the first decade of the present one was very great, but the "Ninth Symphony" has more to answer for than any other single work of his, not excepting the "Pastoral," which gave a new impulse and a new dignity to program music, or the "Fifth," in which was introduced the subsequently popular symphonic scheme of man's struggle with and triumph over fate, destiny or besetting circumstances, however you chose to put it.

The vague, mysterious beginnings of the first movement, with its open fifths, its string tremolos and its chief theme gradually taking shape before it is launched like a thunderbolt by the full orchestra, was something new under the sun. So impressed was Bruckner with the tremolo idea that he hardly ever began a symphony any other way, while both in the matter of key (D minor) and the general character of the chief theme, and even of the movement as a whole, the first division of the Austrian master's Third and Ninth stem directly from this mightiest of Beethoven's symphonic utterances.

* * *

It may have been the operas of Weber that started Wagner on his great career, but it was Beethoven who supplied the chief urge in that direction, first in Leipzig and then in Paris, where the rehearsals of the Ninth at the Conservatoire, as Ernest Newman puts it, "purged his soul of all the musical frivolities and baseness to which he had surrendered himself for so many wild and wasteful years." His subsequent devotion to the symphony, his valuable editing of the score, his discerning exposition of the music's inner meaning and his triumphant performance of it at Dresden in 1846, where up to that time it had remained, if not exactly unheard at least uncomprehended, are matters of record. Of course he was twisting facts to suit his particular purpose when he saw in the choral finale an admission on Beethoven's part that instrumental music had gone as far as it could without the aid of poetry.

To the general idea of a symphony with chorus and solo singers we owe the Second and Eighth Symphonies of Mahler, not to mention his Third and Fourth and "The Song of the Earth." But it is as the first and very possibly still the greatest expression of Titanism in music that the Ninth has the most significance. Our modern esthetes, "musical Puritans," you might call them, who shrink not only from a too outspoken beauty but from any violence or "excess," from any and all attempts at the musically cosmic and colossal (from "The Rink of the Nibelung" to Mahler's Eighth, most unhappily miscalled "The Symphony of the Thousand"), should address their complaints to Beethoven. With the resources at his command he "shot the works." He wrote what is still one of the longest of symphonies and in the finale he created all the sonority that he was capable of imagining. I have as yet said nothing about Brahms' debt to the Ninth in his own First Symphony, including a thematic resemblance that he cheerfuly acknowledged. In fact, once launched upon this discussion it is difficult to stop.

* * *

This afternoon's Symphony concert offers Haydn's Symphony No. 102, Randall Thompson's "The Testament of Freedom" again with the Harvard Glee Club, Ravel's "Spanish Rhapsody" and Strauss' "Till Eulenspiegel."

RICHMOND, VA.
TIMES DISPATCH

APR 22 1945

Salute to a Talent

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NEW YORK, N.Y.
DAILY WORKER

APR 22 1945

Symphonic Music Wins Large Radio Audience

By SERGE KOUSSE

I am extremely interested in the progress of the radio. I often listen to our principal orchestras on the air—even to my own orchestra on those Saturday nights when there is a guest conducting. I am impressed by the excellent quality of broadcasting at its best. And I am greatly interested in the letters which come from all parts of the country. There is but one possible conclusion from all this: Symphonic music, which thanks to radio, has been brought to numberless people who were strange to it, is continually gaining a larger audience.

CHOICE OF PROGRAMS

As a conductor I am made aware of the importance of a wise choice of programs for this vast and mixed audience. When a conductor plans his programmes, he does not simply write down what first occurs to him, or some music he happens personally to prefer. If he did that he would be neglecting the responsibilities of his position. He is responsible not only for the performance of a hundred men, but for what the thousands are to hear who constitute his concert audiences and the millions who constitute his radio audiences. He is a leader in the broadest sense of the word—a leader of his public no less than of his orchestra. He must choose what they shall hear, and if his reading of certain music carries his own conviction in the interpretation, he becomes a director of general opinion.

I feel this as more than a responsibility. It is a privilege, and a privilege which I could never take lightly. That is why the problem of making a programme is always for me a matter of great care and thought.

How shall I choose between new music and old music? If I decide to programme the Fifth Symphony of Beethoven, there will be some who have heard it too often and others who have not heard it often enough, either because they are young or because they are new converts to symphonic music, or because they live in musically remote communities. They are very imortant and they have every consideration. If I decide to play a new work which departs from the lines of custom and convention, those very ones who must want to hear Beethoven's Fifth Symphony or Brahm's First will be less interested.

The letters which come to me from all sides after a broadcast interest me especially because they are an indication of what the great radio audience wants. Of course it would be impossible to give all of these letter writers what they want, because, for one reason, they are always contradicting each other. I would answer those who complain of too many repetitions of the classical symphonies, that, as many times as I have heard and performed the symphonies of Beethoven or Brahms or Tchaikovsky, they hold for me a fresh stimulation.

WHAT LISTENERS WANT

To those who have written saying that they would rather not hear music of today, I would answer with the reassurance that there is music of such great beauty being written by our composers that the man who dismisses it is seriously depriving himself. The majority of the important composers of today are now in America. Some of them were born here, and others have come from Europe and made America their home. Not all of their music, but the best of their music, which I try to single out for my programmes, is the inspired voice of a new and growing art which, when it reaches its full flowering, may stand comparison with any past epoch in musical history. If some of it sounds strange to you, if it seems to violate the traditional rules of what constitutes beautiful combinations of sound, I ask you to be patient and listen with an open mind.

The duty of every conductor now is no different from what it has been in the past. A conductor must be a prophet—not a mystical but a very practical one, who can look into the future far enough to see that what audiences now reject they will soon be begging for. An example of this is the Fifth Symphony by Shostakovitch, which was greeted with little attention and many objections when it was first heard. My answer to these objections was to repeat the symphony again and again until it became one of the most popular of contemporary symphonies in our repertory. The conductor's function as a "leader" is to bring about that change; to make the unpopular music of today the popular music of tomorrow, and always to have that tomorrow in his plans.

(Reprinted courtesy Radio Daily.)

Bulletin — April - 1945

SEASON 1945-1946

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OPERA HOUSE ❦ ❦ ❦ ❦ ❦ **BROOKLYN ACADEMY OF MUSIC**

TIMES

APR 2

GUGGENHEIM FUND MAKES 96 AWARDS

41 of Its Fellowships Go to Men in Armed Forces or War-Allied Activity

The John Simon Guggenheim Memorial Foundation announced yesterday the awarding of ninety-six fellowships with a value totaling $230,000, forty-one of which will go to those in the armed forces or in war-allied activity in line with the policy adopted last year of making special awards to those serving the nation at war.

Of the award winners, only seven are women. None of these is in the war-service category. Five former winners repeated in this year's awards, including Dr. Johannes F. K. Holtfreter, a German refugee and one of the world's leading experimental geneticists, who will continue his investigation of the causal factors involved in the embryonic development of vertebrates.

Dr. Holtfreter, who is now working at McGill University is one of four scholars from Canada to whom awards were made.

Notable among the winners this year is Lukas Foss, composer and pianist with the Boston Symphony Orchestra, whose work has been played by many of the major orchestras of the nation. A winner at the age of 23, he is the youngest composer ever to win a Guggenheim fellowship.

Among the interesting work proposed under the fellowships is that planned by Lieut. (jg) Robert King Hall, former assistant director of the Commission on English Language Studies at Harvard, who contemplates a study with a view to formualting recommendations for the rehabilitation of the Japanese educational system.

Foundation Marking 20th Year

The foundation, which is marking its twentieth anniversary, was established in 1925 by the late United States Senator Simon Guggenheim and Mrs. Guggenheim as a memorial to their son, John. Fellowships are designed to further the work of promising scholars and artists between the ages of 25 and 40. Stipends usually are $2,500 a year.

Trustees of the foundation, in addition to Mrs. Guggenheim, are Francis H. Brownell, Carroll A. Wilson, Charles D. Hilles, Roger W. Straus, John C. Emison, Medley G. B. Whelpley and Charles Merz.

Members of the committee on selection are Dr. Frank Aydelotte, director of the Institute for Advanced Study at Princeton, N. J., chairman; Dr. Florence R. Sabin of the Rockefeller Institute for Medical Research, Professor Edwin Bidwell Wilson of the Harvard University School of Public Health, Professor Linus Pauling of the California Institute of Technology, and Professor Wallace Notestein of Yale.

This committee was assisted in selecting winners in the field of art by an advisory jury made up of Gifford Beal and Charles E. Burchfield, painters; James Earle Fraser and Mahonri M. Young, sculptors, and Carl Zigrosser, curator of prints in the Philadelphia Museum of Art.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

From the standpoint of performance, yesterday afternoon's Symphony Concert, the last of the newly created Sunday Series, was one of the most remarkable of the entire season. In Haydn's Symphony in B-flat, No. 102, Ravel's "Spanish Rhapsody" and Strauss' "Till Eulenspiegel," Dr. Koussevitzky and the orchestra fairly outdid themselves. In addition to these familiar numbers there was a further performance of Randall Thompson's "The Testament of Freedom," in which the men's chorus, as on the two previous occasions, was the Harvard Glee Club.

Though we have no such standards by which to judge it, the performance of Mr. Thompson's piece was probably quite as extraordinary as that of the other numbers. If the Austrian, the Frenchman and the Bavarian were fortunate yesterday in their interpreters, so was the American. And he was even more dependent upon them, since his own contribution was far slighter. A rehearing of "The Testament of Freedom" merely strengthened the first impression that the music itself, while written in a devotional spirit, is all too often trite, pedestrian and unimaginative. There are fleeting moments in which Thomas Jefferson's words have been given a musical counterpart almost worthy of their eloquence, but these on the whole are few and far between. Yesterday, as before, even more than before, it was the text that prevailed, while the music seemed little more than a humble handmaiden. There are some things in poetry that could not adequately be put into music, and there is much inspired prose that will defy the efforts of any composer. Let us hope that Mr. Thompson's partial success will not tempt some rash music maker to lay hands on the Gettysburg Address and the Second Inaugural.

NEW YORK, N. Y.
TIMES

APR 22 1945

NEW TRENDS IN COMPOSITION

Thompson's 'Testament of Freedom' Seen as an Expression of Our National Traditions and Spirit

By OLIN DOWNES

THIS writer is still under the strong impression made upon him by Randall Thompson's setting of Jeffersonian texts given the collective title of "Testament of Freedom" and first heard here at the recent concert of the Boston Symphony Orchestra, Dr. Koussevitzky conductor, aided by the Harvard Glee Club, in Carnegie Hall. The work as it stands on its own feet is significant; it is also significant because of its indication of a certain trend now perceptible in American music.

That trend is in the direction, at least, of making articulate national traditions and spirit. It goes without saying that in wartime there are musical pretences at national expression after formulas which mean worse than nothing, since they are simply catchpots to secure the applause and the profits of the hour. Then there are the many whose intentions are perfectly honorable but whose emotions, or realization of what the experiences of their nation mean, are superficial. But there is more than that in this looking homeward of our composers—a fact to which Mr. Thompson's composition bore testimony.

Religious Atmosphere

It is true that this score was heard under particularly impressive circumstances. The concert was dedicated to the spirit of the great President who had passed, who had lived and died for the ideals that Jefferson and his nation have cherished. The atmosphere was that almost of a religious observance. The emotions of the hour were intense and transcended any that would have been aroused by purely esthetic considerations. For that very reason, if the intrinsic quality of the music had been false, the falseness would have been detected. It was significant after a movement from the Shostakovich Eighth Symphony, which had never sounded so greatly, and directly following the Funeral March from the "Eroica" symphony.

It rang true because it was the sincere and artistic expression of the convictions of the composer. Did these convictions surpass in their strength the inherent value of the music itself? Was the audience that listened in turn carried away, not by the actual sounds, but by the emotions so intense at the moment? Actual values of these kinds are ascertained only afterward, but it is tribute to the composer that he too was caught up by something far greater than himself, as his composition demonstrated.

Big Effects Sought

The music was written palpably for big and simple effects, for great choruses to sing, and audiences to grasp. It was astonishing to us that Mr. Thompson, with his native sensitiveness and refinement of style, had been able to paint with such broad strokes, "and walk with kings, nor lose the common touch." The result made more clear the integrity of his purpose. He was writing for his fellow-men and the great ideas which have united them. These ideas, one would say, have a religious truth for him. It is neither surprising nor inappropriate that the score should have the pomp of ceremonial in the proper places and almost the flavor of ritual in others.

Truths we hold to be self-evident! Self-evident, likewise, the score, and this without an error of taste or banality. On the artistic side the work has an architecture which is self-sustaining, and a musical vocabulary not self-consciously in one or another of the current styles, but very natural with the composer and flexible and adequate for its objectives.

Again it is shown how little terminology, as such, matters in any art. A young musician was complaining to an older one that he could not for the life of him understand the current homage to Mozart, whose phrases have such likelihood and whose musical sentences ended always in a few cadences which could be prophesied before they were heard. "Yes," said the senior artist, "and so you would condemn Shakespeare for using the word 'and'!"

Mr. Thompson has written other important pages than these. Sometimes his style has been rather slender, though always characterized by thought and a fine workmanship and unostentatious sincerity. The "Testament of Freedom" is his nearest approach to the directly popular. One remembers an evening not long ago at the dinner given Dr. Koussevitzky by a group of American composers, when his "Alleluia," composed in terms of almost Palestrinian polyphony, surpassed all the other music of the evening. It did not matter that other music on the program was written in advanced harmonic idioms, while Mr. Thompson's procedure could have been termed conventional or old-fashioned. Mr. Thompson happens to write after long accepted models. He does not take the attitude of a path-breaker, which would be foreign to him. Sooner or later we will have great path-breakers in American music. How could it be otherwise, from such a nation of pioneers? But there is one method of search for that path. It is complete honesty with one's self and one's art—which is rare. But that is the alpha and omega of the productive composer.

MUSIC

SYMPHONY HALL

Boston Symphony

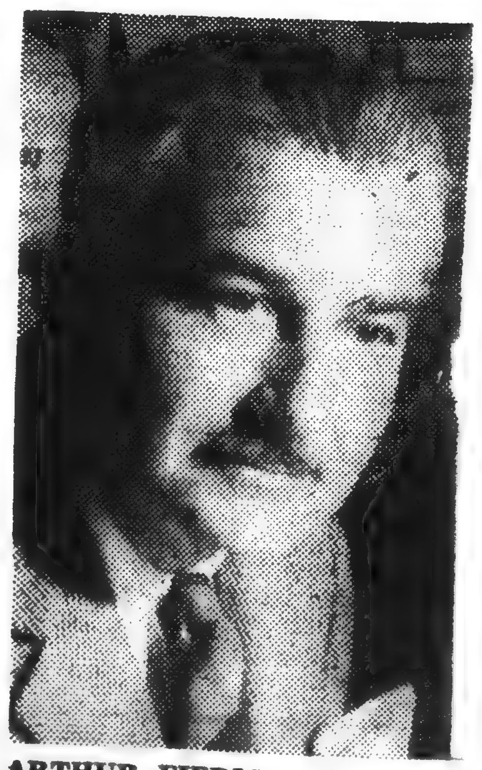
Yesterday afternoon at Symphony Hall, Serge Koussevitzky conducted the Boston Symphony Orchestra in the 24th and last of the 1944-1945 Friday afternoon series of concerts; the orchestra was assisted by the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor, and by the following soloists: Valentina Vishnevska, soprano; Jean Watson, contralto; William Hain, tenor; and Robert Hall Collins, bass. The program was as follows:
Beethoven—Symphony No. 9 in D minor, with final chorus on Schiller's "Ode to Joy," Op. 125.

By ELINOR HUGHES

There are two ways to enjoy being in the right: one is to crawl out on a limb, stuff cotton in your ears and then announce loudly, without fear of hearing any contradiction, that So-and-So has written the greatest musical composition in the last hundred years, and that anyone who doesn't agree with you can come right out on the limb and fight it out—or possibly would prefer to resort to pistols and coffee at dawn in the Boston Public Garden. The other, and less belligerent method is to select some world famous composition which annoys certain persons because the fact that they don't like it fails to alter its reputation, and climb firmly onto the bandwagon with the announcement that you are on the side of the angels. An equal amount of inner satisfaction can attend both procedures. All of which leads up to the statement that of all the musical works I have yet heard, I most deeply admire and enjoy Beethoven's Ninth Symphony in D minor, the performance of which yesterday afternoon at Symphony Hall brought the 64th season of Friday afternoon concerts to a triumphant close, and that my admiration and enjoyment definitely includes the final movement, which displeases many Beethoven idolators.

Considering the monumental proportions and exalted standing of this symphony, it is interesting to find people who don't like it and who say so, quite frankly. On the other hand, it is definitely more stimulating to find the late Sir Donald Tovey remarking quitely, and firmly, that "there are listeners to whom it is a cause of nervous irritability that the Ninth Symphony is recognized by orthodoxy as the most sublime musical composition known." And in the same article he comes to the defense of the loudly debated choral ending by saying: "There is no part of Beethoven's Choral Symphony that does not become clearer to us when we assume that the choral finale is right, and hardly a point that does not become difficult and obscure as soon as we fall into the habit that assumes the choral finale is wrong."

Mr. Koussevitzky, the orchestra, the choruses and the soloists gave the tremendous work the performance it deserves: the three orchestral movements had a large magnificence and pervasive eloquence, the choral section was sung with the clarity precision and controlled volume for which the Harvard and Radcliffe groups are justly famous. Best of the soloists (partly because he had the best of the solos) was Robert Hall Collins, the bass; though William Hain managed the "On to victory" passage commendably, and Miss Vishnevska and Miss Watson did quite well in the soprano and contralto parts. The huge audience was most demonstrative at the close, as it should have been. Tonight's concert, owing to the broadcast, will begin at 8:10.


ARTHUR FIEDLER, conductor of the Pops, which open their 60th season at Symphony Hall on Tuesday evening. Her. Apr. 29

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

[illegible] 22 [illegible]

Boston Symphony to Play Four Concerts This Summer

Program Will Be Given in Theater — Music Shed Will Not Be Opened — Today Is White Sunday in Berkshire Hills — Apple Blossoms in Full Bloom

Special Dispatch to The Sunday Union and Republican

BERKSHIRE HILLS, April 21—According to present plans Dr Serge Koussevitzky, conductor of the Boston Symphony orhcestra, is to give four concerts at Tanglewood this summer, the same number as last season at the Mozart festival. If present arrangements are carried out the Koussevitzky School foundation will omit its sessions, but the conductor will have students at Seranak, his Richmond mountain summer home at Lenox. The four concerts this summer will be given by Boston symphony players in the theater, which has a seating capacity of about 1500. The music shed, with seats for 6000, will not be opened.

First Festival in 1934

The initial Berkshire Symphonic festival was held in August, 1934, in the open air at the Dan R. Hanna farm, Stockbridge. The idea was the brain child of the late Dr Henry Hadley, New York Philharmonic conductor, who sent an emissary to Berkshire to arouse interest and co-operation. Miss Gertrude Robinson Smith of New York and Stockbridge, was alert to its possibilities and she helped to perfect the organization, of which later she was elected president and has held the office continuously since then. Underwriters the first year of uncertainty were Mrs Bruce Crane of Dalton, Mrs John Bross Lloyd and Norval H. Busey, Jr., of Lee, Mrs Charles C. Griswold, John R. Hopkins and Clark W. Tobin, Stockbridge; Mrs Halstead Lindsley, Mrs Arthur Frederic Schermerhorn, Lenox. While no official report was published it is understood the venture cost them $50 apiece.

Dr Hadley again was engaged to give three concerts in 1935 "under the moon" at the Hanna farm. Showers dampened the final program. Mrs Margaret Emerson gave the use of her lawn at Holmwood for the third festival in 1936 and it was held under a tent. In December, 1936, Mrs Gorham Brooks, Boston, the present Mrs Andrew Hopewell Hepburn, gave Tanglewood to the Boston Symphony orchestra and the festival took place there in 1937 beneath a larger tent. So famous had the Berkshire festival become that 32 states, Canada and Europe were represented in the audience. The climax of the festival came that season when a cloudburst vied with an all-Wagnerian program and the storm won out, making it necessary for Dr Koussevitzky to curtail the final number.

Thus Nature helped to crystalize plans for a music shed and $80,000 was raised in a few months. It was ready for the 1938 festival. The shed has been closed since 1942. In 1935 Miss Gertrude Robinson Smith said: "We see no reason why the Berkshire Symphonic festival should not be permanent. We will present the best musicians under notable leadership at the lowest admission figure possible. It is high time America had its own Salsburg and we are taking a long step in that direction."

MUSIC

Apr-27

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

The Boston Symphony concerts this week are the last of the 64th season. The program is short and unconventional, consisting entirely of Beethoven's Ninth Symphony. There is no intermission. For the radio broadcast the final concert will begin at 8:10 tonight, 20 minutes earlier than usual. This is the first time in Serge Koussevitzky's regime as conductor that the orchestra has finished a season with the "Mighty Ninth."

The choruses for the finale on Schiller's "Ode to Joy" (sung in English) are the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth. The four soloists are Valentina Vishnevska, soprano; Jean Watson, contralto; William Hain, tenor, and Robert Hall Collins, bass.

There is always something ritualistic about the beginning and end of a Symphony season. For one thing, the audience always rises when Mr. Koussevitzky first appears. For another, there is in the atmosphere an especial sort of tension. At the end of a season the tension is mingled with a sense of regret that such extraordinary pleasures as the music of the Boston Symphony will not be ours again until the Autumn.

On such occasions, too, Mr. Koussevitzky and the virtuosi he conducts always receive an ovation of more than usual intensity. After the last unison D had sounded yesterday, the audience broke into a storm of applause, in which hand-clapping was mingled with stamping and a cheer and whistle or two. All on the stage were the object of this demonstration, including Mr. Woodworth, who was brought forward by Mr. Koussevitzky. But the greater share was directed at the man who for more than 20 years has maintained the Boston orchestra at a peak of supreme artistic achievement.

Orchestrally the Ninth Symphony had the same luminous beauty of tone, the same rhythmic vitality, the same emotional fire and an exaltation of expression that Mr. Koussevitzky had summoned each time he had conducted the work here before. At the end one felt the usual emotion of seeming quite small and humble in the presence of a master work.

The chorus, somewhat reduced from that of the Red Cross performance of the Ninth a fortnight ago, sang competently, if not with so much body of tone. Nor were they always as clear as could be desired. Some of the entrances for altos and tenors could not be heard. The soloists managed to navigate their extraordinarily difficult parts, but the distinction, in tone and technique, of the remarkable Metropolitan Opera quartet heard two weeks ago, just was not there. Even so, the concert was impressive. Mr. Koussevitzky traversed the Symphony in exactly one hour. 9½ minutes.

BRISTOL, CONN.
PRESS

APR 28 1945

BOSTON SYMPHONY WITH HARVARD-RADCLIFFE CHORUS AIRS BEETHOVEN NINTH

The present season of broadcasts of the Boston Symphony Orchestra will close next Saturday with a traditionally impressive program. At this time the sympthony will perform Beethoven's Ninth Symphony, with the Harvard and Radcliffe glee clubs singing the final choral movement.

The college choral societies first performed the Beethoven work with the Boston Symphony in 1924, Dr. Koussevitzky's first year with ~~the orchestra. It~~ was done again in 1927 in honor of the centenary of Beethoven's death, and several times subsequently; but Saturday evening will mark its first time on the air with the Harvard and Radcliffe groups participating.

Soloists for the evening will be Valentina Vishnevska, soprano; Jean Watson, alto; William Hain, tenor; and Robert Hall Collins, baritone.

The Boston Symphony is heard over the BLUE network, 8:30-9:30 p. m., EWT.

NEW YORK, N. Y.
HERALD TRIBUNE

96 Guggenheim Awards Made By Foundation

41 in Services or War Work Share in $230,000 Gifts; 18 New Yorkers Chosen

The John Simon Guggenheim Memorial Foundation announced yesterday the award of fellowships to fifty-five civilians and forty-one service men or war-occupied civilians to finance achievement in writing, research, science, art, poetry and music composition.

The fellowships, of about $2,500 each, total $230,000. The fifty-five to civilians will be awarded immediately, while those designated for men in war service will be held until the recipients can return to pursuits of peace.

Of the total of ninety-six, eighteen went to residents of New York City.

Among the service men honored in this twentieth annual award by the Guggenheim Foundation are decorated combat soldiers, men with wound stripes, and Navy and merchant marine personnel still at sea.

The foundation was established and endowed by the late Simon Guggenheim, former United States Senator, of Colorado, and Mrs. Guggenheim as a memorial to their son John. It is dedicated to building the world's cultural wealth by enabling creators of proved ability and talent to devote more time to study and work.

Following is a list of the forty-one fellowship winners who are now in service or who are busy as civilians in some government war service:

HISTORY AND LITERATURE

Dr. Richard Poate Stebbins, research analyst, Office of Strategic Services, Washington, who will make a historical study of art patronage.

Lieutenant Commander Lawrance Thompson, U. S. N., curator of special collections, Princeton University Library, who plans a biography of Robert Frost.

Dale L. Morgan, of Salt Lake City, with the Office of Price Administration, Washington, who plans a history of Mormonism and the Mormons, with particular reference to the influence of the Mormons upon American life since 1830.

Staff Sergeant James Emerson Phillips Jr., U. S. A., instructor in English, University of California, Los Angeles, who plans the preparations of a book on the legend of Mary, Queen of Scots, from the point of view of the influence of imaginative literature upon historical perspective.

Lieutenant Gordon H. Ray, formerly instructor in English at Harvard University, who plans to write a bography of William Makepeace Thackeray.

Private Edward Rosen, U. S. A., instructor in history, College of the City of New York, who plans a study of the place of Copernicus in the development of modern thought.

Lieutenant Harry Bober, U. S. N., tutor at the College of the City of New York, who plans a study of the printed "Books of Hours," their development, style, schools, iconography and influences.

Private Claude Willis Barlow, U. S. A., instructor in Latin, Mount Holyoke College, who plans a critical edition of the works of St. Martin de Braga, sixth-century Spanish archbishop.

Captain Donald Eugene McCown, U. S. A., research assistant, Oriental Institute, University of Chicago, who plans historical studies of the early cultures of Baluchistan and of the relationships of the civilizations of the Indus Valley and Mesopotamia during the third millennium.

Lieutenant Barnaby Conrad Keeney, U. S. A., formerly instructor in history, Harvard University, who plans a study of the origin and development of the feudal institution of judgment by peers on the continent of Europe and in England.

Lieutenant C. Vann Woodward, U. S. N., professor of history, Scripps College, Claremont, Calif., who plans to complete a book to be entitled "Origins of the New South, 1880-1913."

Warrant Officer (j. g.) William Farr Church, U. S. A., instructor of history, University of Kentucky, Lexington, who plans a study of political thought in seventeenth-century France.

Lieutenant Commander Henry Ladd Smith, U. S. N., formerly assistant professor of journalism, University of Minnesota, who plans to carry on, during his post-Service Fellowship year, studies of America's part in the development of world air routes and of the history of our foreign air policy.

Major Hodding Carter, U. S. A., writer and publisher of "The Democrat Times," Greenville, Miss., who plans to write a book on the establishment of the West Florida Republic in territory taken from Spain in 1810 by American colonists from Spanish Florida.

Corporal Stanley J. Kunitz, U. S. A., poet, of New Hope, Pa., who plans to write a book of poetry based on his war-time experiences.

Jerre Mangione, writer, of Rochester, now doing war work in the Office of the Commissioner, Immigration and Naturalization Service, Department of Justice, Philadelphia, who plans the preparation of a book on the reconstruction of Sicily, treating of its political, spiritual and economic rehabilitation.

PAINTING

Lieutenant Edward A. Reep, U. S. A., of Monterey, Calif.

Lieutenant Rudolph von Ripper, U. S. A., of New Canaan, Conn.

Technician Fourth Grade Frank D. Duncan jr., U. S. A., of New Rochelle, N. Y.

Technical Sergeant Mitchell Siporin, U. S. A., of Chicago.

Edward Laning, of New York.

Lieutenant Edward Millman, U. S. N., of Chicago.

Technical Sergeant Jack Levine, U. S. A., of Boston.

Frank Vavruska, of Chicago.

Seaman Donald W. Burns, United States Merchant Marine, of Buffalo.

SCIENCE

Dr. John Williams Calkin, professor of mathematics, Illinois Institute of Technology, Chicago, now doing war work in Office of Chief of Naval Operations, Washington.

Dr. Edwin Hewitt, operations analyst, Army Air Forces.

Dr. Leo Leroy Beranek, director of research on sound, Harvard University, now engaged upon war research under the Office of Scientific Research and Development.

Dr. Chandler McCuskey Brooks, associate professor of physiology, Johns Hopkins School of Medicine, now engaged upon war research under the Office of Scientific Research and Development.

Dr. Seymour Stanley Cohen, biochemist at the University of Pennsylvania, now engaged upon war research under the Office of Scientific Research and Development.

Dr. Dean Stanley Tarbell, assistant professor of organic chemistry, University of Rochester, now engaged upon war research under the Office of Scientific Research and Development.

Lieuteant Edward Novitski, U. S. A., geneticist, of San Marino, Calif.

Apprentice Seaman Ellsworth Charles Dougherty, specialist training program, U. S. A., research fellow in zoology, University of California, Berkeley.

MUSIC COMPOSITION

Corporal Dai-Keong Lee, U. S. A., of Honolulu.

Corporal Samuel Barber, U. S. A., of Philadelphia.

Elliott Cook Carter jr., recently music consultant, Office of Wor Information (Overseas Branch).

Charles Faulkner Bryan, assistant coordinator of the Tennessee State Defense Council, Tennessee.

JAPANESE STUDIES

Lieutenant (j. g.) Robert Kng Hall, U. S. N., formerly assistant director of the Commission on English Language Studies, Harvard University.

Bradford Smith, chief of Central Pacific operations of the Office of War Information, Honolulu.

PHOTOGRAPHY

Private Brett Weston, U. S. A., Signal Corps photographer, of Santa Monica, Calif.

INDUSTRIAL PLANNING

Master Sergeant Henry William Spiegel, U. S. A., on leave from Duquesne University, Pittsburgh.

Following is a list of the fifty-five civilian fellowship winners:

AMERICAN HISTORY

Dr. Richard Gordon Lillard, instructor in English, Indiana University.

Dr. Merrill Jensen, associate professor of American history, University of Wisconsin.

Dr. William Clement Eaton, professor of history, Lafayette College, Easton, Pa.

Dr. Paul Henry Giddens, professor of history and political science, Allegheny College, Meadville, Pa.

Henry F. Pringle, writer, of Washington.

BIOGRAPHY

Mrs. Marie Kimball, curator, Thomas Jefferson Memorial Foundation, Charlottesville, Va.

Dr. Ralph Leslie Rusk, professor of English, Columbia University.

Dr. Frederick Pottle, professor of English, Yale University.

Dr. Jacques Barzun, associate professor of history, Columbia University.

Dr. Alrik Gustafson, assistant professor of Scandinavian, University of Minnesota.

FICTION AND POETRY

Miss Marianne Moore, poet, of Brooklyn, N. Y.

Theodore Roethke, poet, of Bennington College, Vermont.

Mrs. Jean Stafford Lowell, novelist, of Westport, Conn.

Robert Pick, novelist, of New York.

OTHER HISTORY AND LITERATURE

Dr. George Kumler Anderson, associate professor of English, Brown University.

Dr. Charles Grant Loomis, assistant professor of German, University of California, Berkeley.

Dr. Mary Hatch Marshall, associate professor of English, Colby College, Waterville.

Dr. Thomas Robert Shannon Broughton, associate professor of Latin, Bryn Mawr College.

Dr. Israel E. Drabkin, historian, of New York.

Dr. John William Shirley, associate professor of English, Michigan State College.

Dr. Benjamin N. Nelson, historan, lecturer, Y. M. H. A., New York.

Dr. Charles W. Jones, associate professor of English, Cornell University.

Dr. Hans Rosenberg, assistant professor of history, Brooklyn College.

BIOLOGY

Dr. Carlos Eugenio Chardon, director of the Institute of Tropical Agriculture, Mayaguez, Puerto Rico.

Dr. Denis Llewellyn Fox, associate professor of marine biochemistry, Scripps Institution, La Jolla, Calif.

Dr. Kenneth Willard Cooper, assistant professor of bology, Princeton University.

Dr. Aaron J. Sharp, associate professor of botany, University of Tennessee.

Dr. Damon Boynton, associate professor of pomology, Cornell University.

Dr. Theodore C. Schneirla, associate professor of psychology, New York University, and associate curator of animal behavior, American Museum of Natural History.

MUSIC COMPOSITION

Lukas Foss, composer and pianist to the Boston Symphony Orchestra.

Norman Dello Joio, composer, of New York.

Nikolai Lopatnikoff, composer, of New York.

Arthur Kreutz, composer and assistant professor of music theory, University of Texas.

PHILOSOPHY

Dr. Frederick Brenton Fitch, assistant professor of philosophy, Yale University.

Dr. Charles Leslie Stevenson, assistant professor of philosophy, Yale University.

Dr. Frederick Ludwig Will, assistant professor of philosophy, University of Illinois.

Dr. Abraham Kaplan, instructor in philosophy, New York University.

FINE ARTS

Dr. Otto Benesch, Fogg Museum of Art, Harvard University.

Miss Elizabeth Wilder, assistant keeper, Archive of Hispanic Culture, Library of Congress.

Dr. Siegfried Kracauer, writer, of New York.

Henry-Russell Hitchcock, associate professor of art, Wesleyan University, and technical author, Pratt & Whitney aircraft division, United Aircraft Corporation, Hartford, Conn.

SCULPTURE

Miss Eleanor Louise Platt, sculptor, of New York.

Donal Albert Hord, sculptor, of San Diego, Calif.

Adolphe Dieda, sculptor, of West Aliquippa, Pa.

PAINTING

Fred Kabotie, artist, of Hopi Indian Reservation, Oraibi, Ariz.

Ellis Wilson, painter, of New York.

SOCIAL SCIENCES

Dr. C. Wright Mills, associate professor of sociology, University of Maryland.

Dr. Leonid Hurwicz, economist, of Chicago.

MUSIC LIBRARIES

Richard Sloane Angell, assistant professor of library service and music librarain, Columbia University.

NAVIGATION

Dr. Samuel Herrick, assistant professor of astronomy, University of California, Los Angeles.

MATHEMATICS

Dr. Paul Erdos, of Ann Arbor, Mich.

The following four Canadians were among those receiving civilian fellowships this year:

Dr. Mabel Frances Timlin, assistant professor of economics, University of Saskatchewan, Saskatoon, Sask., who plans a study of the development of welfare economics in the period following 1929 to approximately 1945.

Louis Alexander MacKay, associate professor of classics, University of British Columbia, Vancouver, B. C., who plans a study of the structure and compositon of Homer's "Iliad."

Dr. Roger Yate Stanier, penicillin production manager for Merck & Co., Ltd., Montreal, who plans studios on the nature, relationships and biological activities of bacteria, particularly of the myxobacteria.

Dr. Johannes F. K. Holtfreter, department of genetics, McGill University, who plans investigations of the causal factors involved in the embryonic development of vertebrates.

The committee which selected the fellows to be honored this year was made up of Dr. Frank Aydelotte, director of the Institute for Advanced Study, Princeton, N. J., chairman; Dr. Florence R. Sabin, of the Rockefeller Institute for Medical Research; Professor Edwin Bidwell Wilson, of the Harvard University School of Public Health; Professor Linus Pauling, of the California Institute of Technology, and Professor Wallace Notestein, of Yale University.

Beethoven's Ninth Symphony Constitutes Final Program

Monitor   April 28

By L. A. Sloper

The Boston Symphony Orchestra closes its sixty-fourth season with this week's pair of concerts, for which Beethoven's Ninth Symphony constitutes the program. Dr. Serge Koussevitzky completes with tonight's concert his twenty-first year as musical director. His continuance in the post next fall has been announced.

Under his supervision the orchestra remains at its peak of technical virtuosity and eloquence of expression. The programs still range freely over the classical repertory and the field of modernism. If there seems to be less excitement about them, on the average, that may be because less of exciting experiment has been carried on by composers in recent years, and because what used to seem daring now seems commonplace. The idioms which once startled us by their novelty now cannot hold our interest unless there is a real creative impulse behind their use.

* * *

Of a total of 80 works performed, seven were played for the first time anywhere, 11 for the first time "at these concerts." Of the first group, David Diamond's Second Symphony and Schönberg's Theme and Variations for Orchestra left the strongest impression, though Hill's Music for English Horn and Orchestra and Lopatnikoff's Concertino for Orchestra were agreeable.

Of the works played for the first time by this orchestra the most substantial was Hindemith's Theme and Variations According to the Four Temperaments, which was introduced by Richard Burgin, the associate conductor. Scholarship, imagination, emotion and even humor are reflected in the score, which is notable for musical content and design.

Several of this group of works had been inspired by the war: Still's "In Memoriam: the Colored Soldiers Who Died for Democracy"; Schuman's "Prayer in Time of War," and Thompson's "Testament of Freedom." They all seemed to me more remarkable for their sincerity of emotion than for their strictly musical qualities.

* * *

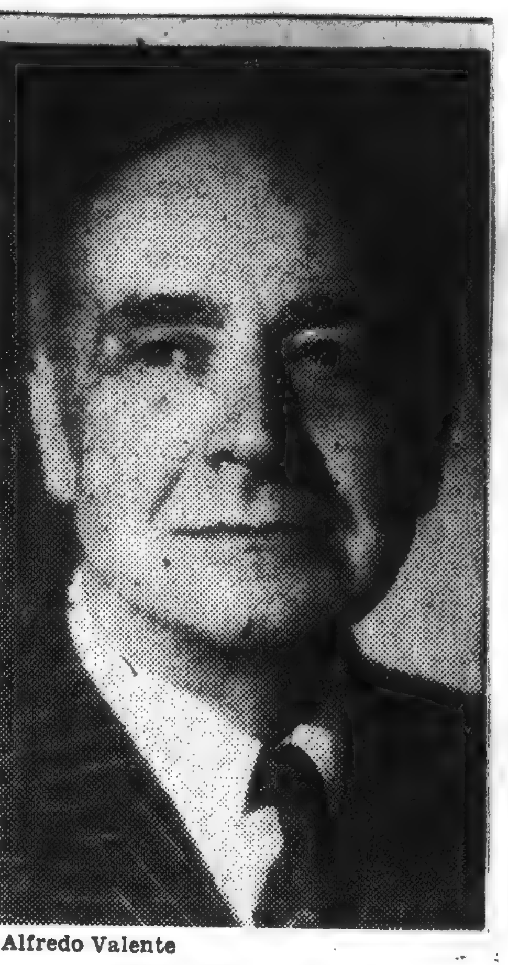
Strange names to see among the composers of works new to the Boston orchestra were those of Mozart (the Overtures to "Idomeneo" and "Der Schauspieldirektor") and Schumann (Symphony No. 2 in B flat).

Of the standard repertory the distribution of choice among the masters was fairly orthodox: Mozart, 6; Beethoven, 5; Brahms and Ravel, four each. Seldom heard works included Mendelssohn's "Reformation" Symphony, and Mahler's Fourth Symphony (introduced by Mr. Burgin for its first complete performance in Boston). Berlioz's "Harold in Italy," neglected here for many years, had its third performance in four seasons.

Guest conductors included Leonard Bernstein, Dmitri Mitropoulos, George Szell and Heitor Villa-Lobos. All were well received, and Mr. Villa-Lobos attracted much attention because of the three compositions of his own which he offered.

In the final program of the season the orchestra was assisted by the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, and by Valentina Vishnevska, soprano; Jean Watson, contralto; William Hain, tenor, and Robert Hall Collins, bass.

It is always an exciting experience to hear Dr. Koussevitzky's intensely dramatic reading of the Ninth, especially when the orchestra is assisted by the eager voices of the undergraduate choruses and by such an exceptionally well-balanced quartet as was heard on this occasion. Mr. Collins' recitative was delivered with a fine authority, and Mr. Hains sang his solo effectively. The two ladies brought musical feeling to their contributions. Miss Vishnevska confirmed the good impression she had made earlier. Miss Watson has a voice of notable beauty.


Alfredo Valente

Serge Koussevitzky
Conductor of the Boston Symphony Orchestra.

Dr. Koussevitzky, who was greeted on Friday by a standing audience and orchestra, received at the end of the concert an ovation which he shared generously with his collaborators.

RICHMOND, VA.
TIMES DISPATCH

APR 29 1945

Off the Records

By Fredson Bowers

FOR the first of its new recordings, the Boston Symphony has chosen to issue with Victor a five-record set of the little-known Berlioz work "Harold in Italy" a symphony with solo viola played by the virtuoso Primrose (VM-989). Obviously suggested by Byron's poem, "Childe Harold," Berlioz has written a form of picture symphony, with viola part which was first intended for Paganini. The first movement is entitled "Harold in the Mountains." It features a melancholy, rather obvious theme which is heard in modified form in later movements, like the Beloved Theme in the Fantastic Symphony. There is much animation, however, representing Harold the Byronic exile torn between fiery emotions of grief, pride and resentment. The second movement, "The Procession of the Pilgrims," represents a marching band appearing and trailing off in the distance singing a haunting medieval hymn. In the third movement, "Serenade," a mountaineer serenades his love with a lovely but rather obvious theme, which becomes ingeniously intermingled with the Harold theme. In the finale, "Orgy of Brigands," there is much brilliance and again an expert intermingling of themes.

This cannot be said to be great music (but then I have a blind spot where Berlioz is concerned), but it will certainly please all who want tuneful, easily comprehended music wonderfully orchestrated and telling a story. Koussevitsky's conducting has all his usual magic, and Primrose gives a telling performance of the viola part. The new recording represents a great stride forward over previous Boston records. There is now a good firm bass in sufficient balance, and the famous Boston strings can now be heard in their real purity. The balance and the full body of the recording is superb and makes one look forward eagerly to further new Boston albums. If one were to be captious, one could say that there is a trifle too much hall echo which has the effect of slightly muddying the music after a crescendo, but this seems to be the present fashion and is liked by many as promoting realism. It is to be hoped that this tendency will not be carried to extremes.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Apr. 28
Post

This week's Symphony program, which brings to a close the orchestra's 64th season, consists of Beethoven's Ninth Symphony, that and nothing more. This evening's concert, by the way, begins at 8:10, and at 8:30 the Scherzo, Adagio and choral finale will go on the air to fill the hour-long broadcast. But for this complication some other number might have preceded the Ninth. There is nothing that could very well follow it.

On April 8 last the Ninth Symphony was performed in a special concert in aid of the Red Cross. The chorus then, as in the current performances, was made up of the combined forces of the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor. In the Red Cross concert the solo singers came from the Metropolitan Opera Company. In these performances they are Valentina Vishnevska, soprano; Jean Watson, contralto; William Hain, tenor, and Robert Hall Collins, bass. Mr. Hain and Mr. Collins, upon whom fell the heaviest burden, performed their respective tasks yesterday with complete adequacy. The blending of the four voices in the two quartets was satisfactory. Mr. Woodworth's singers, excellent before, were, if anything, better than before.

When Ernest Newman came to Boston in 1927 to deliver an address at the Symphony Orchestra's Beethoven celebration he privately praised the orchestra in the highest terms but regarding the chorus he said: "In England we are used to hearing men and women." He might have felt yesterday that the collegiate voices lacked a little in ripeness and solidity, but he hardly could have failed to respond to their enthusiasm.

ANNISTON, ALA.
STAR

APR 27 1945

Dr. Serge Koussevitsky and the Boston Symphony Orchestra will conclude their current season's activities over the Blue and WHMA tomorrow night at 7:30 o'clock with the playing of Beethoven's Ninth Symphony. In the Beethoven score, the Harvard Glee Club and the Radcliffe Choral Society, both conducted by G. Wallace Woodworth, will provide the chorus for Dr. Koussevitsky. Soloists for the evening will be Valentina Vishnevska, soprano, Jean Watson, alto, William Hain, tenor, and Robert Hall Collins, baritone. The college choral societies first performed the Beethoven work with the Boston Symphony in 1924, Dr. Koussevitsky's first year with the orchestra.

Edward Tomlinson will have as his guest Dr. Ezequiel Padilla, Mexican foreign minister and president of the recent inter-American conference in Mexico on his tomorrow afternoon program at 5:30 o'clock.

The Spotlight Band program will open tonight at 8:30 with four minutes of San Francisco conference news by the commentator David Wills and then will feature Tommy Dorsey's orchestra playing from Rhoads General Hospital, Utica, New York. Tomorrow night, in addition to conference news, Ray Baudac's orchestra will be heard.

NEW YORK, N. Y.
TIMES

APR 30 1945

Boston Orchestra Season Ends

BOSTON, April 29 (AP)—Symphony Hall was the scene of eighteen musical "world premieres" this year, Serge Koussevitzky, director, announced yesterday as the Boston Symphony Orchestra finished its season. "Seven of these first-performed works were by American composers," said the conductor, who now has completed twenty-one years with the orchestra.

[88]

MILWAUKEE, WIS.
SENTINEL

APR 29 1945

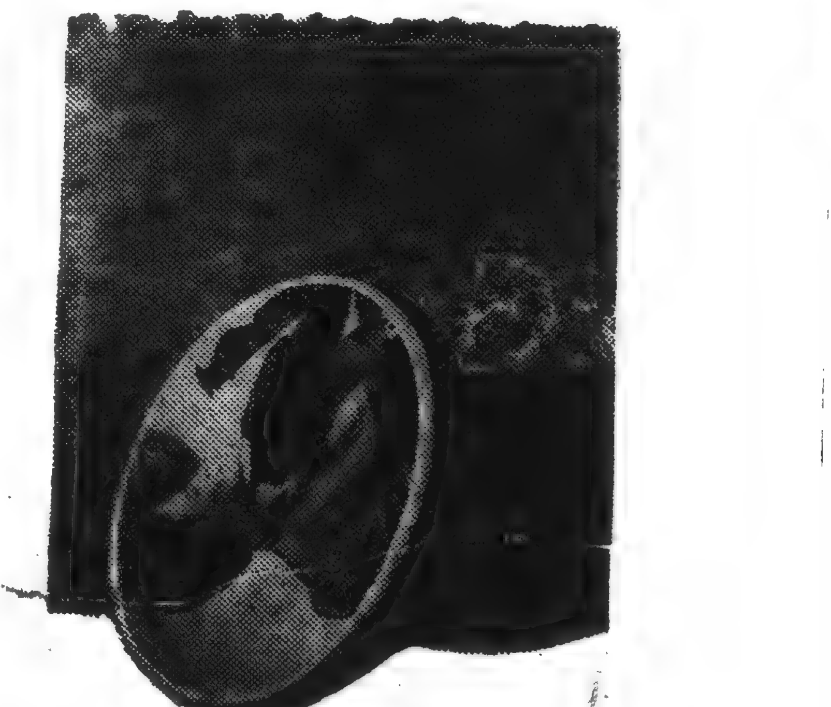
The World of MUSIC

by Edward P. Halline

IN MOST tragedies the hero dies in the last act. In Beethoven's "Eroica" Symphony, the hero's funeral march is the second movement. He is dead before half of the symphony is finished. Logically a funeral march would be the concluding event, but Beethoven continues for two more movements, thereby upsetting those who live by logic alone and giving the world one of the greatest of all epic poems.

The "Eroica" is magnificent any time. It never is more magnificent than when it is played in the middle of historic days. For the music of Beethoven has the gallantry and courage which always have stirred the hearts of men. It has that humane spirit, that vision of better worlds ahead, which has fired men's imaginations in every age.

In the "Eroica," more than in any other music, you sense that eternal driving force, that divine discontent, which whips the human race out of its lethargy and has it scaling the battlements of the heavens and the horizons which lie just beyond.



Napoleon inspired the "Eroica," but, alas, he couldn't match the music. Perhaps, if he had heard it, he might have been moved to translate his power into something approaching the ideals that beset the soul of the poor, deaf composer, Ludwig van Beethoven.

The "Eroica" never was more stirring than when the Boston Symphony Orchestra played it over the radio the other night. Without blustering, the first movement sent its challenging cries through eternity. The funeral march laid its wreaths and asked resounding questions of God. The scherzo sounded its hunting horns, sad and yet exultant, the finale propounded musical riddles, solved them deftly and then thundered onward.

Death was not the stopping point. There was a pause while the hero was saluted and the music moved on.

It was eminently fitting that the "Eroica" should be played after a President of the United States had died in the midst of his fight to realize the dream of Ludwig van Beethoven. It is not often that men are of that caliber, or that the days befit the music. When that happens, the "Eroica" streams through the heavens with all the majesty of these awe inspiring figures of Revelation. The heroes it sings are mortal, but the music is deathless.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

APR 29 1945

18 'PREMIERES' BY KOUSSEVITZKY

Boston Symphony Director Boasts That Seven Scores Were Written by American Composers

SERGE KOUSSEVITZKY

Boston, April 28—(AP)—Symphony hall was the scene of 18 musical "world premieres" this year, Boston Symphony Director Serge Koussevitzky announced today as the orchestra finished its season.

"And seven of these first-performed works were by American composers," said the Russian-born conductor who tonight concludes 21 years with the orchestra.

Koussevitzky is more proud of his adopted countrymen's musical prowess than anything else the orchestra has accomplished under his direction.

If all the young American composers helped to a hearing by "Koussy" were gathered together—they'd give him a testimonial banquet.

They did, too, some months ago in New York. And there were so many milling around the Boston conductor couldn't count them.

"But it was a formidable list," he declared. "I don't believe any other country has produced so many in such a space of time."

Although his tenure of office falls just short of Leopold Stokowski's 22 years as conductor of the Philadelphia orchestra, the 70-year-old Koussevitzky is stripling-slim and bubbling over with postwar plans.

"I hope to see every state with its own symphony orchestra," said Boston's long-term batoneer, who recently suggested a 50-cents-a-year income tax supplement for government-supported music.

Proud of the fact that more than a third of the musicians he first directed in 1924 are still with him, Koussevitzky said: "Many have had offers from other American orchestras, but where would they find such audiences as Boston has?"

GREENSBORO, N. C.
NEWS

APR 29 1945

THIS WEEK ON WAX

probably acts accordingly.—W.

HAROLD IN ITALY *by Hector Berlioz. Performed by William Primrose, violinist, with the Boston Symphony [illegible] directed by Serge Koussevitzky. Victor album (989—10 sides).*

This ambitious piece of program literature is Victor's first major release since the record ban was dissolved. It merits considerable attention.

Berlioz wrote "Harold In Italy" at the request of Pagannini himself, who wanted a solo piece to perform in public on an exquisite Stradivarius viola he had acquired. Though declaring himself thrilled to the core with the finished work, the string virtuoso for some reason never played the music written for him.

The composer thus explained the titling: "I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi and make it a sort of melancholy dreamer after the manner of Bryon's Childe Harold."

He borrowed no more than the name and the idea from Bryon, labeled the four movements with programmatic titles and created the Italian scenes with an impressionistic treatment forerunning modern musical methods.

Movements are named as follows: "Harold in the Mountains, Scenes of Melancholy, Happiness and Joy"; "March of Pilgrims Singing Their Evening Hymn"; "Serenade of a Mountaineer of the Abruzzi to His Mistress"; "Orgy of Brigands, Recollections of the Preceding Scenes."

Violist William Primrose gives an admirable performance of the solo part, the effect of which is endowed with greater interest through only sporadic use of the instrument. Effulgent orchestration builds striking backgrounds for the intermittent viola parts.

Victor has celebrated the advent of this unusual release by giving its five records one of the most attractive pictorial album covers yet brought out.—D. M. P.

TIME MAGAZINE
CHICAGO, ILL.

Dimitri Mitropoulos, tight-lipped conductor of the Minneapolis Symphony, denying rumors that he would replace Serge Koussevitzky as conductor of the Boston Symphony, playfully started a rumor of his own: "I am [illegible] conduct a symphony . . . in th[illegible] ans, and Koussevitzky is going to [illegible]

OSTON POPS ORCHESTRA BEGINS 60TH YEAR—(left)—Arthur Fiedler will celebrate his 16th season as conductor of the Pops when the orchestra opens its 60th year tom ow night at Symphony Hall. (Center)—Playing to a packed house each night, the Pops draws crowds who sit at tableson the floor and eat, drink an dsmoke during the prog (Right) Only woman member of the Pops orchestra is Anne de Gunchard of 922 Hyde Park avenue. Hyde Park, who plays second bassoon.

April 30

Trav.

SENTINEL

APR 29 1945

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If all the young American composers helped to a hearing by "Koussy" were gathered together—they'd give him a testimonial banquet.

They did, too, some months ago in New York. And there were so many milling around the Boston conductor couldn't count them.

"But it was a formidable list," he declared. "I don't believe any other country has produced so many in such a space of time."

Although his tenure of office falls just short of Leopold Stokowski's 22 years as conductor of the Philadelphia orchestra, the 70-year-old Koussevitzky is stripling-slim and bubbling over with postwar plans.

"I hope to see every state with its own symphony orchestra," said Boston's long-term batoneer, who recently suggested a 50-cents-a-year income tax supplement for government-supported music.

Proud of the fact that more than a third of the musicians he first directed in 1924 are still with him, Koussevitzky said: "Many have had offers from other American orchestras, but where would they find such audiences as Boston has?"

GREENSBORO, N. C.
NEWS

APR 29 1945

THIS WEEK ON WAX

probably acts accordingly.—W.

HAROLD IN ITALY *by Hector Berlioz. [illegible]ed by William Pri[illegible]inist, with the Bo[illegible]ony orchestra [illegible]ction of Serge Kouss[illegible]. Victor album (989—10 sides).*

This ambitious piece of program literature is Victor's first major release since the record ban was dissolved. It merits considerable attention.

Berlioz wrote "Harold In Italy" at the request of Pagannini himself, who wanted a solo piece to perform in public on an exquisite Stradivarius viola he had acquired. Though declaring himself thrilled to the core with the finished work, the string virtuoso for some reason never played the music written for him.

The composer thus explained the titling: "I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi and make it a sort of melancholy dreamer after the manner of Bryon's Childe Harold."

He borrowed no more than the name and the idea from Bryon, labeled the four movements with programmatic titles and created the Italian scenes with an impressionistic treatment forerunning modern musical methods.

Movements are named as follows: "Harold in the Mountains, Scenes of Melancholy, Happiness and Joy"; "March of Pilgrims Singing Their Evening Hymn"; "Serenade of a Mountaineer of the Abruzzi to His Mistress"; "Orgy of Brigands, Recollections of the Preceding Scenes."

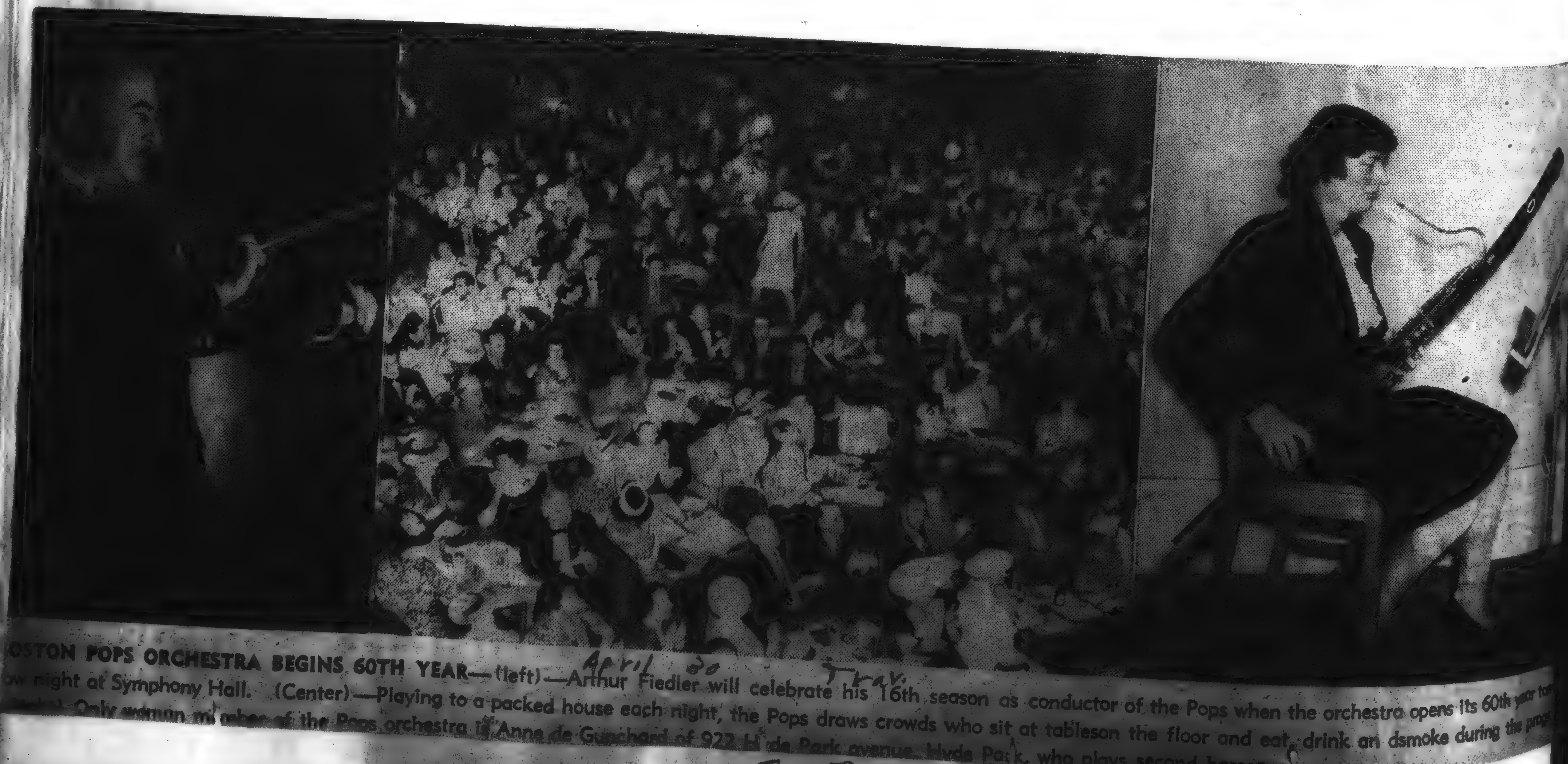
Violist William Primrose gives an admirable performance of the solo part, the effect of which is endowed with greater interest through only sporadic use of the instrument. Effulgent orchestration builds striking backgrounds for the intermittent viola parts.

Victor has celebrated the advent of this unusual release by giving its five records one of the most attractive pictorial album covers yet brought out.—D. M. P.

TIME MAGAZINE
CHICAGO, ILL.

APR 30 1945

Dimitri Mitropoulos, tight-lipped conductor of the Minneapolis Symphony, denying rumors that he would replace Serge Koussevitzky as conductor of the Boston Symphony, playfully started a rumor of his own: "I am going to conduct a symphony . . . in the Aleutians, and Koussevitzky is going to Berlin."



OSTON POPS ORCHESTRA BEGINS 60TH YEAR—(left)—Arthur Fiedler will celebrate his 16th season as conductor of the Pops when the orchestra opens its 60th year tom
ow night at Symphony Hall. (Center)—Playing to a packed house each night, the Pops draws crowds who sit at tableson the floor and eat, drink an dsmoke during the prog
Only woman member of the Pops orchestra is Anne de Guichard of 922 Hyde Park avenue, Hyde Park, who plays second bassoon.

April 30
Trav.

DURHAM, N. C.
HERALD-SUN

APR 45

The Realm Of Music

ON THE AIR

An invitation which is issued and gratefully received by millions of Americans is the one extended by the Allis-Chalmers Manufacturing Company to radio listeners when they present the Boston Symphony Orchestra over the air, under the baton of Dr. Serge Koussevitsky, each week. This hour's concert by America's foremost orchestra is one program that comes to us minus all the usual radio production trimmings. It isn't cluttered up with the run-of-the-mine radio advertising, the music hasn't been "edited," and thus, listeners who are not present physically in Symphony Hall where it originates are brought figuratively into the same capacity subscription audience seated before the large group of musicians there.

Most radio productions have a "theme" announcing their presence on the air, and to mark the closing of their performance. But the Allis-Chalmers Company has taken great pains to eliminate these extra features in the presentation of the Boston Symphony. And what a relief, having no intermission feature added to destroy the mood the music has created! It makes a listener feel that he is really attending a concert by this famous symphony, hearing the music of the masters of yesterday and of leading contemporary composers, while seated comfortably in his own home, or home surroundings. One can almost see the distinguished Dr. Koussevitsky, his clearly-defined features and white hair, as he lifts the baton, as he continues to direct the concert.

There are three men appointed to see that the Boston Symphony Orchestra is heard in its weekly radio concert exactly as it is heard in Symphony Hall in Boston. They are Gene Hamilton, who announces; Oliver Daniel, producer; and Arthur Austin, supervisor for the sponsor's representative. They are musicians themselves, trained in radio, who work with a number of radio engineers to bring the music of the orchestra to the air. Frequently, when a musical program is broadcast, the seating of the orchestra is changed to meet the demands of the microphone. Not so with the Boston Symphony. It is seated exactly as it plays at its regular concerts. And Mr. Hamilton, a veteran in the field of radio, spends a large part of each week in New York, planning for the broadcast, with particular attention to the timing of numbers and arranging the announcer's script. Mr. Daniel and Mr. Austin attend the Thursday rehearsal of the orchestra in Symphony Hall. They adjust the microphone if a chorus or a soloist is to participate. This is done during the rehearsal intermission. Ordinarily, one microphone is suspended over the wood-winds and the other, an over-all microphone, is suspended in the front part of the auditorium.

Symphony Hall was built in 1901, long before broadcasting was ever dreamed of. Yet, the acoustics, according to Daniel, are perfect. The Hall is designed after the Gewandhaus in Leipsig, and Mr. Daniel describes it as "bright" in technical language. On his first visit there, he discovered that the over-all microphone was placed too far out in the auditorium over the audience, and that the "bright" quality caused an echo. The "mike" was immediately brought to a position closer to the orchestra, and the echo was eliminated.

When the regular Friday concert is presented there, Daniel and Austin are both seated in the sound booth from which the Saturday radio broadcast is controlled. Through the small window that looks down upon the orchestra, they listen to the music of this program as it comes to them through the microphones, "monitoring" it for the proper sound levels, tone quality and timing, in order to use the same music on the Saturday radio program. It is important in the timing to mark the score carefully, so that "waits" between movements of a suite, concerto or symphony may be taken into consideration.

On Saturday morning, Hamilton joins Austin and Daniel in Boston, to make final plans, and to make adjustments in script to conform to the timing noted on Daniel's score. Early Saturday evening the three men take their positions for the broadcast; Daniel and Austin in the control booth with the network's control-room engineer; Hamilton in a separate sound-proof announcer's booth adjoining the control room. A system of buzzers conveys to Hamilton any message from the other two. As the time approaches, Daniel takes his master script which is a complete synopsis of music cues, timing, pauses and other details. He signals Hamilton; He signals for the timing of the house lights. With the latter, Dr. Koussevitsky knows it is time to make his entrance. And the applause greeting him as he moves to the podium tells the invisible audience that another Boston Symphony broadcast is underway.

But the job isn't over when the final notes are played. The following Monday in New York, a meeting is held. A recording of the concert is played. Technical problems are discussed; the events of the concert come in for a thorough round-up. There is but one thought in the minds of all the persons attending this meeting, and that is, how they may be able to make it a better concert the next week. To most of us who listen in over the radio, who are benefitted by the beauty and inspiration of the program, there is little thought of what goes on beyond the group of musicians and their conductor, Dr. Koussevitsky.

Herald **MUSIC**

SYMPHONY HALL May 2

The Pops

Last night at Symphony Hall, Arthur Fiedler conducted the opening concert of the 60th season of the Boston Pops; there was a capacity audience present and the program was as follows:

"Semper Fidelis," March ....Sousa
Overture to "Die Flodermaus" ....Straus
Toccata ....Frescobaldi-Kindler
The Ride of the Valkries........Wagner
"Roses from the South," Waltzes Strauss
Danza Piemontese No. 1.......Sinigalia
Gaite Parisienne..............Offenbach
"Going Bing's Way"
"Hawaiian War Chant"
"Salute to Our Fighting Forces".

By ELINOR HUGHES

Whatever the calendar may have to say about it, not to say the weatherman, summer is just around the corner when the Pops begin, and last night the customary capacity crowd was definite present at Symphony Hall when Arthur Fiedler raised his baton to open the 60th season of these famous concerts with Sousa's "Semper Fidelis." It was, naturally, a very festive and much-as-expected sort of evening, with Strauss, Offenbach, Wagner and Bing Crosby dividing up the program, an audience in the mood to enjoy everything, including a Frescobaldi Toccata, but most particularly anything suggestive of dance music. The music was tried and true, the refreshments well up to par, and the only observable novelty was the new cover to the Pops program, designed by Alajalov and emphasizing the fact that these concerts, thanks to the Saturday night broadcasts, are now a matter for world-wide rather than merely for local enjoyment.

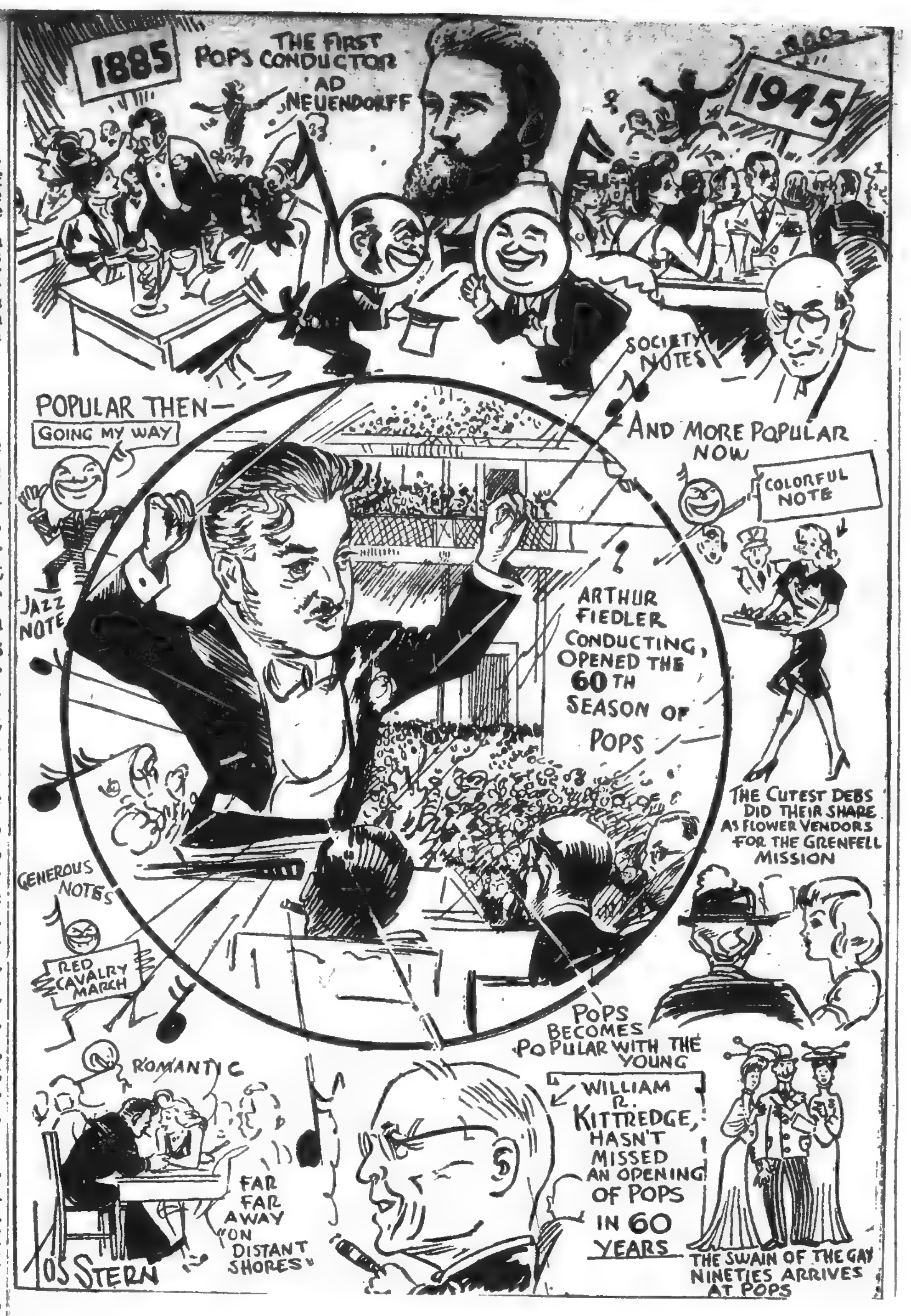
The occasion was one for celebration on a good many counts—the evening paper's headlines being one of them—for 660 years is a long time for a musical institution of this sort to endure, and 16 years is, by a wide margin, the longest period that any man has conducted the Pops. So it should be a year of special celebration for Arthur Fiedler as well as for the Pops orchestra, and last night the musicians played as though they fully realized that fact and were making the most of it.

The Strauss waltzes had the audience practically dancing in its seats, and "Gaite Parisienne" recalled recent and pleasant impressions of the Monte Carlo Ballet. New to the program this season was "Going Bing's Way," an arrangement of songs from two popular Bing Crosby pictures, which the indefatigable Bodge has arranged with such success that it will undoubtedly become a standby. Encores, naturally, were numerous, with the rhumba, "Tico Tico," proving so well liked that it had to be repeated. (Query: why not a waltz and rhumba night in Symphony Hall with the Pops Orchestra officiating?) The program ended with the always popular "Salute to Our Fighting Forces," members of which were present and definitely appreciative.

AT THE POPS TONIGHT

Starting this evening at 8:30, Arthur Fiedler will conduct an orchestra of 85 Boston Symphony players in the second concert of the Pops' 60th year. The program will be as follows:

Entrance of the Guests into the Wartburg from "Tannhauser" ....Wagner
"Romeo and Juliet," Overture-Fantasy ....Tchaikovsky
Scherzo from "A Midsummer Night's Dream" ....Mendelssohn
Hungarian Dance No. 5..........Brahms
"Tales from the Vienna Woods." Waltzes ....Strauss
"Spring," for Strings..............Grieg


1885
THE FIRST POPS CONDUCTOR AD NEUENDORFF
1945
SOCIETY NOTES
AND MORE POPULAR NOW
COLORFUL NOTE
POPULAR THEN—
GOING MY WAY
JAZZ NOTE
ARTHUR FIEDLER CONDUCTING, OPENED THE 60TH SEASON OF POPS
THE CUTEST DEBS DID THEIR SHARE AS FLOWER VENDORS FOR THE GRENFELL MISSION
GENEROUS NOTES
RED CAVALRY MARCH
POPS BECOMES POPULAR WITH THE YOUNG
ROMANTIC
WILLIAM R. KITTREDGE, HASN'T MISSED AN OPENING OF POPS IN 60 YEARS
FAR FAR AWAY ON DISTANT SHORES
THE SWAIN OF THE GAY NINETIES ARRIVES AT POPS
OS STERN

'POPS' OPENS 60TH SEASON

Post May 2

Symphony Hall Filled for Initial Concert

BY WARREN STOREY SMITH

Last evening the Symphony Hall Pop Concerts were successfully launched upon their 60th season, while at the same time Arthur Fiedler began his 16th as their conductor. The opening night of the Pops is hardly the formal affair that once it was, and the weatherman failed to contribute the proper spring-like atmosphere, but thees were matters of little moment. It was more important that the hall was filled with a contented, happy throng, as it will be every evening for weeks to come.

Other programs, tonight's for example, will have a more classical flavor than that of last evening, when the accent was on gaiety and good humor, whether Viennese, by way of Strauss "Fledermaus" Overture and "Roses From the South" waltzes, French, through an Offenbach medley ("Gaite Parisienne"), or American. This native note was sounded in a Bing Crosby potpourri, "Going Bing's Way," the newly popular "Tico-Tico," played as an encore, and the almost inevitable "Salute to Our Fighting Forces." This last classification should also include the opening number, Sousa's "Semper Fidelis" march.

As for the more substantial music, there was the Frescobaldi-Kindler Toccata, introduced last season; Wagner's "Ride of the Valkyries," and an attractive "Danza Piemontese" by Sinigaglia. Somewhere in between was the one remaining number, an Hawaiian War Chant arranged by Peter Bodge, who likewise put together the Crosby melange. This was hardly a program to tax the Symphony men as they are taxed during the winter season. However, they were on the alert, one and all, and Mr. Fiedler, looking very fit, was his usual energetic self.

WORCESTER, MASS.
TELEGRAM

APR 29 1945

Koussevitzky Ends 21 Years With Hub Symphony

BOSTON, April 28 (AP)—Symphony Hall was the scene of 18 musical "world premieres" this year, Boston Symphony Director Serge Koussevitzky announced today as the orchestra finished its season.

"And seven of these first-performed works were by American composers," said the Russian-born conductor who tonight concluded 21 years with the orchestra.

Koussevitzky is more proud of his adopted countrymen's musical prowess than anything else the orchestra has accomplished under his direction.

Proud of the fact that more than a third of the musicians he first directed in 1924 are still with him, Koussevitzky said: "Many have had offers from other American orchestras, but where would they find such audiences as Boston has?"

Arthur Fiedler Leads Pops Orchestra as 60th Season Opens

Globe May 2

By CYRUS DURGIN

The beginning of the 60th season of Pops at Symphony Hall last night was almost a fur-coat opening.

But no matter how chill and raw it was outside, Symphony Hall was warm with the glow of music and friendly conversation and refreshments. The stand where Arthur Fiedler will preside for his 16th season as conductor was banked with gladioli. The lower walls of the auditorium were tinted their Pops pastel green.

The rousing Sousa march, "Semper Fidelis," led off the opening night program, followed by Strauss' Overture to "Die Fledermaus," the Frescobaldi-Kindler Toccata and Wagner's "The Ride of the Valkyries." Hardly a night at the Pops fails to offer a Strauss Waltz; last night it was "Roses from the South." Then there were Sinigaglia's "Piedmontese Dance" No. 1, and Offenbach's "Gaite Parisienne" Suite.

Although no symphonic orchestra really can dig into the syncopations and the jazz swing of popular music, Mr. Fiedler is careful to keep up with the new developments of Tin Pan Alley and the soundtracks of Hollywood. New to the Pops lists is "Going Bing's Way," which really ought to have a baritone croon in "Ac-cen-tchu-ate the Positive," at least, to make it sound right. For windup, there were a couple more of the prolific Mr. Peter Bodge's arrangements, "Hawaiian War Chant" (which sounded more like a nice time on Waikiki Beach) and the resounding "Salute to Our Fighting Forces."

Apart from certain of the music, the only thing new about this year's Pops is that there are two main aisles between the tables instead of one.

Yet out in the lobby, a display of pictures and other objects—including a "God Bless Our Home" sign and a mustache cup—testified to the alterations which have taken place in the appearance of Pops audiences over the years. One thing that has not altered, however, is their enthusiasm. Pops-goers in 1945, it is safe to bet, are just as warm in their applause as their grammas and grandads were in the 1880's.

Herald

Opening of Pops' 60th Season Confirms Fact Spring Is Here

May 2

Boston's east wind may blow, but spring is here as irrevocably as the lilacs. For last night the 60th season of the Pops opened and every seat in Symphony Hall was filled. The Pops, born and bred in Boston, are exclusive to this city, which is as strict as any other about musical standards in the winter season. But when May arrives and the buds are bursting, the more serious music is put into summer storage as tenderly as one's very special fur coat. For gay colors and bright rhythms are in order.

The familiar peach colored gladioli made a festive fan in front of the orchestra as Arthur Fiedler lifted his baton to direct the stirring "Semper Fidelis" march, which opened the program. His attractive wife, the former Ellen Bottomley, sat with her mother, Mrs. John T. Bottomley, and her post-debutante sister, May, in their usual seats in the first balcony and applauded enthusiastically.

STRAUSS, OFFENBACH

There were Strauss waltzes as delicate as a spring breeze, and Offenbach's "Gaite Parisienne," which Bostonians have just heard at the ballet. And offerings from Bing Crosby's popular picture, "Going My Way," proved popular. Two small boys in the audience let out whoops of joy at "Accentuate the Positive" and beat time with gusto, and there were squeals of approval when "Tico Tico" was announced as an extra. The loudest applause came at the end when the medley was played including the "Halls of Montezuma," "Semper Paratus," the Army Air Corps song and "Anchors Aweigh." And it was difficult to tell which was received with the most enthusiasm.

As is the case with nearly every Pop Concert nowadays, blocks of seats were reserved for benefits. The New England Grenfell Association shared these with the alumnae association of the Beaver Country Day School last evening. And a group of attractive debutantes and post-debs sold corsages, maple sugar candies in the shape of Labrador dog teams, and picturesque Grenfell Christmas cards.

CHAIRMAN OF GROUP

Mrs. Peter Hayden Clark was chairman of this group and other pretty young matrons, many of them mothers of small children, but looking like girls of sixteen, were Mrs. David B. Arnold, Jr., Mrs. Arthur T. Lyman, Jr., Mrs. Edward B. Long, and Mrs. Warren D. Arnold, Jr.

Mrs. Robert M. P. Kennard, who headed the Grenfell committee, wore with her trim suit a tiny toque of flowers. With her were Mrs. A. W. K. Billings and Miss Gertrude Peabody, also members of the committee. Chatting together during an intermission were Mr. and Mrs. Augustus W. Soule, Mr. and Mrs. Rufus Hale and Major and Mrs. John Radford Abbot.

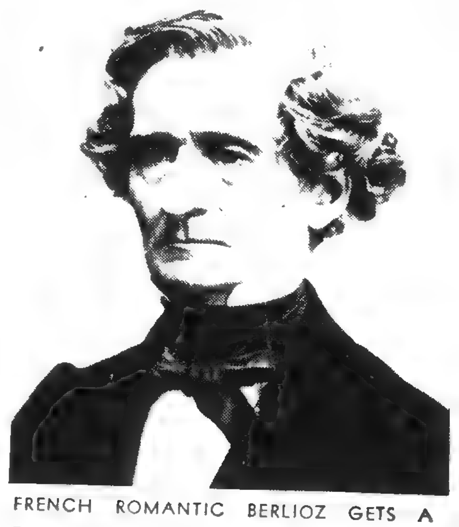
Wearing the hat of the evening, a Paris model of navy blue with a puffy crown and two deep red roses, was Mrs. Walter Merriam Pratt. Mr. Crosby Hodgman, headmaster of the Beaver Country Day School, attended with Mrs. Hodgman, and among the many others present were Mrs. Francis B. Lothrop, Mr. and Mrs. Atherton Loring, Mr. and Mrs. Charles Toppan, Mrs. J. Gardner Coolidge, 2d, Mrs. Basil Gavin, Mrs. Harold Sears, Mrs. John L. Grandin, Mr. and Mrs. Merrill Griswold, Mrs. Charles Collens, Mr. Delcevare King, Mr. Frederick Bowditch, Mrs. Frederic W. Mattheis, Mrs. John Alles, Mrs. Edward Harding, Mrs. M. Bernard Fox, Mr. and Mrs. Charles Townsend and Mrs. Robert G. Stone.

MADEMOISELLE
NEW YORK, N. Y.

MAY [illegible]

RECORDS By Colin McPhee

After five long years the Boston Symphony is heard once more on wax. Koussevitzky's first release is something to delight in, for he gives us the first complete recording of the Byronic symphony of Berlioz, *Harold in Italy*. For lovers of romantic music, and in particular, the dazzling and adventurous orchestra of Berlioz, this album is an absolute must. Byron's poem served only as a point of departure for Berlioz, and we may be astonished at the movements entitled Pilgrim's March or Orgy of the Brigands. But then, in his opera *Faust*, Berlioz thought nothing of whisking his hero off to Hungary for a scene, as an excuse to introduce a glittering orchestration of the national *Rakóczy March*. In the present work the moody Harold is portrayed by a solo viola, darker and richer in hue than the violin, and the whole is a sort of concerto or grand soliloquy. Strauss used this idea later in his orchestral poem *Don Quixote*, actually a tabloid opera for cello (Don Quixote) and viola (Sancho Panza). All this we accept as part of nineteenth-century music, certainly no stranger than Wagner's *Ring*. Berlioz' *Harold* is a major work by a great master; it has all the French genius for luminous, clarified sound (Victor, $5.78).


CULVER

FRENCH ROMANTIC BERLIOZ GETS A FINE KOUSSEVITZKY FIRST READING

In spite of surface noise and dated recording, I'll stick to my old Koussevitzky performance of Tchaikovsky's *Pathétique*, rather than the latest close-up version by Rodzinsky which Columbia has just released ($5.78). For warmth, tenderness and perfection of detail there is no comparison. Under Rodzinsky this sensitive music is given a brilliant but relentless third degree. Ormandy conducts the Philadelphia Orchestra in a vigorous, (*Continued on page 245*) straightforward reading of Beethoven's exuberant *Seventh Symphony*. The reading is a bit familiar and athletic for my taste, but the recording is excellent ($5.78). Victor reissues the famous Horowitz-Toscanini recording of the Brahms *Second Piano Concerto*. The orchestra, of course, is magnificent; but Horowitz' performance is fire without warmth and seems strangely lacking in the mystery and romantic glow that is sounded at the opening in the lovely solo for horn ($6.83). Lovers of the *heldentenor* will probably welcome the Melchior album, *Scenes from Wagner Operas* (Victor, $5.78), although the contents are all reissues, selected from past sets and single disks. My preference is for the duet from the second act of *Tristan* with Flagstad (four sides). The orchestra, however, is consistently suppressed in these recordings in a way that would never have been approved at Bayreuth.

It is with some relief that we turn from these towering masterpieces to more intimate music, such as the charming album of Bach *Two-Part Inventions* for piano (Asch $4.73). Erno Balogh plays these relaxed and abstract miniatures with a cool, impersonal clarity that is a pleasure to listen to. Charming, too, is the new album of music by Albeniz and Granados, played by Andrés Segovia, brilliant Spanish guitarist who interprets everything from Scarlatti to Stravinsky. The pieces in the present album are more or less salon music but Segovia's tone is velvet, and his style has great elegance and grace (Decca, $3.68). Heard after Segovia, Carlos Montoya's *flamenco* guitar sounds taut as a coiled spring. Montoya is a Spanish gypsy and his playing is both florid and rhythmically exciting. The new Asch album, however, will appeal more as music to be danced to rather than listened to, for the actual melodies are pretty undistinguished ($3.68).

BRAHMS: Symphony No. 4 in E Minor, Opus 98—*Eugene Ormandy and the Philadelphia Orchestra*. [f] GM #7602. $5.77 (five 12" records in album) (C).

Before the appearance of this set, there were already two recordings of this work in the Columbia catalog, both of fairly recent date, one by Weingartner and the London Symphony orchestra, the other by Stokowski and the All American Orchestra. Two versions are listed in the "prun d" Victor catalog which normally lists four: the two currently available are by Walter and the BBC orchestra, and by Koussevitzky with the Boston. Ormandy gives a good performance which has been well recorded. Yet, three of the previous recordings have definite marks of distinction which must be taken into account when choosing between them

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May 2

Pops To Feature Latin American Suite By Back Bay Composer

Keith Brown Writes Second Suite Following Last Year's Success Of "Bostonia" Another Pops First

Arthur Fiedler, who began his sixteenth season as conductor of the Boston Pops Orchestra Tuesday evening, will raise his baton at another first performance of a suite by Keith Crosby Brown, Back Bay composer, at the eighth night Pops next Wednesday. In keeping with his purpose of introducing the work of contemporary American composers while keeping before the public the best-loved familiar works of the masters, Mr. Fiedler will introduce at next Wednesday's concert Keith Brown's "Latin American Suite," orchestrated by Jacobus Langendoen of the Boston Symphony Orchestra and dedicated to the Pan American Society of Boston and Northern New England.

Approximately enough, the evening of the opening performance will also be Mount Ida Night, as Mr. Brown heads the music department at this school. Mount Ida Night last year witnessed the successful introduction of Mr. Brown's "Bostonia Suite," which has since received many request performances by the Pops Odchestra and has been played by other symphonic groups. The following Wednesday, May 16 "On the Esplanade," the last movement of Bostonia, will be featured by the United States Navy Band at its annual spring concert in Constitutional Hall, Washington, D. C. This is a march in which familiar tunes from the repertory of Arthur Fiedler's concerts on the Esplanade are introduced by the composition.

The Latin American Suite is divided into three parts; "Green Skirt." (Fiesta), "Black Ochid,', (tango), and "Paprika," (rhumba). "Green Skirt" gives a musical picture of a dancer entertaining a crowd of people, opening in a gay fiesta tempo, followed by a languorous waltz and ending in a wild flourish of gaiety.

"Black Ochid" in a tango rhythm suggests a tropical night on the campas with a song of guachos riding along echoed by other groups in the distance. The celeste chimes notes of convent bells far off, and finally the full song of the tango breaks through with the full sweep of the orchestra.

"Paprika" is a lilting dance with a surprise ending after a wild outburst of rhythm and countermelodies.

The suite was written with the intention of strengthening the musical friendship between the Latin American nations and the United States. Two other compositions by Mr. Brown, "Manana," a tango, and "Quitana,' a bolero, have been performed previously by the Pops Orchestra.

Next in Br. Brown's plans is a Canadian Suite to be written in four movements. When this suite has been completed, Mr. Brown will have written a suite for each large division of the western hemisphere.

Other "firsts" announced by Mr. Fiedler for this Pops season are an arrangement of Crosby hits by Peter titled "Going Bing's Way"; a concerto by Dmitri Kabalevsky, a Russian composer, and the "American Concerto" by Lukas Foss, young pianist of the Boston Symphony Orchestra.

Herald May 6

Tanglewood to Have Bach-Mozart Festival

A summer festival comprising music of Mozart and Johann Sebastian Bach is announced by the Boston Symphony Orchestra to be conducted by Serge Koussevitzky at Tanglewood this summer. Dr. Koussevitzky will lead an orchestra of players of the Boston Symphony Orchestra, including all the principals. Famous soloists will assist at each concert. There will be six different programs, to be given on Saturday evenings and Sunday afternoons, July 28-29, Aug. 4-5, Aug. 11-12. The soloists will be announced shortly.

Each program will contain music of both composers and will consist, from the music of Bach, of Brandenburg Concertos, orchestral suites and piano concertos. There will be several piano concertos by Mozart, the Concertante for Violin and Viola, the three final symphonies and other symphonies, divertimenti, serenades and "Night Music." Fuller details and subscription information, with address for mail orders, will be announced next week.

Globe May 7

MUSIC

SYMPHONY HALL

Boston Pops Orchestra

Dimitri Kabalevsky's Second Concerto in G Minor for Piano was launched by Arthur Fiedler and the Boston Pops Orchestra last night, with Bernhard Weiser as soloist, in its first concert performance in America. For all the newness of the occasion, the idiom of the concerto had a familiar to it.

Reminiscent of Shostakovitch in the brisk and beguiling rhythms of the first movement, the concerto proceeds with echoes of Rachmaninoff and Tschaikovsky. The concerto displays its scheme as openly as a film score, reepats its themes for the benefit of listeners caught unawares as the introductionless allegro began, and affords the soloist several dramatic moments.

Bernhard Weiser made the most of the contrasts between major and minor phrases and the orchestra followed the thin outlines of the score with gusto.

Friends of the South End Music School, the sponsoring agency which Lt. Gov. Robert F. Bradford described as "one of the littlest of Boston's organizations with one of the biggest ideas, "heard a highly eclectic program. There was Rimsky-Korsakov's colorful Wedding March from "The Golden Cockerel," sharing the first half of the evening with Foote's "Suite for Strings" and Chabrier's Espana Rhapsody. There was Beethoven's Overture to "Egmont" rubbing elbows with Komzak's "Girls of Baden" waltzes. Mabel Daniels' "Deep Forest" made way for the Hawaiian War Chant. The popular Rodgers "Surrey with the Fringe on Top" appeared with new sound effects by Gould, and the Knightsbridge March topped off the evening. P. W.

PEOPLE'S WORLD
SAN FRANCISCO, CAL.

MAY 4 - 1945

RECORD RACK

Berlioz's 'Harold in Italy' brilliantly recorded

By PAUL ANTHONY

Hector Berlioz's "Harold in Italy." Opus 16. Played by William Primrose, violinist, with the Boston Symphony Orchestra, Serge Koussevitsky conductor. Price, $5.77.

"Harold in Italy" is the third symphony of Hector Berlioz. We are all more or less familiar with the first or "Symphonie Fantastique"—Episodes in the Life of an Artist—Opus 14. The second, "Symphonie funebre et triomphale"—Opus 15, is almost completely neglected. The same is true of the fourth symphony, "Romeo et Juliette," although there is an excerpt from it which can be found on records in the Columbia History of Music, Vol. IV (Col. M234). However, with the present recording of "Harold in Italy," we see signs of a revival of interest in the music of Berlioz.

This is not accidental. In the first place, Berlioz does not speak only to musicians. He is not, nor ever was a "salon composer." He does not appeal to the musical intellectual, his music is too rough in spirit and technically uneven for that; he makes too many so-called mistakes; he alternates between violent extremes, sometimes his contracts are so sudden and so severe as to be shocking in more than a tonal sense; he is not at all genteel or well-mannered about his emotions—they spill luxuriously and unrestrainedly out over the world for all to hear.

The unwary and ill-prepared listener is apt to be embarrassed by the force and directness of Berlioz' emotional power, not because it's Berlioz, but because it's the listener's own emotions translated into other terms, stripped bare and shown in all their true colors.

Secondly, I am of the opinion that this 20th century has done a considerable amount of work in sweeping away the cobwebs from a large section of human activity. Once these hinderances toward understanding ourselves were removed, we could begin to appreciate those who showed us essential truths in a straightforward manner.

Berlioz was one of these, and only now are we beginning to understand his music.

By listening to "Harold in Italy" one can easily see what I mean by this. It is typical Berlioz; literal, strong, direct and true. The work is in four movements with the titles: I.—Harold in the Mountains, Scenes of Melancholy, Happiness and Joy; II.—March of the Pilgrims Singing Their Evening Hymn; III.—Serenade of a Mountaineer of the Abruzzi to his Mistress, and IV.—Orgy of Brigands; Recollections of the Preceding Scenes.

The music is a magnificent transcription of this program. The unfamiliarity of the musical idiom might turn some listeners away at first, but those who overcome the violence of that idiom will be more than richly rewarded. Performance and recording are a real triumph for all who had anything to do with it. Highly recommended.

MADEMOISELLE
NEW YORK, N. Y.
MAY - - 1942

RECORDS By Colin McPhee

After five long years the Boston Symphony is heard once more on wax. Koussevitzky's first release is something to delight in, for he gives us the first complete recording of the Byronic symphony of Berlioz, *Harold in Italy*. For lovers of romantic music, and in particular, the dazzling and adventurous orchestra of Berlioz, this album is an absolute must. Byron's poem served only as a point of departure for Berlioz, and we may be astonished at the movements entitled Pilgrim's March or Orgy of the Brigands. But then, in his opera *Faust*, Berlioz thought nothing of whisking his hero off to Hungary for a scene, as an excuse to introduce a glittering orchestration of the national *Rakóczy March*. In the present work the moody Harold is portrayed by a solo viola, darker and richer in hue than the violin, and the whole is a sort of concerto or grand soliloquy. Strauss used this idea later in his orchestral poem *Don Quixote*, actually a tabloid opera for cello (Don Quixote) and viola (Sancho Panza). All this we accept as part of nineteenth-century music, certainly no stranger than Wagner's *Ring*. Berlioz' *Harold* is a major work by a great master; it has all the French genius for luminous, clarified sound (Victor, $5.78).

CULVER

FRENCH ROMANTIC BERLIOZ GETS A FINE KOUSSEVITZKY FIRST READING

In spite of surface noise and dated recording, I'll stick to my old Koussevitzky performance of Tchaikovsky's *Pathétique*, rather than the latest close-up version by Rodzinsky which Columbia has just released ($5.78). For warmth, tenderness and perfection of detail there is no comparison. Under Rodzinsky this sensitive music is given a brilliant but relentless third degree. Ormandy conducts the Philadelphia Orchestra in a vigorous, (*Continued on page 245*) straightforward reading of Beethoven's exuberant *Seventh Symphony*. The reading is a bit familiar and athletic for my taste, but the recording is excellent ($5.78). Victor reissues the famous Horowitz-Toscanini recording of the Brahms *Second Piano Concerto*. The orchestra, of course, is magnificent; but Horowitz' performance is fire without warmth and seems strangely lacking in the mystery and romantic glow that is sounded at the opening in the lovely solo for horn ($6.83). Lovers of the *heldentenor* will probably welcome the Melchior album, *Scenes from Wagner Operas* (Victor, $5.78), although the contents are all reissues, selected from past sets and single disks. My preference is for the duet from the second act of *Tristan* with Flagstad (four sides). The orchestra, however, is consistently suppressed in these recordings in a way that would never have been approved at Bayreuth.

It is with some relief that we turn from these towering masterpieces to more intimate music, such as the charming album of Bach *Two-Part Inventions* for piano (Asch $4.73). Erno Balogh plays these relaxed and abstract miniatures with a cool, impersonal clarity that is a pleasure to listen to. Charming, too, is the new album of music by Albeniz and Granados, played by Andrés Segovia, brilliant Spanish guitarist who interprets everything from Scarlatti to Stravinsky. The pieces in the present album are more or less salon music but Segovia's tone is velvet, and his style has great elegance and grace (Decca, $3.68). Heard after Segovia, Carlos Montoya's *flamenco* guitar sounds taut as a coiled spring. Montoya is a Spanish gypsy and his playing is both florid and rhythmically exciting. The new Asch album, however, will appeal more as music to be danced to rather than listened to, for the actual melodies are pretty undistinguished ($3.68).

BRAHMS: Symphony No. 4 in E Minor, Opus 98—*Eugene Ormandy and the Philadelphia Orchestra.* [f] GM #7602. $5.77 (five 12" records in album) (C).

Before the appearance of this set, there were already two recordings of this work in the Columbia catalog, both of fairly recent date, one by Weingartner and the London Symphony orchestra, the other by Stokowski and the All American Orchestra. Two versions are listed in the "pruned" Victor catalog which normally lists four; the two currently available are by Walter and the BBC orchestra, and by Koussevitzky with the Boston. Ormandy gives a good performance which has been well recorded. Yet, three of the previous recordings have definite marks of distinction which must be taken into account when choosing between them

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May

Pops To Feature Latin American Suite By Back Bay Composer

Keith Brown Writes Second Suite Following Last Year's Success Of "Bostonia" Another Pops First

Arthur Fiedler, who began his sixteenth season as conductor of the Boston Pops Orchestra Tuesday evening, will raise his baton at another first performance of a suite by Keith Crosby Brown, Back Bay composer, at the eighth night Pops next Wednesday. In keeping with his purpose of introducing the work of contemporary American composers while keeping before the public the best-loved familiar works of the masters, Mr. Fiedler will introduce at next Wednesday's concert Keith Brown's "Latin American Suite," orchestrated by Jacobus Langendoen of the Boston Symphony Orchestra and dedicated to the Pan American Society of Boston and Northern New England.

Approximately enough, the evening of the opening performance will also be Mount Ida Night, as Mr. Brown heads the music department at this school. Mount Ida Night last year witnessed the successful introduction of Mr. Brown's "Bostonia Suite," which has since received many request performances by the Pops Odchestra and has been played by other symphonic groups. The following Wednesday, May 16 "On the Esplanade," the last movement of Bostonia, will be featured by the United States Navy Band at its annual spring concert in Constitutional Hall, Washington, D. C. This is a march in which familiar tunes from the repertory of Arthur Fiedler's concerts on the Esplanade are introduced by the composition.

The Latin American Suite is divided into three parts; "Green Skirt" (Fiesta), "Black Ochid," (tango), and "Paprika," (rhumba). "Green Skirt" gives a musical picture of a dancer entertaining a crowd of people, opening in a gay fiesta tempo, followed by a languorous waltz and ending in a wild flourish of gaiety.

"Black Ochid" in a tango rhythm suggests a tropical night on the campas with a song of guachos riding along echoed by other groups in the distance. The celeste chimes notes of convent bells far off, and finally the full song of the tango breaks through with the full sweep of the orchestra.

"Paprika" is a lilting dance with a surprise ending after a wild outburst of rhythm and countermelodies.

The suite was written with the intention of strengthening the musical friendship between the Latin American nations and the United States. Two other compositions by Mr. Brown, "Manana," a tango, and "Quitana," a bolero, have been performed previously by the Pops Orchestra.

Next in Br. Brown's plans is a Canadian Suite to be written in four movements. When this suite has been completed, Mr. Brown will have written a suite for each large division of the western hemisphere.

Other "firsts" announced by Mr. Fiedler for this Pops season are an arrangement of Crosby hits by Peter titled "Going Bing's Way"; a concerto by Dmitri Kabalevsky, a Russian composer, and the "American Concerto" by Lukas Foss, young pianist of the Boston Symphony Orchestra.

Herald May 6

Tanglewood to Have Bach-Mozart Festival

A summer festival comprising music of Mozart and Johann Sebastian Bach is announced by the Boston Symphony Orchestra to be conducted by Serge Koussevitsky at Tanglewood this summer. Dr. Koussevitsky will lead an orchestra of players of the Boston Symphony Orchestra, including all the principals. Famous soloists will assist at each concert. There will be six different programs, to be given on Saturday evenings and Sunday afternoons, July 28-29, Aug. 4-5, Aug. 11-12. The soloists will be announced shortly.

Each program will contain music of both composers and will consist, from the music of Bach, of Brandenburg Concertos, orchestral suites and piano concertos. There will be several piano concertos by Mozart, the Concertante for Violin and Viola, the three final symphonies and other symphonies, divertimenti, serenades and "Night Music." Fuller details and subscription information, with address for mail orders, will be announced

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Glb MUSIC May

SYMPHONY HALL

Boston Pops Orchestra

Dimitri Kabalevsky's Second Concerto in G Minor for Piano was launched by Arthur Fiedler and the Boston Pops Orchestra last night, with Bernhard Weiser as soloist, in its first concert performance in America. For all the newness of the occasion, the idiom of the concerto had a familiar to it.

Reminiscent of Shostakovitch in the brisk and beguiling rhythms of the first movement, the concerto proceeds with echoes of Rachmaninoff and Tschaikovsky. The concerto displays its scheme as openly as a film score, reepats its themes for the benefit of listeners caught unawares as the introductionless allegro began, and affords the soloist several dramatic moments.

Bernhard Weiser made the most of the contrasts between major and minor phrases and the orchestra followed the thin outlines of the score with gusto.

Friends of the South End Music School, the sponsoring agency which Lt. Gov. Robert F. Bradford described as "one of the littlest of Boston's organizations with one of the biggest ideas, "heard a highly eclectic program. There was Rimsky-Korsakov's colorful Wedding March from "The Golden Cockerel," sharing the first half of the evening with Foote's "Suite for Strings" and Chabrier's Espana Rhapsody. There was Beethoven's Overture to "Egmont" rubbing elbows with Komzak's "Girls of Baden" waltzes. Mabel Daniels' "Deep Forest" made way for the Hawaiian War Chant. The popular Rodgers "Surrey with the Fringe on Top" appeared with new sound effects by Gould, and the Knightsbridge March topped off the evening. P. W.

PEOPLE'S WORLD
SAN FRANCISCO, CAL.
MAY 4 - 1945

RECORD RACK

Berlioz's 'Harold in Italy' brilliantly recorded

By PAUL ANTHONY

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"Harold in Italy" is the third symphony of Hector Berlioz. We are all more or less familiar with the first or "Symphonie Fantastique"—Episodes in the Life of an Artist—Opus 14. The second, "Symphonie funebre et triomphale"—Opus 15, is almost completely neglected. The same is true of the fourth symphony, "Romeo et Juliette," although there is an excerpt from it which can be found on records in the Columbia History of Music, Vol. IV (Col. M234). However, with the present recording of "Harold in Italy," we see signs of a revival of interest in the music of Berlioz.

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Secondly, I am of the opinion that this 20th century has done a considerable amount of work in sweeping away the cobwebs from a large section of human activity. Once these hinderances toward understanding ourselves were removed, we could begin to appreciate those who showed us essential truths in a straightforward manner.

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The music is a magnificent transcription of this program. The unfamiliarity of the musical idiom might turn some listeners away at first, but those who overcome the violence of that idiom will be more than richly rewarded. Performance and recording are a real triumph for all who had anything to do with it. Highly recommended.

First Concert Performance Of Suite by Keith Brown

Monitor May 10

Mt. Ida Junior College and the Municipal Women's Association went on record with a reunion at the Symphony Hall Pops last night, giving a particular mood and character to the occasion, gay and at the same time a little pensive. Attention was bestowed on the music seriously or casually, according to values delivered by the artists on the platform, who comprised the usual large assemblage of Boston Symphony players, with Arthur Fiedler conducting all through, and with Leo Litwin, pianist, taking part at one point of the program in a solo role.

A piece that caught uncommonly intent listening was the "Goyescas" Intermezzo of Granados, a study in genuine Spanish style and in the most aristocratic tradition, if an awfully true yet entirely correct phrase will pass critical censorship. For most music that goes for something in the Spanish manner is mere tricked-out masquerade and possesses no true Iberian quality. "Goyescas" has a politeness of attitude and a nobility of gait that is never found in things invented in a Parisian garret. The executants of the Pops Orchestra and their conductor know the difference well enough and never fail to show it. They have recorded the Intermezzo, too, and are consequently rehearsed in the Granados melodies, harmonies, and instrumental combinations to something like perfection.

But a Pops promenade must have secondary aspects, and indeed must move chiefly on an unexalted plane; for that is the main idea anyway. The interest is hearing musicians of surpassing ability play with all the after-season freedom and let-go they like. Nor need they be too sensitive about performing pieces of small account, provided the result is some amusing sound, exciting rhythm, and whistleable tune.

For novelty out came on Mount Ida Night the Latin American Suite of Keith C. Brown, a Mount Ida teacher, arranged by Jacobus Langendoen, a member of the Boston Symphony. The Suite comprises three pieces, Fiesta, Tango, and Rhumba, every one of them marked by a pleasurable dance-like activity suitable to its name, though none of them remarkable for striking melody or surprising harmony. What they display as much as anything else is Mr. Brown's happy choice of a collaborator in Mr. Langendoen. Both the composer from the floor and the arranger from the platform stood up to acknowledge applause after the performance.

Mr. Litwin gave pleasure of a kind in bringing back to notice, with some help from the accompanying forces, the work by Weber known as Concertstück. Passages in the florid style that prevailed in the early years of the Romantic period, when the pianoforte was preparing itself for the coming of Liszt and Chopin, alternate with moments of ensemble charm for the orchestra—a very desirable Pops revival.

W. P. T.

PROVIDENCE, R. I.
BULLETIN

MAY 2 1945

BOSTON POPS ADDS MODERN MEDLEY

Boston, May 2.—(AP)—Boston's famed pops orchestra added a modern note to its 60th season opening last night with "Ac-cen-tchu-ate the Positive" in a medley called "Going Bing's Way."

A retrospective account of the concerts printed in the program booklet told of the "formidable rivalry" the first pops—called promenade concerts—were up against.

Bostonians of that era were flocking to see "The Count of Monte Cristo" with James O'Neil (father of Eugene) and "Polly, the Pet of the Regiment," introducing Lillian Russell.

"The promenade concerts outlasted all of these," the account noted, "and only on October 3 were they obliged to cease, to make way for another Winter season of the Boston Symphony Orchestra."

Her

MUSIC

May 7

POPS CONCERT

The Boston Pops Orchestra, Arthur Fiedler conducting and with Bernhard Weiser as soloist, was heard at Symphony Hall last night in the following program:

Wedding March from "The Golden Cockerel" .... Rinsky-Korsakov
Overture to "Egmont" ...... Beethoven
Pizzicato and Adagietto from "Suite for Strings" .... Foote.
Espana, Rhapsody ....Chabrier

The Star-Spangled Banner
Deep Forest .... Mabel Daniels
Concerto No. 2, in G minor, Op. 23, for Piano .... D. Kabalevsky.
Soloist: Bernhard Weiser
(First Concert Performance in America)

Girls of Baden, Waltzes .... Komzak
The Surrey with the Fringe on Top .... Rodgers-Gould
Knightbridge March from "London Suite" .... Coates.

The South End Music School, a member of the Greater Boston Community Fund, was sponsor of last night's Pops concert at Symphony Hall. And in memory of the school's first president, Arthur Foote, Mr. Fiedler and the orchestra played the Pizzicato and Adagietto from his "Suite for Strings." The suite is a popular selection of the regular symphony season, and the portion which the orchestra played last night was well done.

The novelty on last night's program was the first American concert performance of Dmitri Kabalevsky's Second Piano Concerto, with Bernhard Weiser as soloist. The concerto should become popular with the Pops audiences, because it has the advantage of brevity and is easy to listen to, but there is not much else to be said in its favor. It has little originality or inspiration, being reminiscent of too many late romantic composers. The first movement marches right along in the path of Tchaikovsky, the second is lushly melodic, with solo passages for English and French horns, and the finale has much of Shostakovitch's less inspired bombast. Mr. Weiser gave a workmanlike performance at the piano, but could not do much to raise the selection above mediocrity.

During the second intermission Lt.-Gov. Bradford spoke on the aims of the music school, and a drawing was held for the winner of a benefit raffle.

D. W. S.

Globe May 7

Fiedler and Orchestra Observe V-E Day at Pops

By CYRUS DURGIN

Arthur Fiedler and the Boston Pops Orchestra dedicated the last part of the concert at Symphony Hall last night to V-E Day. Setting aside the previously-scheduled numbers, the conductor put on Elgar's "Pomp and Circumstance" march for the British, the Valerius-Kremser "Prayer of Thanksgiving" for the Netherlanders, and for the Russians, Morton Gould's "Red Cavalry March."

The climax of this observance came at the very end, when, orchestra and audience launched into "The Star Spangled Banner," a large American flag unrolled from the ceiling of Symphony Hall. The United States portion also included the Sousa march, "Stars and Stripes Forever," and Peter Bodge's medley of service songs, "Salute To Our Fighting Forces."

Until this part of the evening was reached, there was no extraordinary tension among the capacity audience, and until this point the evening went along like any other Pops concert. The patriotic music was broadcast from 10 to 10:30 over the Blue Network.

The earlier numbers of the program included a competent traversal of Richard Strauss' rarely-heard "Burleske," with Audrey Kupperstein at the solo piano. Three movements from the "Classical" Symphony by Prokofieff, the "Semper Fidelis" March of Sousa, Thomas' Overture to "Mignon," Dvorak's Fifteenth Slavonic Dance, and the Waltz Scene from Gounod's "Faust" completed the evening.

Post May 7

POPS CONCERT

BY WARREN STOREY SMITH

Three years ago Arthur Fiedler and Bernhard Weiser created a considerable stir in local musical circles by introducing at a Pop Concert the Piano Concerto of Aram Khatchatourian. A Pops performance the next season, followed by two at the Symphony Concerts, when the pianist was William Kapell, had collectively a somewhat deflating effect, but the fact remains that the work in question had certain individual as well as racial qualities that made the hearing of it both an entertaining and profitable experience. Last evening Messrs. Fiedler and Weiser made a second and distinctly less successful adventure into contemporary Russian music by way of the Second Piano Concerto of Dmitri Kabalevsky, a composer previously known here only through the brilliant overture to his opera "Colas Breugnon." While not conspicuously original, the overture gives the impression that Kabalevsky could hold attention even when he had nothing in particular to impart. In the concerto of last evening he has little to say and he fails to say that little convincingly. Conductor and soloist gave of their best and it was easy to feel that the answering applause was for them rather than for the music.

This first Sunday Pop concert of the season, sponsored by the South End Music School, brought to a hearing two well-known American pieces, the Pizzicato and Adagietto from the E Major Suite for Strings by Arthur Foote, first president of the school, and Mabel Daniels' impressionistic "Deep Forest." Seated at one of the tables, Miss Daniels received the plaudits of her fellow listeners. For the rest the concert ranged from Beethoven's "Egmont" Overture to a number from "Oklahoma," a perfectly proper Pops procedure.

Pops Opens 60th Season

Trav. May 2

By NATALIE GORDON

IT'S SPRING AGAIN, WEATHER OR NOT, for the Pops Concerts opened last night in Symphony Hall for the 60th season, and Picardy gladioli bloomed in front of the podium where handsome Arthur Fiedler ruled the roost for his 16th season as conductor of these popular concerts, beloved by Bostonians. The "Sold Out" sign hung in the lobby, as it will each night for the 60-odd nights of the current season, and whether or not the rumored death of Hitler is a fact, Boston, nevertheless, was celebrating.

The program, which began with Sousa's "Semper Fidelis" March and ended with Peter Bodge's popular arrangement of the medley "Salute to the Fighting Forces", was generously interspersed with five encores, among which were Morton Gould's "Red Cavalry March" and "When Johnny Comes Marching Home", and Bodge's "Tico-Tico". The opening night audience did everything but stamp its feet in tribute to the Symphony Orchestra members and their conductor, Arthur Fiedler. Popping corks, which gave the informal concerts their name, accented the merry mood of the opening night audience, which filled every seat in Symphony Hall from the tables on the floor to the last row in the second balcony.

An added attraction this year at the Pops is an exhibit, hung in the lobby galleries, of pictures depicting the first nights of six generations of Pops, and mementoes of the passing years, including mustache cups; meticulously embroidered "God Bless Our Home" samplers; a photo of Lillian Russell at the Pops opening in 1885, it's first year, when she was appearing here in "Polly the Pal of the Regiment;" and portraits of Ad Neuendorff, the first conductor of the concerts, and John C. Mullaly, the second conductor, who was also musical director of the Globe Theater.

Most distinguished member of last night's audience was William R. Kittredge, who hasn't missed an opening night of Pops for 60 years; and in her customary seat in the first row of the first balcony was lovely Mrs. Arthur Fiedler, one of the Hub's most truly gracious ladies. The former Ellen Bottomley, she was accompanied by her mother, Mrs. John T. Bottomley, who wore a black print flowered in pink apple blossoms, and by her post-debutante sister, May, in emerald-green wool. Mrs. Fiedler chose a green print frock with white flowers for the opening, and an Irene Dunne hat with a huge white rose, more alluring on gentle Ellen Fiedler than it was on even the pretty cinema actress.

According to precedent, the New England Grenfell Association had taken a large block of seats for the opening, as a benefit to its splendid work; and in the front of the hall were 20 tables occupied by Beaver Country Day School alumnae, proceeds from which benefited the school's Teachers' Retirement Fund. Mrs. Robert M. P. Kennard, chairman of the Grenfell group, wearing a smart little hat fashioned like an old-fashioned lace-edged bouquet, was accompanied by her husband and had at her table Mrs. A. W. K. Billings, who wore pink roses in her hair. A Newton Hospital group, whose members have never missed a Grenfell night at Pops, included Miss Greta Ferris, who formerly served with the Grenfell Mission in Labrador; Mrs. Lisbian Smith, and the Misses Esther Storey, Florence Flores and Mable McVicker. Others occupying Grenfell tables were Mr. and Mrs. Walter Merriam, Dr. and Mrs. E. Parker Hayden, with their daughter, Carol, and Lisa Faulkner; Dr. and Mrs. R. S. Titus, sitting with Dr. and Mrs. Howard Sisson and their son, Thomas, an ensign who has just won his wings in the Naval Air Force; the Mason T. Whitings, the Philip R. Allens, Mrs. Reginald Heath, and Mr. and Mrs. Charles Collens; Mr. and Mrs. C. Lloyd Thomas, sitting with Mrs. Julian Leonard and Mrs. S. Abbott Smith; Mrs. Lola K. Kenney, from Rutland, Vt., with her son and daughter-in-law, Sgt. (USA) and Mrs. Richard M. Kenney; and Naval Reserve officers, Lt. Harvey Picker and Ensign John D. Eaton, with Ruth Beveridge and Cordelia Galt.

Service uniforms sprinkled the audience. Sgt. Francis Mahand, USMCR, sat at a table with Mrs. Ralph Bryden, Edith Greifen and J. Randolph Campbell; and with Lt. William Stout, USNR, and his wife, Capt. Harriet Stout, WAC, were Mrs. Stout's mother, Mrs. Edward B. Cracraft of Indianapolis, wife of Capt. Cracraft, serving in the Philippines with the Army; Lt. Benjamin Irvin, USA, and Lt. (j.g.) A Nyholm Larsen, USNR, escorting Sonia Gordon. Others at the Pops premiere were pretty Mrs. William W. Phelps, Jr. (Olive Perry), hoping her husband, who's been serving in Italy for three years, will soon be home; Mr. and Mrs. Stephen R. Casey; Crosby Hodgman, headmaster of Beaver Country Day School, and Mrs. Hodgman; Mr. and Mrs. Delphin Young; Post-deb Jane Ferguson, with Russell Codman; Dr.

The Symphony Season: A Statistical Summary

By ELINOR HUGHES

Though a strictly musical summing up of the 64th season of the Boston Symphony Orchestra should be handled by someone who is more of a musicologist than the present writer, there is still room for something in the nature of a statistical summary of the events that have taken place between the first week in October, 1944, and the first of May, 1945. The most casual glance at your program or the last of the Friday afternoon and Saturday services will reveal the industry and variety of the season, and more careful study makes the details even more impressive.

Take for example, the number of concerts given in Boston alone; there were as usual the forty-eight Friday afternoons and Saturday evenings (the Sunday afternoons replaced the previous Tuesday afternoon series), which did not duplicate one another as the Monday and Tuesday series once did; this makes 60 in all. Then there were six concerts at Sanders Theater in Cambridge (in place of the usual eight and given on Wednesday instead of on Thursday evenings, and at the highly inconvenient hour of eight o'clock); five concerts in Providence at the Metropolitan Theater (Tuesday evenings); ten in Carnegie Hall, New York City, on Wednesday nights and Saturday afternoons; five in the Academy of Music in Brooklyn; a Western tour that included Cleveland, Akron, Toledo, Chicago (2), Milwaukee, and Ann Arbor; and engagements nearer home that took in New Haven, New Brunswick, Hartford, Washington, D. C., New London, Newark, Worcester, Northampton, Philadelphia and Springfield. Three of these concerts, that of April 12 in Philadelphia, April 13 in Brooklyn and April 14 in New York were dedicated to the memory of Franklin Delano Roosevelt.

In addition, there was a Pension Fund concert last June by the Pops Orchestra, a meeting of the Friends of the Boston Symphony Orchestra on Feb. 16, 1945, with a musical program; the 10-week season of the Pops from May 2 to July 15, 1944; the Esplanade Concerts (16th season) for four weeks, from July 20 to Aug. 16; six Youth Concerts, conducted by Wheeler Beckett; a War Bond concert at the Boston Garden on Dec. 14, 1944; a Red Cross Concert at Symphony Hall April 8; a concert at the United States Military Academy at West Point on Sunday afternoon, Nov. 19, 1944; and a series of voluntary weekly programs for wounded servicemen and women inaugurated by members of the orchestra on Jan. 18, 1945, and given at Cushing General Hospital, Chelsea Naval Hospital, Lovell General Hospital, Myles Standish Station Hospital and Waltham Regional Hospital.

In addition (are you still following me?), Serge Koussevitsky, the principals and other members of the Boston Symphony, gave a Mazart Festival at Tanglewood, on two Saturday evenings and two Sunday afternoons, July 29 and 30 and August 5 and 6 with Dorothy Maynor, Luboshutz and Nemenoff, Ruth Posselt and Robert Casadesus as soloists and there was a series of four pairs of concerts by the principals and other players in the New England Mutual Hall on Sunday and Monday evenings during the last three weeks in August and the first week in September. Bernard Zighera, G. Wallace Woodworth and Richard Burgin were the conductors.

There have been five guest conductors, Dmitri Mitropoulos, for two pair of concerts in December; George Szell, for two pair of concerts in January; Leonard Bernstein for one pair of concerts in November; Villa-Lobos for one pair of concerts in February; and Richard Burgin, concert master and associate conductor, conducted the orchestra in one pair of concerts in October, one pair in November, one pair in February and one pair in March. He also celebrated his 25th year as concert master on April 22 and 23.

Including Mr. Burgin, there were 10 soloists, the others being Robert Casadesus, Zino Francescatti, Jascha Heifetz, Pierre Luboshutz and Genia Nemenoff; Witold Malcuzynski, Mona Paulee, Ruth Posselt, William Primrose and Jesus Maria Sanroma. Five of them made their first appearance at these concerts. The Harvard Glee Club, the Radcliffe Choral Society, and six members of the Symphony have also assisted in several performances.

There were seven first concert performances at the Friday and Saturday concerts of works by Bartok (Concerto for Orchestra), Diamond (Symphony No. 2), Hill (Music for English Horn and Orchestra, No. 2); Lopatnikoff (Concertino for Orchestra, Op. 30); Lourie ("The Feast During the Plague"), Schonberg (Theme and Variations for Orchestra, Op. 43B), and Villa-Lobos (Choros No. 12). Fourteen other works were performed for the first time at these concerts, such widely contrasted talents as those of Martinu and Mozart, Schubert and Schuman (William), Villa-Lobos and Edward Burlinghame Hill being included.

Firty-one composers contributed to this same series, at which 80 works in all were played. Mozart led the list with six compositions, Beethoven came next with five, Brahms and Ravel followed with four; among the thrice-present were Mendelssohn, Rachmaninoff, Tchaikovsky, Shostakovitch and Villa-Lobos, while Richard Strauss, Hindemith, Rimsky-Korsakov and Schumann (Robert) were heard twice each.

Among those heard at one pair of concerts only were Bach, Bartok, Berlioz, Bloch, Chopin, Copland, Corelli, Creston, Diamond, Dubensky, Faure, Foote, Franck, Gould, Hanson, Haydn, Hill, D'Indy, Krenek, Lalo, Liodov, Lopatnikoff, Lourie, Mahler, Martinu, Moussorgsky, Paganini, Piston, Schonberg, Schubert, Schuman, Sibelius, Smetana, Still, Thompson, Toch, Wagner and Vaughan Williams.

It seems idle as well as superfluous to comment on the work involved and the pleasure bestowed, as neither can be estimated by any known form of calculation. But we are neither ungrateful nor lacking in appreciation.

[92]

Monitor May 10

First Concert Performance Of Suite by Keith Brown

Mt. Ida Junior College and the Municipal Women's Association went on record with a reunion at the Symphony Hall Pops last night, giving a particular mood and character to the occasion, gay and at the same time a little pensive. Attention was bestowed on the music seriously or casually, according to values delivered by the artists on the platform, who comprised the usual large assemblage of Boston Symphony players, with Arthur Fiedler conducting all through, and with Leo Litwin, pianist, taking part at one point of the program in a solo role.

A piece that caught uncommonly intent listening was the "Goyescas" Intermezzo of Granados, a study in genuine Spanish style and in the most aristocratic tradition, if an awfully trite yet entirely correct phrase will pass critical censorship. For most music that goes for something in the Spanish manner is mere tricked-out masquerade and possesses no true Iberian quality. "Goyescas" has a politeness of attitude and a nobility of gait that is never found in things invented in a Parisian garret. The executants of the Pops Orchestra and their conductor know the difference well enough and never fail to show it. They have recorded the Intermezzo, too, and are consequently rehearsed in the Granados melodies, harmonies, and instrumental combinations to something like perfection.

But a Pops promenade must have secondary aspects, and indeed must move chiefly on an unexalted plane; for that is the main idea anyway. The interest is hearing musicians of surpassing ability play with all the after-season freedom and let-go they like. Nor need they be too sensitive about performing pieces of small account, provided the result is some amusing sound, exciting rhythm, and whistleable tune.

For novelty out came on Mount Ida Night the Latin American Suite of Keith C. Brown, a Mount Ida teacher, arranged by Jacobus Langendoen, a member of the Boston Symphony. The Suite comprises three pieces, Fiesta, Tango, and Rhumba, every one of them marked by a pleasurable dance-like activity suitable to its name, though none of them remarkable for striking melody or surprising harmony. What they display as much as anything else is Mr. Brown's happy choice of a collaborator in Mr. Langendoen. Both the composer from the floor and the arranger from the platform stood up to acknowledge applause after the performance.

Mr. Litwin gave pleasure of a kind in bringing back to notice, with some help from the accompanying forces, the work by Weber known as Concertstück. Passages in the florid style that prevailed in the early years of the Romantic period, when the pianoforte was preparing itself for the coming of Liszt and Chopin, alternate with moments of ensemble charm for the orchestra—a very desirable Pops revival. W. P. T.

PROVIDENCE, R. I.
BULLETIN

MAY 2 - 1945

BOSTON POPS ADDS MODERN MEDLEY

Boston, May 2.—(AP)—Boston's famed pops orchestra added a modern note to its 60th season opening last night with "Ac-cen-tchu-ate the Positive" in a medley called "Going Bing's Way."

A retrospective account of the concerts printed in the program booklet told of the "formidable rivalry" the first pops—called promenade concerts—were up against.

Bostonians of that era were flocking to see "The Count of Monte Cristo' with James O'Neil (father of Eugene) and "Polly, the Pet of the Regiment," introducing Lillian Russell.

"The promenade concerts outlasted all of these," the account noted, "and only on October 3 were they obliged to cease, to make way for another Winter season of the Boston Symphony Orchestra."

Her

MUSIC

May

POPS CONCERT

The Boston Pops Orchestra, Arthur Fiedler conducting and with Bernhard Weiser as soloist, was heard at Symphony Hall last night in the following program:

Wedding March from "The Golden Cockerel" ....Rinsky-Korsakov
Overture to "Egmont" .... Beethoven
Pizzicato and Adagietto from "Suite for Strings" .... Foote.
Espana, Rhapsody ....Chabrier

The Star-Spangled Banner
Deep Forest .... Mabel Daniels
Concerto No. 2, in G minor, Op. 23, for Piano .... D. Kabalevsky.
Soloist: Bernhard Weiser
(First Concert Performance in America)

Girls of Baden, Waltzes .... Komzak
The Surrey with the Fringe on Top .... Rodgers-Gould
Knightbridge March from 'London Suite" .... Coates.

The South End Music School, a member of the Greater Boston Community Fund, was sponsor of last night's Pops concert at Symphony Hall. And in memory of the school's first president, Arthur Foote, Mr. Fiedler and the orchestra played the Pizzicato and Adagietto from his "Suite for Strings." The suite is a popular selection of the regular symphony season, and the portion which the orchestra played last night was well done.

The novelty on last night's program was the first American concert performance of Dmitri Kabalevsky's Second Piano Concerto, with Bernhard Weiser as soloist. The concerto should become popular with the Pops audiences, because it has the advantage of brevity and is easy to listen to, but there is not much else to be said in its favor. It has little originality or inspiration, being reminiscent of too many late romantic composers. The first movement marches right along in the path of Tchaikovsky, the second is lushly melodic, with solo passages for English and French horns, and the finale has much of Shostakovitch's less inspired bombast. Mr. Weiser gave a workmanlike performance at the piano, but could not do much to raise the selection above mediocrity.

During the second intermission Lt.-Gov. Bradford spoke on the aims of the music school, and a drawing was held for the winner of a benefit raffle. D. W. S.

Globe May 7

Fiedler and Orchestra Observe V-E Day at Pops

By CYRUS DURGIN

Arthur Fiedler and the Boston Pops Orchestra dedicated the last part of the concert at Symphony Hall last night to V-E Day. Setting aside the previously-scheduled numbers, the conductor put on Elgar's "Pomp and Circumstance" march for the British, the Valerius-Kremser "Prayer of Thanksgiving" for the Netherlanders, and for the Russians, Morton Gould's "Red Cavalry March."

The climax of this observance came at the very end, when, orchestra and audience launched into "The Star Spangled Banner," a large American flag unrolled from the ceiling of Symphony Hall. The United States portion also included the Sousa march, "Stars and Stripes Forever," and Peter Bodge's medley of service songs, "Salute To Our Fighting Forces."

Until this part of the evening was reached, there was no extraordinary tension among the capacity audience, and until this point the evening went along like any other Pops concert. The patriotic music was broadcast from 10 to 10:30 over the Blue Network.

The earlier numbers of the program included a competent traversal of Richard Strauss' rarely-heard "Burleske," with Audrey Kupperstein at the solo piano. Three movements from the "Classical" Symphony by Prokofieff, the "Semper Fidelis" March of Sousa, Thomas' Overture to "Mignon," Dvorak's Fifteenth Slavonic Dance, and the Waltz Scene from Gounod's "Faust" completed the evening.

Post May 7

POPS CONCERT

BY WARREN STOREY SMITH

Three years ago Arthur Fiedler and Bernhard Weiser created a considerable stir in local musical circles by introducing at a Pop Concert the Piano Concerto of Aram Khatchatourian. A Pops performance the next season, followed by two at the Symphony Concerts, when the pianist was William Kapell, had collectively a somewhat deflating effect, but the fact remains that the work in question had certain individual as well as racial qualities that made the hearing of it both an entertaining and profitable experience. Last evening Messrs. Fiedler and Weiser made a second and distinctly less successful adventure into contemporary Russian music by way of the Second Piano Concerto of Dmitri Kabalevsky, a composer previously known here only through the brilliant overture to his opera "Colas Breugnon." While not conspicuously original, the overture gives the impression that Kabalevsky could hold attention even when he had nothing in particular to impart. In the concerto of last evening he has little to say and he fails to say that little convincingly. Conductor and soloist gave of their best and it was easy to feel that the answering applause was for them rather than for the music.

This first Sunday Pop concert of the season, sponsored by the South End Music School, brought to a hearing two well-known American pieces, the Pizzicato and Adagietto from the E Major Suite for Strings by Arthur Foote, first president of the school, and Mabel Daniels' impressionistic "Deep Forest." Seated at one of the tables, Miss Daniels received the plaudits of her fellow listeners. For the rest the concert ranged from Beethoven's "Egmont" Overture to a number from "Oklahoma," a perfectly proper Pops procedure.

Trav. May 2

Pops Opens 60th Season

By NATALIE GORDON

IT'S SPRING AGAIN, WEATHER OR NOT, for the Pops Concerts opened last night in Symphony Hall for the 60th season, and Picardy gladioli bloomed in front of the podium where handsome Arthur Fiedler ruled the roost for his 16th season as conductor of these popular concerts, beloved by Bostonians. The "Sold Out" sign hung in the lobby, as it will each night for the 60-odd nights of the current season, and whether or not the rumored death of Hitler is a fact, Boston, nevertheless, was celebrating.

The program, which began with Sousa's "Semper Fidelis" March and ended with Peter Bodge's popular arrangement of the medley "Salute to the Fighting Forces", was generously interspersed with five encores, among which were Morton Gould's "Red Cavalry March" and "When Johnny Comes Marching Home", and Bodge's "Tico-Tico". The opening night audience did everything but stamp its feet in tribute to the Symphony Orchestra members and their conductor, Arthur Fiedler. Popping corks, which gave the informal concerts their name, accented the merry mood of the opening night audience, which filled every seat in Symphony Hall from the tables on the floor to the last row in the second balcony.

An added attraction this year at the Pops is an exhibit, hung in the lobby galleries, of pictures depicting the first nights of six generations of Pops, and mementoes of the passing years, including mustache cups; meticulously embroidered "God Bless Our Home" samplers; a photo of Lillian Russell at the Pops opening in 1885, it's first year, when she was appearing here in "Polly the Pal of the Regiment;" and portraits of Ad Neuendorff, the first conductor of the concerts, and John C. Mullaly, the second conductor, who was also musical director of the Globe Theater.

Most distinguished member of last night's audience was William R. Kittredge, who hasn't missed an opening night of Pops for 60 years, and in her customary seat in the first row of the first balcony was lovely Mrs. Arthur Fiedler, one of the Hub's most truly gracious ladies. The former Ellen Bottomley, she was accompanied by her mother, Mrs. John T. Bottomley, who wore a black print flowered in pink apple blossoms, and by her post-debutante sister, May, in emerald-green wool. Mrs. Fiedler chose a green print frock with white flowers for the opening, and an Irene Dunne hat with a huge white rose, more alluring on gentle Ellen Fiedler than it was on even the pretty cinema actress.

According to precedent, the New England Grenfell Association had taken a large block of seats for the opening, as a benefit to its splendid work; and in the front of the hall were 20 tables occupied by Beaver Country Day School alumnae, proceeds from which benefited the school's Teachers' Retirement Fund. Mrs. Robert M. P. Kennard, chairman of the Grenfell group, wearing a smart little hat fashioned like an old-fashioned lace-edged bouquet, was accompanied by her husband and had at her table Mrs. A. W. K. Billings, who wore pink roses in her hair. A Newton Hospital group, whose members have never missed a Grenfell night at Pops, included Miss Greta Ferris, who formerly served with the Grenfell Mission in Labrador; Mrs. Lisbian Smith, and the Misses Esther Storey, Florence Flores and Mable McVicker. Others occupying Grenfell tables were Mr. and Mrs. Walter Merriam, Dr. and Mrs. E. Parker Hayden, with their daughter, Carol, and Lisa Faulkner; Dr. and Mrs. R. S. Titus, sitting with Dr. and Mrs. Howard Sisson and their son, Thomas, an ensign who has just won his wings in the Naval Air Force; the Mason T. Whitings, the Philip R. Allens, Mrs. Reginald Heath, and Mr. and Mrs. Charles Collens; Mr. and Mrs. C. Lloyd Thomas, sitting with Mrs. Julian Leonard and Mrs. S. Abbott Smith; Mrs. Lola K. Kenney, from Rutland, Vt., with her son and daughter-in-law, Sgt. (USA) and Mrs. Richard M. Kenney; and Naval Reserve officers, Lt. Harvey Picker and Ensign John D. Eaton, with Ruth Beveridge and Cordelia Galt.

Service uniforms sprinkled the audience. Sgt. Francis Mahand, USMCR, sat at a table with Mrs. Ralph Bryden, Edith Greifen and J. Randolph Campbell; and with Lt. William Stout, USNR, and his wife, Capt. Harriet Stout, WAC, were Mrs. Stout's mother, Mrs. Edward B. Cracraft of Indianapolis, wife of Capt. Cracraft, serving in the Philippines with the Army; Lt. Benjamin Irvin, USA, and Lt. (j.g.) A Nyholm Larsen, USNR, escorting Sonia Gordon. Others at the Pops premiere were pretty Mrs. William W. Phelps, Jr. (Olive Perry), hoping her husband, who's been serving in Italy for three years, will soon be home; Mr. and Mrs. Stephen R. Casey; Crosby Hodgman, headmaster of Beaver Country Day School and Mrs. Hodgman; Mr. and Mrs. Delphin Young; Post-deb Jane Ferguson, with Russell Codman; Dr.

Herald May 6

The Symphony Season: A Statistical Summary

By ELINOR HUGHES

Though a strictly musical summing up of the 64th season of the Boston Symphony Orchestra should be handled by someone who is more of a musicologist than the present writer, there is still room for something in the nature of a statistical summary of the events that have taken place between the first week in October, 1944, and the first of May, 1945. The most casual glance at your program or the last of the Friday afternoon and Saturday services will reveal the industry and variety of the season, and more careful study makes the details even more impressive.

Take for example, the number of concerts given in Boston alone; there were as usual the forty-eight Friday afternoons and Saturday evenings (the Sunday afternoons replaced the previous Tuesday afternoon series), which did not duplicate one another as the Monday and Tuesday series once did; this makes 60 in all. Then there were six concerts at Sanders Theater in Cambridge (in place of the usual eight and given on Wednesday instead of on Thursday evenings, and at the highly inconvenient hour of eight o'clock); five concerts in Providence at the Metropolitan Theater (Tuesday evenings); ten in Carnegie Hall, New York City, on Wednesday nights and Saturday afternoons; five in the Academy of Music in Brooklyn; a Western tour that included Cleveland, Akron, Toledo, Chicago (2), Milwaukee, and Ann Arbor; and engagements nearer home that took in New Haven, New Brunswick, Hartford, Washington, D. C., New London, Newark, Worcester, Northampton, Philadelphia and Springfield. Three of these concerts, that of April 12 in Philadelphia, April 13 in Brooklyn and April 14 in New York were dedicated to the memory of Franklin Delano Roosevelt.

In addition, there was a Pension Fund concert last June by the Pops Orchestra, a meeting of the Friends of the Boston Symphony Orchestra on Feb. 16, 1945, with a musical program; the 10-week season of the Pops from May 2 to July 15, 1944; the Esplanade Concerts (16th season) for four weeks, from July 20 to Aug. 16; six Youth Concerts, conducted by Wheeler Beckett; a War Bond concert at the Boston Garden on Dec. 14, 1944; a Red Cross Concert at Symphony Hall April 8; a concert at the United States Military Academy at West Point on Sunday afternoon, Nov. 19, 1944; and a series of voluntary weekly programs for wounded servicemen and women inaugurated by members of the orchestra on Jan. 18, 1945, and given at Cushing General Hospital, Chelsea Naval Hospital, Lovell General Hospital, Myles Standish Station Hospital and Waltham Regional Hospital.

In addition (are you still following me?), Serge Koussevitsky, the principals and other members of the Boston Symphony, gave a Mazart Festival at Tanglewood, on two Saturday evenings and two Sunday afternoons, July 29 and 30 and August 5 and 6 with Dorothy Maynor, Luboshutz and Nemenoff, Ruth Posselt and Robert Casadesus as soloists and there was a series of four pairs of concerts by the principals and other players in the New England Mutual Hall on Sunday and Monday evenings during the last three weeks in August and the first week in September. Bernard Zighera, G. Wallace Woodworth and Richard Burgin were the conductors.

There have been five guest conductors, Dmitri Mitropoulos, for two pair of concerts in December; George Szell, for two pair of concerts in January; Leonard Bernstein for one pair of concerts in November; Villa-Lobos for one pair of concerts in February; and Richard Burgin, concert master and associate conductor, conducted the orchestra in one pair of concerts in October, one pair in November, one pair in February and one pair in March. He also celebrated his 25th year as concert master on April 22 and 23.

Including Mr. Burgin, there were 10 soloists, the others being Robert Casadesus, Zino Francescatti, Jascha Heifetz, Pierre Luboshutz and Genia Nemenoff; Witold Malcuzynski, Mona Paulee, Ruth Posselt, William Primrose and Jesus Maria Sanroma. Five of them made their first appearance at these concerts. The Harvard Glee Club, the Radcliffe Choral Society, and six members of the Symphony have also assisted in several performances.

There were seven first concert performances at the Friday and Saturday concerts of works by Bartok (Concerto for Orchestra), Diamond (Symphony No. 2), Hill (Music for English Horn and Orchestra, No. 2); Lopatnikoff (Concertino for Orchestra, Op. 30); Lourie ("The Feast During the Plague"), Schonberg (Theme and Variations for Orchestra, Op. 43B), and Villa-Lobos (Choros No. 12). Fourteen other works were performed for the first time at these concerts, such widely contrasted talents as those of Martinu and Mozart, Schubert and Schuman (William), Villa-Lobos and Edward Burlinghame Hill being included.

Firty-one composers contributed to this same series, at which 80 works in all were played. Mozart led the list with six compositions, Beethoven came next with five, Brahms and Ravel followed with four; among the thrice-present were Mendelssohn, Rachmaninoff, Tchaikovsky, Shostakovitch and Villa-Lobos, while Richard Strauss, Hindemith, Rimsky-Korsakov and Schumann (Robert) were heard twice each.

Among those heard at one pair of concerts only were Bach, Bartok, Berlioz, Bloch, Chopin, Copland, Corelli, Creston, Diamond, Dubensky, Faure, Foote, Franck, Gould, Hanson, Haydn, Hill, D'Indy, Krenek, Lalo, Liodov, Lopatnikoff, Lourie, Mahler, Martinu, Moussorgsky, Paganini, Piston, Schonberg, Schubert, Schuman, Sibelius, Smetana, Still, Thompson, Toch, Wagner and Vaughan Williams.

It seems idle as well as superfluous to comment on the work involved and the pleasure bestowed, as neither can be estimated by any known form of calculation. But we are neither ungrateful nor lacking in appreciation.

[92]

Next Week at the Pops

Monitor May 11

Lukas Foss, Jan Smeterlin, and Harold Rubens will appear as piano soloists with the Boston Pops Orchestra, Arthur Fiedler, conductor, the coming week. Mr. Foss will play his own Piano Concerto. Mr. Smeterlin takes part in a presentation of a concerto by Mozart, and Mr. Rubens in a work in the same form by Shostakovitch. Other soloists will be Katharine Foy, pianist, and Lucille Wetherbee and Margaret Torbert, violinists. Conductors relieving Mr. Fiedler for the whole or part of an evening are Paul Cherkassky, Malcolm Holmes, and Rolland Tapley. The hour of the concerts is 8:30 p. m.

Programs are announced as follows:

Sunday, May 13

Polonaise from "Eugen Onégin" ... Tchaikovsky
Overture to "Oberon" ... Weber
Adagio from Violin Sonata No. 3 .. Bach
Scherzo from "Pathetic" Symphony ... Tchaikovsky
La Valse ... Ravel
Concerto for Piano ... Lukas Foss
Soloist: Lukas Foss
"Voices of Spring" Waltzes .... Strauss
Russian Sailors' Dance from "The Red Poppy" ... Glière
Salute to Our Fighting Forces . arr. Bodge

Monday, May 14

Processional of Bacchus from "Sylvia" ... Delibes
Overture to "Mignon" ... Thomas
Largo from "Xerxes" ... Handel
Ride of the Valkyries ... Wagner
Variations on "Pop Goes the Weasel" ... Cailliet
Ballet of the Hours from "La Gioconda" ... Ponchielli
Emmanuel College Glee Club
Directed by Emma Ecker
Accompanist: Maria Mazzone
Orpheus with his Lute . Edward German
Andalucia ... Lecuona
Regina Coeli ... Grassi
Alma Mater
Victor Herbert Favorites .. arr. Sanford
Hawaiian War Chant .... Abreu-Bodge
"Knightsbridge" March ... Coates

Tuesday, May 15

"Washington Post" March ... Sousa
Overture to "Der Freischütz" .... Weber
Minuet for Strings ... Bolzoni
Polovetzian Dances from "Prince Igor" ... Borodin
Ballet Suite from "Le Cid" .. Massenet
Symphonic Variations for Piano and Orchestra ... Franck
Soloist: Katharine Foy
Going Bing's Way ... arr. Bodge
Andalucia ... Lecuona-Gould
Yankee Doodle Went to Town .. Gould

Wednesday, May 16

"Only One Vienna" March .. Schrammel
Waltzes from "Der Rosenkavalier" ... R Strauss
Ballet Music from "Rosamunde" ... Schubert
Overture to "The Beautiful Galatea" ... Suppé
Overture to "Die Fledermaus" . Strauss
Concerto for Piano and Orchestra in A major (K. 488) ... Mozart
Soloist: Jan Smeterlin
"Wine, Woman and Song," Waltzes ... Strauss
The Old Refrain ... Kreisler
Salute to Our Fighting Forces arr. Bodge

Thursday, May 17

"Pomp and Circumstance," March Elgar
Romanian Rhapsody ... Enesco
Polka from "Schwanda, the Bagpipe Player" ... Weinberger
"Roses from the South," Waltzes Strauss
Concerto in D minor for Two Violins and String Orchestra ... Bach
Soloists:
Lucille Wetherbee, Wellesley, '45; and Margaret Torbert, Wellesley, '46
Bolero ... Ravel
Going Bing's Way ... arr. Bodge
Tico Tico ... arr. Bodge
"Knightsbridge" March ... Coates

Friday, May 18

Malcolm Holmes, Conducting
"Pomp and Circumstance," March Elgar
"The Roman Carnival," Overture ... Berlioz
Hora Staccato ... Dinicu-Heifetz
Finale, Fourth Symphony .. Tchaikovsky
Triumphal March from "Peter and the Wolf" ... Prokoviev
"The Incredible Flutist" ... Piston
"When Johnny Comes Marching Home" ... Gould
"Emperor" Waltzes ... Strauss
Holiday for Strings ... Rose
"Oklahoma!" Selection ... Rodgers-Bodge

Saturday, May 19

Processional of Bacchus from "Sylvia" ... Delibes
Overture to "Oberon" ... Weber
Largo from "Xerxes" ... Handel
Variations on "Pop Goes the Weasel" ... Cailliet
Bolero ... Ravel
Rolland Tapley, Conducting
"Beautiful Blue Danube," Waltzes ... Strauss
Ave Maria ... Schubert-Wilhelmj
Song Fest, Medley
Salute to Our Fighting Forces ... arr. Bodge

Sunday, May 20

Paul Cherkassky, Conducting
Red Cavalry March .... Morton Gould
Overture to "Ruy Blas" .. Mendelssohn
Berceuse from "The Firebird" ... Stravinsky
"The Moldau," Symphonic Poem ... Smetana
Concerto for Piano and Orchestra, op. 35 .... Shostakovitch
Soloist: Harold Rubens
Trumpet: Marcel Lafosso
Bolero ... Ravel
"Beautiful Blue Danube," Waltzes ... Strauss
"Jealousy," Gypsy Tango ... Gade
Gershwiniana ... arr. Bodge

Herald MUSIC May 14

SYMPHONY HALL

Foss Concerto at Pops

Last night at Symphony Hall, Arthur Fiedler conducted the Boston Pops orchestra in a program featuring the first concert performance of Lukas Foss's concerto for piano and orchestra, with the composer at the piano. The program follows:

Polonaise from "Eugene Onegin" ... Tchaikovsky
Overture to "Oberon" ... Weber
Adagio from Violin Sonata No. 3 .... Bach
Scherzo from "Pathetic" Symphony ... Tchaikovsky
La Valse ... Ravel
Concerto for Piano ... Lukas Foss
I. Allegro
II. Andante
III. Allegro
Soloist: LUKAS FOSS
(First Concert Performance)
"Voices of Spring," Waltzes ... Strauss
Russian Sailors' Dance from "The Red Poppy" ... Gliere
Salute to Our Fighting Forces
Arranged by Bodge

By ELINOR HUGHES

The news at Symphony Hall last night was the first concert performance of Lukas Foss's Concerto for Piano in three movements, with the composer as soloist. Young Mr. Foss, now the Boston Symphony's official pianist, is know to audiences as the composer of "The prairies," a vocal and orchestral work heard in its entirety in New York during the past season—a portion of it was done previously in Boston—and he has also written a symphony which has attracted considerable pre performance attention. Yesterday evening, however, marked his first apperance here as composer-soloist.

The concerto, written in three movements, is lively, agreeable to hear, a littel indefinite—on a first hearing—as to plan, and suggests the influence upon Mr. Foss of Gershwin's jazz idiom, a touch of Hindemith here and there, and a general impression that the composer is still assimilating outside influence without having quite an independent expression of his own. There is a noticable tendency to emphasize the orchestral rather than the solo part; indeed, most of the time the piano plays with the orchestra rather than by itself, certainly not due to any lack of virtuosity on the part of Mr. Foss—who gave a fine account of himself—but rather to the composer's greater interest in instrumental effects rather than in his own opportunities. The first and last movements are lively, strongly rhythmic and make considerable use of wind and brass; the second movement, the andante, is melodious, without being sentimental, gently paced, with emphasis on the strings. The capacity house found the work greatly to its liking and gave Mr. Foss a real ovation.

The remained of the program included mostly familiar friends, but it was interesting to hear Mr. Fiedler's crisp, dramatic rendering of "La Valse," and the Adagio from Bach's Violin Sonata No. 3, played by the string section. There were, as always, numerous encores.

PARKERSBURG, W. VA.
NEWS

MAY 6 - 1945

Berlioz Work

Victor's first major symphonic release since the recording ban was lifted last November is also the first recording made in nearly five years by Serge Koussevitzky and the Boston Symphony orchestra. Starring William Primrose, acclaimed by common consent as the greatest living master of the viola, the work is the first complete and only American recording of Hector Berlioz' "Harold In Italy, Op. 16." Housed in a handsome picture album, it is being released by Victor as a national special.

Musically, the work might be described as a concerto for viola; the title of the opus was suggested by Byron's wandering hero, but the four movements do not follow musically the action of the poem. Some index to the nature of this lush nineteenth-century French romanticism may be found in the names of the movements: I. Harold in the Mountains, Scenes of Melancholy, Happines and Joy; II. March of Pilgrims Singing their Evening Hymn; III. Serenade of a Mountaineer of the Abruzzito to his Mistress, a sweetly sentimental passage; and IV. the turbulent and richly orchestrated final movement, subtitled Orgy of Brigands.

Of the performance, it is enough to say that the Boston Symphony orchestra maintains that high standard which has made it one of America's finest musical organizations. On the technical side, Victor's engineers, who recorded the work in Boston's Symphony Hall less than a week after the ban was lifted, have outdone themselves to do justice to the perfect balance between Primrose and the orchestra, to record for all time the sonorities of a performance which was one of the high spots of the Boston Symphony's current season.

The composition itself has a fantastic history, since it was commissioned by the ailing Paganini, whose fame as a virtuoso on his famous Stradivarius viola was second only to his glamour as the most famous violinist of his time. When the work was completed, Paganini—who had not discussed prices with Berlioz—sent the composer twenty thousand francs, on which the grateful Berlioz supported his family while he wrote his "Romeo and Juliet Symphony". Oddly, Paganini never performed "Harold In Italy"—presumably because he was in ill health when the work was completed, and because he died a little more than a year after Berlioz turned over the score to him.

For the Ameircan record debut of "Harold In Italy", Primrose, Dr. Koussevitzky and the orchestra give this unusual work a stunning, stirring performance.

By a Staff Photographer

Lukas Foss

Soloist in his own Piano Concerto at the Pops Sunday night.

COLUSA, CAL.
SUN-HERALD

MAY 5 1945

Pops Concert Offers Music In Lighter Vein

THE BOSTON POPS ORCHESTRA, with Arthur Fiedler conducting, will replace the Winter series of Boston Symphony concerts on KFBK at 5:30 o'clock today. Music in a lighter vein will be featured, today's concert including the Military Polonaise of Chopin, a favorite Waldteufel waltz, two works by Leroy Anderson, Jazz Legato and Jazz Pizzicato, and a medley from the musical, Oklahoma. . .

Arthur Fiedler

Ella Mae Morse, who first rocketed to fame with her recording of the Cow Cow Boogie, will sing her latest hit, Captain Kidd on the ANDY RUSSELL show tonight at 7 o'clock on KFBK. Backed by Lou Bring's orchestra, Russell will feature another of his popular Spanish-American songs, plus several late hit tunes.

Besides his main job as a naval pilot, Lieutenant Eddie Osborne has taken on extra duty as morale booster on the ships which have carried him. A portable organ always goes aboard with him and his playing has proved invaluable in cheering and relieving battle tension among the crew. Tonight on the MEET YOUR NAVY show, at 9 o'clock, he will play some of the tunes which proved so popular aboard ship.

POP CONCERT

Post May 14

BY WARREN STOREY SMITH

The Pops Concerts do not go in for symphonies, but they do specialize in concertos both old and new. Last night's concert brought that of Lukas Foss, hiterto heard only over the air, with the gifted young composer as soloist. Although Mr. Foss is now the official pianist of the Boston Symphony we have had but little chance as yet to take his measure as a creative artist. The one piece we have heard, the tone poem, "The Prairie," based on a cantata subsequently heard in its entirety in New York, was derivitive in style and so is this Concerto. Mr. Foss is still in the blotting paper stage, more occupied with absorbing than with giving out.

For that reason the Concerto kept one busy spotting influences. The background is prevailingly jazzy, turning to blues in the slow division. Yet in addition to what might be called these Gershwinisms, there are hints of Hindemith and suggestions of Ravel. Anyway, the work, though slight and none too firmly knit, is clever and entertaining and says a good deal for Mr. Foss' resourcesfulness, if not much for his originality. Arthur Fiedler conducted the music with evident sympathy for it. It is, in fact, the sort of thing in which he particularly excells. And, of course, Mr. Foss was quite at home with the piano part. In the matter of Sunday Pops, this concert inclined toward the serious side and the composers of the evening also included Tchaikovsky, Weber, Bach and Ravel. The customary capacity audience received Mr. Foss warmly.

NEWARK, N.J.
STATE TIMES
5/26/45

When asked what his favorite compositions are, Dr. Koussevitzky, 70-year-old conductor of "The Boston Symphony Orchestra" (Saturday evening, Blue Network), always replies in favor of the selection he is about to perform. His skill at programming for 21 years of concerts with the orchestra shows his love for all music.

HARTFORD, CONN.
TIMES

MAY 1 9 1945

Mozart and Bach Festival Scheduled for Tanglewood

A summer festival comprising music of Mozart and Johann Sebastian Bach is announced by the Boston Symphony Orchestra to be given at Tanglewood in the Berkshires this summer. Serge Koussevitzky will be the conductor, and the orchestra will consist of players of the Boston Symphony Orchestra, including all the principals. Famous soloists will assist at each concert. There will be six concerts on three weekends, with six different programs, to be given on Saturday evenings and Sunday afternoons, July 28-29, August 4-5, August 11-12. The soloists will be announced shortly.

Certain of the works of Mozart will be repeated from last year's festival, and others will be added. The instrumental music of Bach, originally all of chamber scope, is likewise perfectly suited to a hall and group of this size.

The festival will follow the general scheme of the Mozart festival presented by Dr. Koussevitzky and members of his orchestra last summer.

Programs will include music of Bach's, Brandenburg Concerto, orchestral suites and piano concertos. There will be several piano concertos by Mozart, the Concertante for Violin and Viola, the three final symphonies and other symphonies, divertimenti, serenades and "Night Music." Fuller details and subscription information will be announced next week.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAY 1 8 1945

Bach and Mozart Festival At Tanglewood This Summer

Serge Koussevitzky, who is now at Seranak, his estate at Lenox, in recess from his activities as conductor of the Boston Symphony Orchestra, will conduct a festival of the music of Bach and Mozart at Tanglewood this summer. This will be the only interruption to his vacation, since he has refused a number of invitations, here and abroad.

The general plan of the festival held at Tanglewood last summer will be adhered to, but will be extended to three weeks instead of two, with six concerts on three week ends, each with a different program, on Saturday evenings and Sunday afternoons, July 28-29, Aug. 4-5, and Aug. 11-12. The repertory will be broadened by the addition of music of Bach. There will be a distinguished soloist at each concert, and the list of artists is to be announced shortly.

The concerts, as previously, will be given in the opera-concert hall. This small auditorium, which seats 1150, has proved ideal for music of chamber orchestra combinations. The orchestra is to consist of players of the Boston Symphony, including all the principals. Like Mozart's, the instrumental music of Bach, originally all of chamber scope, is perfectly suited to a hall and orchestra of this size.

Each program will contain music of both composers and will consist, from the music of Bach, of Brandenburg Concertos, Orchestral suites and piano concertos. There will be several piano concertos by Mozart, the Concertante for Violin and Viola, the three final symphonies and other symphonies, divertimenti, serenades and "Night Music." Fuller details and subscription information, with address for mail orders, will be announced next week.

NEW YORK, N. Y.
NEWS

MAY 15 1945

Broadway

By DANTON WALKER

Broadway Underground

Ezra Pound, the American poet who broadcast propaganda for the Fascists, will be flown here from Italy to stand trial for treason. . . . Indalecio Prieto, the refugee Spanish Republican leader now in San Francisco, is trying to get an okay to set up a Provisional Spanish Government in Mexico. . . . Eight Nazi submarines in all are due to surrender here. . . . The FBI and Scotland Yard are cooperating in a hunt for leaders of an international black market ring which has been working in cahoots with harbor pirates who rob supply ships both here and in Europe. . . . Corliss Lamont, the left-of-center son of Thomas Lamont, is penning a rebuttal to William L. White's book on Soviet Russia. . . . A Philadelphia movie house, baffled by a mob demanding free admissions, finally learned the reason. Three years ago there was an announcement on the marquee offering free seats to everybody the day Hitler died.

* * *

Brig. Gen. Harold N. Gilbert has the inside track to become head of the Veterans Administration, if and when Gen. Frank T. Hines steps down. . . . Economists are trying to persuade Congress that war bonuses, if they are voted, should be paid off in weekly or monthly allotments, to insure prosperity over a longer period. . . . The National Council of American-Soviet Friendship, as part of its "intensive educational program," is holding a giant rally at Madison Square Garden May 31, called a Salute to the GIs of the United Nations. Gen. Stilwell will be the main speaker for the U. S., and the Soviet Armies will be represented by Maj. Gen. I. Saraev. Serge Koussevitzky will conduct the Infantry Combat Band and Paul Robeson will sing. . . . Josephine Baker, in London doing Army camp shows, is giving a special Victory Concert this week with Noel Coward. The former Harlem gal is now a Sous-Lieutenant, Auxiliaire Feminine, the French version of the WAC.

* * *

PORTLAND, ME.
EXPRESS

MAY 1 3 1945

Boston "Pop" Concerts Pioneered In Bringing Good Music To Many

THE American "Pop" Concert—which made its first New Haven appearance May 9 in the Arena—had its debut in Boston, like many other good old customs in this country.

The Boston "Pops", which this Summer will celebrate their 17th season, are known to hundreds of thousands of music-lovers who listen to them regularly on a national radio hook-up. They are known even more intimately to the thousands who each week during the Summer make up the regular audience, which ranges from 5.000 to 25,000 people.

The "Pops", given by 85 members of the Boston Symphony and directed by Arthur Fiedler, are presented on a wide expanse of green grass along Boston's Charles River Esplanade. The ten-week series follows the regular schedule of the Boston Symphony.

Financial support for the Boston "Pops" comes from a variety of sources. It comes from an annual subscription letter, from voluntary deposits made by the audience in return for the programs, and from a share of the very nominal chair rental fees. If it becomes necessary, additional financial strength is drawn from the orchestra treasury. This has seldom happened.

The series is known in Boston as "The Go-As-You-Please Symphonies", and the shirt-sleeved audience with its families and dogs and Sunday papers is in sharp contrast to the stiff formalism of a normal symphony concert. There are no gates, no barriers, no ticket-windows—in fact, no tickets.

The Esplanade "Pops" have not always enjoyed their present popularity. When Edward Fiedler, first broached his scheme almost 20 years ago, there was considerable opposition from conservative, tradition-proud Boston.

"The public only likes jazz," Fiedler was told. "You'll lose thousands of dollars. Your orchestral tone will be destroyed by the wind from the river."

MUSIC shell for Robin Hood Dell concerts in Philadelphia is typical of settings for most outdoor "Pop" concerts which stemmed from Boston, finally reached here.

Fiedler, however, thought he had something, and with the help of a few supporters he launched his first season. And as many have since discovered, Fiedler found that the public does not reserve its approval for jazz alone. Fiedler's program of light classics was heartily applauded.

The possibility of tone-distortion in the open air was solved by the erection of a large orchestral shell, similar to that of the Robin Hood Dell "Pops" in Philadelphia.

Fiedler's Boston "Pops" were so successful that his temporary orchestral housing was replaced by the City with the Edward Hatch Memorial shell, made of teak-lined granite and costing $250,000. Erection of the shell was made possible by the municipal discovery of a 20-year-old fund, which had never been applied, for "the erection of a public beauty spot."

Success of the Boston "Pops" soon stirred considerable interest in other American cities. In Chicago, 14 "Pop" concerts are now given in Orchestral Hall, which seats almost 3,000.

The Robin Hood Dell concerts, in Philadelphia, are a seven-week series, held, as in Boston, in the open. The Dell is set in a green, tree-lined glade. The Philadelphia concerts have featured such nationally-known conductors as Sigmund Romberg, Andre Kostelanetz, George Szell, Pierre Monteux, and Vladimir Golschmann.

In Newark, New Jersey, similar concerts are held each Summer in Lewisohn Stadium, with equal success.

The New Haven "Pop" concerts, like those in the other cities, are designed to bring good music to a wider audience. The concert May 9 in the Arena was the first in the local series, the majority of which will be given during the Summer in the Yale Bowl.

The second "Pop" concert here will be presented Memorial Day Eve, May 29, again in the Arena. The night before Memorial Day has been chosen as one particularly appropriate in this fourth year of American participation in the war, and symphony officials hope too that the holiday May 30 will enable many music-lovers to take advantage of the concert. The University Glee Club will participate in this concert.

Indicative of the informal character of New Haven's coming "Pop" concerts is the seating layout at the Arena. There are three types of seats—unreserved and reserved seats, and reserved tables. Be[illegible], soft drinks and refreshments will be served at tables on the Arena floor during intermissions. As in Boston, the series will be "Go-As-You-Please Symphonies."

A number of guest artists will appear with the New Haven Symphony Orchestra. The New Haven "Pop" series are being sponsored by the Junior Chamber of Commerce, with arrangements in charge of a Junior Chamber committe headed by Ogden D. Miller and Roland M. Bixler. The plan itself was developed by an over-all committee headed by Judge Carroll C. Hincks, president of the New Haven Orchestra Association.

"POP" planners include Ogden D. Miller, Yale athletic director; Judge Carroll C. Hincks, president New Haven Orchestra Association; Roland M. Bixler, Junior Chamber director.

JACKSON, TENN.
SUN

MAY 1 8 1945

Variations "Pop Goes the Weasel" by Lucien Gailliet will be played tomorrow on the third Boston "Pops" Orchestra program over WTJS from 7:30 to 8:30. Arthur Fiedler, conductor, however, will not play it as dance orchestras did in the days of the Virginia Reel.

Gailliet, noted arranger, whose works include an orchestration of Moussorgsky's "Pictures At An Exhibition," has taken the old dance tune and set it as a fugue, a minuet as though it were played by a music box, as it might sound "in Jerusalem" and finally, "A la Jazz."

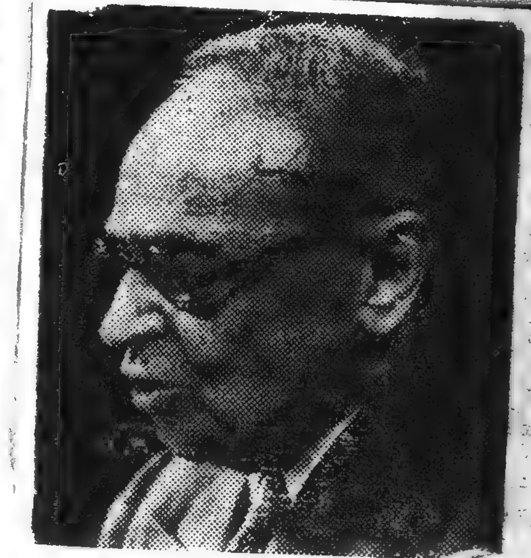
The program also will be include Ravel's "Bolero," Handel's "Largo," from Delizes' ballet, "Sylvia."

The broadcast is another in the series sponsored by the Allis-Chalmers Manufacturing Company. Oliver Daniel, producer, and Gene Hamilton, announcer-commentator, for the winter concerts by the Boston Symphony Orchestra under Serge Koussevitzky, continue in these assignments for the "Pops" series.

CHARLIE McMILLIN.

NEW YORK, N. Y.
DAILY WORKER

MAY 1 5 1945



Serge Koussevitsky, famous conductor, will lead a fifty-six piece Combat Infantry Band at the "Salute to the G.I.'s of the United Nations" rally May 31, in Madison Square Garden.

BUFFALO, N. Y.
NEWS

MAY 1 9 1945

Boston Symphony Will Give Festival at Tanglewood

A SUMMER festival of music of Mozart and Johann Sebastian Bach, to be given at Tanglewood in the Berkshires, is announced by the Boston Symphony Orchestra. Dr. Serge Koussevitzky will be conductor, and the orchestra will consist of players from the Boston organization, including all of the principals. Famous soloists will assist at each concert. Six concerts on three week-ends, with six different programs, will be given on Saturday evenings and Sunday afternoons, July 28-29, Aug. 4-5 and Aug. 11-12.

Certain of the Mozart works given at last summer's festival will be repeated and others added. The instrumental music of Bach, originally all of chamber scope, will be represented by selections from the Brandenburg Concertos, orchestral suites and piano concertos. The concerts will be held in the Theater-Concert Hall at Tanglewood, which seats 1150 and has proved ideal for music of chamber orchestra proportions.

Soloists and further details concerning subscription information will be announced soon.

LOWELL, MASS.
SUNDAY TELEGRAM

MAY 2 0 1945

Bach-Mozart Festival At Tanglewood

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Each programme will contain music of both composers and will consist, from the music of Bach, of Brandenburg Concertos, orchestral suites and piano concertos. There will be several piano concertos by Mozart, the Concertante for Violin and Viola, the three final symphonies and other symphonies, divertimenti, serenades and "Night Music."

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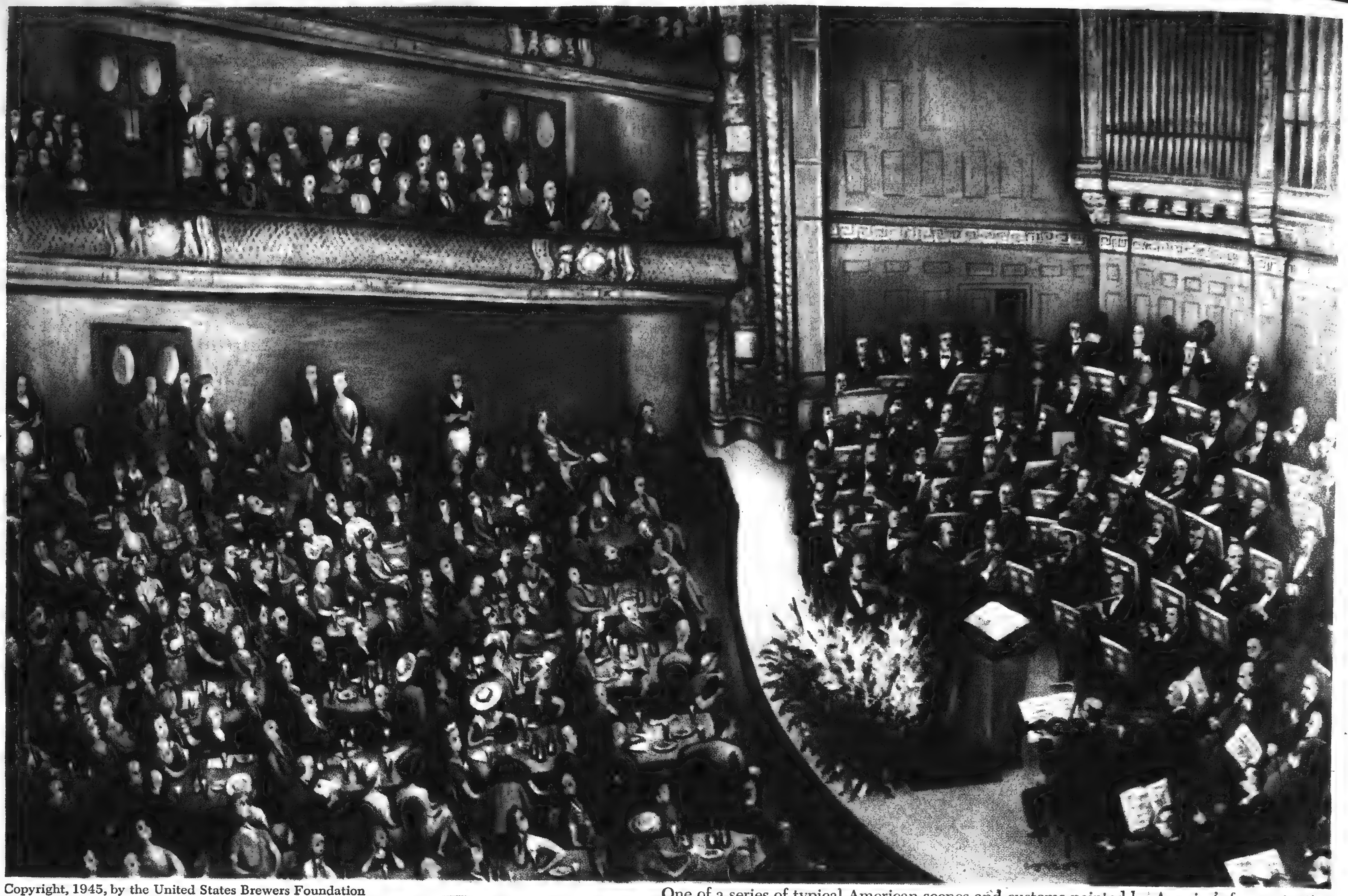

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One of a series of typical American scenes and customs painted by America's foremost artists.

Life May 21

Boston "Pops" Concert . . . painted by Lucille Corcos

NEW YORK, N. Y.
TIMES

MAY 20 1945

THE BOSTON 'POPS'

By WILLIAM M. BLAIR

BOSTON, Mass.

MANY of Boston's peculiarities often baffle the stranger. Seeking explanations for local phenomena, he gets wholly unsatisfactory answers.

Such is the case of the Boston "Pops" concerts, now in progress. If the visitor asks why the "Pops" has rolled on through a record fifty-nine-year spring and summer series, he is likely to get this answer: "Why, we have the 'Pops,' just as we have the Symphony."

It's still a debatable question whether the "Pops" took its name from "popular" or the popping corks of wine bottles so conspicuous on the tables scattered over the main floor of Symphony Hall. The early concerts appear to have been as much noted for the beer and stimulating conversation as for the waltzes and other light music then in vogue. When no liquor license was obtained in 1890 the concerts were omitted as a matter of course. But a change in emphasis may be indicated by the fact that during prohibition the "Pops" went up in public esteem.

Ad Neuendorf, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts, and were more or less an experiment. There was plenty of rivalry in town that hot summer night. The people flocked to the Boston Museum to see " 'Polly, the Pet of the Regiment,' introducing the charming prima donna, Lillian Russell." But the "Proms," which became the "Pops" in 1900, outlasted all rivals.

Another strange bit of "Pops" history is that the concerts drew a new impetus from a conductor brought up in the serious musical tradition. Arthur Fiedler, who is starting his sixteenth season with the baton, came on the scene in 1930, and it appears that under his direction the "Pops" meet the conflict between the "jazz hounds" and the "highbrows."

The only requirement for admission to a "Pops" program is that a piece have a sparkle of its own, and under this standard Mr. Fiedler weaves in Johann Strauss, Offenbach, Bizet, Brahms and the moderns, Gershwin, Kern, Porter, Robert McBride and Morton Gould, to the increasing delight of his devoted followers.

The stranger may be startled to come across the wine and beer list next to a résumé of Brahms' "Academic Festival" Overture in the program, but Bostonians feel he'll enjoy both.

WASHINGTON, D. C.
STAR

MAY 20 1945

Bach, Mozart Festival

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NEW YORK, N. Y.
HERALD TRIBUNE

MAY 20 1945

Berkshire Festival

The Boston Symphony Orchestra. under the direction of Serge Koussevitzky. will give a summer festival ~~at~~ Tanglewood in the Berkshires on Saturday evenings and Sunday evenings July 28-29, Aug. 4-5 and Aug. 11-12. Works by Mozart and Bach will be performed. The soloists will be announced later.

Each program will contain music of both composers and will consist from the music of Bach of Brandenburg Concertos. orchestral suites and piano concertos. There will be several piano concertos by Mozart, the Concertante for Violin and Viola, the three final symphonies and other symphonies. divertimenti. serenades and "Night Music." Fuller details and subscription information, with address for mail orders, will be announced next week.

Gx May 20

ON SUMMER MUSIC

Bach-Mozart Festival at Tanglewood In July-Aug. by Symphony Principals Players

BY WARREN STOREY SMITH

OUR great symphony orchestras are the size they are because much of the music they play cannot be handled adequately by a smaller aggregation. The gradual doubling, tripling and even quadrupling of the wind choir (not to mention the percussion department) necessitated more and more strings for counterbalance. Besides, the latter are often elaborately subdivided. And as the orchestras have expanded so has the concert hall, the ancestor of which was a room in someone's palace. This is another way of saying that we currently hear the music of Bach, Haydn and Mozart under conditions very different from those in which it was first given to the world. We are not unfamiliar with the compromise effected by reducing the number of strings in a Haydn or Mozart symphony or even in the First and Second of Beethoven, which respond well to such treatment. More often than not, however, conductors blaze away with the full string band and, if they are so disposed, double the winds in the so-called "tutti" passages. And it must be admitted that there are symphonies by these 18th century masters that rise to the occasion when they are set forth in this way. So much so, in fact, that a small-scaled performance seems to take from them something essential, as though what the composer wrought was bigger than he himself had realized.

The above variations on a not entirely unfamiliar theme were designed to serve as preface for the announcement that Dr. Koussevitzky, the Symphony principals and other members of the orchestra will present a Bach-Mozart festival at Tanglewood (near Lenox), the seat of the orchestra's summer activities in the Berkshires, on three week ends during July and August. Specifically, the six concerts will fall on Saturday evenings and Sunday afternoons, July 28 and 29, Aug. 4 and 5, and 11 and 12. The real Berkshire Festival in the large auditorium with the full orchestra participating is to be abandoned for yet another season because of transportation difficulties, and the orchestra's summer school at Tanglewood again goes by the board for the same reason. Last summer Dr. Koussevitzky tried the experiment of a Mozart festival with these players in the theatre-concert hall, which seats 1150 persons, and its exceedingly successful outcome prompted the one now projected. Incidentally, these six concerts will mark the conductor's only emergence from a well-earned rest and retirement, though he has had invitations to appear as guest not only in this country but abroad.

* * *

The actual programs have not yet been decided upon nor is Symphony Hall yet ready to announce the soloists, of which there will be one at each concert.

This much has been disclosed: Both composers will figure on each program. From Bach will come some of the Brandenburg concertos, orchestral suites and concertos for piano with orchestra while Mozart will be represented by his three last and greatest symphonies, certain of the other symphonies, divertimenti, serenades and piano concertos. Last year there were operatic arias and overtures but there is no mention of these in the present announcement and there seems to be material enough for six lists without them.

For two summers, the Symphony "principals and others" have given concerts in Boston and, in the first season, in Boston and Cambridge. These "seersucker symphonies," as an inspired colleague dubbed them after a sweltering afternoon in Harvard's Sanders Theatre, will not be presented this summer unless present plans are changed. This news undoubtedly will be a disappointment to those stay-at-homes who found pleasure in these often delightful affairs, though it is not entirely unwelcome to the music critics, who were becoming somewhat terrified by the growing extension of the Symphony Orchestra's activities.

To get back to Beethoven, a rare item of his, the Second Piano Concerto in B-flat major, will be presented at Wednesday evening's Pops Concert, with Evelyn Barry, Radcliffe '46, as the soloist. This concerto, actually the first in point of composition, and dating from 1794-95, has never been played at a concert of the Boston Symphony Orchestra. The only performance of it which this reviewer recalls was given by the People's Symphony with Ethel Leginska officiating both as pianist and conductor. On this same program, the annual Radcliffe night, Arthur Fiedler will present another curiosity, Berlioz' Overture to the opera "Beatrice and Benedict." Tomorrow evening the entire house has been taken over by Boston University.

* * *

This afternoon in Jordan Hall, Anna Kaskas, Metropolitan Opera contralto, and Ralph Jusko, basso, will appear in joint recital, assisted by Albina Anthony, violin; Mary Louise Homer, 'cello, and Elizabeth Harnett, piano. Darbininkas Radio is the sponsor.

COLUMBUS, OHIO
DISPATCH

Festival At Tanglewood

A SUMMER festival comprising music of Mozart and Johann Sebastian Bach is announced by the Boston Symphony Orchestra to be given at Tanglewood in the Berkshires this summer. Serge Koussevitzky will be the conductor and the orchestra will consist of players of the Boston Symphonic Orchestra, including all the principals. Famous soloists will assist at each concert. There will be six concerts on three week-ends, with six different programs, to be given on Saturday evenings and Sunday afternoons, July 28-29, Aug. 4-5, Aug. 11-12. The soloists will be announced shortly.

Certain of the works of Mozart will be repeated from last year's festival and others will be added. The instrumental music of Bach, originally all of chamber scope, is likewise perfectly suited to a hall and group of this size. Dr. Koussevitzky will make a single interruption in his summer's rest to conduct the festival.

The festival will follow the general scheme of the Mozart festival presented by Dr. Koussevitzky and members of his orchestra last summer. The concerts will again be given at Tanglewood (between Lenox and Stockbridge, Mass.) in the theater-concert hall, which seats 1150 and has proved ideal for music of chamber orchestra proportions.

Each program will contain music of both composers and will consists, from the music of Bach, of Brandenburg Concertos, orchestral suites and piano concertos. There will be several piano concertos by Mozart, the Concertante for Violin and Viola, the three final symphonies and other symphonies, divertimenti, serenades and "night music." Fuller details and subscription information, with address for mail orders, will be announced next week.

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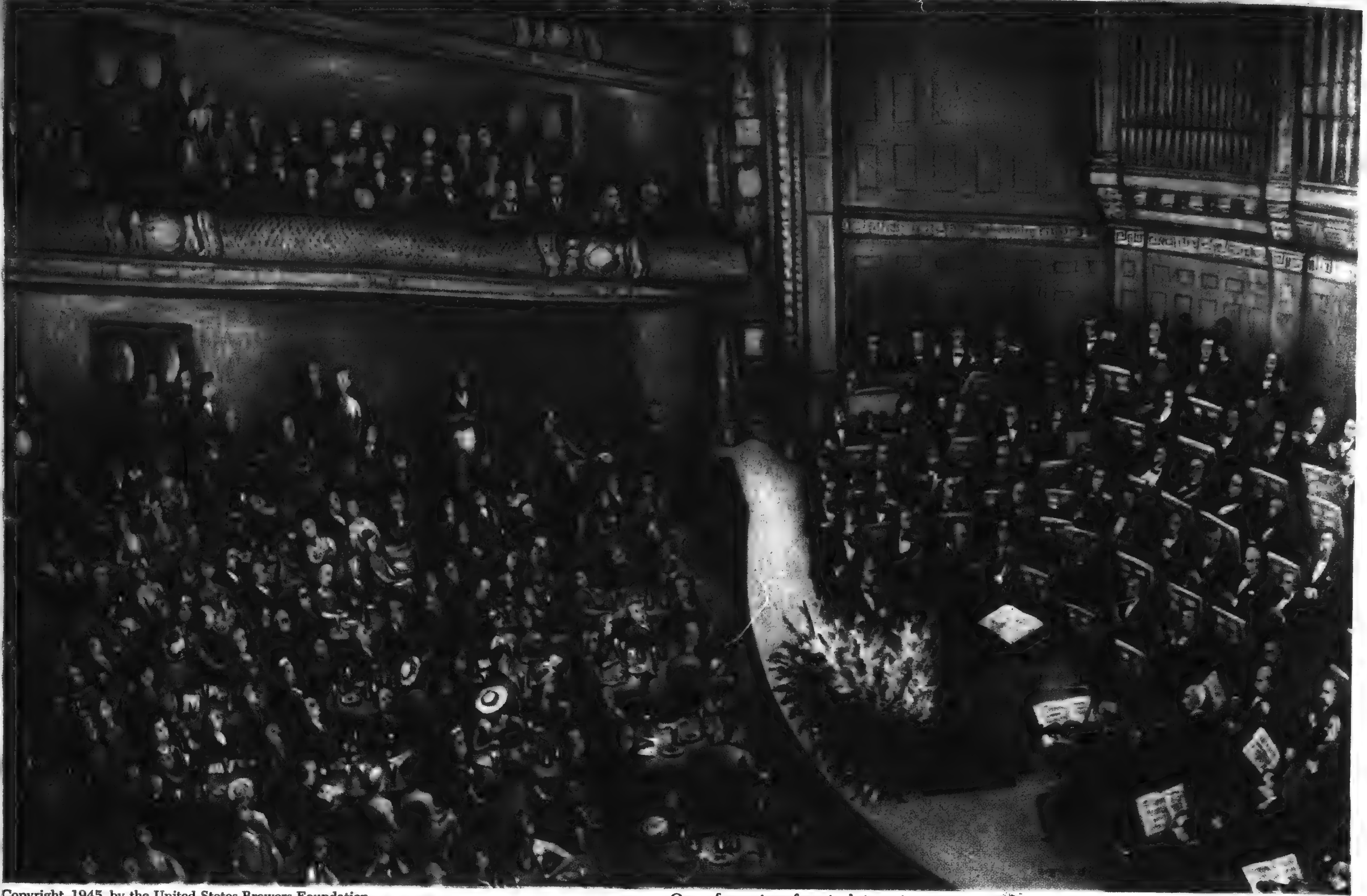

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Life May 21

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Bach-Mozart Festival at Tanglewood In July-Aug. by Symphony Principals Players

BY WARREN STOREY SMITH

OUR great symphony orchestras are the size they are because much of the music they play cannot be handled adequately by a smaller aggregation. The gradual doubling, tripling and even quadrupling of the wind choir (not to mention the percussion department) necessitated more and more strings for counterbalance. Besides, the latter are often elaborately subdivided. And as the orchestras have expanded so has the concert hall, the ancestor of which was a room in someone's palace. This is another way of saying that we currently hear the music of Bach, Haydn and Mozart under conditions very different from those in which it was first given to the world. We are not unfamiliar with the compromise effected by reducing the number of strings in a Haydn or Mozart symphony or even in the First and Second of Beethoven, which respond well to such treatment. More often than not, however, conductors blaze away with the full string band and, if they are so disposed, double the winds in the so-called "tutti" passages. And it must be admitted that there are symphonies by these 18th century masters that rise to the occasion when they are set forth in this way. So much so, in fact, that a small-scaled performance seems to take from them something essential, as though what the composer wrought was bigger than he himself had realized.

The above variations on a not entirely unfamiliar theme were designed to serve as preface for the announcement that Dr. Koussevitzky, the Symphony principals and other members of the orchestra will present a Bach-Mozart festival at Tanglewood (near Lenox), the seat of the orchestra's summer activities in the Berkshires, on three week ends during July and August. Specifically, the six concerts will fall on Saturday evenings and Sunday afternoons, July 28 and 29, Aug. 4 and 5, and 11 and 12. The real Berkshire Festival in the large auditorium with the full orchestra participating is to be abandoned for yet another season because of transportation difficulties, and the orchestra's summer school at Tanglewood again goes by the board for the same reason. Last summer Dr. Koussevitzky tried the experiment of a Mozart festival with these players in the theatre-concert hall, which seats 1150 persons, and its exceedingly successful outcome prompted the one now projected. Incidentally, these six concerts will mark the conductor's only emergence from a well-earned rest and retirement, though he has had invitations to appear as guest not only in this country but abroad.

* * *

The actual programs have not yet been decided upon nor is Symphony Hall yet ready to announce the soloists, of which there will be one at each concert.

This much has been disclosed: Both composers will figure on each program. From Bach will come some of the Brandenburg concertos, orchestral suites and concertos for piano with orchestra while Mozart will be represented by his three last and greatest symphonies, certain of the other symphonies, divertimenti, serenades and piano concertos. Last year there were operatic arias and overtures but there is no mention of these in the present announcement and there seems to be material enough for six lists without them.

For two summers, the Symphony "principals and others" have given concerts in Boston and, in the first season, in Boston and Cambridge. These "seersucker symphonies," as an inspired colleague dubbed them after a sweltering afternoon in Harvard's Sanders Theatre, will not be presented this summer unless present plans are changed. This news undoubtedly will be a disappointment to those stay-at-homes who found pleasure in these often delightful affairs, though it is not entirely unwelcome to the music critics, who were becoming somewhat terrified by the growing extension of the Symphony Orchestra's activities.

To get back to Beethoven, a rare item of his, the Second Piano Concerto in B-flat major, will be presented at Wednesday evening's Pops Concert, with Evelyn Barry, Radcliffe '46, as the soloist. This concerto, actually the first in point of composition, and dating from 1794-95, has never been played at a concert of the Boston Symphony Orchestra. The only performance of it which this reviewer recalls was given by the People's Symphony with Ethel Leginska officiating both as pianist and conductor. On this same program, the annual Radcliffe night, Arthur Fiedler will present another curiosity, Berlioz' Overture to the opera "Beatrice and Benedict." Tomorrow evening the entire house has been taken over by Boston University.

* * *

This afternoon in Jordan Hall, Anna Kaskas, Metropolitan Opera contralto, and Ralph Jusko, basso, will appear in joint recital, assisted by Albina Anthony, violin; Mary Louise Homer, 'cello, and Elizabeth Harnett, piano. Darbininkas Radio is the sponsor.

COLUMBUS, OHIO
DISPATCH

MAY 20 1945

Festival At Tanglewood

A SUMMER festival comprising music of Mozart and Johann Sebastian Bach is announced by the Boston Symphony Orchestra to be given at Tanglewood in the Berkshires this summer. Serge Koussovitzky will be the conductor and the orchestra will consist of players of the Boston Symphonic Orchestra, including all the principals. Famous soloists will assist at each concert. There will be six concerts on three week-ends, with six different programs, to be given on Saturday evenings and Sunday afternoons, July 28-29, Aug. 4-5, Aug. 11-12. The soloists will be announced shortly.

Certain of the works of Mozart will be repeated from last year's festival and others will be added. The instrumental music of Bach, originally all of chamber scope, is likewise perfectly suited to a hall and group of this size. Dr. Koussevitzky will make a single interruption in his summer's rest to conduct the festival.

The festival will follow the general scheme of the Mozart festival presented by Dr. Koussevitzky and members of his orchestra last summer. The concerts will again be given at Tanglewood (between Lenox and Stockbridge, Mass.) in the theater-concert hall, which seats 1150 and has proved ideal for music of chamber orchestra proportions.

Each program will contain music of both composers and will consists, from the music of Bach, of Brandenburg Concertos, orchestral suites and piano concertos. There will be several piano concertos by Mozart, the Concertante for Violin and Viola, the three final symphonies and other symphonies, divertimenti, serenades and "night music." Fuller details and subscription information, with address for mail orders, will be announced next week.

NEW YORK, N. Y.
TIMES
45

IN THE WORLD OF MUSIC

Mozart and Bach Programs Planned for Festival at Tanglewood This Summer

A SECOND wartime Berkshire Music Festival will be given this summer at Tanglewood, with Serge Koussevitzky once more presiding over an orchestra made up of members of the Boston Symphony. This year's festival will include the music of Mozart and Bach, and will last for three week-ends, July 28-29, Aug. 4-5 and Aug. 11-12. Each week-end will include one Saturday evening and one Sunday afternoon concert, and many distinguished soloists have been engaged for the occasion.

The festival will follow the pattern established by last year's Mozart programs, with concerts being given in the intimate Theatre-Concert Hall at Tanglewood. Some of Mozart's works heard last summer will be repeated, and others will be added. The instrumental music of Bach, much of it designed for small concerts, was chosen as being well suited to the dimensions of the festival and of the hall, which seats 1,150.

Though detailed programs have not as yet been announced, each program will include music of both composers. Bach will be represented by the Brandenburg Concertos, orchestral suites and piano concertos. There will be several piano concertos of Mozart, the Concertante for Violin and Viola, the three last symphonies and divertimentos, serenades and the "Eine Kleine Nachtmusik."

The New York première of "The Quiet Don," the opera by the Soviet composer, Ivan Dzerzhinsky, will be given at Carnegie Hall next Sunday by the Russian Grand Opera Company. The performance will be repeated Monday and Tuesday of next week, and all three performances are dedicated to the Red Army.

The libretto for the opera is based on the famous novel, "And Quiet Flows the Don," by the Soviet writer, Mikhail Sholokhov, which had an extensive sale in this country a few years ago. The opera is dedicated to Dimitri Shostakovich.

Music by French composers who participated in the resistance movement, and by American composers, will be presented at a Town Hall concert Tuesday evening. Claude Delvincourt, director of the Paris Conservatoire and an ardent anti-Vichyite, will be represented by his "Danceries." Other Frenchmen whose music will be played include Poulenc, Satie, Chabrier and Milhaud. The American contingent will be represented by Theodore Chanler and Arthur Berger, music editor of The Sun. Mr. Berger will accompany Romolo De Spirito, tenor, in his own "Words for Music Perhaps," a setting of three poems by Yeats.

Serge Koussevitzky will conduct the American première of Prokofieff's "March for Victory," Op. 99, at Madison Square Garden May 31. The new piece will be played by the Infantry Combat Band at a "Salute to the GI's of the United Nations," sponsored by the National Council of American-Soviet Friendship.

HARRISBURG, PA.
TELEGRAPH
MAY 29 1945

Anniversaries

Arthur Fiedler joined the Boston Symphony Orchestra in 1915 as a fiddler, then switched to viola. Son of a prominent violinist, Arthur took over conducting the famed Boston "Pops" in 1930—thus this year marks his 15th year with the group. The "Pops" start their 60th year on May 1. The music of this great organization will be heard, as usual, over the Blue on Saturday evenings, commencing May 5.

HARTFORD, CONN.
COURANT
MAY 27 1945

Koussevitzky Widely Hailed As Conductor

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who will lead his famous band in one of its two Bushnell Memorial concerts next season, has been acclaimed as one of the greatest symphony leaders of all time.

The Boston concerts are included in the six orchestra programs that make up the unique Bushnell series, which brings here also the Cleveland, National, Philadelphia and New York Philharmonic-Symphony orchestras.

The celebrated Britisher, Sir Adrian Boult, will conduct the other Boston concert. Rudolf Firkusny and Beryly Rubinstein, outstanding pianists, will be guest soloists with the National and Cleveland orchestras, respectively.

Typical of the acclaim given to Dr. Koussevitsky, is the following excerpt from an article about the famous Russian by Arthur Lourie in the Musical Quarterly last July. Mr. Louie writes:—

"Before his Boston Symphony Orchestra stand, Serge Koussevitzky is at one and the same time the engineer who raises the sound-edifice of a modern score, the hypnotizer of crowds who imbues them with his own varying emotions, and the teacher who constantly improves the powers of executive of his instrumentalists—for daily drill is, after a fashion, the indispensable prose of music.

"For Koussevitzky, symphonic performance is like architectural creation. Starting out with the style of chamber music—that is, focusing his attention on what would be the requirements of a small space—he gradually amplifies that style with respect to conditions of both form and space, paying particular attention to details, whether assigned to a flute, a single violin, or a group of instruments. He ends by seeming to suggest the dissolution of the three dimensions and the liberation of music from their confining framework in order that it may soar into a space that is limitless. When he reaches this point, everything seems inadequate to him, all the units of measurement fall by the wayside, he wishes the music to be breathed forth in ever broader and broader phrases, the resonance to become ever more and more powerful; it is this which explains his characteristic skill in building up climaxes and his attraction towards monumental forms. In this kind of interpretation, one sees how the sensuous lyricism of his youth has become transformed, in the course of the years, into a grand lyrico-dramatic style. One might say that this style, apparently spontaneous but always carefully thought out and at times bearing the impress of meditation and even of pathos, strongly marks the three great schools of the symphony—the Russian, the French and the German—of which he is equally a master."

GREAT BARRINGTON,
MASS
COURIER
5/24/45

CONCERTS TO BE HELD

At Tanglewood, Lenox, July 28, 29 and Aug. 4, 5, 11 and 12

There will be concerts at Tanglewood in Lenox the latter part of July and the first part of August, according to a release made recently by the Boston Symphony Orchestra, of which Dr. Serge Koussevitzki of Baldhead, Lenox, is the conductor. The concerts will be held on Saturday and Sunday evenings, July 28 and 29, August 4 and 5 and August 11 and 12.

Works by Mozart and Bach will be performed and the soloists will be announced at a later date. Each program will contain music of both composers and will consist of the music of Bach of the Brandenburg concertos, orchestral suites and piano concertos. There will also be several piano concertos by Mozart, the concertante for violin, the three final symphonies and other symphonies, and "Night Music."

Last year's Mozart festival, held at the Tanglewood theatre, was attended by a large number of music-lovers and this year's attendance is expected to be even larger.

BACH - MOZART FESTIVAL

At Tanglewood

(Between Lenox and Stockbridge, Massachusetts)

July 28-29, Aug. 4-5, 11-12

(Six Different Programs)

Directed by

Serge Koussevitsky

With the Assistance of the Principals
and Other Members
of the

BOSTON SYMPHONY
ORCHESTRA

(Six Soloists to be announced)

Reserved Season tickets available for
6 or for 4 concerts

If you wish tickets for six concerts fill in the following and mail to:—

BOSTON SYMPHONY ORCHESTRA
Symphony Hall, Boston 15, Massachusetts

($27 inc. tax)
Please send .... tickets at ($18 inc. tax) for all six concerts for the Bach-Mozart Festival at Tanglewood, July 28, 29, August 4-5, 11-12, for which I enclose my check or money order for $.......

NAME ....
ADDRESS ....
....

If you wish tickets for four concerts fill in the following and mail to:—

BOSTON SYMPHONY ORCHESTRA
Symphony Hall, Boston 15, Massachusetts

($18 inc. tax)
Please send .... tickets at ($12 inc. tax) for four concerts for the Bach-Mozart Festival at Tanglewood, for which I enclose my check or money order for $......

(check)
(any)——July 28-29
(two)——August 4-5
(pair)——August 11-12

NAME ....
ADDRESS ....
....

NEW HAVEN, CONN.
REGISTER
MAY 20 1945

~~Music, Festival~~ At Tanglewood Of Bach-Mozart

A Summer festival comprising music of Mozart and Johann Sebastian Bach is announced by the Boston Symphony Orchestra to be given at Tanglewood in the Berkshires. Serge Koussevitzky will be the conductor, and the orchestra will consist of players of the Boston Symphony Orchestra, including all the principals. Famous soloists will assist at each concert. There will be six concerts on three weekends, with six different programs, to be given on Saturday evenings and Sunday afternoons, July 28-29, August 4-5, August 11-12. The soloists will be announced shortly.

Certain of the works of Mozart will be repeated from last year's Festival, and others will be added. The instrumental music of Bach, originally all of chamber scope, is likewise perfectly suited to a hall and group of this size.

The Festival will follow the general scheme of the Mozart Festival presented last Summer. The concerts will again be given at Tanglewood (between Lenox and Stockbridge, Mass.) in the Theater-Concert Hall, which seats 1150 and has proved ideal for music of chamber orchestra proportions.

Each programme will contain music of both composers and will consist, from the music of Bach, of Brandenburg Concertos, orchestral suites and piano concertos. There will be several piano concertos by Mozart the Concertante for violin and Viola, the three final symphonies and other symphonies, divertimenti, serenades and "Night Music."

NEW BEDFORD, MASS.
STANDARD-TIMES
MAY 20 1945

Bach-Mozart Festival At Tanglewood

A Summer festival comprising music of Mozart and Johann Sebastian Bach is announced by the Boston Symphony Orchestra to be given at Tanglewood in the Berkshires this Summer. Serge Koussevitzky will be the conductor, and the orchestra will consist of players of the Boston Symphony Orchestra, including all the principals. Famous soloists will assist at each concert. There will be six concerts on three week-ends, with six different programs, to be given on Saturday nights and Sunday afternoons, July 28-29, Aug. 4-5, Aug. 11-12. The soloists will be announced shortly.

Certain of the works of Mozart will be repeated from last year's Festival, and others will be added. The instrumental music of Bach, originally all of chamber scope, is likewise perfectly suited to a hall and group of this size. Dr. Koussevitzky will make a single interruption in his Summer's rest to conduct the Festival.

WASHINGTON, D. C.
TIMES HERALD
MAY 27 1945

Programs of the Boston Symphony at Tanglewood, under Serge Koussevitzky, will be devoted this summer to the works of Bach and Mozart. No one has explained just what these concerts are supposed to do for American culture. Perhaps, like most other concerts, they are just given to make money.

ROCHESTER, N.Y.
TIMES UNION
MAY 20 1945

Music

By Edgar S. Van Olinda

A SUMMER festival, comprising music of Mozart and Johann Sebastian Bach, is announced by the Boston Symphony orchestra, to be held at Tanglewood, in the Berkshires, this year. Serge Koussevitzky will be the conductor and the orchestra will consist of players of the Boston Symphony orchestra, including all the principals. Famous guest soloists will appear at each concert.

There will be six concerts on three week-ends with six different programs, to be given on Saturday evenings and Sunday afternoons, July 28-29, August 4-5, August 11-12. Certain of the works of Mozart will be repeated from last year's festival, and others will be added. The instrumental music of Bach, originally of chamber scope, is likewise perfectly suited to a hall and group of this size.

Each program will contain music of both composers, and will consist, from the works of Bach, of Brandenburg concertos, orchestral suites and piano concertos. There will also be several piano concertos by Mozart; the "Concertante" for violin and viola; the three final symphonies, divertimenti, serenades and "Night Music."

PORTLAND, ME.
EXPRESS

MAY 28 1945

Music Festival Is Scheduled At Tanglewood This Summer

By Helen Havener

NEW YORK, May 28—Music lovers are rejoicing in the announceement that there will be a second Wartime Music Festival at Tanglewood this Summer, with Dr. Serge Koussevitzky on the podium and the Boston Symphony Orchestra as the music-makers. The dates set are the week-ends of July 28-29, August 4-5 and August 11-12. Concerts will be given in the Theater-Concert Hall and Mozart and Bach will be featured with Bach's Brandenburg Concerto scheduled for performance, and the Concertante for Violin and Viola, the last three symphonies and the Eine Kleine Nachtmusik among the contemplated Mozart offerings.

Dr. Koussevitzky will present first hearing in the United States of Prokofieff's March for Victory. This is to be given at Madison Square Garden Thursday evening under the distinguished Bostonian's baton as a part of a "Salute to the GI's of the United Nations" sponsored by the American Council of Soviet Friendship, of which Dr. Koussevitzky is music chairman, with Mrs. Guy Patterson Gannett of Portland as a member of his committee. The march will be played by the Infantry Combat Band

Two young women had an introduction Friday to Dr. Frank Black, conductor of the General Motors Symphony of the Air summer series, presented by the NBC Symphony Orchestra. They were Paula Lenchner 21-year-old dramatic soprano, of Cincinnati, and Eunice Podis, 23-year-old pianist of Cleveland Heights, Ohio who less than 24 hours previously had won the $1,000 Young Artists Awards of the National Federation of Music Clubs for voice and piano respectively.

Their presence at the National Broadcasting Company for an audition with Dr. Black and the head of NBC's music division, Samuel Chotzinoff, for choice of selections they are to perform with the NBC Symphony later in the season. September is the probable date for their appearances.

Two $1,000 award winners only were chosen in the Young Artists finals held Thursday afternoon in Carnegie Chamber Music Hall. The competing violinists, Miss Mariam Burroughs of Niantic, Connecticut, and Robert Rudie of Denver, Colorado, received prizes of $250 each.

The voice winner, Miss Lenchner, is a pupil of Mme. Lottie Leonard, who coached Nan Merriman, the 1943 winner, now a radio singing star. Miss Podis, in private life Mrs. Robert Wieskopf, wife of a young Cleveland conductor, now in the Philippines, has studied recently with Arthur Rubinstein and Leonard Shure. She is a true child of the National Federation of Music Clubs, having belonged first to a juvenile and then a junior club and having competed in junior events where she was many times a prize winner. She is a member of the Fortnightly Musical Club of Cleveland. She did not consider music as a career until her teens when, after winning an award she appeared as soloist with the Cleveland Women's Symphony under the baton of Hyman Schandler. She has played with the Cleveland Orchestra under Rudolph Ringwall and Dr. Artur Rodzinski, and on June 23 will, for the fifth successive season, make a solo appearance with the Cleveland Orchestra in the summer "pops." She expects to invest most of her $1,000 in additional piano instruction.

Miss Lenchner won this year's Naumburg award, which entitles her to a Town Hall debut in the Fall. She is a naturalized citizen, but a native of Vienna, and the first foreign born artist to receive the Federation's Young Artists award. Her early musical education was at the High School of Music and Art, New York City. Since September, 1942, she has studied at the Cincinnati College of Music. She is leaving shortly for Mexico to sing Micaela in Carmen with the Mexico City Opera—as big a thrill as capturing two major awards within a few-weeks' period.

Finalists competing with Miss Lenchner and Miss Podis were Miss Carol Earnhardt Jones of Hixson, Tennessee, in voice, and Eugene Gash of Denver, Colorado, in piano. The roster of judges included Conductors Alexander Smallens of the Stadium Concerts in New York City, Massimo Frescia of the New Orleans Symphony, Wilfred Pelletier of the Metropolitan Auditions of the Air, and Mishel Piastro of the Longines Symphonette; Violinists Erica Morini and Xino Francescatti; Pianists Nadia Reisenberg and Pierre Luboshutz; Vocalist Mabel Garrison; Ernest La Prade, music editor of the National Broadcasting Company; Dr. A. H. Morton of the National Concert and Artists Corporation; Ward French of Columbia Concerts, and Charles L. Wagner, dean of American managers.

WCOP Becomes Outlet for Major Net June 15

Station WCOP is going bigtime next Friday.

On the air since Aug. 26, 1935, as a small independent radio station, WCOP becomes a major network outlet for the first time June 15. It will be the Boston affiliate of the "Blue Network," a tagline to be dropped permanently Friday to become "the American Broadcasting Company."

WCOP was purchased last October by the Cowles Brothers, who own four other radio stations and are owners and publishers of Des Moines and Minneapolis newspapers and of Look Magazine.

VALLEJO, CALIF.
MORNING TIMES-HERALD

MAY 27 1945

Music Poll

Tops in America Music Decided

The four days of music on all networks honoring the death of Franklin D. Roosevelt on April 12, 13, 14 and 15 were chosen collectively as the outstanding musical event of the radio year in the second annual poll of music on the air conducted among the music editors of the daily newspapers in the United States and Canada by Musical America, international news magazine. The results are announced in the May issue.

Winning programs and performers in 17 other classifications also were chosen in this unique poll in which more than 500 men and women of the press in every state in the union and in the principal cities of Canada expressed their preferences among current radio fare. They picked the following winners:

Metropolitan Opera broadcast: Wagner's "Die Meistersinger," Feb. 10.

Symphony Orchestra: tie between the New York Philharmonic-Symphony (CBS), Boston Symphony (Blue).

Program of operatic character: Metropolitan Opera, USA, sponsored by Opera Guild (Blue).

Symphony conductor: Arturo Toscanini (NBC).

Opera conductor: Bruno Walter (Blue).

Program conductor: Frank Black (NBC).

Orchestra with featured soloists: Telephone Hour (NBC).

Musical variety program: Texaco Star Theatre, James Melton (CBS).

Woman singer, regularly featured: Gladys Swarthout.

Woman singer, occasionally featured: Marion Anderson.

Man singer, regulary featured: John Charles Thomas NBC).

Man singer, occasionally featured: Ezio Pinza.

Small ensemble: Stradivari orchestra (CBS).

Instrumental soloist: Robert Casadesus, pianist.

Instrumental soloist, regularly heard: Alec Templeton, pianist (CBS).

Educational: symphonies for youth, Alfred Wallenstein and Los Angeles Philharmonic (MBS).

Announcer, commentator: Milton Cross (Blue).

BROOKLYN, N. Y.
EAGLE

JUN 3 - 1945

Bach and Mozart At Tanglewood

A Summer festival comprising music of Mozart and Bach is announced by the Boston Symphony Orchestra to be given at Tanglewood in the Berkshires this Summer. Serge Koussevitsky will be the conductor, and the orchestra will consist of players of the Boston Symphony Orchestra, including all the principals. Famous soloists will assist at each concert. There will be six concerts on three weekends, with six different programs, to be given on Saturday evenings and Sunday afternoons, July 28-29, Aug. 4-5, Aug. 11-12.

"PREMIERE" RECORDINGS The end of the recording ban has made possible the recording of new scores and major works of the past not previously available on records. Two cases in point will be found among this month's releases, reviewed in this issue: "Scenes de Ballet" by Stravinsky and "Harold in Italy" by Berlioz.

CHARLESTON, W. VA.
MAIL

JUN 10 1945

THIS year marks the 60th season of the Boston "Pops" orchestra's concerts in far-famed Symphony Hall, at which food and drink are served and smoking is permitted while the orchestra—recruited from one of the nation's finest, the Boston Symphony — runs through the repertory of popular classics and semi-classics.

To mark the "Pops" 60th season, Victor releases a new recording of Felix Mendelssohn's ever-popular "Fingal's Cave Overture" by this orchestra, under the direction of Arthur Fiedler, who is celebrating his 60th season as conductor. This is the fourth post-ban Boston "Pops" recording released by Victor, following a medley of hits from "Oklahoma!" and the more recent "American Salute" coupled with "Yankee Doodle Went to Town" and "Salute to Our Fighting Forces."

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 5 - 1945

Henry B. Cabot To Speak Here

Committee of 1000 Chairman Guest of Women's Club Group

Henry B. Cabot of Boston, chairman of the Massachusetts Committee of 1000, will speak Monday evening at the annual meeting of the Women's Club Monday Book Club. Mr. Cabot is one of the founders of the committee, which is the representation in this state of Americans United for World Organization, Inc. He is treasurer of the Boston Symphony Orchestra, and while here Monday, he will confer with Dr. Serge Koussevitsky, the director, at his summer home in Lenox.

The program Monday will be the final meeting of the Monday Book Club for the season. Miss Ida Lussier, chairman, Mrs. John F. Mendel and Miss Anna Spaniol are in charge of the programs. Dinner will be served at 6.15, and reservations should be made by Monday noon. Those unable to attend the banquet are invited to hear Mr. Cabot at 7.30.

Universal Language

Monitor June 9

IN an atmosphere of subdued gaiety at a Pops concert in Symphony Hall, Boston, I watched two Wellesley girls of the classes of '45 and '46 play exquisitely Bach's Concerto in D Minor for two violins and string orchestra. One accentuated the positive, her head, body, and limbs swinging in unison with every stroke of the bow. The other leaned toward the negative, her sure, calm, and sublime tone leaving you beggared of words.

Together they had a compelling effect. So much so that the audience laid aside its Swiss cheese and crackers, its lemonade, its chocolate ice cream, its conversation, and relaxed. Flower girls unburdened themselves and sat down. Ushers stood, hushed. And the music had unhampered scope in the crowded hall, locked in silence. It took us into a different sphere.

Everyone was caught up in the elusive wave which swept the house. I question if the girls realized the effect they produced. Scarcely a murmur from the tables, not a whisper from the closely packed balconies. The audience presumably had a heavy sprinkling of Dutch, French, Spanish, Scots, English, Irish, Swedes, Canadians, Norwegians. Had anything been said in the spoken word it is doubtful if all would have understood, for want of a common tongue. But no difficulty seemed to arise in understanding the meaning of the message from the stage. Eloquent girls, simple, wholesome, inspiring without a word. Wonderful language is music!

BERLIOZ: Harold in Italy, Opus 16. *William Primrose, viola; Serge Koussevitzky and Boston Symphony.* [ff] GM = 760. $5.77 (five 12" records in album) (V).

The first recording which the Boston symphony has made in nearly five years would be an important event it itself. But it becomes even more important and exciting when we find that it presents the first performance on records of the Symphony for viola and orchestra "Harold in Italy" by Berlioz is a significant instance of the unique contribution which the phonograph can make to musical life, namely by presenting rate performances of important works we only rarely have opportunity to hear the concert hall.

In his autobiography "The Life of He Berlioz, as written by himself" (a fascinati book which we higly recommend and therefore list below as "companion reading") the composer reports that the idea and title o the work were suggested by his recollections of wanderings in the Abruzzi mountains and that he introduced the viola as solo instrument in the role of "a melancholy dreamer in the style of Byron's Childe Harold." However, while the work takes its title and perhaps some of its character from Byron, the incidents described are Berlioz' own invention. Sir Donald Tovey once coined the witty remark "there is a 'B' in Byron and a 'B' in Berlioz, and that is just about the size of it."

The work is in the customary four movements which have descriptive and very apt titles, "Harold in the mountains—scenes of sadness, happiness and joy," "March of the Pilgrims singing their evening prayer," "Serenade of a Mountaineer in the Abruzzi to his mistress" and "Orgy of the Brigands, Memories of Past Scenes."

As you will discover when you read Berlioz' autobiography, he was not only a brilliant composer, but also a skilled and imaginative writer. Here, for instance is his own description of the contents and effect of the last movement:

> "... *furious orgies, where wine, blood, joy, rage, all combined, parade their intoxication, where the rhythms sometimes seem to stumble along, sometimes to rush on in fury, where the brasses seem to vomit forth curses and to answer prayers with blasphemies, where they laugh, drink, fight, destroy, slay, violate and utterly run riot: in this brigand scene, the orchestra becomes a regular pandemonium, while from the solo viola—the dreamy Harold—some trembling notes of the evening hymn are still heard in the distance as he flees in terror."*

As you may gather from this description, the work makes enormous demands upon soloist, orchestra—and last but not least the recording engineers. After a performance of the 'Orgy of the Brigands" which came off especially well, Berlioz turned to the orchestra and cried "Gentlemen, you are sublime! You are stupendous brigands!" We feel that he might repeat those words were he able to hear this performance. Of course one could quarrel over minor details tempo and execution (as Haggin, for stance, does with great gusto), but in of the over-all quality and effect of this formance this seems to us a little petty

A special word about the quality of the cording. The complex orchestral son are reproduced with exceptional rea balance between soloist and orchest carefully calculated that it is maintained

this latest version. (Only the Stok is without comparable merits eith ly or technically). Koussevitzky ha orchestra and splendid recording. ner's is the most "classic" reading, well recorded; Walter imbues the greater warmth than we find in other interpretations.

Needless to say, the work is great masterpieces in the symp ture and any of the four recordin ed above will represent it well lection. (J. L.)

LINCOLN, NEB.
STAR

JUN 3 1945

FOR THOSE WORRY BIRDS who have been raising eyebrows over the popularity of such novelties as Spike Jones or the Hoosier Hot Shots—relax. If the pulse of the music editors of America is any criterion, the tastes of radio listeners of the country is as good as it ever was. Poll results show that the Sunday night "Star Theatre" program, with James Melton at the helm is in first place among the musical variety shows. Alec Templeton was voted the best regularly featured instrumentalist. Paul Lavalle's Stradivari orchestra was voted the best small ensemble; CBS Philharmonic and Blue's Boston Symphony, best symphony; and Arturo Toscanini, best conductor.

POP CONCERT

BY WARREN STORY SM

PORTLAND, ME.
EXPRESS

MAY 2 8 1945

Music Festival Is Scheduled At Tanglewood This Summer

By Helen Havener

NEW YORK, May 28—Music lovers are rejoicing in the announcement that there will be a second Wartime Music Festival at Tanglewood this Summer, with Dr. Serge Koussevitzky on the podium and the Boston Symphony Orchestra as the music-makers. The dates set are the week-ends of July 28-29, August 4-5 and August 11-12. Concerts will be given in the Theater-Concert Hall and Mozart and Bach will be featured with Bach's Brandenburg Concerto scheduled for performance, and the Concertante for Violin and Viola, the last three symphonies and the Eine Kleine Nachtmusik among the contemplated Mozart offerings.

Dr. Koussevitzky will present first hearing in the United States of Prokofieff's March for Victory. This is to be given at Madison Square Garden Thursday evening under the distinguished Bostonian's baton as a part of a "Salute to the GI's of the United Nations" sponsored by the American Council of Soviet Friendship, of which Dr. Koussevitzky is music chairman, with Mrs. Guy Patterson Gannett of Portland as a member of his committee. The march will be played by the Infantry Combat Band.

Two young women had an introduction Friday to Dr. Frank Black, conductor of the General Motors Symphony of the Air summer series, presented by the NBC Symphony Orchestra. They were Paula Lenchner, 21-year-old dramatic soprano, of Cincinnati, and Eunice Podis, 23-year-old pianist of Cleveland Heights, Ohio, who less than 24 hours previously had won the $1,000 Young Artists Awards of the National Federation of Music Clubs for voice and piano respectively.

Their presence at the National Broadcasting Company for an audition with Dr. Black and the head of NBC's music division, Samuel Chotzinoff, for choice of selections they are to perform with the NBC Symphony later in the season. September is the probable date for their appearances.

Two $1,000 award winners only were chosen in the Young Artists finals held Thursday afternoon in Carnegie Chamber Music Hall. The competing violinists, Miss Mariam Burroughs of Niantic, Connecticut, and Robert Rudie of Denver, Colorado, received prizes of $250 each.

The voice winner, Miss Lenchner, is a pupil of Mme. Lottie Leonard, who coached Nan Merriman, the 1943 winner, now a radio singing star. Miss Podis, in private life Mrs. Robert Wieskopf, wife of a young Cleveland conductor, now in the Philippines, has studied recently with Arthur Rubinstein and Leonard Shure. She is a true child of the National Federation of Music Clubs, having belonged first to a juvenile and then a junior club and having competed in junior events where she was many times a prize winner. She is a member of the Fortnightly Musical Club of Cleveland. She did not consider music as a career until her teens when, after winning an award she appeared as soloist with the Cleveland Women's Symphony under the baton of Hyman Schandler. She has played with the Cleveland Orchestra under Rudolph Ringwall and Dr. Artur Rodzinski, and on June 23 will, for the fifth successive season, make a solo appearance with the Cleveland Orchestra in the summer "pops." She expects to invest most of her $1,000 in additional piano instruction.

Miss Lenchner won this year's Naumburg award, which entitles her to a Town Hall debut in the Fall. She is a naturalized citizen, but a native of Vienna, and the first foreign born artist to receive the Federation's Young Artists award. Her early musical education was at the High School of Music and Art, New York City. Since September, 1942, she has studied at the Cincinnati College of Music. She is leaving shortly for Mexico to sing Micaela in Carmen with the Mexico City Opera—as big a thrill as capturing two major awards within a few-weeks' period.

Finalists competing with Miss Lenchner and Miss Podis were Miss Carol Earnhardt Jones of Hixson, Tennessee, in voice, and Eugene Gash of Denver, Colorado, in piano. The roster of judges included Conductors Alexander Smallens of the Stadium Concerts in New York City, Massimo Frescia of the New Orleans Symphony, Wilfred Pelletier of the Metropolitan Auditions of the Air, and Mishel Piastro of the Longines Symphonette; Violinists Erica Morini and Zino Francescatti; Pianists Nadia Reisenberg and Pierre Luboshutz; Vocalist Mabel Garrison; Ernest La Prade, music editor of the National Broadcasting Company; Dr. A. H. Morton of the National Concert and Artists Corporation; Ward French of Columbia Concerts, and Charles L. Wagner, dean of American managers.

VALLEJO, CALIF.
MORNING TIMES-HERALD

MAY 27 19

Music Poll

Tops in America Music Decided

The four days of music on all networks honoring the death of Franklin D. Roosevelt on April 12, 13, 14 and 15 were chosen collectively as the outstanding musical event of the radio year in the second annual poll of music on the air conducted among the music editors of the daily newspapers in the United States and Canada by Musical America, international news magazine. The results are announced in the May issue.

Winning programs and performers in 17 other classifications also were chosen in this unique poll in which more than 500 men and women of the press in every state in the union and in the principal cities of Canada expressed their preferences among current radio fare. They picked the following winners:

Metropolitan Opera broadcast: Wagner's "Die Meistersinger," Feb. 10.

Symphony Orchestra: tie between the New York Philharmonic-Symphony (CBS), Boston Symphony (Blue).

Program of operatic character: Metropolitan Opera, USA, sponsored by Opera Guild (Blue).

Symphony conductor: Arturo Toscanini (NBC).

Opera conductor: Bruno Walter (Blue).

Program conductor: Frank Black (NBC).

Orchestra with featured soloists: Telephone Hour (NBC).

Musical variety program: Texaco Star Theatre, James Melton (CBS).

Woman singer, regularly featured: Gladys Swarthout.

Woman singer, occasionally featured: Marion Anderson.

Man singer, regulary featured: John Charles Thomas NBC).

Man singer, occasionally featured: Ezio Pinza.

Small ensemble: Stradivari orchestra (CBS).

Instrumental soloist: Robert Casadesus, pianist.

Instrumental soloist, regularly heard: Alec Templeton, pianist (CBS).

Educational: symphonies for youth, Alfred Wallenstein and Los Angeles Philharmonic (MBS).

Announcer commentator: Milton Cross (Blue).

WCOP Becomes Outlet for Major Net June 15

Station WCOP is going bigtime next Friday.

On the air since Aug. 26, 1935, as a small independent radio station, WCOP becomes a major network outlet for the first time June 15. It will be the Boston affiliate of the "Blue Network," a tagline to be dropped permanently Friday to become "the American Broadcasting Company."

WCOP was purchased last October by the Cowles Brothers, who own four other radio stations and are owners and publishers of Des Moines and Minneapolis newspapers and of Look Magazine.

BROOKLYN, N. Y.
EAGLE

JUN 3 - 1945

Bach and Mozart At Tanglewood

A Summer festival comprising music of Mozart and Bach is announced by the Boston Symphony Orchestra to be given at Tanglewood in the Berkshires this Summer. Serge Koussevitzky will be the conductor, and the orchestra will consist of players of the Boston Symphony Orchestra, including all the principals. Famous soloists will assist at each concert. There will be six concerts on three weekends, with six different programs, to be given on Saturday evenings and Sunday afternoons, [illegible]

"PREMIERE" RECORDINGS The end of the recording ban has made possible the recording of new scores and major works of the past not previously available on records. Two cases in point will be found among this month's releases, reviewed in this issue: "Scenes de Ballet" by Stravinsky and "Harold in Italy" by Berlioz.

CHARLESTON, W. VA.
MAIL

JUN 1 0 1945

THIS year marks the 60th season of the Boston "Pops" orchestra's concerts in far-famed Symphony Hall, at which food and drink are served and smoking is permitted while the orchestra—recruited from one of the nation's finest; the Boston Symphony — runs through the repertory of popular classics and semi-classics.

To mark the "Pops" 60th season, Victor releases a new recording of Felix Mendelssohn's ever-popular "Fingal's Cave Overture" by this orchestra, under the direction of Arthur Fiedler, who is celebrating his 60th season as conductor. This is the fourth post-ban Boston "Pops" recording released by Victor, following a medley of hits from "Oklahoma!" and the more recent "American Salute" coupled with "Yankee Doodle Went to Town" and "Salute to Our Fighting Forces."

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 5 - 1945

Henry B. Cabot To Speak Here

Committee of 1000 Chairman Guest of Women's Club Group

Henry B. Cabot of Boston, chairman of the Massachusetts Committee of 1000, will speak Monday evening at the annual meeting of the Women's Club Monday Book Club. Mr. Cabot is one of the founders of the committee, which is the representation in this state of Americans United for World Organization, Inc. He is treasurer of the Boston Symphony Orchestra, and while here Monday, he will confer with Dr. Serge Koussevitsky, the director, at his summer home in Lenox.

The program Monday will be the final meeting of the Monday Book Club for the season. Miss Ida Lussier, chairman, Mrs. John F. Mendel and Miss Anna Spaniol are in charge of the programs. Dinner will be served at 6.15, and reservations should be made by Monday noon. Those unable to attend the banquet are invited to hear Mr. Cabot at 7.30.

Universal Language

Monitor June 9

IN an atmosphere of subdued gaiety at a Pops concert in Symphony Hall, Boston, I watched two Wellesley girls of the classes of '45 and '46 play exquisitely Bach's Concerto in D Minor for two violins and string orchestra. One accentuated the positive, her head, body, and limbs swinging in unison with every stroke of the bow. The other leaned toward the negative, her sure, calm, and sublime tone leaving you beggared of words.

Together they had a compelling effect. So much so that the audience laid aside its Swiss cheese and crackers, its lemonade, its chocolate ice cream, its conversation, and relaxed. Flower girls unburdened themselves and sat down. Ushers stood, hushed. And the music had unhampered scope in the crowded hall, locked in silence. It took us into a different sphere.

Everyone was caught up in the elusive wave which swept the house. I question if the girls realized the effect they produced. Scarcely a murmur from the tables, not a whisper from the closely packed balconies. The audience presumably had a heavy sprinkling of Dutch, French, Spanish, Scots, English, Irish, Swedes, Canadians, Norwegians. Had anything been said in the spoken word it is doubtful if all would have understood, for want of a common tongue. But no difficulty seemed to arise in understanding the meaning of the message from the stage. Eloquent girls, simple, wholesome, inspiring without a word.

On the Record

BERLIOZ: Harold in Italy, Opus 16—*William Primrose, viola; Serge Koussevitzky and Boston Symphony.* [ff] GM #7600. $5.77 (five 12" records in album) (V).

The first recording which the Boston symphony has made in nearly five years would be an important event it itself. But it becomes even more important and exciting when we find that it presents the first performance on records of the Symphony for viola and orchestra "Harold in Italy" by Berlioz. Here is a significant instance of the unique contribution which the phonograph can make to musical life, namely by presenting first rate performances of important works which we only rarely have opportunity to hear in the concert hall.

In his autobiography "The Life of Hector Berlioz, as written by himself" (a fascinating book which we higly recommend and therefore list below as "companion reading") the composer reports that the idea and title of the work were suggested by his recollections of wanderings in the Abruzzi mountains and that he introduced the viola as solo instrument in the role of "a melancholy dreamer in the style of Byron's Childe Harold." However, while the work takes its title and perhaps some of its character from Byron, the incidents described are Berlioz' own invention. Sir Donald Tovey once coined the witty remark "there is a 'B' in Byron and a 'B' in Berlioz, and that is just about the size of it."

The work is in the customary four movements which have descriptive and very apt titles, "Harold in the mountains—scenes of sadness, happiness and joy," "March of the Pilgrims singing their evening prayer," "Serenade of a Mountaineer in the Abruzzi to his mistress" and "Orgy of the Brigands, Memories of Past Scenes."

As you will discover when you read Berlioz' autobiography, he was not only a brilliant composer, but also a skilled and imaginative writer. Here, for instance is his own description of the contents and effect of the last movement:

> *" . . . furious orgies, where wine, blood, joy, rage, all combined, parade their intoxication, where the rhythms sometimes seem to stumble along, sometimes to rush on in fury, where the brasses seem to vomit forth curses and to answer prayers with blasphemies, where they laugh, drink, fight, destroy, slay, violate and utterly run riot; in this brigand scene, the orchestra becomes a regular pandemonium, while from the solo viola—the dreamy Harold—some trembling notes of the evening hymn are still heard in the distance as he flees in terror."*

As you may gather from this description, the work makes enormous demands upon soloist, orchestra—and last but not least—the recording engineers. After a performance of the 'Orgy of the Brigands" which came off especially well, Berlioz turned to the orchestra and cried "Gentlemen, you are sublime! You are stupendous brigands!" We feel that he might repeat those words were he able to hear this performance. Of course, one could quarrel over minor details of tempo and execution (as Haggin, for instance, does with great gusto), but in view of the over-all quality and effect of this performance this seems to us a little petty.

A special word about the quality of the recording. The complex orchestral sonorities are reproduced with exceptional realism, the balance between soloist and orchestra is so carefully calculated that it is maintained [illegible] this latest version. (Only the Stokowski set is without comparable merits either musically or technically). Koussevitzky has the [illegible] orchestra and splendid recording; Wagner's is the most "classic" reading, also well recorded; Walter imbues the music with greater warmth than we find in any of the other interpretations.

Needless to say, the work is one of the great masterpieces in the symphonic literature and any of the four recordings mentioned above will represent it well in your collection. (J. L.)

LINCOLN, NEB.
STAR

JUN 3 1945

FOR THOSE WORRY BIRDS who have been raising eyebrows over the popularity of such novelties as Spike Jones or the Hoosier Hot Shots—relax. If the pulse of the music editors of America is any criterion, the tastes of radio listeners of the country is as good as it ever was. Poll results show that the Sunday night "Star Theatre" program, with James Melton at the helm is in first place among the musical variety shows. Alec Templeton was voted the best regularly featured instrumentalist. Paul Lavalle's Stradivari orchestra was voted the best small ensemble; CBS Philharmonic and Blue's Boston Symphony best symphony; and Arturo Toscanini, best conductor.

THE PHILA. FORUM
PHILA., PA
, 1945

Koussevitzky's Dedication

THE PHILADELPHIA FORUM is proud to have been one of the first to honor, through great music greatly played, the memory of Franklin Delano Roosevelt. Exactly four hours after the President passed away at Warm Springs at 4:35 on the afternoon of Thursday, April 12, Serge Koussevitzky opened our Boston Symphony Concert with these words:

"Our great President is no more with us. Let us all stand in his memory. We will play music appropriate to this tragic moment. We will begin the program with the first movement of Shostakovitch's Eighth Symphony because when he composed it he had in mind to express the greatest tragedy of our time. In the second half we will perform the Eroica Symphony of Beethoven, who composed this work in tribute to a great man. This performance will be dedicated to the greatest man of our time. The program will conclude with the National Anthem."

POP CONCERT

BY WARREN STORY SMITH

[illegible]

BROOKLYN, N. Y.
EAGLE

MAY 20 1945

MUSIC'S OVERTONES

Copland's Pulitzer Prize Score Brings Home Accomplishments of Native Son

By MILES KASTENDIECK

How much Aaron Copland's winning of the Pulitzer Prize in Music this year will make the people of Brooklyn aware that several prominent contemporary composers have been born in this borough is worth considering. Perhaps we may have given due honor to George Gershwin, but we probably know little about Roger Sessions and not much about Copland. Yet their names loom large in the contemporary field. Copland has been producing some interesting work for a long time, but it will probably take a citation like this to awaken the interest of his native community. Those who follow the most recent musical trends recognize already that Copland has been considerably honored by his imitators. Whether he has created a particular American style is beside the point, but the fact that he has stamped his own individuality on his music speaks well for the independence of his creative work.

That Copland should have won the prize for a ballet score highlights his work in writing music for the theater, as well as emphasizes a distinctive trend in American composition in that direction. It takes only one hearing of the music for "Appalachian Spring" which Martha Graham introduced at the National Theater last Monday night to recognize how true all this is. The Pulitzer Prize Committee made no mistake: the score is one of his finest creations, perhaps his finest.

To his credit now he has three excellent ballet scores: "Billy the Kid," which may mark the origin of true American ballet; "Rodeo," which carries on in the same vein, and "Appalachian Spring," which may establish his style. It is the third score which has been singled out for special merit, but the other two are worthy of honorable mention. Yet these are only a part of his writing for the theater, for his "Quiet City" grew out of that atmosphere, and his music for such films as "The City," "Of Mice and Men" and "Our Town" are akin to these.

The first composer to be honored with a Guggenheim Fellowship, Copland has a number of firsts to his credit, among them the American Festivals of Contemporary Music at Yaddo, Saratoga Springs, New York. Also not to be overlooked is his writing of the first book on musical appreciation, "What to Listen For in Music," which actually gave the reader what he was looking for. He has done as much in furthering interest and influence in contemporary American music as, perhaps, any other composer, if not more.

The work which has been most recently heard in Brooklyn is "A Lincoln Portrait," written in 1942 and played in two successive seasons by the Boston Symphony Orchestra in its concerts at the Academy of Music. This music might also be classified with his theatrical works because of the use of a speaker to heighten the dramatic effect. Koussevitzky's keen appreciation of the score only anticipated the award which has finally come.

It behooves Brooklyn to recognize and to appreciate its native son.

[98]

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POP CONCERT

BY WARREN STORY SMITH

While the principal purpose of the
op Concerts is the purveying of light
usical entertainment for those on
easure bent, they still manage be-
een times to bring to a hearing a
orthwhile soloist or conductor, or
rchance new music of interest.
Last evening, for example, there was
e first performance in the United
ates of the Violin Concerto of Aram
hatchaturian, the half Armenian, half
ussian composer whose Piano Con-
rto was a Pops sensation a few sea-
ns ago. The soloist, and he proved
mself a violinist of parts, was Elie
ivak, concert master of the Toronto
mphony Orchestra.
The exotic element looms large in
hatchaturian's music, particularly in
s slow movements, but he does not
pend entirely upon this element. He
s a knack of writing salient themes
d his first and last movements have
enty of rhythmic energy. On a first
aring the most successful division
last evening's Concerto seemed to
in the finale, the chief theme of
hich is a really captivating tune.
More might have been made of this
aterial than has been made of it and
e orchestra plays an unduly subordi-
te role. In fact, the whole Concerto
ould sound quite well with piano ac-
mpaniment and violin recitalists on
e lookout for new material might
ell take heed of it.
Our thanks again to Arthur Fiedler
r seeing to it that the Pops keep
eir end up in the matter of new and
portant music.

BROOKLYN, N. Y.
EAGLE

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[98]

MODULATION MONITORING
A-M TRANSMITTERS

Electrical Merchandising
NEW YORK, N. Y.

NEW LITERATURE AND SALES HELPS

Ansley Radio Corp.

To assist dealers in increasing interest and demand for symphonic records, the Ansley Radio Corp., Long Island City, N. Y., has inaugurated another in its continuous series of dealer promotional helps. It has secured the services of John N. Burk, program annotator of the Boston Symphony Orchestra, who will provide informative, interesting program notes for a series of booklets which will be distributed to Ansley dealers for give-away to customers. Each booklet contains descriptive material on one of the world's great symphonies and its composer, including biographical sketch, background on composition and musical analysis by Mr. Burk.

NEW YORK, N. Y.
DAILY WORKER

Bach-Mozart Festival Summer Broadcast

The Bach-Mozart Festival at Tanglewood, Mass., under the direction of Dr. Serge Koussevitzy, will be broadcast on three Saturday evenings by WJZ - American. The programs will be heard from 8:30 to 9:30 p. m. on July 28, Aug. 4 and Aug. 11.

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abs. Springfield
News Republican

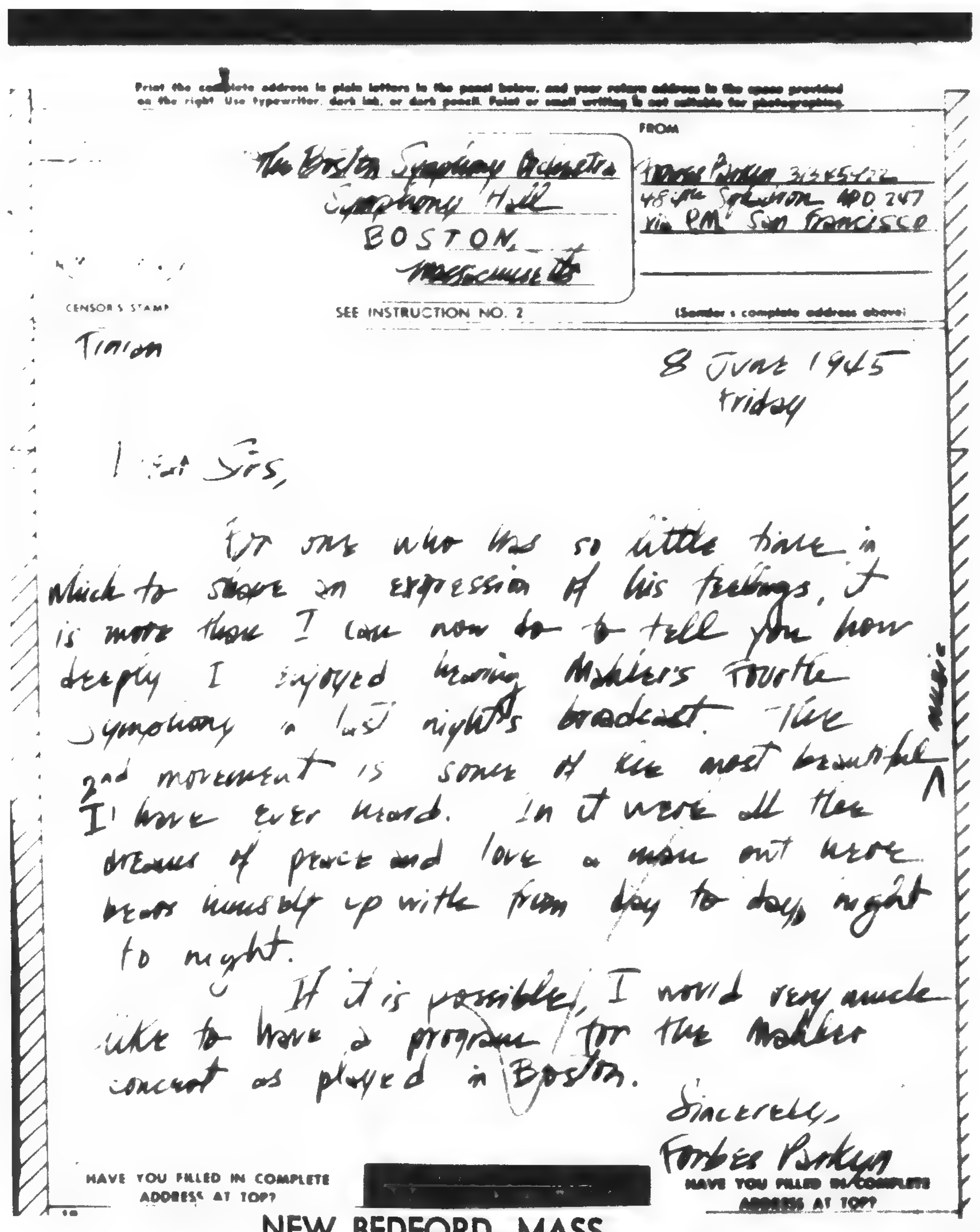
Bach-Mozart Festival At Tanglewood

Serge Koussevitzky Directs Boston Symphony; Soloists To Be Announced

A Bach-Mozart Festival, conducted by Serge Koussevitzky, is to be given in the Berkshires this summer. Tanglewood ,the scenic estate of the Boston Symphony Orchestra, will again be reopened for the purpose. The Orchestra will consist of the principals and other players of the Boston Symphony Orchestra. Six soloists will be announced at a later date.

There will be six concerts, each with a different program, on the Saturday evenings of July 28, August 4 and August 11 at 8:30, and the Sunday afternoons of July 29, August 5 and August 12 at 3:30.

Season tickets for the six concerts or for four concerts of the Bach-Mozart Festival at Tanglewood may be obtained by application to Symphony Hall, Boston 15, Massachusetts, at $27 and $18 for series of six concerts, and $18 and $12 for series of four concerts. Tax is included in all prices.



Print the complete address in plain letters in the panel below, and your return address in the space provided on the right. Use typewriter, dark ink, or dark pencil. Faint or small writing is not suitable for photographing.

The Boston Symphony Orchestra
Symphony Hall
BOSTON,
Massachusetts

FROM
Forbes Parkyn 31345422
48th Sta. Hospital APO 247
via PM San Francisco

CENSOR'S STAMP

SEE INSTRUCTION NO. 2

(Sender's complete address above)

Tinian

8 June 1945
Friday

Dear Sirs,

For one who has so little time in which to shape an expression of his feelings, it is more than I can now do to tell you how deeply I enjoyed hearing Mahler's Fourth Symphony in last night's broadcast. The 3rd movement is some of the most beautiful music I have ever heard. In it were all the dreams of peace and love a man out here bears himself up with from day to day, night to night.

If it is possible, I would very much like to have a program for the Mahler concert as played in Boston.

Sincerely,
Forbes Parkyn

HAVE YOU FILLED IN COMPLETE ADDRESS AT TOP?

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NEW BEDFORD, MASS.
STANDARD-TIMES

JUN 24 1945

Broadcast from Tanglewood

The Bach-Mozart Festival at Tanglewood, under direction of Dr. Serge Koussevitzky, will be broadcast three Saturday nights by WNBH-American, 8:30 to 9:30. The first chair men of the Boston Symphony Orchestra will be heard under Dr. Koussevitzky's baton. The first of the three successive programs will be heard July 28.

Bernard Weiser, pianist, will be guest soloist when Arthur Fielder conducts the 9th Boston Pops Orchestra concert from 8:30 to 9, WNBH-American, next Saturday night. He will play the "Concertino for Piano and Orchestra" by Francaix.

DAVENPORT, IOWA
DEMOCRAT-LEADER

JUN 24 1945

THE BACH-MOZART

. . . Festival at T[illegible] under the direc[illegible] Koussevitsky will [illegible] three Saturday [illegible] August 4 and A[illegible] American Br[illegible] The Boston Sym[illegible] ing the festival [illegible] will be composed [illegible] men of the Bo[illegible] The Pops conc[illegible] orchestra are [illegible] on Saturday [illegible] clude on July 14. Be[illegible] Saturday, July 21, the "Es[illegible] concerts of the Boston [illegible] will be broadcast. The Pops and Esplanade orchestras are made up of men from the Boston Symphony.

MODULATION MONITORING
A-M TRANSMITTERS

Electrical Merchandising
NEW YORK, N. Y.
JUN - 1945

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NEW YORK, N. Y.
DAILY WORKER
JUN 2

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MILLERTON, N.Y.
NEWS
6/7/45 also Springfield News Republican

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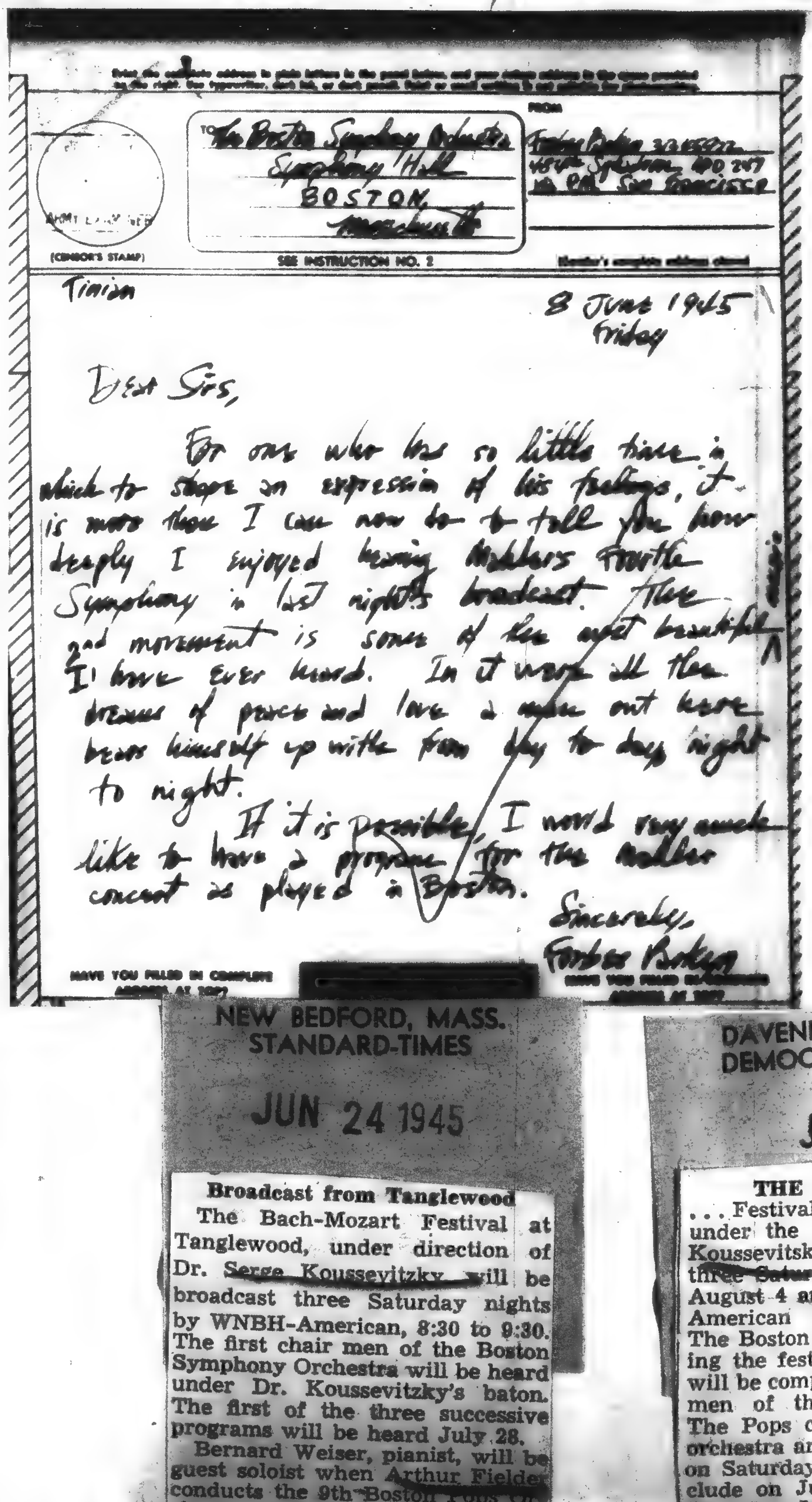

TO The Boston Symphony Orchestra
Symphony Hall
BOSTON
Massachusetts

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458th Sqdn APO 247
c/o PM San Francisco

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STANDARD-TIMES
JUN 24 1945

Broadcast from Tanglewood

The Bach-Mozart Festival at Tanglewood, under direction of Dr. Serge Koussevitzky will be broadcast three Saturday nights by WNBH-American, 8:30 to 9:30. The first chair men of the Boston Symphony Orchestra will be heard under Dr. Koussevitzky's baton. The first of the three successive programs will be heard July 28.

Bernard Weiser, pianist, will be guest soloist when Arthur Fielder conducts the 9th Boston Pops Orchestra concert from 8:30 to 9 WNBH-American, next Saturday night. He will play the "Concertino for Piano and Orchestra" by Francaix.

DAVENPORT, IOWA
DEMOCRAT-LEADER
JUN 24 1945

THE BACH-MOZART

. . . Festival at Tanglewood, Mass under the direction of Dr. Serg Koussevitsky will be broadcast o three Saturday evenings, July 2 August 4 and August 11 over th American Broadcasting system The Boston Symphony is sponsor ing the festival and the orchestr will be composed of the first chair men of the Boston Symphony The Pops concerts of the Boston orchestra are now being broadcas on Saturday nights and will conclude on July 14. Beginning o Saturday, July 21, the "Esplanade" concerts of the Boston orchestra will be broadcast. The Pops and Esplanade orchestras are made up of men from the Boston Symphony

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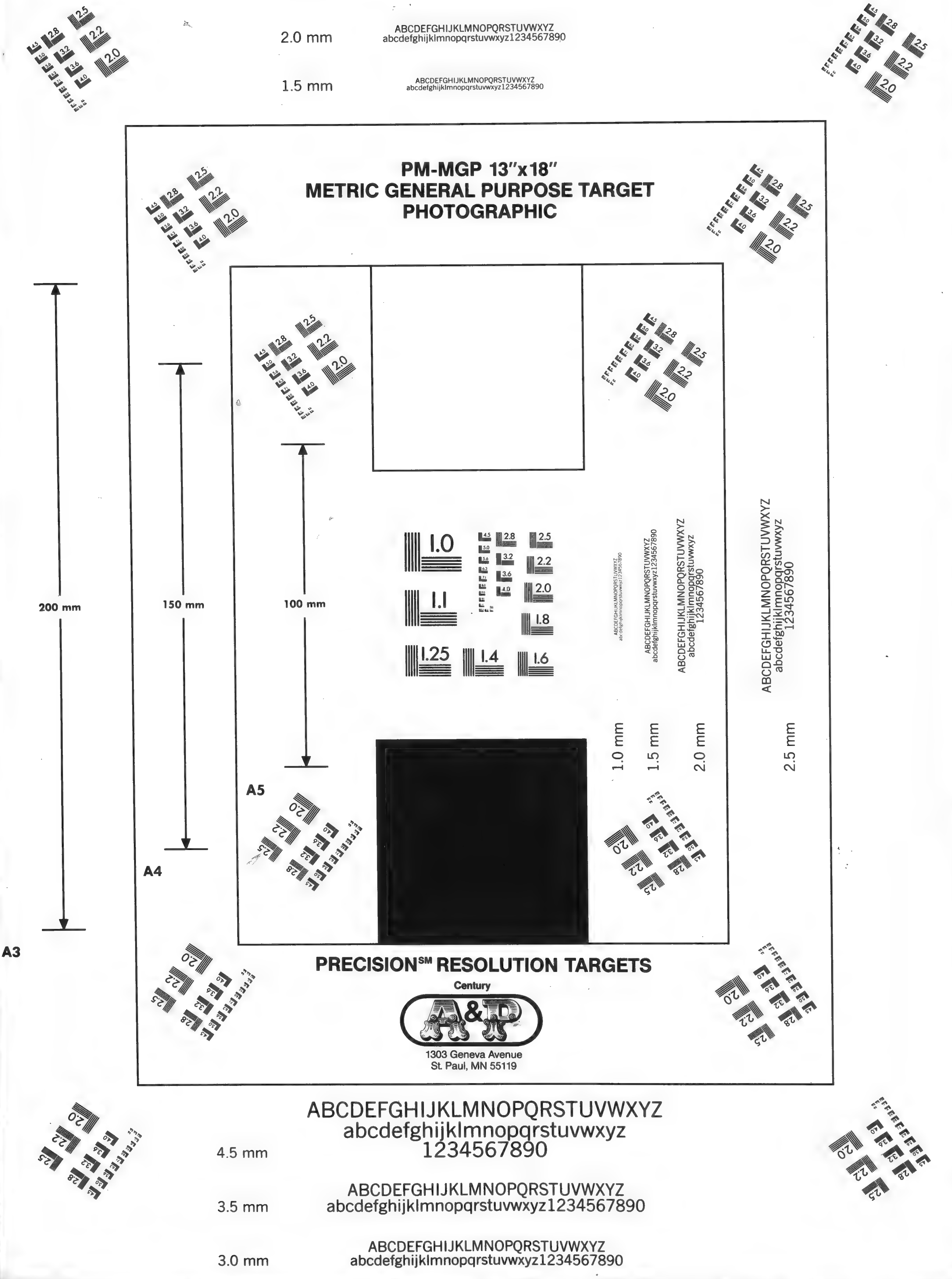
PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC



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PRECISION℠ RESOLUTION TARGETS

Century
A&P
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St. Paul, MN 55119

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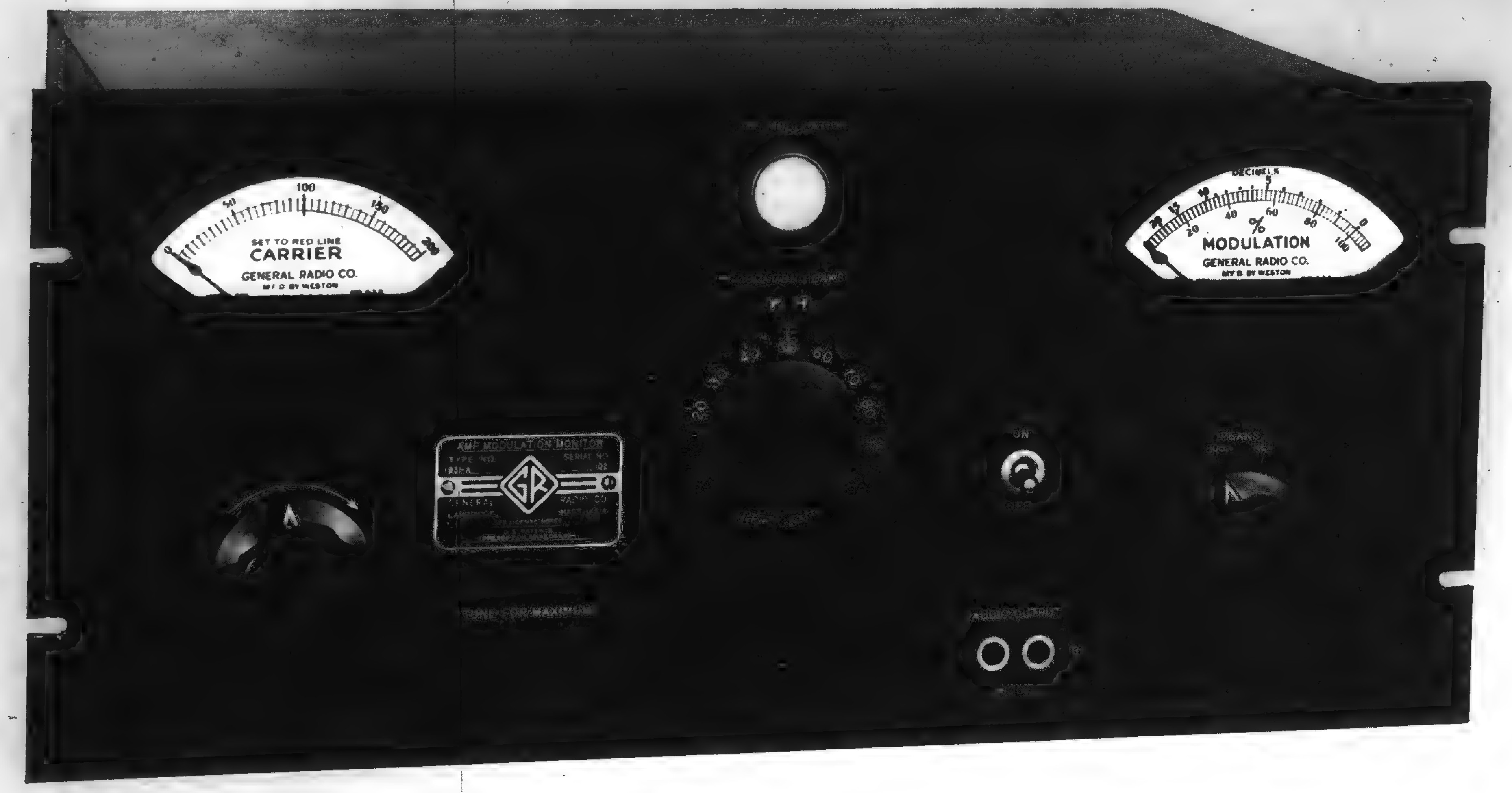

FOR MONITORING A-M TRANSMITTERS

TYPE 1931-A MODULATION MONITOR This modulation monitor indicates continuously the percentage amplitude modulation of broadcast and other radio telephone transmitters. It meets the requirements for modulation monitors specified in Rule 139, amended, of the Federal Communications Commission.

SPECIFIC MEASUREMENTS The following specific measurements can be made with the Type 1931-A Modulation Monitor: ★ Percentage modulation on either positive or negative peaks. ★ Program-level monitoring. ★ Measurement of carrier amplitude shift when modulation is applied. ★ Indication, by means of a flashing lamp, of any modulation peaks exceeding a predetermined value. ★ Transmitter audio-frequency response.

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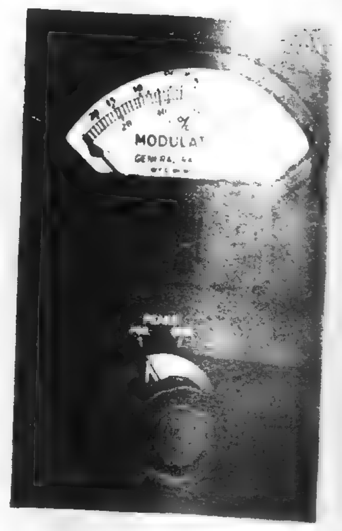
Terminals are provided for the connection of remote indicators for percentage modulation.

This monitor supersedes the well-known Type 731-B and embodies the latest circuits and developments that have become available through advances in the art.

GENERAL RADIO COMPANY • 275 Massachusetts Ave., Cambridge 39, Mass.

Branch Engineering Offices: 90 West St., New York 6 • 920 So. Michigan Ave., Chicago 5 • 1000 No. Seward St., Los Angeles 38



CONTINUOUS INDICATION of modulation percentage on either positive or negative peaks.

HIGH-SPEED MOVEMENT for percentage-modulation meter; easily read scale, illuminated; large pointer.

READS BOTH percentage modulation and decibels.

CARRIER SHIFT, when modulation is applied, is shown on this meter.

OVER-MODULATION LAMP flashes instantly whenever modulation peaks exceed a predetermined value set by the dial.

Electrical Merchandising
NEW YORK, N. Y.
JUN - 1945

NEW LITERATURE AND SALES HELPS

Ansley Radio Corp.

To assist dealers in increasing interest and demand for symphonic records, the Ansley Radio Corp., Long Island City, N. Y., has inaugurated another in its continuous series of dealer promotional helps. It has secured the services of John N. Burk, program annotator of the Boston Symphony Orchestra, who will provide informative, interesting program notes for a series of booklets which will be distributed to Ansley dealers for give-away to customers. Each booklet contains descriptive material on one of the world's great symphonies and its composer, including biographical sketch, background on composition and musical analysis by Mr. Burk.

NEW YORK, N. Y.
DAILY WORKER
JUN

Bach-Mozart Festival Summer Broadcast

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MILLERTON,
NEWS
6/7/45 also Springfield News Republican

Bach-Mozart Festival At Tanglewood

Serge Koussevitzky Directs Boston Symphony; Soloists To Be Announced

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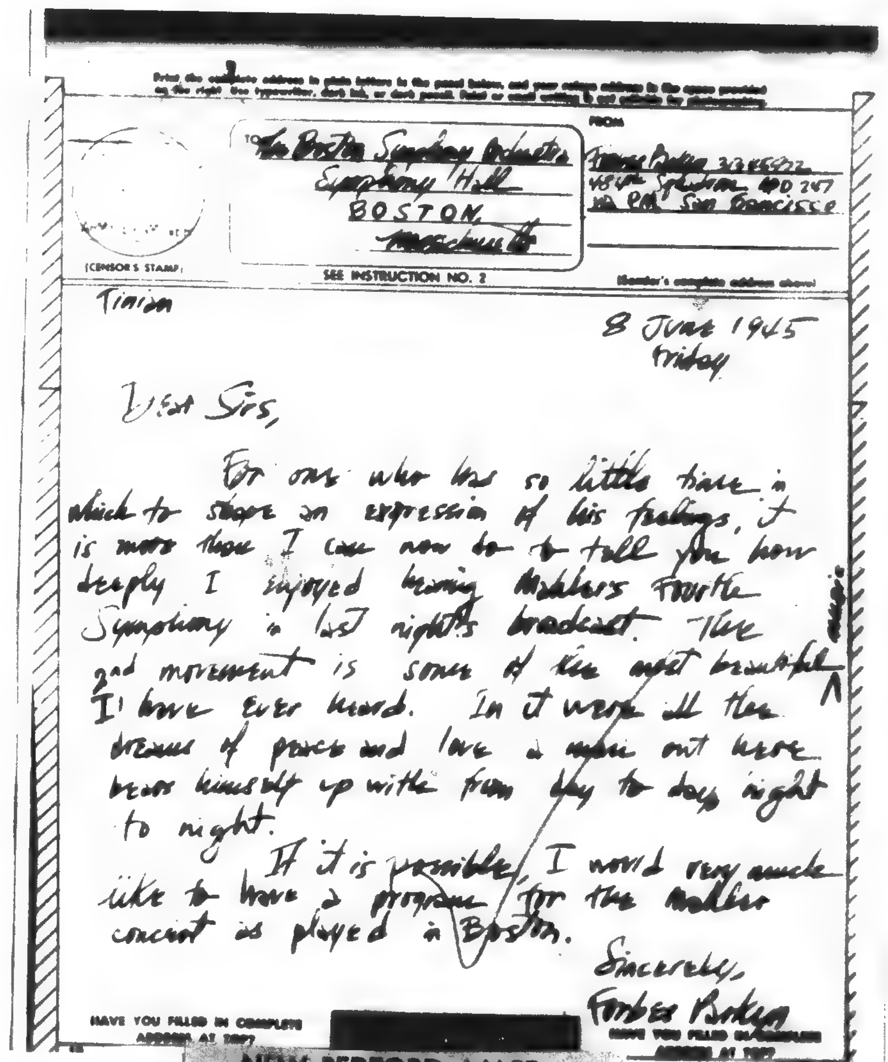
There will be six concerts, each with a different program, on the Saturday evenings of July 28, August 4 and August 11 at 8:30, and the Sunday afternoons of July 29, August 5 and August 12 at 3:30.

Season tickets for the six concerts or for four concerts of the Bach-Mozart Festival at Tanglewood may be obtained by application to Symphony Hall, Boston 15, Massachusetts, at $27 and $18 for series of six concerts, and $18 and $12 for series of four concerts. Tax is included in all prices.



TO The Boston Symphony Orchestra
Symphony Hall
BOSTON
Massachusetts

FROM
Forbes Parker
45th Squadron APO 247
c/o PM San Francisco

(CENSOR'S STAMP)

SEE INSTRUCTION NO. 2

(Sender's complete address above)

Tinian

8 June 1945
Friday

Dear Sirs,

For one who has so little time in which to shape an expression of his feelings, it is more than I can now do to tell you how deeply I enjoyed hearing Mahler's Fourth Symphony in last night's broadcast. The 3rd movement is some of the most beautiful I have ever heard. In it were all the dreams of peace and love a man out here bears himself up with from day to day, night to night.

If it is possible, I would very much like to have a program for the Mahler concert as played in Boston.

Sincerely,
Forbes Parker

HAVE YOU FILLED IN COMPLETE ADDRESS AT TOP?

NEW BEDFORD, MASS.
STANDARD-TIMES
JUN 24 1945

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DAVENPORT, IOWA
DEMOCRAT-LEADER
JUN 24 1945

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[17]

REDUCTION
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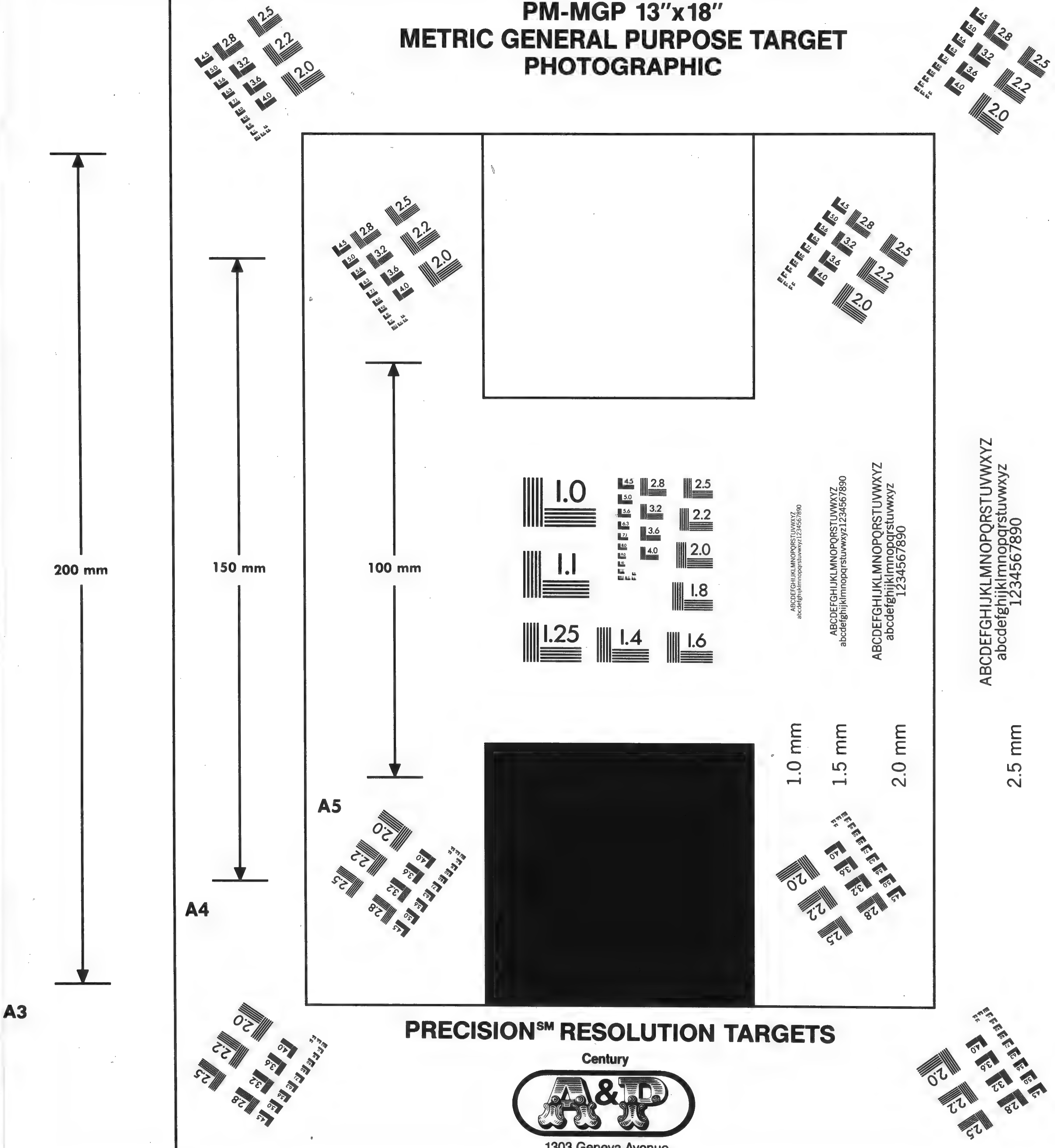
PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC



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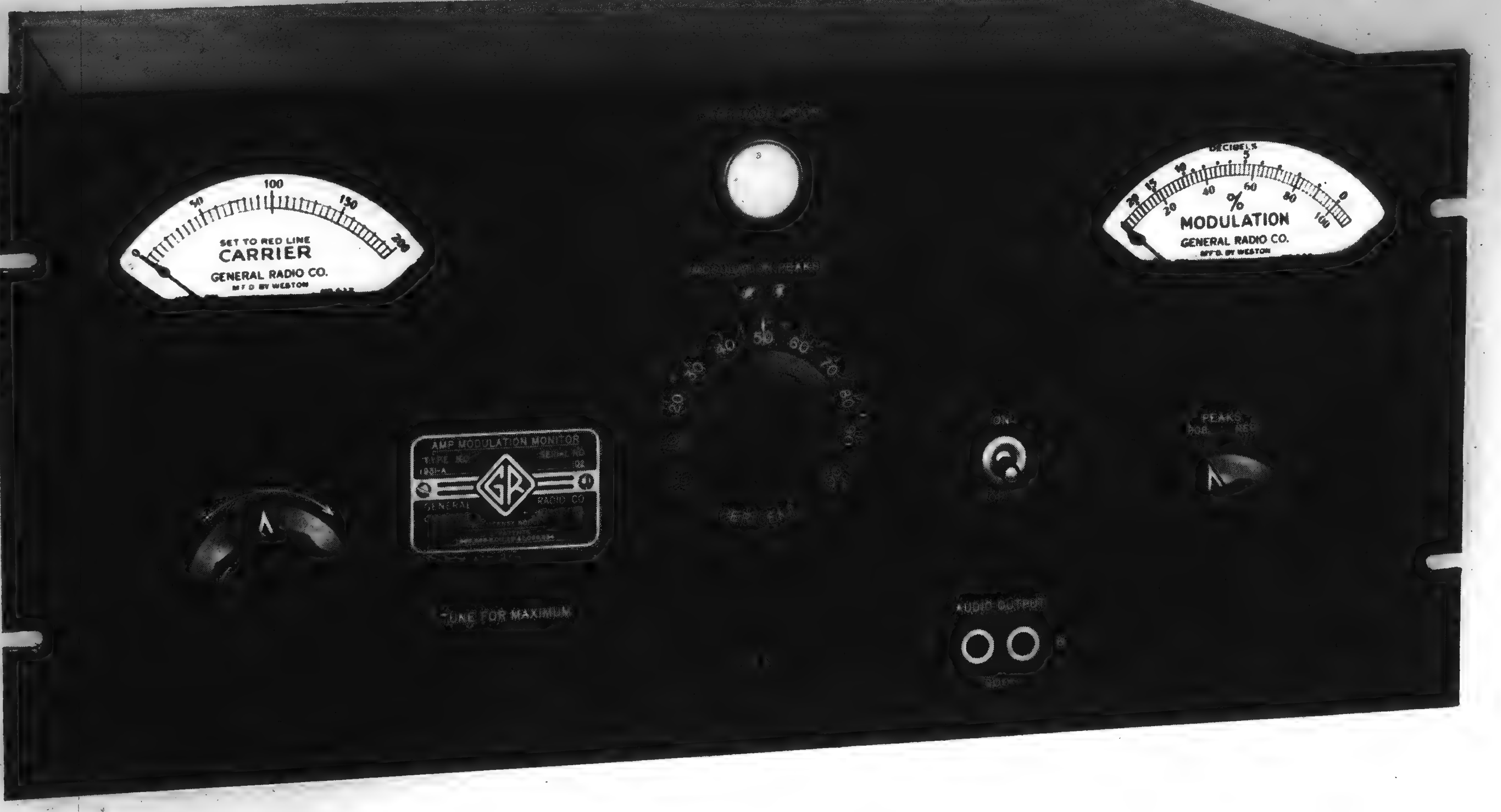
PRECISION℠ RESOLUTION TARGETS

Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119



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GENERAL RADIO COMPANY • 275

Branch Engineering Offices: 90 West St., New York 6 • 920 So. Michi

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Electrical Merchandising
NEW YORK, N. Y.
JUN - 1945

NEW LITERATURE AND SALES HELPS

Ansley Radio Corp.

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NEW YORK, N. Y.
DAILY WORKER
JUN

Bach-Mozart Festival Summer Broadcast

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6/7/45
abs. Springfield
NEWS REPUBLICAN

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GENERAL RADIO COMPANY • 275 Massachusetts Ave., Cambridge 39, Mass.

Branch Engineering Offices: 90 West St., New York 6 • 920 So. Michigan Ave., Chicago 5 • 1000 No. Seward St., Los Angeles 38

Electrical Merchandising
NEW YORK, N. Y.
JUN - 1945

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NEW YORK, N. Y.
DAILY WORKER
JUN 2[illegible]

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MILLERTON,
NEWS
6/7/45
abs. Springfield News Republican

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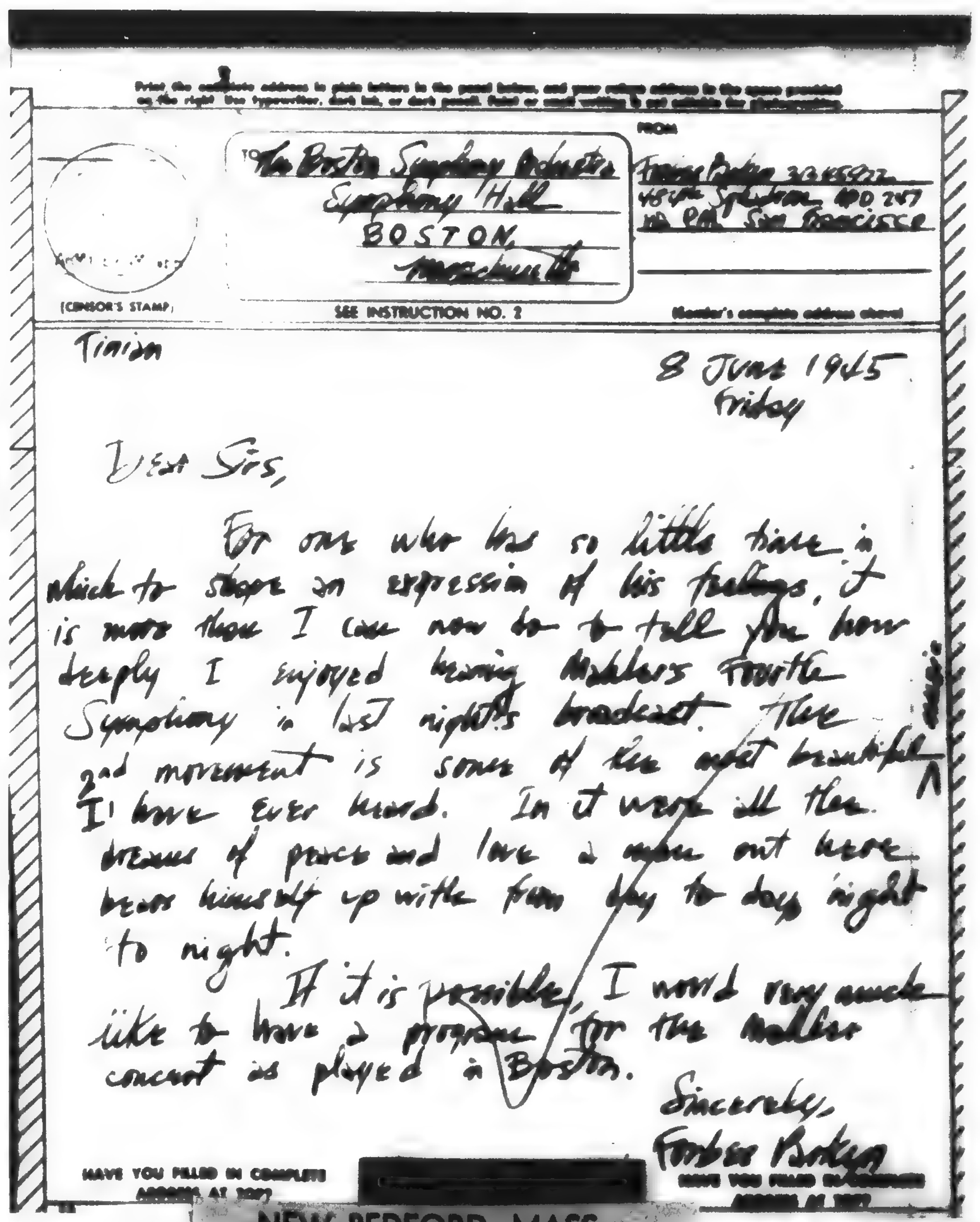

Print the complete address in plain letters in the panel below, and your return address in the space provided on the right. Use typewriter, dark ink, or dark pencil. Faint or small writing is not suitable for photographing.

To The Boston Symphony Orchestra
Symphony Hall
BOSTON,
Massachusetts

FROM
Forbes Baker [illegible]
484th Sqdn. APO 247
c/o PM San Francisco

(CENSOR'S STAMP)

SEE INSTRUCTION NO. 2

(Sender's complete address above)

Tinian

8 June 1945
Friday

Dear Sirs,

For one who has so little time in which to shape an expression of his feelings, it is more than I can now do to tell you how deeply I enjoyed hearing Mahler's Fourth Symphony in last night's broadcast. The 2nd movement is some of the most beautiful I have ever heard. In it were all the dreams of peace and love a man out here bears himself up with from day to day night to night.

If it is possible, I would very much like to have a program for the Mahler concert as played in Boston.

Sincerely,
Forbes Baker

HAVE YOU FILLED IN COMPLETE ADDRESS AT TOP?

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NEW BEDFORD, MASS.
STANDARD-TIMES
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DAVENPORT, IOWA
DEMOCRAT-LEADER
JUN 24 1945

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This Clipping From
INDIANAPOLIS, IND.
STAR

JUN 1 - 1945

Director Plans Bach-Mozart Festival

New York, June 30 (UP)

PLANS for a full-scale Bach-Mozart festival at Tanglewood, Lenox, Mass., have been completed by Serge Koussevitzky, director of the Boston Symphony Orchestra.

An orchestra of chamber proportions will be assembled from the Boston orchestra, all of the principals taking part. The concerts will be given in the theater-concert hall at Tanglewood, the orchestra's summer home in the Berkshires, which seats 1,150 and is considered ideal for music in intimate performance.

There will be six concerts, each with a different program, on three Saturday evenings at 8:30 and three Sunday afternoons at 3:30 (July 28-29, Aug. 4-5 and Aug 11-12).

Bach will be represented by the Brandenburg Concertos Nos. 2, 3, 4 and 5; the suites in B minor No. 2, in D major No. 3 and in D major No. 4; the concertos with piano solo in D minor and F minor and the concertos with two pianos in C minor and C major.

Mozart Program

THE MOZART works will be two concertos for piano and orchestra; the Konzertante Sinfonie for violin and viola; the "Haffner" Serenade; the Divertimento in B-flat for strings, with two horns; serenade in B-flat for wind instruments; the adagio and fugue for strings; overture to "Das Schauspieldirektor;" Symphony No. 26 in E-flat; the "Paris" symphony in D major (K. 297); the "Prague" symphony in D major, and the three final symphonies in E-flat, G minor and C major ("Jupiter").

The pianists will include Alexander Borovsky, Alexander Brailowsky, Robert Casadesus, Lukas Foss and Abram Chasins, partnered with Constance Keene. Violin soloists will be William Kroll and Richarad Burgin; viola, A. Veisse and Jean Lefranc; flute, George Laurent, and oboe, Fernand Gillet.

THE FIFTH SEASON of the Norfolk School of Music of Yale University, directed by Dean Bruce Simons of the Yale Music School, will open on Monday, July 2, at the Stoeckel estate, Norfolk, Conn., and continue through Aug. 10.

The school, founded in 1941, is administered by the Ellen Battell Stoeckel Foundation. In the past four seasons it has attracted students from England, Brazil, China, Canada and 27 states. Registration is limited to 50 students, to ensure personal relations between teacher and pupil.

MITCHELL, S. D.
REPUBLIC

JUN 11 1945

Edge Receives Honorary Degree At Boston U.

At commencement exercises of Boston university recently the above were awarded honorary degrees. With the degrees they received, they are: left to right, standing: Joseph Henry Edge, president of Dakota Wesleyan University, Mitchell, S. D., doctor of science in education; William Roger Greeley, architect, president of the New England Town Planning association, doctor of fine arts; Arthur T. Vanderbilt, dean of New York university School of Law. doctor of civil law; Judge Bert Ellsworth Holland of Boston municipal court, doctor of laws; Horace Albert Carter, trustee of the university and treasurer of the William Carter Co., doctor of commercial science. Seated: Sergel Koussevilsky, conductor of the Boston Symphony orchestra the past 20 years, doctor of music; Alice Stone Blackwell, writer, humanitarian and worker in the interests of women, doctor of humanities; President Daniel L. Marsh; Charles Seymour, president of Yale, doctor of laws; and Hugh Potter Baker, president of Massachussetts State college, doctor of science in education.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 12 1945

Film To Tell Resort Assets Of Berkshire

Conference Sets Aside $1000 To Be Matched by County

The Berkshire Hills Conference executive committee, last night, voted to spend $1000 for a Berkshire County resort promotional motion picture. The County Commissioners have budgeted a similar amount and the appropriation awaits the approval of the state director of accounts.

The promotional film will consist of scenic and recreational sequences, duplicating part of those incorporated in the documentary film being assembled for the Housatonic River Improvement Association, for educational use in the movement to eliminate pollution from the river. Separate music and commentary will be used.

Copies of the 30-minute resort promotional film will be available for wide commercial advertising and promotional use. Because of the possibility of duplicate uses of the sequences in the widely different films, the cost for each will be materially reduced. A total of $2000 has been devoted to the documentary filming project by the Housatonic River Improvement Association. Adrian C. Williams, film producer of New York, will spend July completing the photography for both films.

George E. Judd, manager of the Boston Symphony Orchestra, was a guest at the dinner meeting of the committee in the Curtis Hotel, Lenox. The orchestra is a member of the Conference. Mr. Judd told of plans for the July-August Bach-Mozart festival, in which part of the members of the orchestra will participate under the direction of Serge Koussevitzky. He said the organization is looking forward to the resumption of the full Berkshire Symphonic Festival programs in the music shed at Tanglewood, on the Lenox-Stockbridge road. Those concerned have appreciated increasingly the ideal location afforded for the festival, he said.

Eighteen attended the meeting. Charles F. Reid of Adams, president, presided.

SPRINGFIELD, MASS.
MORNING UNION
& ~~[illegible]~~ Springfield Eve. Union
JUN 23 1945

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

JUN 23 1945

Eminent Artists Will Appear At Tanglewood Music Festival

Serge Koussevitzky will present a comprehensive list of the music of Bach and Mozart at the Festival devoted to those two composers to be given at Tanglewood, Lenox. The conductor will assemble an orchestra of chamber proportions from his Boston Symphony Orchestra, all of the principals taking part. The concerts will be given in the Theater-Concert Hall at Tanglewood, the Orchestra's summer home in the Berkshires, and this hall, seating 1150, is ideal for music in intimate performance. There will be six concerts, each with a different program, on three Saturday evenings at 8.30 and three Sunday afternoons at 3.30 (July 28-29, Aug. 4-5, Aug. 11-12).

From the instrumental music of Bach Dr. Koussevitzky will perform the Brandenburg Concertos Nos. 2, 3, 4 and 5; the Suites in B minor No. 2, in D major No. 3, and in D major, No. 4; Concertos with Piano Solo in D minor and F minor, the Concertos with Two Pianos in C minor and C major. From the music of Mozart there will be two Concertos for Piano and Orchestra, the Konzertante Sinfonie for Violin and Viola, the "Haffner" Serenade, the Divertimento in B-flat for Strings with Two Horns and the Serenade in B-flat for Wind Instruments, the Adagio and Fugue for Strings, the Overture to "Der Schauspieldirektor," the Symphonies No. 26 in E-flat (K. 184), the "Paris" Symphony in D major (K. 297), the "Prague" Symphony in D major, and the three final Symphonies in E-flat, G minor and C major ("Jupiter"). The pianists to appear in the Festival will include Alexander Borovsky, Alexander Brailovsky, Robert Casadesus, Lukas Foss, and Abram Chasins partnered with Constance Keene. Violin soloists will be William Kroll and Richard Burgin; viola, A. Veisse and Jean Lefranc; flute, Georges Laurent; oboe, Fernand Gillet.

It is still possible to subscribe for four or six tickets by application to the Boston Symphony Orchestra, Symphony Hall, Boston.

BUFFALO, N. Y.
NEWS

JUN 23 1945

finances, Mrs. James W. Russell

Theatre Ass

By THEODOLINDA C. BORIS

Bach-Mozart Festival Soloists Announced

THE soloists to appear in the Bach-Mozart Festival to be given at Tanglewood, Lenox, Mass., were announced today by Dr. Serge Koussevitzky, who will conduct the concerts. They will be Alexander Borovsky, Alexander Brailowsky, Robert Casadesus, Lukas Foss, Abram Chasins, Constance Keene, pianists; William Kroll, Richard Burgin, violinsts; A. Veisse and Jean Lefranc, viola; George Laurent, flute, and Fernand Gillet, oboe.

Dr. Koussevitzky will assemble an orchestra of chamber proportions from his Boston Symphony. There will be six concerts, each with a different program on three Saturday evenings at 8:30 and three Sunday afternoons at 3:30 (July 28-29, Aug. 4-5, Aug. 11-12).

From the music of Bach, Dr. Koussevitzky will perform the Brandenburg Concertos Nos. 2, 3, 4 and 5; the Suites Nos. 2, 3 and 4; the Concertos with Piano solo in D minor and F minor; the Concertos with two pianos in C minor and C major. From the music of Mozart, there will be two Concertos for Piano and Orchestra, the Konzertante Sinfonie for Violin and Viola, the "Haffner" Serenade, the Divertimento in B flat for strings with two horns, and the Serenade in B flat for wind instruments, the Adagio and Fugue for Strings, the Overture to "Der Schauspieldirektor," the Symphonies K. Nos. 184 and 297, the "Prague" Symphony in D major, and the three final symphonies in E flat, G minor and C major ("Jupiter").

It is still possible to subscribe for four or six tickets (two or three week-ends) by application to the Boston Symphony Orchestra, Symphony Hall, Boston.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

JUN 10 1945

OR RECIPIENTS

Presi otter Baker, Massachusetts State coll ded the honorary degree Doctor of S ation at Boston university's 72d ann nent, recently. The honorary degree own with Dr Marsh, president of B. U eft right) seated: Sergei Koussevitsky dir Boston Symphony orchestra; Alice Stone Blac writer and humanitarian; Dr Marsh; Char Seymo president of Yale university; Dr Baker he b row was composed of well-known professors and business men.

This Clipping From
NEW YORK, N. Y.
SUN

JUN 23 1945

Berkshires to Have Summer Concerts

The Festival of Music by Bach and Mozart, to be presented by Serge Koussevitzky on three consecutive week ends in Tanglewood, Mass., starting July 28, will be devoted to concertos and orchestral works to be played by a limited instrumental body. There will be piano concertos by both composers, with Alexander Borovsky, Alexander Brailovsky, Robert Casadesus and Lukas Foss as soloists. Abram Chasins and Constance Keene will be heard in Bach concertos for two pianos. Five Mozart symphonies will be heard, as well as serenades and other works of chamber orchestra proportions. Concerts will be held Saturday nights and Sunday afternoons, totaling six in all.

OWA
ADER

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SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

JUN 24 1945

LENOX TO SEEK $3700 FOR COMMUNITY FUND

Drive to Be Held This Week — Christmas Gifts to Soldiers Is Biggest Item

From Our Special Correspondent

Lenox, June 23—At a meeting the 12th it was decided to hold the Lenox Community fund drive from the 25th to 29th, at which time a house-to-house canvass will be made. The goal is $3700. This year the organizations listed below have joined the fund:—

Boy Scouts, 17 per cent; Visiting Nurse association, 26 per cent; New England Home for Little Wanderers, 12 per cent; Society for Prevention of Cruelty to Children, 13 per cent; Christmas gifts and letters to the local men and women in the armed services, 31 per cent; expenses, 1 per cent.

The total to be raised and the percentages indicated are based on an average of the amounts raised in town by the above organizations over the past four years. The Christmas gifts organization is an exception, as it did not exist until the war. There are approximately 418 men and women from Lenox in the armed services.

Dr Serge Koussevitzky has chosen the soloists and music for the Bach-Mozart festival to be held the last weekend in July and the first two in August. Among the soloists are several Berkshire residents and former residents, including Robert Casadesus, pianist, of Great Barrington, who played the Mozart concerto at the concluding concert of the 1944 festival; William Kroll, violinist, who as a member of the Elshuco trio, the South Mountain quartet and the Coolidge quartet, spent several seasons at South Mountain; and Richard Burgin, violinist, Boston Symphony orchestra concertmaster and member of the faculty of the Berkshire Music Center.

From the instrumental music of Bach Dr Koussevitzky will direct the principals and other members of the Boston orchestra in the Brandenburg Concertos 2, 3, 4 and 5, Suite in B minor No 2 and in D Major No 3 and 4; Concertos with piano solo in D minor and F minor; Concertos with two pianos in C minor and C major.

From the music of Mozart there will be two Concertos for Piano and Orchestra, the Konzertante Sinfonie for violin and viola, the "Haner" Serenade, the Divertimento in B flat for Strings with Two Horns, the Serenade in B flat for Wind Instruments, the Adagio and Fugue for Strings, the Overture to "Der Schauspieldirektor," Symphonies No 26 and in E flat, the "Paris" Symphony in D major, the "Prague" Symphony in D major, and the three final Symphonies in E flat G minor and C minor ("Jupiter").

It is still possible to subscribe for four or six tickets for two or three weekends by application to Symphony hall, Boston, or to buy tickets locally at an early date. The concerts will be given in thetheater concert hall seating 1150.

NEW YORK, N. Y.
JOURNAL AMERICAN

JUN 24 1945

Berkshire Music Fete In Auto Range

PITTSFIELD, Mass. — The Berkshire Symphonic Festival, annual classical music fete, will be held in Tanglewood during the first three weeks in August, it was announced yesterday by the Berkshire Hills Conference. Serge Koussevitzky, conductor and sponsor of contemporary music, will conduct the Boston Symphony Orchestra at this famed musical event.

It is expected that motorists will be able to drive to the Berkshire Festival now that gasoline allotments have been liberalized, the Conference revealed.

The area is rich in literary and historical lore. Hawthorne, Longfellow and Melville lived in this New England locality, and evidences of American history dot the countryside from Sheffield to Williamstown.

NEW HAVEN, CONN.
REGISTER

JUN 24 1945

BUFFALO, N. Y.
COURIER-EXPRESS

JUN 24 1945

Isabelle Evans'

Thoughts A

Dr. Serge Koussevitzky will present a compreh[illegible] music of Bach and Mozart at the festival devoted to those two composers. He will assemble an orchestra of chamber proportions from his Boston Symphony with all the principals taking part.

S. Koussevitzky

The concerts will be given in the Theater-Concert Hall at Tanglewood, Lenox, Mass., the orchestra's summer home in the Berkshires, and this hall, seating 1,150, is ideal for music in intimate performance. There will be six concerts, each having a different program, on three Saturday evenings at 8.30 o'clock and three Sunday afternoons at 3.30 o'clock (July 28th-29th, August 4th-5th, August 11th-12th).

From the instrumental music of Bach, Dr. Koussevitzky will perform Concertos No. 2, 3, 4 and 5; the Suites in B Minor No. 2, in D major No. 3, and in D major, No. 4; Concertos with piano solo in D minor and F minor, the Concertos with two pianos in C minor and C major.

From the music of Mozart there will be two concertos for piano and orchestra, the Konzertante Sinfonie for violin and viola, the Haffner Serenade, the Divertimento for strings with two horns, and the Serenade in B flat for wind instruments, the Adagio and Fugue for strings, the Overture to Der Schauspieldirektor, the Symphonies Kochel 184, 297 and the Prague, and the three final symphonies.

The soloists chosen by Dr. Koussevitzky include the pianists Alexander Borovsky, Alexander Brailov- y, Robert Casadesus and Lukas Foss, and Abram Chasins partnered with Constance Keene. Violin soloists will be William Kroll and Richard Burgin; Viola A. Veisse and Jean LeFranc; flute, Georges Laurent; oboe, Fernand Gillet.

NORFOLK, VA.
VIRGINIAN PILOT

JUN 24 1945

The "Daphnis and Chloe" Suite No. 2 of the mystical French composer Maurice Ravel is controversial music which you may passionately admire or cordially detest, depending upon the degree of musical sophistication in your aesthetic makeup. This reviewer takes an in-between position, finding moments of sheer brillianse in the piece—and other moments of sheer noise when the suspicion is strong that Mr. Ravel is pulling the listeners' collective leg.

Koussevitzky

Anyway, here is a superlatively fastidious performance by the Boston Symphony Orchestra under Koussevitzky, well recorded and done up on the 12-inch Victor red seal records in the year's most strikingly attractive dual envelope at $2.25 plus tax.

ALBANY, N. Y.
TIMES UNION

JUN 24 1945

Music

SERGT. KOUSSEVITZKY will present a comprehensive list of the music of Bach and Mozart at the Festival devoted to those two composers to be given at Tanglewood, Lenox, Mass. The conductor will assemble an orchestra of chamber proportions from his Boston Symphony Or chestra, all of the principals taking part. The concerts will be given in the Theatre- Concert Hall at Tanglewood, the orchestra's summer home in the Berkshires. This hall, seating 1150, is ideal for music in intimate performance. There will be six concerts, each with a different program, on three Saturday evenings at 8:30 p. m., and three Sunday afternoons at 3:30 p. m., July 28-29, August 4-5 and August 11-12.

From the intrumental music of Bach Dr. Kousevitzky will perform the Brandenburg Concertos Nos. 2, 3, 4 and 5; the Suites in B minor No. 2, in D major No. 3, and in D major, No. 4; Concertos with Piano Solo in D minor and F minor, the Concertos with Two Pianos in C minor and C major. From the music of Mozart there will be two Concertos for Piano and Orchestra, the Konzertante Sinfonie for Violin and Viola, the "Haffner" Serenade, the Divertimento in B flat for Strings with two Horns and the Serenade in B flat for Strings with Two Horns and the Serenade in B flat for Wind Instruments, the Adagio and Fugue for Strings, the Overture to "Der Shauspieldirektor," the Symphonies No. 26 in E-flat (K. 148), the "Paris" Symphony in D major (K. 297), the "Prague" Symphony in D major, and the three final Symphonies in E-flat, G minor and C major ("Jupiter").

* * *

William Penny Hacker, Albany pianist and conductor, will direct the Ozark Summer Symphony Workship in connection with the University of Arkansas where he is head of the music department, in its first annual festival, July 8-13. Serving his apprenticeship with Jose Iturbi MM. Hacker has conducted the Mexico Symphony orchestra; the N. Y. A. orchestra of Decatur, Ill.; the Lake George Sum mer symphony orchestra and the Albany Philharmonic orshestra. Special attention will be given to the works of American composers, among them a composition for orchestra and chorus by Frank Bailey, director of the Albany High school glee club.

BRIDGEPORT, CONN.
POST

JUN 24 1945

Victor 12-Inch

To repeat, the Victor classics are excellent. The best recording thus far of the theme from the 20th Century Fox film "Laura" is among them. Recorded by the Janssen Symphony of Los Angeles, conducted by Werner Janssen, it is a full arrangement of the haunting tune, built on variations of tempo and key. Another movie score, the Tansman "Scherzo" from the Universal picture "Flesh and Fantasy," on the other side, is given much animation and feeling. Both numbers are aided by the symphonic arrangements, which give them distinctive mood quality.

Daphnis and Chloe, Suite No. 1, the story of Daphnis, a shepherd who wins, loses and eventually wins his love again, put to music by Maurice Ravel for ballet, is under the direction of Serge Koussevitzky and the Boston Symphony orchestra. The myth, narrated in a complete musical mood, captured sincerely by Koussevitzky, is considered Ravel's masterpiece. Filled with beauty and animation, it is recorded in a Victor Showpiece album which provides material dealing with the composer and the ballet.

Mendelssohn's "Fingal's Cave Overture," sometimes called the "Hebrides Overture," is recorded by the Boston "Pops" orchestra, under Arthur [illegible] Inspired while walking through the famous Staffa caves in Scotland, the composer has captured the romance of the sea, soothing and melancholy at one time, and surging against the rocks another. The performance by the "Pops" is highly sonorous and imaginative.

PORTLAND, ME.
EXPRESS

JUN 25 1945

Music Festivals Plans Available

Tanglewood To Hold Bach-Mozart Events

By Helen Havener

NEW YORK, N. Y., June 25—Further details of the Bach and Mozart festivals scheduled for Tanglewood in the Berkshires in late July and early August became available this week. With Salzburg temporarily a thing of the past, these festivals of Dr. Serge Koussevitsky are about the nearest American approach to it, and they are sure to gather as large an audience of the music-minded as present ODT regulations make possible.

While there will be a reasonable amount of selections that will draft on the full personnel of the Boston Symphony Orchestra, much of the music presented will involve individual units of the orchestra or chamber groups. For example, a chamber orchestra selected from the Boston Symphony will play four "Bradenburg" concertos of Bach; three suites; two piano concertos (D minor and F minor); and two concertos for two pianos (C minor and M major) of the same composer. Also among the Mozart music will be two piano concertos, the Sinfonie Concertante for violin and viola; the Haffner Serenade; the B-flat Serenade for wind instruments and the Adagio and Fugue for Strings, as well as an overture and six symphonies which will bring the full orchestra into play.

Soloists engaged for the Bach-Mozart events are Alexander Borovsky, Alexander Brailowsky, Robert Casadesus, and Lukas Foss, pianists; William Kross and Richard Burgin, violinists; A. Veisse and Jean Lefranc, violinists; Georges Laurent, flutist,: and Bernand Gillet, oboist. The two piano numbers will be given by Abram Chasins and Constance Keene.

The dates are July 28-29, Aug. 4-5 and Aug. 11-12.

The casts of the two operas to be given during the New York stadium season were announced this week. Appearing with Gladys Swarthout, who has the title role in Carmen, July 9 and 10, will be Charles Kullman, tenor, and Martial Singer, baritone, as Don Jose and Escamillo; Mimi Benzell, soprano, as Micaela and Lorenzo Alvary, basso, and George Cehanowsky, baritone, in the remaining important roles.

SCHENECTADY, N. Y.
GAZETTE

JUN 26 1945

Koussevitzky will conduct the principals and other members of the Boston Symphony orchestra for a Bach-Mozart festival at the theater concert hall at Tanglewood for six concerts this summer. Soloists will be pianists, Alexander Borovsky, Alexander Brailovsky, Robert Casadesus, Lukas Foss and Abram Chasins partnered with Constance Keene; the violinists, William Kroll and Richard Burgin; violists, A. Viesse and Jean LeFranc; flutist, Georges Laurent and oboist, Fernand Gillet.

Concerts are scheduled for the afternoons of July 29, Aug. 5 and 12; and the evenings of July 28 Aug. 4 and 11. Of the instrumental music of Bach, Dr. Koussevitzky will perform the Brandenburg concertos, Nos. 2, 3, 4 and 5; the Suites in B minor No. 3 and in D major, No. 4; the concertos with piano solo in D minor and F minor; and the concertos with two pianos in C minor and C major.

From the music of Mozart, there will be two concertos for piano and orchestra, the Sinfonie Konzertante for violin and viola, the "Haffner" serenade, the Divertimento in B flat for strings with two horns and the Serenade in B flat for wind instruments; the Adagio and Fugue for strings; the Overture to "Der Schauspieldirektor"; the Symphonies No. 26 in E flat (K. 184), the "Paris" symphony in D major (K. 297), the "Prague" symphony in D major; and the three final symphonies in E flat, G minor and C major ("Jupiter").

CRANSTON, R.I
HERALD
6/28/45

The Bach-Mozart Festival at Tanglewood, Mass., under the direction of Dr Serge Koussevitzky, will be broadca[illegible] Saturday evenings by the American Broadcasting Company. The programs will be heard from 8:30 to 9:30 p.m. EWT, July 28, August 4, and August 11.

PASTE OVER

HARTFORD, CONN.
TIMES

JUN 25 1945

Music

Bach-Mozart Festival

Six Tanglewood Concerts to Be Held Weekends in Small Hall

By CARL E. LINDSTROM

IT WAS a foregone conclusion that Tanglewood, having managed at least a token festival last season, would carry on this summer. This unique project is very close to Serge Koussevitzky's heart. He never wanted to curtail either the symphony concerts or the scholastic venture but was forced to bow to necessity.

The Mozart concerts given last summer in the small theater were eminently successful. The something more than a thousand seats were sold out and there was a large overflow for all events. These people were unsheltered and rain discommoded them on at least one occasion.

That there will be as large an attendance, or larger, this year is a certainty. The scope of this year's festival will be widened to include the works of Bach, from whose instrumental music Dr. Koussevitzky will perform the Brandenburg Concertos Nos. 2, 3, 4 and 5; the Suites in B minor No. 2, in D major No. 3, and in D major No. 4; Concertos with piano solo in D minor and F minor, the Concertos with two pianos in C minor and C major.

The Mozart works on the program will include two Concertos for piano and orchestra, the Konzertante Sinfonie for violin and viola, the "Haffner" Serenade, the Divertimento in B-flat for strings and two horns, the Serenade in B flat for wind instruments, the Adagio and Fugue for strings, the Overture to "Der Schauspieldirektor," the Symphonies No. 26 in E flat, the "Paris" Symphony in D major, the "Prague" Symphony in D major and the three final Symphonies in E flat, G minor and C major ("Jupiter").

The concerts will have as soloists four pianists and a duo-piano team; two violinists; two violists; flautist and oboist. The pianists will include Alexander Borovsky, Alexander Brailovsky, Robert Casadesus, Lukas Foss, and the team Abram Chasins and Constance Keene. Violin soloists will be William Kroll and Richard Burgin; violists, A. Veisse and Jean Lefranc; flute, Georges Laurent; oboe, Fernand Gillet.

The concerts will be given in the Theater-Concert Hall at Tanglewood in the Berkshires. Each of the six concerts will have a different program and will be given on three Saturday evenings at 8:30 and three Sunday afternoons at 3:30 on the dates of July 28-29, Aug. 4-5, and Aug. 11-12.

THE POPULAR approach to music continues to have its appeal. Sigmund Spaeth's "Music for Fun" has now been issued in a cheap edition (Circle Books, 69 cents). Dr. Spaeth, as is his special gift, carries simplification to enormous lengths. One is made to feel that anyone who has gone to any pains to find out what music is about has been wasting his time.

* * *

THE WONDER is not that a musical issue has become entangled with the war emotions, but that there has been no such complication until just now. This first storm has broken over Kirsten Flagstad's position in the scheme of things and already both the pros and cons have fired about all their amunition. This column doesn't intend to reload any empty shells.

When one recalls the cases of Johanna Gadski, Fritz Kreisler, Karl Muck and others during the last war it is little short of remarkable how level-headed musical people have been during this one. German opera has been accepted without a qualm; nobody in Hartford batted an eye at Madame Butterfly given here this season. Our fighting men not only fraternized with a German war song, Lili Marlene, but actually adopted it. Music has truly been an international currency.

In the case of Flagstad it has been made to appear that the Metropolitan has refused to re-engage her when actually all Edward Johnson did was to duck the issue by saying there was time to talk about it when the immigration authorities decided whether she could enter the country or not. For the rest there doesn't seem to be much involved except the priority of a woman's loyalty to her husband or to her country, a question which not many have to answer.

When she left here Flagstad's voice, because of much use, was off somewhat from its peak. The only curiosity I can work up is about the present condition of the greatest voice of our times. When emotions finally subside it will probably be just something to remember.

MILLERTON, N.Y.
NEWS
6/28/45

Koussevitzky Announces Programs

Soloists And Music For Bach-Mozart Festival At Tanglewood

MILLBROOK, N.Y
ROUND TABLE
6/29/45

Koussevitzky Announces Programs

For the Bach-Mozart Festival that the principals and other members of the Boston Symphony Orchestra will play on the afternoons of July 29, August 5 and August 12 and the evenings of July 28, August 4 and August 11, Serge Koussevitzky has chosen the soloists and music.

The pianists will include Alexander Borovsky, Alexander Brailovsky, Robert Casadesus, Lukas Foss and Abram Chasins partnered with Constance Keene. Violin soloists will be William Kroll and Richard Burgin; viola, A. Veisse and Jean Lefranc; flute, Georges Laurent; oboe, Fernand Gillet.

From the instrumental music of Bach, Dr. Koussevitzky will perform the Brandenburg Concertos Nos. 2, 3, 4 and 5; Suites in B minor No. 3 and in D major, No. 4; Concertos with Piano Solo in D minor and F minor; the Concertos with Two Pianos in C minor and C major.

From the works of Mozart there will be two Concertos for Piano and Orchestra, the Konzertante Sinfonie for Violin and Viola, the "Haffner" Serenade, the Divertimento in B flat for Strings with Two Horns and the Serenade in B flat for Wind Instruments, the Adagio and Fugue for Strings, the Overture to "Der Schauspieldirektor," the Symphonies No. 26 in E flat (K. 184), the "Paris" Symphony in D major (K. 297), the "Prague" Symphony in D major, and the three final Symphonies in E flat, G minor and C major ("Jupiter").

The concerts will be given in the Theatre-concert hall at Tanglewood, the Orchestra's summer home between Lenox and Stockbridge. It is still possible to subscribe for four or six tickets (two or three weekends) by application to Symphony Hall, Boston.

Since the Festival was announced four weeks ago requests for tickets have been received from points as distant as Montreal, Santa Barbara, Calif., and Washington, D. C. Early reservations are considerably ahead of those of last season.

GREENSBURG, PA.
TRIBUNE

JUN 29 194

BACH FESTIVAL TO BE HELD

This Clipping From
GALVESTON, TEXAS
TRIBUNE

JUN 29 1945

WALTHAM, MASS.
NEWS TRIBUNE
JUN 30 1945

WHITE PLAINS, N.Y
HERALD
6/29/45

OF SHARPS A

BY

Plans for a full-scale Bach-Mozart festival at Tanglewood, Lenox, Mass., have been completed by Serge Koussevitzky, director of the Boston Symphony Orchestra.

An orchestra of chamber proportions will be assembled from the Boston orchestra, all of the principals taking part. The concerts will be given in the theater-concert hall at Tanglewood, the orchestra's summer home in the Berkshires, which seats 1,150 and is considered ideal for music in intimate performance.

There will be six concerts, each with a different program, on three Saturday evenings at 8:30 and three Sunday afternoons at 3:30 (July 28-29, Aug. 4-5 and Aug. 11-12).

Bach will be represented by the Brandenburg Concertos Nos. 2, 3, 4, and 5; the suites in B minor No. 2, in D major No. 3 and in D major No. 4; the concertos with piano solo in D minor and F minor, and the concertos with two pianos in C minor and C major.

The Mozart works will be two concertos for piano and orchestra; the Konzertante Sinfonie for violin and viola; the "Haffner" Serenade; the Divertimento in B-flat for strings, with two horns; Serenade in B-flat for wind instruments; the adagio and fugue for strings; overture to "Das Schauspieldirektor"; symphony No. 26 in E-flat; the "Paris" Symphony in D major (K. 297); the "Prague" Symphony in D major, and the three final symphonies in E-flat, G minor and C major ("Jupiter").

The pianists will include Alexander Borovsky, Alexander Brailowsky, Robert Casadesus, Lukas Foss and Abram Chasins, partnered with Constance Keene. Violin soloists will be William Kroll and Richard Burgin; viola, A. Veisse and Jean Lefranc; flute, Georges Laurent, and oboe, Fernan Gillet.

The fifth season of the Norfolk School of Music of Yale University, directed by Dean Bruce Simons of the Yale Music School, will open on Monday, July 2, at the Stoeckel estate, Norfolk, Conn., and continue through Aug. 10.

Tel. CHelsea 3-8860

Cir. (42,694)

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.

p.m. over KGO and the American Broadcasting Company.

Instead of featuring serious classics, the programs are light in content; seats are removed from Symphony Hall in Boston, where the programs originate, and tables and chairs are substituted, and refreshments are served.

Compilations made a while back reveal that in an average Summer season 1,200 cases of beer and ale, 5,000 bottles of wine, 3,500 gallons of the celebrated "Pops Punch" and 1,750 gallons of ice cream are consumed. Tabulations on the number of sandwiches consumed are awaiting new types of postwar adding machines.

The presentation of "Pops" by American will be followed by the broadcasting of the Esplanade and Tanglewood concerts, two phases of the summer activities of the Boston Symphony Orchestra.

SPRINGFIELD, MASS.
MORNING UNION

JUN 19 1945

BACH-MOZART TICKET SALE

Festival Will Be Held at Tanglewood

The advance sale of subscription seats for the Bach-Mozart Festival to be held at Tanglewood, the last week end in July and the first two week ends in August, will close Saturday. For a limited period thereafter series tickets for four or six concerts will be on sale in Pittsfield, Lenox, Stockbridge and Great Barrington.

Persons planning to attend the complete series of six concerts directed by Serge Koussevitzky, assisted by the principals and other members of the Boston Symphony Orchestra, or to be present on two of the week ends, are advised to reserve their seats by mail to Symphony Hall, Boston, this week. Holders of advance subscription tickets will be given first selection of location in the intimate auditorium where the Mozart Festival was held last summer.

Since the festival was announced three weeks ago requests for tickets have been received from points as distant as Montreal, Santa Barbara, Cal., and Washington, D. C. Early reservations are considerably ahead of those of last season, with about 75 per cent by residents and summer residents of Berkshire County and the vicinity.

100

PASTE OVER

HARTFORD, CONN.
TIMES

JUN 25 1945

Music

Bach-Mozart Festival

Six Tanglewood Concerts to Be Held Weekends in Small Hall

By CARL E. LINDSTROM

IT WAS a foregone conclusion that Tanglewood, having managed at least a token festival last season, would carry on this summer. This unique project is very close to Serge Koussevitzky's heart. He never wanted to curtail either the symphony concerts or the scholastic venture but was forced to bow to necessity.

The Mozart concerts given last summer in the small theater were eminently successful. The something more than a thousand seats were sold out and there was a large overflow for all events. These people were unsheltered and rain discommoded them on at least one occasion.

That there will be as large an attendance, or larger, this year is a certainty. The scope of this year's festival will be widened to include the works of Bach, from whose instrumental music Dr. Koussevitzky will perform the Brandenburg Concertos Nos. 2, 3, 4 and 5; the Suites in B minor No. 2, in D major No. 3, and in D major No. 4; Concertos with piano solo in D minor and F minor, the Concertos with two pianos in C minor and C major.

The Mozart works on the program will include two Concertos for piano and orchestra, the Konzertante Sinfonie for violin and viola, the "Haffner" Serenade, the Divertimento in B-flat for strings and two horns, the Serenade in B flat for wind instruments, the Adagio and Fugue for strings, the Overture to "Der Schauspieldirektor," the Symphonies No. 26 in E flat, the "Paris" Symphony in D major, the "Prague" Symphony in D major and the three final Symphonies in E flat, G minor and C major ("Jupiter").

The concerts will have as soloists four pianists and a duo-piano team; two violinists; two violists; flautist and oboist. The pianists will include Alexander Borovsky, Alexander Brailovsky, Robert Casadesus, Lukas Foss, and the team Abram Chasins and Constance Keene. Violin soloists will be William Kroll and Richard Burgin; violists, A. Veisse and Jean Lefranc; flute, Georges Laurent; oboe, Fernand Gillet.

The concerts will be given in the Theater-Concert Hall at Tanglewood in the Berkshires. Each of the six concerts will have a different program and will be given on three Saturday evenings at 8:30 and three Sunday afternoons at 3:30 on the dates of July 28-29, Aug. 4-5, and Aug. 11-12.

THE POPULAR approach to music continues to have its appeal. Sigmund Spaeth's "Music for Fun" has now been issued in a cheap edition (Circle Books, 69 cents). Dr. Spaeth, as is his special gift, carries simplification to enormous lengths. One is made to feel that anyone who has gone to any pains to find out what music is about has been wasting his time.

* * *

THE WONDER is not that a musical issue has become entangled with the war emotions, but that there has been no such complication until just now. This first storm has broken over Kirsten Flagstad's position in the scheme of things and already both the pros and cons have fired about all their amunition. This column doesn't intend to reload any empty shells.

When one recalls the cases of Johanna Gadski, Fritz Kreisler, Karl Muck and others during the last war it is little short of remarkable how level-headed musical people have been during this one. German opera has been accepted without a qualm; nobody in Hartford batted an eye at Madame Butterfly given here this season. Our fighting men not only fraternized with a German war song, Lili Marlene, but actually adopted it. Music has truly been an international currency.

In the case of Flagstad it has been made to appear that the Metropolitan has refused to re-engage her when actually all Edward Johnson did was to duck the issue by saying there was time to talk about it when the immigration authorities decided whether she could enter the country or not. For the rest there doesn't seem to be much involved except the priority of a woman's loyalty to her husband or to her country, a question which not many have to answer.

When she left here Flagstad's voice, because of much use, was off somewhat from its peak. The only curiosity I can work up is about the present condition of the greatest voice of our times. When emotions finally subside it will probably be just something to remember.

MILLERTON, N.Y.
NEWS
6/28/45

Koussevitzky Announces Programs

Soloists And Music For Bach-Mozart Festival At Tanglewood

MILLBROOK, N.Y
ROUND TABLE
6/29/45

Koussevitzky Announces Programs

For the Bach-Mozart Festival that the principals and other members of the Boston Symphony Orchestra will play on the afternoons of July 29, August 5 and August 12 and the evenings of July 28, August 4 and August 11, Serge Koussevitzky has chosen the soloists and music.

The pianists will include Alexander Borovsky, Alexander Brailovsky, Robert Casadesus, Lukas Foss and Abram Chasins partnered with Constance Keene. Violin soloists will be William Kroll and Richard Burgin; viola, A. Veisse and Jean Lefranc; flute, Georges Laurent; oboe, Fernand Gillet.

From the instrumental music of Bach, Dr. Koussevitzky will perform the Brandenburg Concertos Nos. 2, 3, 4 and 5; Suites in B minor No. 3 and in D major, No. 4; Concertos with Piano Solo in D minor and F minor; the Concertos with Two Pianos in C minor and C major.

From the works of Mozart there will be two Concertos for Piano and Orchestra, the Konzertante Sinfonie for Violin and Viola, the "Haffner" Serenade, the Divertimento in B flat for Strings with Two Horns and the Serenade in B flat for Wind Instruments, the Adagio and Fugue for Strings, the Overture to "Der Schauspieldirektor," the Symphonies No. 26 in E flat (K. 184), the "Paris" Symphony in D major (K. 297), the "Prague" Symphony in D major, and the three final Symphonies in E flat, G minor and C major ("Jupiter").

The concerts will be given in the Theatre-concert hall at Tanglewood, the Orchestra's summer home between Lenox and Stockbridge. It is still possible to subscribe for four or six tickets (two or three weekends) by application to Symphony Hall, Boston.

Since the Festival was announced four weeks ago requests for tickets have been received from points as distant as Montreal, Santa Barbara, Calif., and Washington, D. C. Early reservations are considerably ahead of those of last season.

GREENSBURG, PA.
TRIBUNE

JUN 29 1945

BACH FESTIVAL TO BE HELD

This Clipping From
GALVESTON, TEXAS
TRIBUNE

JUN 29 1945

WALTHAM, MASS.
NEWS TRIBUNE

JUN 30 1945

WHITE PLAINS, N.Y
HERALD
6/29/45

OF SHARPS A

BY

Plans for a full-scale Bach-Mozart festival at Tanglewood, Lenox, Mass., have been completed by Serge Koussevitzky, director of the Boston Symphony Orchestra.

An orchestra of chamber proportions will be assembled from the Boston orchestra, all of the principals taking part. The concerts will be given in the theater-concert hall at Tanglewood, the orchestra's summer home in the Berkshires, which seats 1,150 and is considered ideal for music in intimate performance.

There will be six concerts, each with a different program, on three Saturday evenings at 8:30 and three Sunday afternoons at 3:30 (July 28-29, Aug. 4-5 and Aug. 11-12).

Bach will be represented by the Brandenburg Concertos Nos. 2, 3, 4, and 5; the suites in B minor No. 2, in D major No. 3 and in D major No. 4; the concertos with piano solo in D minor and F minor, and the concertos with two pianos in C minor and C major.

The Mozart works will be two concertos for piano and orchestra; the Konzertante Sinfonie for violin and viola; the "Haffner" Serenade; the Divertimento in B-flat for strings, with two horns; Serenade in B-flat for wind instruments; the adagio and fugue for strings; overture to "Das Schauspieldirektor"; symphony No. 26 in E-flat; the "Paris" Symphony in D major (K. 297); the "Prague" Symphony in D major, and the three final symphonies in E-flat, G minor and C major ("Jupiter").

The pianists will include Alexander Borovsky, Alexander Brailowsky, Robert Casadesus, Lukas Foss and Abram Chasins, partnered with Constance Keene. Violin soloists will be William Kroll and Richard Burgin; viola, A. Veisse and Jean Lefranc; flute, Georges Laurent, and oboe, Fernan Gillet.

The fifth season of the Norfolk School of Music of Yale University, directed by Dean Bruce Simons of the Yale Music School, will open on Monday, July 2, at the Stoeckel estate, Norfolk, Conn., and continue through Aug. 10.

Tel. CHelsea 3-8860

Cir. (42,694)

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.

JUN 29 1945

* * *

Not enough waiters."

"The price of the beer is too h[illegible]

"Not sufficient tables to pro[illegible] for customers."

No, these are not complaints [illegible] by an inquiring reporter in restau[illegible] today. They are direct quotations—although they may sound familiar—from the Boston *Transcript* of July 12, 1885, following the first Boston Symphony "Pops" Concert.

Since that eventful evening when Wilhelm Gericke raised his baton, the "Pops," as they have been known since 1900, have continued yearly. Now they are being presented each Saturday [illegible] 5:30 to 6:30 p.m. over KGO and the American Broadcasting Company.

Instead of featuring serious classics, the programs are light in content; seats are removed from Symphony Hall in Boston, where the programs originate, and tables and chairs are substituted, and refreshments are served.

Compilations made a while back reveal that in an average Summer season 1,200 cases of beer and ale, 5,000 bottles of wine, 3,500 gallons of the celebrated "Pops Punch" and 1,750 gallons of ice cream are consumed. Tabulations on the number of sandwiches consumed are awaiting new types of postwar adding machines.

The presentation of "Pops" by American will be followed by the broadcasting of the Esplanade and Tanglewood concerts, two phases of the summer activities of the Boston Symphony Orchestra.

SPRINGFIELD, MASS.
MORNING UNION

JUN 19 1945

BACH-MOZART TICKET SALE

Festival Will Be Held at Tanglewood

The advance sale of subscription seats for the Bach-Mozart Festival to be held at Tanglewood, the last week end in July and the first two week ends in August, will close Saturday. For a limited period thereafter series tickets for four or six concerts will be on sale in Pittsfield, Lenox, Stockbridge and Great Barrington.

Persons planning to attend the complete series of six concerts directed by Serge Koussevitzky, assisted by the principals and other members of the Boston Symphony Orchestra, or to be present on two of the week ends, are advised to reserve their seats by mail to Symphony Hall, Boston, this week. Holders of advance subscription tickets will be given first selection of location in the intimate auditorium where the Mozart Festival was held last summer.

Since the festival was announced three weeks ago requests for tickets have been received from points as distant as Montreal, Santa Barbara, Cal., and Washington, D. C. Early reservations are considerably ahead of those of last season, with about 75 per cent by residents and summer residents of Berkshire County and the vicinity.

POPS

ARTHUR FIEDLER, Conductor

AMERICAN NEWSPAPER GUILD NIGHT

June 29, 1945

Under auspices of

NEWSPAPER GUILD OF BOSTON

NATION
NEW YORK, N.Y.

JUN 30 1945

Victor also has issued, in one of its useless new 25-cent "showpiece albums," the recently made recording of Koussevitzky's performance with the Boston Symphony of Ravel's "Daphnis et Chloé" Suit No. 2 (Set SP-1; $2.25). The music is marvelously orchestrated trash; the performance has long been one of the wonders of our time, unequaled by any other. I speak of the performance as I have heard it in New York—of the particular sonorities, of their refinement, glow, shimmer, and radiance in the particular, and superior, acoustic conditions of Carnegie Hall. I probably would not hear them in Symphony Hall; and probably they could not be reproduced completely by any recording; certainly they are not by either the old or the new one. Here again it turns out that the new one has obvious and important points of superiority over the old; but that the old one is not without important points of superiority over the new. Again there is evidence of the vastly extended frequency-range in the wonderful distinctness and liveness of the murmuring strings and woodwinds at the beginning, the brilliance on top as the violins take over the melody from the cellos. But again there is evidence of insufficient bass in the lack of depth and body in the wonderful chord that is the climax of that melodic line and one of the great moments of the performance. There is too much bass in the old recording; but it gives that chord its effect. Moreover, the reverberation in Symphony Hall that produced such noisy confusion in the loud portions of "Harold in Italy" also produces it at the climaxes of "Daphnis et Chloé"—for example, at the end of the first side. The old recording is free of this; and the absence of excessive reverberation may be one reason for its greater smoothness and refinement of sound in quieter passages; but another reason may be the fact that the older performance itself is more relaxed. I hope, therefore, that the old recording will be retained in the catalogue.

Oddly enough, a recording (11-8745; $1) of a performance of Mendelssohn's "Hebrides" or "Fingal's Cave" Overture by Fiedler with the Boston "Pops" Orchestra has excellent balance of treble and bass in its beautiful sound, and no trace of excessive reverberation. The work is charming; the performance good.

Victor's other June releases have not yet arrived.

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A Letter from Arthur Fiedler

June 25, 1945

Mr. Frank M. O'Donnell
Treasurer, Newspaper Guild of Boston
294 Washington Street
Boston, Massachusetts

Dear Mr. O'Donnell:

When your request came to Symphony Hall for basic facts about the Esplanade Concerts, I felt impelled to write this letter, instead of sending an impersonal, standardized summary.

I never forget that one of the most important facts about the Esplanade Concerts is the extraordinary interest and cooperation of the newspapers and newspapermen of Boston. The reporters and photographers have shown, through the years, a spirit of personal interest in the project over and above filling their assignments. At various times in the past sixteen years, I might have been obliged to terminate the concerts except for the activity of the editorial writers of the Boston newspapers in urging — and producing — stronger public support. Newspaper backing of such scope, constantly forwarding the artistic education of the public, must be unique, or nearly so, in the whole country.

General details, if you have need of them, will be found on the enclosed slip.

Very sincerely yours,

ARTHUR FIEDLER

CONCERNING THE ESPLANADE CONCERTS

The Esplanade Concerts continue to be the only annual outdoor concerts played free of admission charge six nights a week by members of a major symphony orchestra.

Financial support is derived from these sources: (1) checks mailed to the Esplanade Concerts Fund in care of the Merchants National Bank; (2) free-will contributions of coins at the concert grounds; (3) a share of the dime chair rentals.

Behind all this is the stimulation of public interest by the newspapers of Boston.

On Friday evening, July twentieth, at eight-thirty, the seventeenth season of the concerts will open. Through August fifteenth they will continue each night with the exception of Thursdays. There will be concerts for children on the four Wednesday mornings of this period starting at ten fifteen.

PROGRAMME

Hungarian March "Rakoczy"	*Berlioz*
Overture to "Il Guarany"	*Gomez*
Vissi d'Arte from "La Tosca" *Soprano*: Jean Evans	*Puccini*
"Vienna Blood" Waltzes	*Strauss*

THE STAR SPANGLED BANNER

Overture to "The Secret of Suzanne"	*Wolf-Ferrari*
Second Hungarian Rhapsody	*Liszt*
Rhapsody in Blue *Soloist*: Leo Litwin	*Gershwin*

[*In Commemoration of the Beginning of George Gershwin Jubilee Week*]

"Oklahoma!" Selection	*Rodgers-Bodge*
Old Timers' Night at the Pops Ta-Ra-Ra Boom De-Ay — The Bowery — Sidewalks of New York — Sweet Rosie O'Grady — Daisy — The Band Played On — After the Ball — A Hot Time in the Old Town Tonight	*Arranged by Lake*
Salute to Our Fighting Forces Halls of Montezuma — Semper Paratus — Army Air Corps — Anchors Aweigh — When the Caissons Go Rolling Along — God Bless America	*Arranged by Bodge*

GUILD POPS COMMITTEE

FRANK M. O'DONNELL, *Chairman*
JAMES GLENNON, *Vice-Chairman*

EDNA ALLEN
ALICE MEGLEY
ANN GREEN
ALTA MALONEY
ELMER DeLEW
ELIZABETH SCHOPPE
MARGARET O'NEIL
ARTHUR HILL
TRIVIA FRISSORA
HAROLD KOLB
DOROTHEA CULKIN
ISRAEL SIPERSTEIN
J. MALCOLM BARTER

The proceeds from the sale of floor seats to-night will be donated to the

ESPLANADE CONCERTS FUND

NATION
NEW YORK, N.Y.
JUN 30 1945

Victor also has issued, in one of its useless new 25-cent "showpiece albums," the recently made recording of Koussevitzky's performance with the Boston Symphony of Ravel's "Daphnis et Chloé" Suit No. 2 (Set SP-1; $2.25). The music is marvelously orchestrated trash; the performance has long been one of the wonders of our time, unequaled by any other. I speak of the performance as I have heard it in New York—of the particular sonorities, of their refinement, glow, shimmer, and radiance in the particular, and superior, acoustic conditions of Carnegie Hall. I probably would not hear them in Symphony Hall; and probably they could not be reproduced completely by any recording; certainly they are not by either the old or the new one. Here again it turns out that the new one has obvious and important points of superiority over the old; but that the old one is not without important points of superiority over the new. Again there is evidence of the vastly extended frequency-range in the wonderful distinctness and liveness of the murmuring strings and woodwinds at the beginning, the brilliance on top as the violins take over the melody from the cellos. But again there is evidence of insufficient bass in the lack of depth and body in the wonderful chord that is the climax of that melodic line and one of the great moments of the performance. There is too much bass in the old recording; but it gives that chord its effect. Moreover, the reverberation in Symphony Hall that produced such noisy confusion in the loud portions of "Harold in Italy" also produces it at the climaxes of "Daphnis et Chloé"—for example, at the end of the first side. The old recording is free of this; and the absence of excessive reverberation may be one reason for its greater smoothness and refinement of sound in quieter passages; but another reason may be the fact that the older performance itself is more relaxed. I hope, therefore, that the old recording will be retained in the catalogue.

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Victor's other June releases have not yet arrived.

HUNTINGTON, W. VA.
HERALD ADVERTISER

JUL 945

The Bach-Mozart Festival at Tanglewood, Mass., will be broadcast over WSAZ at 8:30 July 28, August 4 and August 11. Koussevitzky will [illegible]

OKLAHOMA CITY, OKLA.
OKLAHOMAN

JUL 1 - 1945

Music Programs and Recitals

Victor Alessandro
"Pops" under his baton . . . then back for reorganization.

Alessandro to Conduct Boston Symphony in July 4 Concert

By MARGUERITE MACKLIN

WHILE THE OKLAHOMA STATE SYMPHONY society is being reorganized, and plans for the continuance of symphonic music for the state are being made, the nation pays tribute to the musical trail-blazing of Victor Alessandro, conductor of the Oklahoma Symphony orchestra for the last eight years.

Selected as one of three guest conductors for the summer season of the famed Boston symphony, Alessandro left Friday for Boston, where he will rehearse and conduct the orchestra in its traditional Independence day "pops" concert July 4.

The profound impression made upon musical America by Oklahoma City's young conductor is perhaps nowhere better exemplified than in his selection to conduct upon this occasion. Boston's musical standards are among the highest in the world and her audiences have been steeped, for decades, in the traditions of purest artistry.

Maestro Alessandro has chosen a program of universal favorites for his appearance, headlined by four numbers from Spencer Norton's "Dance Suite," Prologue, Sarabande, Bouree and Festival, followed by the Saint-Saens Bacchanale from "Samson and Delilah," and five numbers from Still's "Black Belt."

Following the Boston concert, Alessandro will return within a few days to assist in furthering plans for reorganization of the state group. This is in line with his declaration, upon being informed of his choice for the Boston engagement, that the New England capital was paying him no personal tribute, but was acknowledging the musical maturity of Oklahoma.

While such an explanation may be eminently satisfactory to Alessandro himself, most Oklahomans look upon the honor being paid him as a personal triumph, to which they are glad to render enthusiastic applause—and, with a backward glance over the past eight years, a heartfelt shout of "encore."

HERALD TRIBUNE
Cir. (D 330,138) (S 538,005)

JUL 1 - 1945

Koussevitzky Foundation

The Koussevitzky Music Foundation has commissioned Lukas Foss and Alexander Haieff to compose short pieces for the cello. Both of these compositions are to be of such length that they can be recorded on one side of a twelve-inch record or two sides of a ten-inch disk. The foundation will announce its regular 1945 commissions for compositions for symphony orchestra in the near future.

HERALD TRIBUNE
Cir. (D 330,138) (S 538,005)

JUL 1 - 1945

Koussevitzky Lists Works and Soloists for Tanglewood Series

Serge Koussevitzky has announced the program and soloists for the festival devoted to the works of Bach and Mozart being held at Tanglewood, Lenox, Mass., on three Saturday evenings at 8:30 and three Sunday afternoons at 3:30, July 28-29, August 4-5 and August 11-12. A different program will be presented at each concert. The orchestra will consist of members of the Boston Symphony Orchestra.

Dr. Koussevitzky will perform Bach's Brandenburg Concertos Nos. 2, 3, 4 and 5; the Suites in B minor No. 2, in D major No. 3, and in D major No. 4; Concertos with Piano Solo in D minor and F minor, the Concertos with Two Pianos in C minor and C major. The Mozart works listed for performance include two Concertos for Piano and Orchestra, the Konzertante Sinfonie for Violin and Viola, the "Haffner" Serenade, the Divertimento in B-flat for Strings with Two Horns and the Serenade in B-flat for Wind Instruments, the Adagio and Fugue for Strings, the Overture to "Der Schauspieldirektor," for the Symphonies No. 26 in E-flat (K. 184), the "Paris" Symphony in D major (K. 297), the "Prague" Symphony in D major, and the three final Symphonies in E-flat, G minor and C major ("Jupiter"). The pianists to appear in the Festival will include Alexander Borovsky, Alexander Brailovsky, Robert Casadesus, Lukas Foss, and Abram Chasins partnered with Constance Keene. Violin soloists will be William Kroll and Richard Burgin; viola, A. Veisse and Jean Lefranc; flute, Georges Laurent; oboe, Fernand Gillet.

Subscriptions for four or six tickets (two or three week ends) may be obtained from the Boston Symphony Orchestra, Symphony Hall, Boston.

NORFOLK, VA.
VIRGINIAN PILOT

JUL 1 - 1945

The Bach-Mozart Festival at Tanglewood, Mass., with Serge Koussevitzky directing, will be broadcast on three Saturday nights over WGH-ABC, from 8:30 to 9:30 o'clock July 28, August 4, and August 11. The present Boston Pops Orchestra series will be concluded July 14, and on July 21 the opening program of the Boston Esplanade Concerts will be broadcast at the same hour.

Both the Pops and Esplanade concerts are presented by an orchestra made up primarily of the personnel of the Boston Symphony Orchestra, heard each Saturday night at this time over WGH-ABC during the winter season. At Tanglewood, the first chairmen of the Boston Symphony will be heard under Dr. Koussevitzky's baton.

This Tidewater Virginian sustained a rude shock upon perusal of a beautifully decorated vacation map which came to the radio editor's desk from the Jack Kirkwood Show's publicity department.

The map shows among other things Newport News to be on the southside of the James River, which may be only mildly surprising, but—horror of horrors—the restored Colonial capital, showplace of Tidewater, the home of ancient William and Mary College, bears the name "Williamstown!"

Mr. Rockefeller must feel something like Mrs. William Wrigley, Jr., when a Chicago hotel desk clerk scribbled her name, "Mrs. William Wrigley, Jr."

"My Lord," she said, "And we just spent four million dollars for advertising!"

GREENSBORO, N. C.
NEWS

JUL 1 - 1945

THIS WEE

DAPHNIS AND CHOLOE, *Suite No. II, by Ravel. Performed by Boston symphony, Serge Koussevitsky, conductor. Victor Showpiece, SP-1 (two 12-inch records).*

The score of "Daphnis and Chloe" was composed by Ravel especially for a Parisian ballet company. From it two orchestral suites have been formed, the second much surpassing the first in popularity.

The music, lavishly programmatic, depicts pastoral scenes of a charming legend of old Greece, is polished and sophisticated. Koussevitsky excels, as usual, in this recorded reading of Ravel, of whom he is a leading interpreter.

Victor markets the discs in a colorful folder, which carries notes about the music, its composer and its performers.—D.M.P.

LOHENGRIN: PRELUDE (WAG-

RICHMOND, VA.
TIMES DISPATCH

JUL 1 - 1945

Tanglewood Festival

PROGRAMS for the annual Tanglewood Festival, to be broadcast over Station WRNL and American on July 28, August 4 and August 11, at 8:30 P. M., have been announced by Dr. Serge Koussevitzky, who will return to his Boston Symphony musicians for the special musical event.

Dr. Koussevitzky has selected a chamber orchestra, chosen principally from first desk men of the Boston ensemble, and will present works of Bach and Mozart.

From the instrumental music of Bach, Dr. Koussevitzky has selected the Brandenburg Concertos Nos. 2, 3, 4, and 5; the suites, No. 2 in B Minor, and No. 4, in D Major. The piano concertos in D Minor and F Minor and the two-piano concertos in C Minor and C Major also are listed.

Mozart will be represented by two piano concertos, the "Konzertante Sinfonie" for violin and viola, the "Haffner" serenade, the B Flat "Divertimento" for strings and two horns, the "Serenade" in B Flat for wind instruments, the Adagio and Fugue for strings; Symphonies No. 26 in E Flat; the "Prague" in D Major, "Paris" in D Major, the E Flat, G Minor and C Major ("Jupiter") and the overture to "Der Schauspielrektor."

ELMIRA, N. Y.
STAR-GAZETTE

JUL 5 - 1945

LAMAR, COLO.
NEWS

JUL 2 - 1945

DALLAS, TEX.
NEWS

JUL 1 - 1945

This Clipping From
FAIRMOUNT, W. VA.
WEST VIRGINIAN

JUL 1 - 1945

This Clipping From
PARKERSBURG, W. VA.
NEWS

JUL 1 - 1945

DAYTON, OHIO
NEWS

JUL 1 - 1945

Full Bach-Mozart Festival Slated At Tanglewood

NEW YORK, June 30.—Plan for a full-scale Bach-Mozart festival at Tanglewood, Lenox, Mass have been completed by Serg Koussevitzky, director of the Boston Symphony orchestra.

An orchestra of chamber proportions will be assembled from the Boston orchestra, all of the principals taking part. The concerts will be given in the theater-concert hall at Tanglewood, the orchestra's summer home in the Berkshires, which seats 1150 and is considered ideal for music in intimate performance.

There will be six concerts, each with a different program, on three Saturday evenings and three Sunday afternoons (July 28-29, Aug. 4-5 and Aug. 11-12).

Bach will be represented by the Brandenburg Concertos Nos. 2, 3, 4 and 5; the suites in B minor No. 2, in D major No. 3 and in D major No. 4; the concertos with piano solo in D minor and F minor, and the concertos with two pianos in C minor and C major.

The Mozart works will be two concertos for piano and orchestra; the Konzertante Sinfonie for violin and viola; the "Haffner" Serenade; the Divertimento in B-flat for strings, with two horns; Serenade in B-flat for wind instruments; the adagio and fugue for strings; overture to "Das Schauspeldirektor"; symphony No. 26 in E-flat; the "Paris" Symphony in D major (K. 297); the "Prague" Symphony in D major, and the three final symphonies in E-flat, G. minor and C major ("Jupiter").

The pianists will include Alexander Borovsky, Alexander Braiowsky, Robert Casadesus, Lukas Foss and Abram Chasins, partnered with Constance Keene. Violin soloists will be William Kroll and Richard Burgin; viola, A. Veisse and Jean Lefranc; flute, Georges Laurent, and oboe, Fernand Gillet.

This Clipping From
ALBANY, N. Y.
TIMES UNION

JUL 1 - 1945

Albanians planning to attend the Bach-Mozart festival by the Boston Symphony orchestra on the three weekends, beginning July 28-29 and continuing through August 11-12 at "Tanglewood," in the Berkshires should make immediate reservations for seats by writing to the Boston Symphony orchestra, Syphony Hall, Boston, Mass. The demand for reservations has been very heavy to date and the limited seating capacity of the theatre-concert hall (1150) is expected to be entirely sold out within the next two weeks. There will be a number of benches placed just outside the various entrances to the hall at a reduced price.

[104]

SPRINGFIELD, MASS.
MORNING UNION

JUL 1 - 1945

NETWORK WILL CARRY TANGLEWOOD PROGRAM

American Broadcasting Company Will Handle Full-Hour Programs

The American Broadcasting company has planned a year-round schedule by the Boston Symphony orchestra. The network has devoted weekly time to winter series by the symphonic orchestra and has continued presentation of this ensemble through the summer months with the broadcasting of the Boston "Pops" concerts under Arthur Fiedler.

They announce they will carry the Tanglewood festival when Dr Serge Koussevitzky returns to conduct the musicians in the special musical event. The maestro has selected a chamber orchestra with players chosen principally from first desk men of the Boston ensemble. The works of Bach and Mozart will be played in the full-hour presentation to be heard the 28th and August 4 and 11.

Soloists include Pianists Alexander Borovsky, Alexander Brailowsky, Robert Casadesus and Lukas Foss, with Abram Chasins joining Constance Keene in duo piano works. William Kroll and Richard Burgin will be violin soloists with A. Veisse and Jean LeFranc as violists, George Laurent, flutist, and Fernand Gillet, oboist.

The network has also made announcement that it will carry the opening esplanade concert the 21st.

WASHINGTON, D. C.
STAR

JUL 1 - 1945

Bach, Mozart Featured at Tanglewood

Festival concerts devoted to the music of Bach and Mozart will be given by Serge Koussevitzky, conductor of the Boston Symphony, who will assemble an orchestra of chamber proportions from the member of that organization, all of th principals taking part.

These concerts will be given in Tanglewood, Lenox, Mass., in th Theater-Concert Hall, the orchestra's summer home in the Berkshires, which has a seating capacit of 1,150. It is ideal for music i intimate surroundings. There wi be six concerts, each with a differen program, on three Saturday evenings at 8:30 o'clock and three Sunday afternoons at 3:30 o'clock, Jul 28-29, August 4-5 and August 11-1

From the instrumental music c Bach, Dr. Koussevitzky will per form the Brandenburg Concertc Nos. 2, 3, 4 and 5, the suites in minor No. 2, in D major No. 3 an in D major No. 4, concertos fc piano solo and orchestra in D minc and F minor and concertos for tw pianos and orchestra in C minc and C major.

Mozart will be represented by si symphonies: "Symphony No. 26 i E flat, K. 184"; "Symphony in major, K 297." known as the "Paris "The Prague Symphony" and th three final symphonies, "Symphon in E flat," "Symphony in G minor and the "Jupiter Symphony." Th overture to Mozart's "Der Schauspieldirector" will have a hearin together with the "Haffner Serenade," the "Divertimento in B flat for strings and two horns and th "Serenade in B flat" for wind instruments, the "Adagio and Fugue for strings, the "Konzertante Sinfonie for violin and viola" and tw piano concertos with the accompaniment of the orchestra.

The pianists to appear in th festival are: Alexander Borovsky Alexander Brailovsky, Robert Casadesus, Lukas Foss, Abram Chasins partnered with Constance Keane Violin soloists will be William Krol and Richard Burgin, viola, A. Veiss and Jean Lefranc; flute, George Laurent; oboe, Fernand Gillet.

THE SPRINGFIELD SUNDAY UNION AND REPUBLICAN,
SPRINGFIELD, MASS.: JULY 1, 1945

BOSTON POPS PRESENTS PREMIERE OF CONCERTO

Khachatourian Work for Violin Played With Elie Spivak as Soloist

By VICTOR PRAHL

The Boston Pops at Symphony hall were eventful this week in presenting Tuesday night the first performance in this country of a new violin concerto by Aran Khachatourian, with the previous concert marking the first appearance in Boston of the dynamic young Negro conductor, Dean Dixon.

Arthur Rubinstein and William Kapell, both having played with outstanding success, the vital Khachatourian piano concerto, naturally, great interest centered in the first audition of a similar work for the violin by the same composer. The soloist was Elie Spivak, concertmaster of the Toronto Symphony orchestra. The concerto, at a first hearing, proved to be an ingratiating work, gay and vigorous of rhythm, abundantly melodic, and richly orchestrated. One missed the crashing, dissonant tone clusters of the piano concerto, but the violin being more delicately lyrical in character than the piano, the composer was of course more restricted. But even so, this work, for the most part, is much more conservative in idiom. The short, repetitious, rather monotonous, rhythmical phrases of the folk tones of the opening movement are suggestive of the sound and noises of a street bazar in the composer's native Tiflis. The exotic atmosphere of the rather over-long "Andante sostenuto" is reminiscent of Rimsky-Korsakoff's "Sheherazade," the bright lilting rhythm of the folk dance which introduces the final "Allegro vivace" being the most direct in its appeal. Mr Spivak's performance of the work was entirely admirable. We do not recall ever having seen a soloist use his notes for an appearance of such importance, but this in no way cramped the player's style. He seemed at home in the work, playing it with authority, richness and depth of tone, and negotiating the difficult technical passages of the last movement with consummate ease. An orchestra player himself, there was a welcome absence of mannerism. The audience which filled the hall to the last seat apparently liked the concerto and the manner in which it was performed, for they recalled the soloist repeatedly. Mr Fiedler and his men gave the score a sympathetic and colorful reading, the more brilliant portions soaring forth with the assurance of a stock repertoire piece. The brilliant tutti at the close of the slow movement, given double forte, was a thrilling bit of orchestration, magnificently played.

Monday's concert was outstanding for the remarkable conducting of Dean Dixon. Mr Dixon's conducting had nothing in common with the casual time-beating often indulged in at such concerts. On the contrary, one felt that his being was charged with the music he had already well digested. His gestures, if somewhat extravagant and suggestive of his more famous colleague, Sir Thomas Beecham, were nevertheless successfully instrumental in producing the desired results. He showed his metal in an incisively clean-cut, rhythmic performance of the monumental "Finale" of Brahms's "Fourth Symphony" which was projected with an understanding comprehension of its rich content. An individual interpretation, sensitively phrased, and well balanced rhythmically, was Enesco's first "Roumanian Rhapsody" and even more authentic, fiery, native feeling was unleashed in the Scherzo from William Grant Still's "Afra-American" symphony. There is a radiant vitality, at times an electric quality, in Mr Dixon's conducting, a spark which recreates, clarifies and illumines the music, a gift of the rare few. He was fortunate in having such a responsive band of players at his command. They too joined the audience in spontaneous, prolonged applause at the conclusion of the concert.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 2 1945

TANGLEWOOD TICKETS ARE STILL AVAILABLE

Bach-Mozart Festival Will Begin Last Weekend of Month

The advance sale of subscription seats for the Bach-Mozart festival to be held at Tanglewood, between Lenox and Stockbridge, the last weekend in July and the first two weekends in August, closed Saturday. For a limited period, series tickets for four or six concerts will be on sale in Pittsfield, Lenox, Stockbridge and Great Barrington.

Persons planning to attend the complete series of six concerts directed by Dr Serge Koussevitzky, assisted by the principals and other members of the Boston Symphony orchestra, or to be present on two of the weekends, are advised to reserve their seats at once. Holders of advance subscription tickets will be given first selection of location in the intimate auditorium where the Mozart festival was held last summer.

Since the festival was announced three weeks ago, requests for tickets have been received from points as distant as Montreal, Santa Barbara, Cal., and Washington, D. C. Early reservations are considerably ahead of those of last season, with about 75 per cent by residents and summer residents of Berkshire county and the vicinity.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JUL 2 - 1945

Bach-Mozart Festival To Be At Tanglewood

Serge Koussevitzky has announced complete programs for the six concerts of the Bach-Mozart festival that he will direct at Tanglewood between Lenox and Stockbridge. Of chamber proportions the orchestra will be composed of the principals and other members of the Boston Symphony Orchestra, with guest soloists.

Tickets for individual concerts for the last week-end in July and the first two in August will be on sale July 9. Subscription tickets for four or six concerts may be obtained by mail to Symphony Hall, Boston.

The programs follow:

FIRST PROGRAM
(Saturday Evening, July 28, at 8:30)
Suite in D Major, No. 4, Bach
Piano Concerto in A major (No. 23, K. 488), Mozart
Alexander Brailowsky, Soloist
Symphony in E-flat major, (No. 26, K. 184), Mozart
Symphny in C major, ("Jupiter" No. 41, K. 551), Mozart

SECOND PROGRAM
(Sunday Afternoon, July 29, at 3:30)
Symphony in D major ("Paris" No. 31, K. 297), Mozart
Concerto in C minor for Two Pianos, No. 1
Abram Chasins, Constance Keene, Soloists
Concerto in C major for Two Pianos, No. 2, Bach
Abram Chasins, Constance Keene, Soloists
Overture to "Der Schauspieldirektor" (K. 486), Mozart
Serenade in D major, "Haffner," (K 250), Mozart

THIRD PROGRAM
(Saturday Evening, August 4, at 8:30)
Divertimento in B-flat major for Strings with Two Horns (K. 287), Mozart
Piano Concerto in D Minor, Bach
Alexander Borovsky, Soloist
Piano Concert in F minor, Bach
Alexander Borovsky, Soloist
Symphony in M major ("Prague" No. 38, K. 504), Mozart

FOURTH PROGRAM
(Sunday Afternoon, August 5, at 3:30)
Suite No. 2 in B Minor, for Flute and Strings, Bach
Brandenburg Concerto No. 5 in D major, for Orchestra with Piano, Violin and Flute
Adagio and Fugue for String Orchestra (K. 546), Mozart
Symphony in G minor (No. 40, K 550), Mozart

FIFTH PROGRAM
(Saturday Evening, August 11, at 8:30)
Brandenburg Concerto No. 4 in G major, for Violin, Bach
Two Flutes and String Orchestra
Konzertante Sinfonie for Violin and Viola, (K. 364), Mozart
Violin Solo, William Krol
Viola Solo, Jascha Veiss
Adagio and Allegro from Violin Partita, Bach
Serenade in B-flat for Wind Instruments, (K. 361), Mozart

SIXTH PROGRAM
(Sunday Afternoon, August 12, at 3:30)
Suite No. 3 in D major, Bach
Piano Concerto in C minor (K 491), Mozart
Robert Casadesus, Soloist
Brandenburg Concerto No 3 in G major, for String Orchestra (with the Sinfonia from the Cantata "Christ lag in Todesbaden"), Bach
Symphony in E-flat major (No 39, K 543), Mozart

SPARTANSBURG, S. C.
HERALD

JUL 1 1945

News and Comment

About Music

The Transylvania Music School-Camp, near Brevard, N. C., in collaboration with the Brevard Chamber of Commerce, is giving a series of free Thursday night concerts this summer with guest soloists. The concerts, beginning at 8:15, are held in the Transylvania amphitheater.

The series opened June 21, with Thomas Pyle, Baltimore baritone, as guest artist. Lamar Stringfield, of Ashville, flutist and composer, was the guest artist June 28.

Edward Gerschefski, member of the faculty of the Converse College School of Music, will give a piano concert next Thursday night.

The guest artist concerts will run through July, as will faculty recitals on Tuesday evenings and student programs on Sunday evenings, James Christian Pfohl, camp director, announced.

* * *

SERGE KOUSSEVITZKY, director of the Boston Symphony, has completed plans for a Bach-Mozart festival at Tanglewood, Lenox, Mass., the orchestra's summer home in the Berkshires.

A chamber orchestra made up of the principals from the Boston Symphony will play six concerts on Saturday evenings and Sunday afternoons as follows: July 28-29, Aug. 4-5 and Aug. 11-12.

Bach will be represented by the 2nd, 3rd, 4th and 5th Brandenburg concertos, suites in B minor, No. 2, in D major, No. 3, in D major, No. 4, the concertos with piano solo in D minor and F minor, and the concertos with two pianos in C minor and C major.

The Mozart works will be two concertos for piano and orchestra; the Konzertante Sinfonie for violin and viola; the "Haffner" Serenade; the Divertimento in B-flat for strings, with two horns; Serenade in B-flat for wind instruments; the adagio and fugue for strings; overture to "Das Schauspieldirektor"; symphony No. 26 in E-flat; the "Paris" Symphony in D major (K. 297); the "Prague" Symphony in D major; and the three final symphonies in E-flat, G. minor and C major ("Jupiter").

The pianists will include Alexander Borovsky, Alexander Brailowsky,(Robert Casadesus, Lukas Foss and Abram Chasins, partnered with Constance Keene. Violin soloists will be William Kroll and Richard Burgin; viola, A. Veisse and Jean Lefranc; flute, Georges Laurent, and oboe, Fernand Gillet.

PORTLAND, ME.
PRESS HERALD

JUL 3 - 1945

AUGUSTA, ME.
KENNEBEC JOURNAL

JUL 3 - 1945

BANGOR, ME.
NEWS

JUL 3 - 1945

Didn't Bring His Music

BOSTON, July 2 (AP)—Victor Alessandro, conductor of the Oklahoma City symphony orchestra, came to Boston to guest-conduct the "Pops" concert on the Fourth of July—and forgot to bring enough music.

It isn't that the Boston symphony orchestra doesn't have well-stocked shelves in its musical pantry, but when a guest conductor wishes to play something special (in this case, it was Norton's Dance Suite), he always brings his own music.

In the rush to get off, Alessandro forgot all but the parts for strings which would leave quite a few of the 85 players "unemployed".

They'll play Grieg's Peer Gynt Suite instead.

HUDSON, N. Y.
DAILY STAR

JUL 3 - 1945

BACH AND MOZART MUSIC AT LENOX

A comprehensive program of the music of Bach and Mozart will be presented by Serge Koussevitzky at the concerts at Tanglewood, near Lenox, Mass., July 28-29, August 4-5 and August 11-12. The concerts will be given in the Theater-Concert Hall at Tanglewood, which has a seating capacity of 1,150.

From the instrumental music of Bach, a Chamber Orchestra, selected by Dr. Koussevitsky from the Boston Symphony Orchestra, will play four Brandenburg Concertos; three suites; Concertos with piano solos in D minor and F minor, and the Concertos with two pianos in C minor and C major. Mozart will be represented during the festival by a number of compositions, including his two Concertos for piano and orchestra, the Konsertante Sinfonie, the "Haffner" Serenade, the "Paris" and "Prague" Symphonies and the Adagio and Fugue for strings.

RED HOOK, N.Y
ADVERTISER
7/5/45

BACH AND MOZART MUSIC AT LENOX

A comprehensive program of the music of Bach and Mozart will be presented by Serge Koussevitsky at the concerts at Tanglewood, near Lenox, Mass., July 28-29, August 4-5 and August 11-12. The concerts will be given in the Theater-Concert Hall at Tanglewood, which has a seating capacity of 1,150.

From the instrumental music of Bach, a Chamber Orchestra, selected by Dr. Koussevitsky from the Boston Symphony Orchestra, will play four Brandenburg Concertos; three suites; Concertos with piano solos in D minor and F minor, and the Concertos with two pianos in C minor and C major. Mozart will be represented during the festival by a number of compositions, including his two Concertos for piano and orchestra, the Konsertante Sinfonie, the "Haffner" Serenade, the "Paris" and "Prague" Symphonies and the Adagio and Fugue for strings.

SPRINGFIELD, MASS.
MORNING UNION

JUL 3 - 1945

N. ADAMS, MASS.
TRANSCRIPT

JUL 6 - 1945

ALBANY, N. Y.
TIMES UNION

JUL 8 - 1945

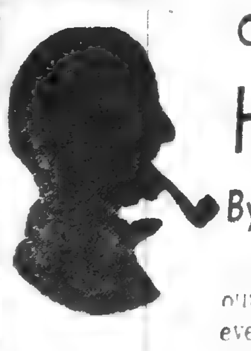
SPRINGFIELD, MASS.
REPUBLICAN

JUL 8 - 1945

[105]

INDIANAPOLIS, IND.
TIMES

JUL 4 - 1945



OUR TOWN—

Hot Anthem

By Anton Scherrer

Another alarming thing to come out of this war is the notion that everybody has a right to sing (or [illegible]) the "Star-Spangled Banner" as he damn pleases. This being the Fourth of July is as good a time as any to let down my hair.

This libertine practice, which has the substance of an abrogated Fifth Freedom, is as evident in Indianapolis as it is elsewhere. In support of which I cite Fabien Sevitsky, Clarence Elbert, Elmer Steffen and George Newton, all of whom have opinions of their own regarding the proper tempo of the "Star-Spangled Banner." And what is even worse—not one will listen to reason.

The radio reveals an equally disheartening situation. For example, Serge Koussevitzky, conductor of the Boston Symphony, treats the "Star-Spangled Banner" as if it were a dirge. Arthur Rodzinski of the Philharmonic whips up the tempo a teeny weeny bit with the result that it sounds more like a requiem. George Szell of the Metropolitan Opera beats Mr. Rodzinski by five seconds, and Arthur Fiedler of the Pops is six seconds ahead of Mr. Szell. Under Mr. Fiedler's baton, the "Star-Spangled Banner" achieves the speed of an authentic drinking song (andante con moto).

Anyway, It's No Dirge

OF ALL the temporizers, Mr. Fiedler is probably on the right track. At any rate, he has historical precedent to support him. Even if there were no historical evidence, the mere fact that the "Star-Spangled Banner" covers five notes over an octave is sufficient proof that the music is of bibulous origin. For some reason, all first-rate drinking songs have amazing ranges. I don't know why, unless it be that gentlemen in their cups will attempt anything including even the impossible.

As for the historical evidence, everything points to the fact that Francis Scott Key's words were set to a song the title of which was "To Anacreon in Heaven." The words were written by Ralph Tomlinson, a lovable eighteenth century toper. The music was by John Stafford Smith, an uncertain tenor, but able organist who also profited by the perquisites of a cryptic office known as "Composer to His Majesty's Chapel." The song was familiar to all convivial souls in the British Isles around 1800. It was composed at least 15 years earlier, a detail lugged into today's piece to show the length of time it takes for a tune to catch on in England.

"To Anacreon in Heaven" was composed for the Anacreontic Society of London, a jolly organization not unlike that of the Indianapolis Mannerchor today. The British boys met fortnightly to "make music" at the Crown and Anchor Tavern in the Strand. And, of course, right after the concerts the exhausted singers had to wet their whistles. The sign to start tippling came from the chairman who rose and triumphantly sang the constitutional song—sure, "To Anacreon in Heaven." Anyone who believes that it sounded like a dirge is living in a fool's paradise.

Made the Music Fit the Words

IT IS reasonable to assume that the song was circulated in America by way of the Columbian Anacreontic society founded in imitation of the London society in 1795 at New York. Be that as it may, there was a copy of the song in Baltimore in 1814. Tradition has it that in that year a picturesque actor by the name of Ferdinand Durang was rummaging in his trunk to find music to suit the rhythm of Mr. Key's words. He stumbled across "To Anacreon in Heaven." By the time he had sung three stanzas, in trying the music to the words, the little tavern was full of customers who "spontaneously" (so reads an old account) joined in the chorus. It is not without significance that the episode took place in a tavern and that the song was picked up spontaneously.

The hitching of severely serious words to riotous rollicking music was, of course, an unfortunate marriage. At least half-a-dozen attempts have been made to add extra verses in an effort to effect a reconciliation. Even Oliver Wendell Holmes tried his hand. Any number of parodies were written too, some of which were jolly enough to reflect the lilt of the tune. The rest were downright insulting. Curiously enough, however, the most insulting performance wasn't a parody at all. It was a grim effort on the part of a professional prohibitionist who used the classic drinking song to peddle propaganda. It appeared in 1843 in the "Temperance Annual and Cold Water Magazine" (no fooling). It starts like this:

Oh, who has not seen, by the dawn's early light,
Some poor bloated drunkard to his home weakly
reeling;
With blear eyes and red nose, most revolting to
sight . . .

So far as I know, this is the only version of the "Star-Spangled Banner" that doesn't call for a spirited rendition.

THE ORIGINAL
HUDSON, N. Y.
DAILY STAR

JUL 9 - 1945

MILLERTON, N.Y
NEWS
7/5/45

First Two Concerts Announced

Alexander Brailowsky, Abram Chasins, Constance Keene To Be Soloists

Serge Koussevitzky has announced complete programs for the first two concerts of the Bach-Mozart festival that he will direct at Tanglewood, between Lenox and Stockbridge, summer home of the Boston Symphony Orchestra. The orchestra will be of chamber proportions, composed of the principals and other members of the Boston Orchestra, with guest soloists.

Tickets for individual concerts for the last weekend in July and the first two in August will be on sale July 9 at Symphony Hall, Boston; England Brothers, Pittsfield; the Curtis Hotel, Lenox; the Blue Bird Sport Shop, Stockbridge; and the Chamber of Commerce information booth, Great Barrington. Subscription tickets for four or six concerts may be obtained by mail to Symphony Hall.

The first two programs are as follows:

First programme, Saturday evening, July 28, at 8:30—Bach, Suite in D major, No. 4; Mozart, Piano Concerto in A major No. 29, K. 488. Soloist, Alexander Brailowsky. Mozart, Symphony in E-flat major No. 26, K. 184; Mozart, Symphony in C major, "Jupiter" No. 41, K. 551.

Second programme, Sunday afternoon, July 29, at 3:30—Mozart, Symphony in D major "Paris" No. 31, K. 297; Bach, Concerto in C minor for two pianos, No. 1. Soloists, Abram Chasins, Constance Keene. Bach, Concerto in C major for two pianos, No. 2. Soloists, Abram Chasins, Constance Keene. Mozart, Overture to "Der Schauspieldirektor" K. 486; Mozart, Serenade in D major, "Haffner" K. 250.

PHILADELPHIA, PA.
INQUIRER

JUL 8 - 1945

Bach-Mozart Festival

Serge Koussevitzky will present a comprehensive list of the music of Bach and Mozart at the Festival devoted to those two composers to be given at Tanglewood, Lenox, Mass. The conductor will assemble an orchestra of chamber proportions from his Boston Symphony Orchestra, all of the principals taking part. The concerts will be given in the Theater-Concert Hall at Tanglewood, the Orchestra's summer home in the Berkshires, and this hall, seating 1150, is ideal for music in intimate performance.

WHEELING, W. VA.
NEWS REGISTER

JUL 8 - 1945

New Recordings

Reviewed by
Robert Permar

Berloiz Revived

There is an element of poetic justice in the fact that the first major recording since the lifting of the Petrillo ban should be the presentation of Hector Berlioz' "Harold in Italy." It is the only complete engraving of this beautiful work (five 12-inch doubles—Album No. 989). It is done by perhaps the world's perfect orchestra, the Boston under Dr. Koussevitzky and with the world's first violist, William Primrose, as soloist. The Boston, then under Dr. Karl Muck, made the first full symphonic recording back in 1917, Dvorak's "New World." And, most important, it is adequate revival of the high priest of 19th century French romanticism.

There are technical reasons for the neglect of Berlioz' fine music. First, with the possible exception of Richard Strauss, no man ever demanded so much from the orchestra. He thought massively. Second, his work was conceived in rarified, intellectual terms, difficult for both players and listeners. Few "get" him on the first bounce. Fritz Reiner told us once that he would rather rehearse all nine of the Beethoven symphonies than prepare a performance of the "Symphony Fantastique." But he is well worth any study required. He is unique and, once understood, is remembered.

This highly original work, based upon episodes of Byron's wandering hero, might be described as a symphony with viola obliggato. It is not a concerto in the conventional sense. Commissioned by Paganini, supreme virtuoso of the viola as he was of the violin, he was so delighted with the score that he sent Berlioz twenty thousand francs, enough to support the composer whilst he wrote his "Romeo and Juliette" symphony. But Paganini never played it. He was a very sick man at the time, and died a year later. Primrose, of course, is the one man to tackle it in our day. And he does, superbly.

"Harold in Italy" is not a complete musical exposition of this long and involved classic, though catching its sense. There are four movements — described by Berlioz as Harold in the Mountains, Scenes of Melancholy, Happiness and Joy; March of the Pilgrims Singing their Evening Hymn; Serenade of a Mountaineer to his Mistress, and Orgy of the Brigands. The first has that broad, escapist feeling which one identifies with the imagery of Byron, Shelley and Keats. The second is comparable with the like scene in "Tannhauser." The third is sweetly sentimental, but never cloying The finale is a tour-de-force of the first magnitude, with the richest instrumentation and turbulent drive.

The acoustics are admirable. Within 48 hours after Signor Petrillo decided to let the American people again hear good music, Victor engineers (the best in the business) were preparing Boston's Symphony Hall (an ideal hearing-place) for this recording. A heavy curtain was dropped from the ceiling at the twentieth seat row, in order to prevent overtones. The doors were locked and nobody, not even the exalted critical fraternity, was admitted. After two days and nights of intense work they completed the job, in all of its blazing beauty and full sonorities

In fact, it is such a wonderful job that we are almost inclined to forgive Dr. Koussevitzky for this persona-non-grata slight. After all, none of us would have munched peanuts or started a game of mumbly-peg during such important business.

ERIE, PA.
DISPATCH-HERALD

JUL 8 - 1945

Record Review

A VERY enjoyable album of Red Seal Victor records is that of "Harold in Italy" by Berlioz, in which William Primrose is solo violist and Serge Koussevitsky directs the Boston Symphony Orchestra. There are five records in all, and the work is a series of scenes in which the viola is individualized.

Something like Byron's "Childe Harolde," this work of Berlioz contains a chief theme which reappears throughout the different scenes at various intervals. And Primrose shows his remarkable virtuosity as a violist.

The first scene is entitled: "Harold in the Mountains, Scenes of Happiness and Joy"; the second is: "March of the Pilgrims, Singing Their Evening Hymn"; the third is: "Serenade of a Mountaineer to His Mistress," and the final one is: "Orgy of Brigands; Recollection of Preceding Scenes."

* * *

MOST music lovers are talking about Gershwin these days, because the film biography of the great American composer, "Rhapsody in Blue," has been released by Warner Brothers and will probably be shown in Erie very soon.

In many ways, the musical and emotional climax of the movie is the premiere in Aeolian Hall, New York, of the most celebrated of Gershwin's serious compositions, "The Rhapsody," which brought blues to the concert hall, and the recorded performance of this work which Gershwin prized in his personal collection was that of Jesus Maria Sanroma as pianist with the Boston Pops Orchestra under Arthur Fiedler's direction.

This has now been newly issued as a Victor "Showpiece" and includes two pages of biographical material on Gershwin, a brief history of the orchestra and Fiedler by John Burke, pictures of Sanroma and Fiedler and an attractive jacket in metropolitan blues. This is the third such series to be issued by Victor—the other two being Iturbi's performance of piano music from "A Song to Remember," and "Ravel's "Daphnis and Chloe" —and it includes two 12-inch records.

SAN JOSE, CAL
MERCURY-HERALD

JUL 8 1945

Bach-Mozart Fete Plans Completed In Massachusetts

NEW YORK. (UP)—Plans for a full-scale Bach-Mozart festival at Tanglewood, Lenox, Mass., have been completed by Serge Koussevitzky, director of the Boston Symphony Orchestra.

An orchestra of chamber proportions will be assembled from the Boston orchestra, all of the principals taking part. The concerts will be given in the theater-concert hall at Tanglewood, the orchestra's summer home in the Berkshires, which seats 1150 and is considered ideal for music in intimate performance.

There will be six concerts, each with a different program, on three Saturday evenings at 8:30 and three Sunday afternoons at 3:30 (July 28-29, Aug. 4-5, and Aug. 11-12).

The pianists will include Alexander Borovsky, Alexander Brailowsky, Robert Casadesus, Lukas Foss and Abram Chasins, partnered with Constance Keene. Violin soloists will be William Kroll and Richard Burgin; viola, A. Veisse and Jean Lefranc; flute Georges Laurent, and oboe, Fernand Gillet.

HERALD TRIBUNE
Cir. (D 330,138) (S 538,005)

JUL 8 - 1945

Soloists Listed For Berkshire Concert Series

Programs Scheduled for Bach-Mozart Festival by Boston Symphony

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Saturday, July 28, 8:30 p. m.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 9 - 1945

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HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JUL 12 1945

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ENQUIRER

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MILWAUKEE, WIS.
JOURNAL

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WASHINGTON, D.C.
TIMES HERALD

JUL 10 1945

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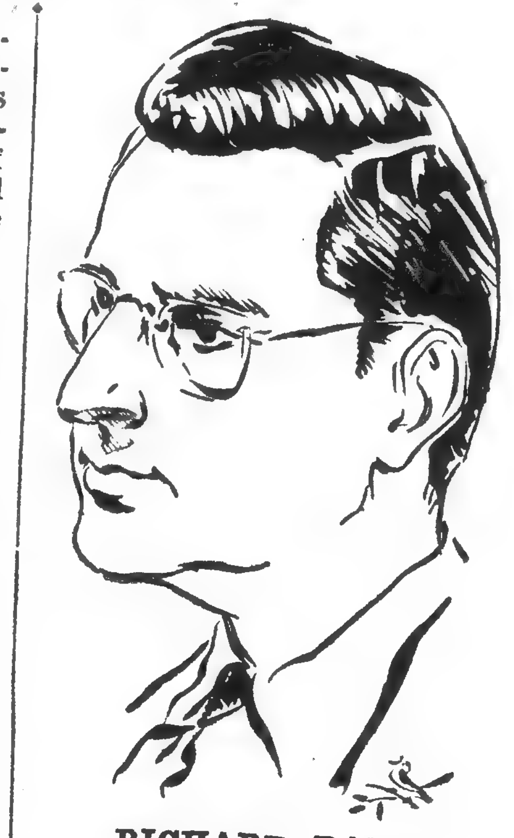

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EILEEN ETTEN.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 12 1945

Bach and Mozart Chosen Due To Intimate Character

Music Seldom Heard in Larger Halls Will Please Tanglewood Concert Audience, Says Dr. Koussevitzky

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SCHENECTADY, N. Y.
GAZETTE

JUL 10 1945

Serge Koussevitzky has announced the programs for the six Bach-Mozart festival concerts which will be held at Tanglewood the last week end of this month and the first two week ends in August. The orchestra, which will be of chamber proportons, will be composed of the principals and other members of the Boston Symphony orchestra.

The first program will be given Saturday, July 28 at 8.30 p.m. and Alexander Brailowsky, pianist, will be the soloist. The program will include the Bach "Suite in D major, No. 4," the Mozart "Piano Concerto in A major," the Mozart "Symphony in E flat major and the Mozart "Symphony in C major."

The second program will be given Sunday, July 29 at 3 30 p.m. and the soloists will be the pianists, Abram Chasins and Constance Keene. The program will include the Mozart "Symphony in D major" the Bach "Concerto in C minor for Two Pianos," the Bach Concerto in D major for Two Pianos, the Mozart "Overture to 'Der Schauspieldrektor,'" and the Mozart "Serenade in D major."

The third program will be given Saturday evening, Aug. 4 at 8:30 p.m. with Alexander Borovsky as piano soloist. The program will include the Mozart "Divertimento in B flat major for strings with two horns," the Bach "Piano Concerto in D minor," the Bach "Piano Concerto in F minor" and the Mozart "Symphony in D major."

The fourth program will be given Sunday, Aug. 5 at 3:30 p.m. The program will include the Bach "Suite No. 2 in B minor, for flute and strings," the Bach "Brandenburg Concerto No. 5 in D major, for orchestra with piano, violin and flute," the Mozart "Adagio and Fugue for string orchestra and the Mozart "Symphony in G minor."

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The sixth and final program will be given Sunday, Aug. 12 at 3.30 p.m. with Robert Casadesus, pianist, as soloist. The program will include the Bach "Suite No. 3 in D major," the Mozart "Piano Concerto in C minor," the Bach "Brandenburg Concerto No. 3 in G major, for string orchestra," and the Mozart Symphony in E flat major."

RICHMOND, VA.
NEWS LEADER

JU

BOSTON 'POPS' ORCHESTRA

I heard a beautiful concert Saturday night by the Boston "Pops" Orchestra. Can you give me information about this orchestra and its concerts?—Mary T. R., Richmond.

The Boston "Pops" Orchestra has been in existence almost as long as the Boston Symphony Orchestra, which was founded in 1881. Its season begins in May and lasts throughout the Summer months. The concerts are delightfully informal, with the musicians usually in their shirt sleeves, and the rows of seats are replaced by refreshment tables where the audience may be served during the concert The "pop" of the bottles of soft drinks being uncapped brings the symphony its unusual name, as well as the fact that the more popular classics make up the program. Its conductors have included Franz Kneisel Agide Jacchia, Alferdo Casella. and, at the present, Arhtur Fiedler.

This Clipping From
SAGINAW, MICH.
NEWS

JUL 15 1945.

Programs are out for the Bach-Mozart festival to be directed by Serge Koussevitzky with the assistance of the Boston Symphony orchestra principals and other members and a large group of soloists at Tanglewood, set in the beautiful Berkshires of Massachusettes. Six different programs are planned for July 28 and 29, Aug. 4 and 5 and Aug. 11 and 12.

HERALD TRIBUNE
Cir. (D 330,138) (S 538,005)

JUL 8 - 1945

Soloists Listed For Berkshire Concert Series

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JOURNAL

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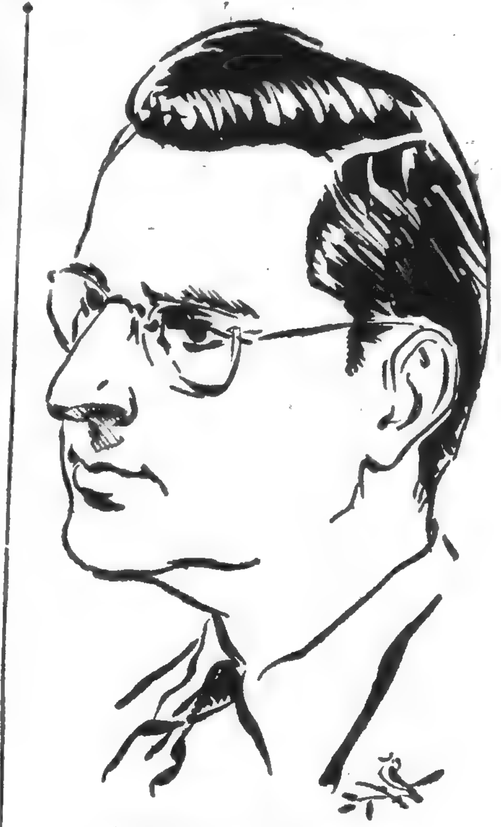

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The fifth program will be given Saturday, Aug. 11 at 8:30 p.m. and William Kroll, violinist, and Jascha Veissi, violist, will be the soloists. The program will include the Bach "Brandenburg Concerto No. 4 in G major for violin, two flutes and stirng orchestra," the Mozart "Konzertante Sinfonie for violin and viola" the Bach "Adagio and Allegro from the Violin Partita," and the Mozart "Serenade in B flat for wind instruments."

The sixth and final program will be given Sunday, Aug. 12 at 3:30 p.m. with Robert Casadesus, pianist, as soloist. The program will include the Bach "Suite No. 3 in D major," the Mozart "Piano Concerto in C minor," the Bach "Brandenburg Concerto No. 3 in G major, for string orchestra," and the Mozart Symphony in E flat major."

RICHMOND, VA.
NEWS LEADER

JUL 12

BOSTON 'POPS' ORCHESTRA

I heard a beautiful concert Saturday night by the Boston "Pops" Orchestra. Can you give me information about this orchestra and its concerts?—Mary T. R., Richmond.

The Boston "Pops" Orchestra has been in existence almost as long as the Boston Symphony Orchestra, which was founded in 1881. Its season begins in May and lasts throughout the Summer months. The concerts are delightfully informal, with the musicians usually in their shirt sleeves, and the rows of seats are replaced by refreshment tables where the audience may be served during the concert The "pop" of the bottles of soft drinks being uncapped brings the symphony its unusual name, as well as the fact that the more popular classics make up the program. Its conductors have included Franz Kneisel, Agide Jacchia, Alferdo Casella, and, at the present, Arhtur Fiedler.

This Clipping From
SAGINAW, MICH.
NEWS

JUL 15 1945.

Programs are out for the Bach-Mozart festival to be directed by Serge Koussevitzky with the assistance of the Boston Symphony orchestra principals and other members and a large group of soloists at Tanglewood, set in the beautiful Berkshires of Massachusettes. Six different programs are planned for July 28 and 29, Aug. 4 and 5 and Aug. 11 and 12.

TADY, N. Y.
ZETTE

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OND, VA.
LEADER

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ORCHESTRA
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"Pops" Orchestra
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HARTFORD, CONN.
TIMES

JUL 13 1945

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Commenting on the success of the new opera, "Peter Grimes," at the re-opening of Sadler Wells Opera House in London, Dr. Koussevitzky said, "The first performance of that opera in America will be at Tanglewood, but we will play excerpts from it during the coming symphony season in Boston." He told of commissioning Benjamin Britten, British composer, in 1942 to write it, and of asking Samuel Barber, an American composer, to write another. "It will be our first experience with new opera," he said. "What we have done has shown that we can realize nothing with the old operas. We try to find a new way in operatic acting, but we can only take chicken steps with the old ones."

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This Clipping From
ATLANTA, GA.
JOURNAL

JU

. . . A second war-time Berkshire music festival will be given this summer at Tanglewood, Mass., under the direction of Serge Koussevitsky, with an orchestra made up of members of the Boston Symphony Orchestra. The music of Mozart and Bach will feature the programs which will continue over three week-ends, July 29-29; August 4-5 and August 11-12. . . . As far as casts are concerned, but minus the elaborate stage facilities, the Metroplitan Opera in miniature has moved out to the Lewisohn Stadium in upper Manhattan for a few days this summer. Presentations of "Carmen" were given on July 9-10 and "La Boheme" on August 2-3. . . . Frank Heffer, music buyer in the NBC music library division, is the composer of "Homage," in the form of chorale, an organ work just published by Edward Schuberth.

WALTHAM, MASS.
NEWS TRIBUNE

JUL 13 1945

Motor Corps Takes Boston Symphony ~~To Army Hospital~~

Five station wagons at the [illegible]

SPRINGFIELD, MASS.
EVENING UNION

JUL 13 1945

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FINE PROGRAMS AT TANGLEWOOD

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WORCESTER, MASS.
GAZETTE

JUL 14 1945

ALBANY, N. Y.
TIMES UNION

JUL 15 1945

N. ADAMS, MASS.
TRANSCRIPT

JUL 13 1945

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DAVENPORT, IOWA
DEMOCRAT-LEADER

JUL 15 1945

FROM THE SHELL

. . . on the Charles River Basin in Boston, the American Broadcasting company will preesnt the Esplanade concerts this summer. The first one will be on Saturday night, July 21, when thousands of Bostonians and tourist visitors are expected to be present at the annual opening of New England's outdoor season of lighter musical fare. Arthur Fiedler will again be the director of the series which will be played by an ensemble comprised of Boston Symphony orchestral personnel. The series will be interrupted to permit broadcasts of the Mozart-Bach festival at Tanglewood the latter part of July and the early part of August.

SCHENECTADY, N. Y.
GAZETTE

JUL 17 1945

Serge Koussevitzky vacationed recently at Saratoga Springs and is now at his summer home "Serenak," in Lenox. Dr. Koussevitzky is preparing the programs for the Bach-Mozart festival at Tanglewood which opens on Saturday evening, July 28. The concerts will be given by 40 principals and other members of the Boston Symphony and there will be guest artists.

At the first concert the Mozart Symphony in E-flat major (No. 26) will be given. Of it Dr. Koussevitzky says "I am sure it has never been played before in America."

NEW YORK, N. Y.
PM

JUL 15 1945

CRITICAL and AMUSEMENTS

Bach-Mozart Festival at Tanglewood

With the regular Berkshire Music Festivals suspended until after the war, Serge Koussevitzky and the Boston Symphony will present a Bach-Mozart Festival in the Theater-Concert Hall at Tanglewood, Lenox, Mass., during three week ends this Summer. Six concerts, each with a different program, will be given on three consecutive Saturday evenings and Sunday afternoons, beginning July 28 and ending Aug. 12.

Dr. Koussevitzky will preside over an orchestra made up of the principals and other members of the Boston Symphony. Soloists include pianists Alexander Borovsky, Alexander Brailowsky, Robert Casadesus, Lukas Foss, Abram Chasins and Constance Keene; violinists William Kroll and Richard Burgin; flutist Georges Laurent; oboist Fernand Gillet, and violists Jascha Veissi and Lean Lefranc.

Reserved season tickets may be obtained for either six or four concerts upon application to the Boston Symphony Orchestra, Symphony Hall, Boston 15, Mass. Six-concert subscriptions are priced at $27 and $18; four-concert (any two pair), at $18 and $12; all including tax.

The complete programs are as follows:

Saturday, July 28, at 8:30
Suite in D major, No. 4 . . . Bach
Piano Concerto in A major (K. 488) . . . . . . Mozart
Soloist: Brailowsky
Symphony in E-flat (K. 184) . Mozart
Jupiter Symphony (K. 551) . Mozart

Sunday, July 29, at 3:30
Paris Symphony (K. 297) . . Mozart
C-minor and C-major Concertos for Two Pianos . . . . . Bach
Soloists: Chasins and Keene
Der Schauspieldirektor Overture . . . Mozart
Haffner Serenade (K. 250) . Mozart

Saturday, Aug. 4, at 8:30
Divertimento in B-flat for Strings and Two Horns . . . . Mozart
D-minor and F-minor Piano Concertos . . . . . . Bach
Soloist: Borovsky
Prague Symphony (K. 504) . Mozart

Sunday, Aug. 5, at 3:30
Suite No. 2 for Flute and Strings . . . Bach
Brandenburg Concerto No. 5 . Bach
Adagio and Fugue for Strings . Mozart
Symphony in G minor (K. 550) . . . Mozart

Saturday, Aug. 11, at 8:30
Brandenburg Concerto No. 2 . Bach
Konzertante Sinfonie for Violin and Viola . . . . Bach
Soloists: Kroll and Veissi
Brandenburg Concerto No. 4 . Bach
Serenade for Wind Instruments . . . Mozart

Sunday, Aug. 12, at 3:30
Suite No. 3 in D major . . . Bach
C-minor Piano Concerto (K. 491) . . . Mozart
Soloist: Casadesus
Brandenburg Concerto No. 3 . Bach
Symphony in E flat (K. 543) . Mozart

LAWRENCE, MASS.
EAGLE

JUL 17 1945

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WALTHAM, MASS.
NEWS TRIBUNE

JUL 13 1945

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N. ADAMS, MASS.
TRANSCRIPT

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JOURNAL

JUL

. . . A second war-time Berkshire music festival will be given this summer at Tanglewood, Mass., under the direction of Serge Koussevitsky, with an orchestra made up of members of the Boston Symphony Orchestra. The music of Mozart and Bach will feature the programs which will continue over three week-ends, July 29-29; August 4-5 and August 11-12. . . . As far as casts are concerned, but minus the elaborate stage facilities, the Metroplitan Opera in miniature has moved out to the Lewisohn Stadium in upper Manhattan for a few days this summer. Presentations of "Carmen" were given on July 9-10 and "La Boheme" on August 2-3. . . . Frank Heffer, music buyer in the NBC music library division, is the composer of "Homage," in the form of chorale, an organ work just published by Edward Schuberth.

WORCESTER, MASS.
GAZETTE

JUL 14 1945

ALBANY, N. Y.
TIMES UNION

JUL 15 1945

DAVENPORT, IOWA
DEMOCRAT-LEADER

JUL 15 1945

FROM THE SHELL

. . . on the Charles River Basin in Boston, the American Broadcasting company will preesnt the Esplanade concerts this summer. The first one will be on Saturday night, July 21, when thousands of Bostonians and tourist visitors are expected to be present at the annual opening of New England's outdoor season of lighter musical fare. Arthur Fiedler will again be the director of the series which will be played by an ensemble comprised of Boston Symphony orchestral personnel. The series will be interrupted to permit broadcasts of the Mozart-Bach festival at Tanglewood the latter part of July and the early part of August.

SCHENECTADY, N. Y.
GAZETTE

JUL 17 1945

Serga Koussevitzky vacationed recently at Saratoga Springs and is now at his summer home "Serenak," in Lenox. Dr. Koussevitzky is preparing the programs for the Bach-Mozart festival at Tanglewood which opens on Saturday evening, July 28. The concerts will be given by 40 principals and other members of the Boston Symphony and there will be guest artists.

At the first concert the Mozart Symphony in E-flat major (No. 26) will be given. Of it Dr. Koussevitzky says "I am sure it has never been played before in America."

Esplanade Concerts Begin Next Friday

Jul 15
194

Now established as a unique institution which has brought added fame to Boston, the Esplanade Concerts will be launched on their 17th season next Friday night at 8:30 in the Hatch Memorial Shell (Embankment road, foot of Mt. Vernon street) by Arthur Fiedler, who started them experimentally in 1939, and has conducted them ever since.

These continue to be the only annual outdoor concerts played free of admission charge six nights a week by members of a major symphony orchestra. About one quarter of a million men, women and children attend yearly. There is no city or state subsidy. Financial support comes from the Esplanade Concerts Fund, made up yearly by those of the public who like to contribute. Some send in checks to the official depository, the Merchants National Bank, at Copley square. Others drop coins at the program-distribution booths on the concert grounds. (The annotated program leaflets are free.) Listeners may stand or sit on the lawn covering 40,000 square feet of space along the Charles river, in front of the shell. Reserved seats are unpurchasable. Anyone wishing the convenience of a chair may rent one for a dime and place it in any available location he wishes.

The Esplanade series are reputed to be the most democratic orchestra concerts in the nation.

The forthcoming season of Esplanade concerts will continue nightly, with the exception of Thursdays, through Aug. 15. There will be concerts for children—and any others interested—on Wednesday mornings at 10:15, July 25, Aug. 1, 8 and 15.

Programs for the first six concerts follow:

Friday—Opening Night

Hallelujah Chorus from "The Messiah" Handel
Largo from the "New World" Symphony .... Dvorak
Danza Piemontese No. 1 .... Sinigaglia
Toccata .... Frescobaldi-Kindler
"Emperor" Waltzes .... Strauss
Hora Staccato .... Dinicu-Heifetz
Variations on "Pop Goes the Weasel" Gailliet
"The Stars and Stripes Forever," March Sousa

Saturday

Wedding March from "The Golden Cockerel" .... Rimsky-Korsakov
Overture to "Leonore" No. 3 ... Beethoven
Ave Maria .... Bach-Gounod
Waltz of the Flowers from the "Nutcracker" (Ballet Suite) .... Tchaikovsky
Cornish Rhapsody .... Hubert Bath
Piano Soloist: Leo Litwin
(First radio performance in the United States)
Salute to Our Fighting Forces Arranged by Bodge
Overture to "Fatinitza" .... von Suppe
Liebestraum .... Liszt-Herbert
"Flags Flying," March .... Repper

Sunday

Entrance of the Guests into the Wartburg from "Tannahauser" .... Wagner
Prelude and Love-Death from "Tristan und Isolde" .... Wagner
Ride of the Valkyries .... Wagner
Overture to "Die Fledermause" ... Strauss
Angelus from "Scenes Pittoresques" Massenet
"Molly on the Shore" .... Grainger
American Salutes ("When Johnny Comes Marching Home") .... Gould

Monday, July 23

Overture to "Egmont" .... Beethoven
Symphony No. 8, in F major ... Beethoven
Overture to "La Gazza Ladra" .... Rossini
Largo from "Xerxes" .... Handel
(Solo Violin: Gaston Elcus)
"Village Swallows," Waltz .. Josef Strauss
"Strike Up the Band" .... Gershwin

Tuesday, July 24

"Academic Festival" Overture Brahms
Two Movements from Symphony No. 4, in E minor, Op. 98 Brahms
III. Allegro giocoso
IV. Allegro energico e passionato
Hungarian Dance No. 1 Brahms
Peer Gynt Suite Grieg
Hoe Down from "Rodeo" Copland
Intermezzo from "Cavalleria Rusticana" Mascagni
Cheyenne Indian War Dance ..... Skilton

Children's Concert

Wednesday Morning, July 25 at 10:15

Procession from "The Queen of Sheba" Gounod
Overture "Light Cavalry" von Suppe
Finale of the Fourth Symphony Tchaikovsky
The Guard Mount from "Carmen" Bizet
Syncopated Clock Anderson
Polka from "The Golden Age" Shostakovitch
Salute to Our Fighting Forces Arranged by Bodge

NEWS-REPUBLICAN. THURSDAY, JULY 19, 1945.

Koussevitzky Presents Rarely Heard Works

The Carefully Chosen Program At Tanglewood "Ideal For Size Of Orchestra, Intimate Auditorium"

Rarely heard music of Bach and Mozart, as well as the more popular compositions will be played at the Bach-Mozart Festival that Serge Koussevitzky will conduct at Tanglewood, the summer home of the Boston Symphony Orchestra. Rested and bronzed from the sun on his recent vacation at Saratoga Springs, N. Y., the conductor in an interview was enthusiastic about the programs that he has planned for the six concerts that 40 principals and other members of the Boston orchestra will play, with guest soloists, on three successive weekends, beginning, Saturday evening, July 28, and ending Sunday afternoon, August 12.

"Because we want to present only the greatest music we have chosen Mozart again, and Bach," Dr. Koussevitzky said. Not only is it beautiful, but it is ideal for the size of the orchestra and the intimate auditorium. Because they were not written for huge halls and large orchestras many of the greatest and most beautiful compositions of Bach and Mozart are rarely played, or not at all.

"For example, while we will conclude the Festival with the popular Symphony in E-flat major (No. 39) by Mozart, in the first program we will play the seldom-heard Symphony in E-flat major (No. 26). It is short, about nine minutes, in three movements without interruption. I am sure it has never been played before in America.

"I played Bach in my first years in Boston more than any previous conductor," Dr. Koussevitzky said, "but the works for orchestra alone, without choir or soloists, are limited, the orchestra is to big, and there is more and more new, good music to be played. It needs a sophisticated audience to appreciate Mozart, and the preformance must be extraordinary. It is only recently that people have been educated by records and radio to enjoy his music." Turning to the librarian's record of Mozart's "Paris" Symphony in D Major, the opening number of the second Tanglewood program he showed that it was conducted at Symphony Hall in 1893 by Nikisch and in 1899 by Gericke, and not 20 times in the past 46 years.

"I am happy to be back in the Berkshires," the conductor said, facing the breath-taking view of the hills, across Stockbridge Bowl, from the terrace of "Seranak," his summer home in Lenox. I enjoy the extraordinary beauty and the quiet more every year. This view changes every hour, and I enjoy it, but I do not like the changes of the weather.

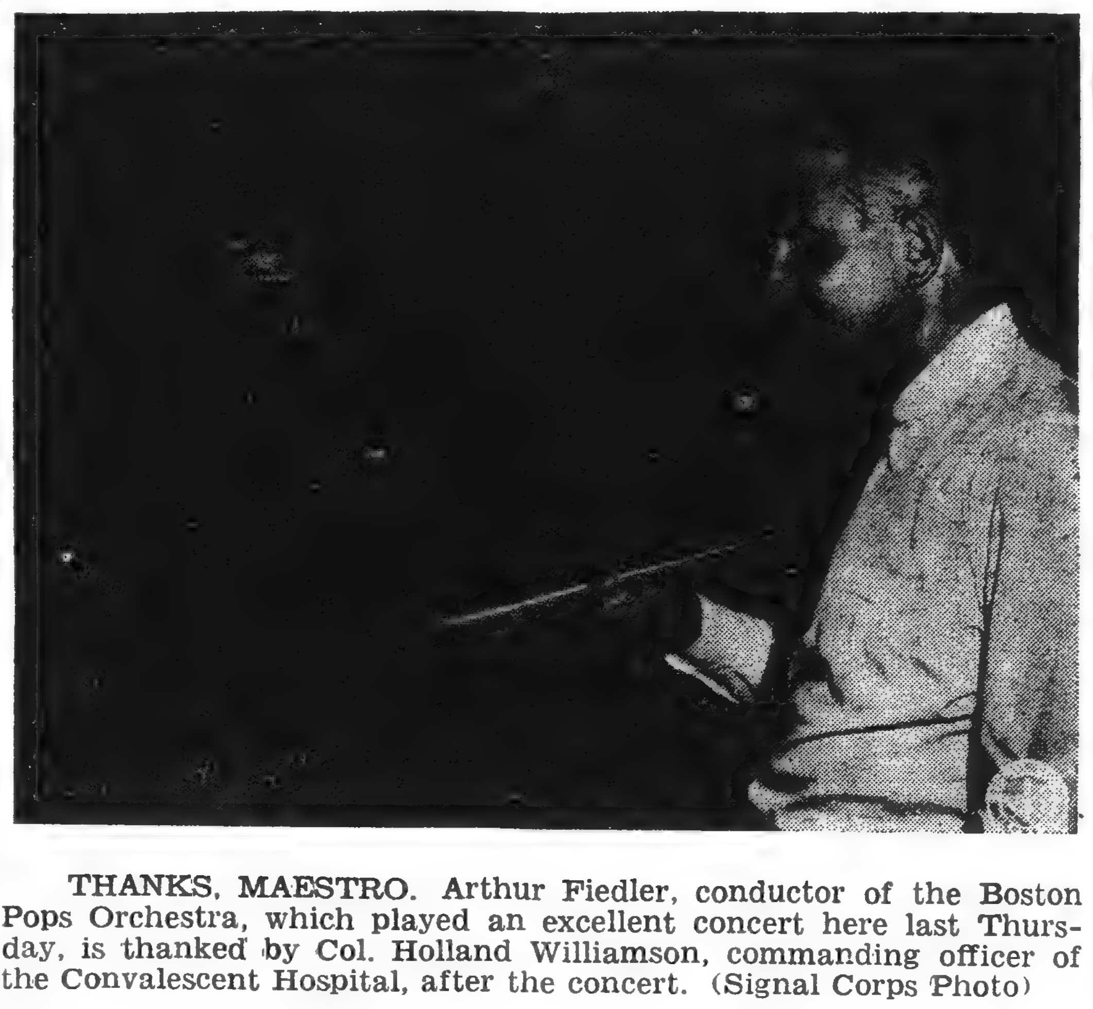
"I am happy to continue the festivals at Tanglewood, to keep contact with the Berkshire audiences in a smaller way. Next year I hope the war will be over and we can have the concerts in the shed and the music school.

Commenting on the success of "Peter Grimes," the opera that he commissioned the British composer, Benjamin Britten, to write in 1942 that was performed at the re-opening of the Sadler Wells opera house in London last month Dr. Koussevitzky said, "The first performance of that opera in America will be at Tanglewood, but we will play excerpts from it during the coming Symphony season in Boston." "It will be our first experience with new opera," he said. "What we have done has shown that we can realize nothing with the old operas. We try to find a new way in operatic acting, but we can only take chicken steps with the old operas. We must have new ones."

Jul 18

CAMP EDWARDS BULL

rson Outlines Salva



THANKS, MAESTRO. Arthur Fiedler, conductor of the Boston Pops Orchestra, which played an excellent concert here last Thursday, is thanked by Col. Holland Williamson, commanding officer of the Convalescent Hospital, after the concert. (Signal Corps Photo)

Boston Symphony Plays To Capacity Audience Here

Cheered on by an enthusiastic, capacity audience, the Boston Pops Orchestra, conducted by Arthur Fiedler, outdid itself in a concert in the Arena Thursday afternoon. As the program unfolded, the audience, composed mainly of patients at the Convalescent Hospital, applauded, cheered and even, in many cases, whistled in the good old GI manner.

Col. Holland Williamson, commanding officer of the Convalescent Hospital, personally thanked Mr. Fiedler for the fine program, and expressed the hope that the orchestra would be able to appear here frequently in the future.

Program Opens

The program opened with a march, "El Capitan," followed by the overture to "Die Fledermaus."

Then the orchestra departed from the classical and switched to the lighter side, with Ravel's "Bolero," a number which is particularly suited to the symphony. "The Skaters," a waltz by Waldteufel, proved highly popular, and the orchestra drew much help from the whistlers in the audience. The applause after this number called for a short encore.

Solo By Litwin

Leo Litwin, pianist, was the soloist for the next number, Gershwin's immortal "Rhapsody in Blue," and a medley from the Broadway hit, "Oklahoma!" followed.

The program was concluded with a beautifully arranged Salue to Our Fighting Forces, which included excerpts from the Marine's Hymn, the Coast Guard song "Semper Paratus," the Army Air Corps chant, Anchors Aweigh, the Field Artillery's "When the Caissons Go Rolling Along" and "God Bless America."

The audience loved it, and for many of those hearing the program, it was their first experience with Pops concers. To say that Pops gained many recruits through this concert would be no exaggeration.

CHELSEA, MASS.
EVENING RECORD

JUL 20 1945

Esplanade Concert

The hundreds of Chelsea music lovers who have been attending the Esplanade concerts in Boston will be among the audience tonight when the 17th season opens at the Hatch Memorial shell.

The concerts, by the Boston Symphony Orchestra, under the superb direction of Arthur Fiedler, will be given each evening, except Thursday, and will, it is predicted, attract thousands.

Folks travel miles and miles to hear the famed Boston Symphony and all we have to do is to run into Boston ,a dime carfare, to attend these famous concerts. We are, indeed, fortunate to be so near to such good music.

HARTFORD, CONN.
COURANT

JUL 19 1945

New Tanglewood Concert Series Programs Given

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, has announced the following programs for the Bach-Mozart Festival which he and members of the orchestra will give at Tanglewood, Lenox, Mass., on three successive week ends beginning July 28:

Saturday evening, July 28, at 8:30—Suite in D Major, no. 4, Bach; Piano Concerto in A Major, no. 29 (K488), Mozart, soloist Alexander Brailowsky; symphonies in E Flat Major, no. 26, and C Major, "Jupiter," Mozart.

Sunday afternoon, July 29, at 3:30—"Paris" Symphony in D Major, Mozart; Concerto in C Minor for Two Pianos. no. 1, Bach, soloists, Abram Chasins, Constance Keene; Concerto in C Major for Two Pianos, no. 2, Bach, soloists Mr. Chasins and Miss Keene; Adagio from G Minor Quintet, Mozart, and "Haffner " Serenade in D Major, Mozart.

Saturday evening, August 4, at 8:30—Divertimento in B-Flat Major, for Strings and Two Horns (K287), Mozart; Piano Concerto in D Minor, soloist Alexander Borovsky, Mozart; Piano Concerto in F Minor, Bach, soloist, Mr. Borovsky; Symphony in D Major, "Prague," Mozart.

Sunday afternoon, August 5, at 3:30—Suite No. 2 in B Minor, for Flute and Strings, Bach; Brandenburg Concerto No. 5 in D Major, for Orchestra and Piano, Violin and Flute, Bach; Adagio and Fugue for String Orchestra (K546), Mozart, Symphony in G Minor, Mozart.

Saturday evening, August 11, at 8:30—Brandenburgh Concerto No. 4 in G Major, for Violin, Flutes and String Orchestra, Bach; Konzertante Sinfonie for Violin and Viola (K364), Mozart, soloists, William Krohl violin and Jascha Veissi; Two Preludes, Bach-Mangiagalli; Serenade in B Flat for Wind Instruments (K361), Mozart.

This Clipping From
WATERBURY, CONN.
DEMOCRAT

JUL 19 1945

FESTIVAL OPENING AT LENOX, MASS.

Bach-Mozart Featured at Tanglewood, Beginning July 28

A Bach-Mozart Festival will be held at Tanglewood, Lenox, Mass. three successive week-ends beginning July 28. Serge Koussevitzky will direct the Boston Symphony Orchestra. The schedule follows:

Saturday evening, July 28, at 8:30—Suite in D Major, No. 4, Bach; Piano Concerto in A Major, No. 29 (K488), Mozart, soloist Alexander Brailowsky; symphonies in E Flat Major No. 26, and C Major, "Jupiter," Mozart.

Sunday afternoon, July 29, at 3:30—"Paris" Symphony in D Major, Mozart; Concerto in G Minor for Two Pianos, No. 1, Bach, soloists, Abram Chasins, Constance Keene; Concerto in C Major for Two Pianos, No. 2, Bach, soloists Mr. Chasins and Miss Kene; Adagio from G Minor Quintet, Mozart, and "Haffner" Serenade in D Major, Mozart.

Saturday evening, August 4, at 8:30—Divertimento in B-Flat Major, for Strings and Two Horns (K287), Mozart; Piano Concerto in D Minor, soloist Alexander Borovsky, Mozart; Piano Concerto in F Minor, Bach, soloist, Mr. Borovsky; Symphony in D Major, "Prague," Mozart.

Sunday afternoon, August 5, at 3:30—Suite No. 2 in B Minor, for Flute and Strings, Bach; Brandenburg Concerto No. 5 in D Major, for Orchestra and Piano, Violin and Flute, Bach; Adagio and Fugue for String Orchestra (K546), Mozart, Symphony in G Minor, Mozart.

Saturday evening, August 11, at 8:30—Brandenburgh Concerto No. 4 in G Major, for Violin, Flutes and String Orchestra, Bach; Konzertante Sinfonie for Violin and Viola (K364), Mozart, soloists, William Krohl violin and Jascha Veissi; Two Preludes, Bach-Mangiagalli; Serenade in B Flat for Wind Instrument (K361), Mozart.

Sunday afternoon, August 12, at 3:30—Suite No. 3 in D Major, Bach, Piano Concerto in C Minor (K491), Mozart, soloist, Robert Casadesus; Brandenburgh Concerto No. 3 in G Major, for String Orchestra (with the Sinfonie from the Cantata, 'Christus lag im Totenbanden"; Symphony in E Flat Major, No. 39, Mozart.

HARTFORD, CONN.
TIMES

JUL 21 1945

Symphony Lists Program Changes At Tanglewood

Three changes have been made in the programs to be given at the Bach-Mozart Festival at Tanglewood in Lenox, Mass., by the Boston Symphony Orchestra, Serge Koussevitzky conducting.

The second program, Sunday, July 29 at 3:30 p. m., will have the addition of Mozart's Adagio and Fugue for Strings, and in place of Mozart's "Haffner" Serenade in D major, his Symphony in C major, No. 34, has been substituted.

On the fourth program, Sunday, Aug. 5, Mozart's Adagio from the String Quintet in G minor will take the place of the Adagio and Fugue.

The Festival will comprise six concerts, each with a different program, on three Saturday evenings at 8:30 and three Sunday afternoons at 3:30 (July 28-29, Aug. 4-5, Aug. 11-12) and will have as soloists Alexander Borovsky, Alexander Brailovsky, Robert Casadesus, Lukas Foss, Abram Chasins and Constance Keene, pianists; William Kroll and Richard. Burgin, violinists; A. Veissi, violist; and Jean Lefranc, flautist; and Georges Laurent, flautist; and Fernand Gillet, oboist.

This Clipping From
NEW YORK, N. Y.
SUN

JUL 2[illegible]

Tanglewood Plans Festival Concerts

The Bach-Mozart Festival to be conducted by Serge Koussevitzky at Tanglewood in Lenox, Mass., will open next Saturday evening with a program devoted largely to the works of Mozart. Alexander Brailowsky, pianist, will be soloist in the Mozart Concerto in A major, K. 488. Bach's D major Suite will open the program. The second half will be devoted to the "Jupiter" and the E-flat symphonies of Mozart.

Abram Chasins and Constance Keene, pianists, will be soloists Sunday afternoon, July 29, in the Bach concertos for two pianos in C major and C minor. Alexander Borovsky, pianist, will be soloist Saturday, August 4, in two concertos of Bach. In the second of the third pair of week-end concerts, Robert Casadesus will be soloist in Mozart's Piano Concerto in C minor, K. 491.

The concerts will be held indoors. The small orchestra will consist of selected members of the Boston Symphony Orchestra.

This Clipping From
JACKSON, TENN.
SUN

JUL 22 1945

Bach Anniversary Marked On Concert

The 95th anniversary of the death of Johann Sebastian Bach will be commemorated on Saturday, July 28, when WTJS and the American Broadcasting Company present the first concert program of the 1945 Tanglewood Festival, under the direction of Dr. Serge Koussevitzky, at 7:30 p. m.

Dr. Koussevitzky, conductor of the Boston Symphony, will direct an ensemble composed of first desk men from the orchestra, and others, in Bach's "Suite in D. Major, No. 4," the opening number of the Festival. The program will be the first of three concerts to be broadcast by American from the little auditorium in the Music Center at Tanglewood.

Following the Bach work on the opening concert. Dr. Koussevitzky will conduct Mozart's "Jupiter" Symphony and the same composer's E-Flat Major Symphony and A-Major Piano Concerto, No. 29 (K.488). Alexander Brailowsky, Polish pianist, will be the soloist in the latter.

American also will broadcast the Festival program of August 4 and 11

ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 23 1945

Music Festival Scheduled

The annual Bach-Mozart Music Festival, with Dr. Serge Koussevitzky conducting principals and other members of the Boston Symphony Orchestra, will begin at Tanglewood, Mass., at 8:30 p. m. Saturday and continue at 3:30 p. m. the following day and on successive Saturdays and Sundays through Aug. 12.

Soloists for the season will be Alexander Borovsky, Alexander Brailowsky and Robert Casadesus, Lukas Foss and, together, Abram Chasin and Constance Keene, piano; William Kroll and Richard Burgin, violin; Georges Laurent, flute; Fernand Gillet, oboe, and Jascha Venissi and Jean LeFranc, viola.

The opening program will consist of Bach's Suite in D Major, No. 4; Mozart's Piano Concerto in A Minor, No. 29, with Mr. Brailowsky as soloist, and two Mozart symphonies, the "Jupiter" in C Major and the No. 26 in Elflat Major.

Location of the concerts is in the Berkshire Mountains, between Lenox and Stockbridge. Some season tickets still are available at Symphony Hall, Boston 15, Mass.

Reprint in Memphis Commercial Appeal

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUL 21 1945

Sound Currency

"There is no acceptable currency between nations that distrust one another except genius and goodness," says Charles Morgan, novelist and weekly essayist in the "London Times" literary supplement. His dictum receives support in the Bach-Mozart Festival, to be held at Lenox, Mass., July 28 to Aug. 12, when a native Russian who is also a great American will conduct six programs of music composed by the eighteenth-century genius of our conquered enemies. Serge Koussevitzky has chosen soloists of American and European birth or derivation, whose people have been at war twice in our generation and are now in the Old World, many of them viewing one another with distrust, to put it mildly. And yet these discords, so much older than a generation, will be dissolved, not the slightest doubt, in the Bach-Mozart programs.

It is not possible to argue from these projected concerts that peace on earth and universal good will are about to arrive and to visit us indefinitely. It is a fact, though, that music and painting and poetry have long dwelt on harmonious terms in some high place of the mind and heart, where nationalism is admitted only after it has checked its gun and the ambitions and fears that arm it to the teeth. These programs suggest also that many fancy plans for reeducating the Germans might be reduced to the simple one of sending them all to school to their eighteenth-century artistic genius, whose nationalism was of the kind that can enter the kingdom of heaven of great music and great poetry, where even internationalism is transcended in human and angelic concord, and acceptable tokens of good will are exchanged.

ALBANY, N. Y.
TIMES UNION

JUL 22 1945

Advance reservations for the Bach-Beethoven festival by the Boston Symphony orchestra, conducted by Serge Koussevitzky, indicate a complete sellout long before the two opening events, next Saturday night and Sunday afternoon. It is urged that any contemplating attending this first group, or succeeding week-end concerts, make immediate application by writing or telegraphing to Symphony Hall, Boston, Mass.

DAVENPORT, IOWA
DEMOCRAT-LEADER

JUL 22 1945

AFTER a brief holiday, Dr. Serge Koussevitsky, returns to his Boston Symphony musicians to open the music festival at Tanglewood, Mass., on Saturday night. The American Broadcasting company which airs all the Boston Symphony concerts will present three of the festival concerts on successive Saturdays from 7:30 to 8:30 beginning on July 28. The program of the festival this year will be devoted to Bach and Mozart and the orchestra will be composed of first desk men and other members of the Boston orchestra.

FOR THE SATURDAY

. . . program of the Bach-Mozart Festival at Tanglewood, Dr. Koussevitsky will present Alexander Brailowsky, pianist, as soloist in the Mozart Piano concerto in A Major No. 29. Other numbers on the program will be the Bach Suite in D Major No. 4 and two Mozart symphonies, in E Flat Major and C Major, "Jupiter." The second program of the series on Sunday afternoon will not be broadcast. But the soloists will be Abram Chasins and Constance Keene, pianists, who will play the Bach Concerto in C Minor for Two Pianos, No. 1 and the Bach Concerto in C Major for Two Pianos No. 2. Other numbers will be the Mozart "Paris" symphony in D Major, the overture to "Der Schauspieldirektor" and Serenade in D Major "Haffner." There will be six programs in the series.

DAVENPORT, IOWA
DEMOCRAT-LEADER

JUL 22 1945

WHILE THE EDITORS

. . . and critics tied the New York Philharmonic Symphony with the Boston Symphony for first place among symphony orchestras, the readers gave the New York organization first place. We believe this is because the Boston orchestra broadcasts on Saturday night and that not as many people listen to the radio on Saturday night as on Sunday afternoon (they probably won't listen as much on Sundays after the gas rationing is entirely lifted). The readers gave the Metropolitan first place in its class and Gateways to Music rated over Symphony for Youth in programs of educational character.

NEW HAVEN, CONN.
REGISTER

JUL 22 1945

List Programs For Bach-Mozart At Tanglewood

The programs for the Bach-Mozart Festival to be given at Tanglewood in Lenox, Massachusetts, directed by Serge Koussevitzky with the assistance of the principals and other members of the Boston Symphony Orchestra, and soloists, are announced as follows:

First program, Saturday July 28, at 8:30 P. M. Bach, Suite in D major, No. 4. Mozart, Piano Concerto in A major (No. 29, K. 488). Soloist: Alexander Brailowsky. Mozart, Symphony in E-flat major (No. 26, K. 184). Mozart, Symphony in C major, "Jupiter" (No. 41, K. 551).

Second program, Sunday, July 29, at 3:30 P. M. Mozart Adagio and Fugue, for Strings. Mozart, Symphony in D major "Paris" (No. 31, K. 297). Bach, Concerto in C minor for Two Pianos, No. 1, Soloists: Abram Chasins, Constance Keene. Bach, Concerto in C major for Two Pianos, No. 2. Soloists: Abram Chasins, Constance Keene. Symphony in C major, No. 34.

Third program, Saturday, August 4, at 8:30 P. M. Mozart, Divertimento in B-flat major, for Strings with Two Horns (K. 287). Bach. Piano Concerto in D minor. Soloist: Alexander Borovsky. Bach, Piano Concerto in F minor. Soloist: Alexander Borovsky. Mozart, Symphony in D major ("Prague") (No. 38, K. 504).

Fourth program, Sunday, August 5, at 3:30 P. M. Bach, Suite No. 2 in B minor, for Flute and Strings. Bach, Brandenburg Concerto No. 5 in D major, for Orchestra with Piano, Violin and Flute. Mozart, Adagio from the String Quintet in G minor (K. 516). Mozart, Symphony in G minor (No. 40, K. 550).

Fifth program, Saturday, August 11, at 8:30 P. M. Bach, Brandenburg Concerto No. 4 in G major, for Violin, Two Flutes and String Orchestra. Mozart. Konzertante Sinfonie for Violin and Viola (K. 364). Violin Solo: William Kroll. Viola Solo: Jascha Veissi. Bach, Two Preludes (Arranged for Strings by Pick-Mangiagalli). Mozart, Serenade in B-flat for Wind Instruments (K. 361).

Sixth program, Sunday, August 12, at 3:30 P. M. Bach, Suite No. 3 in D major. Mozart, Piano Concerto in C minor (K. 491). Soloist: Robert Casadesus. Bach, Brandenburg Concerto No. 3 in G major, for String Orchestra (with the Sinfonia from the Cantata "Christ lag in Todesbanden"). Mozart, Symphony in E-flat major (No. 39, K. 543).

ROANOKE, VA.
TIMES

JUL 22 1945

THE 95TH ANNIVERSARY of the death of Johann Sebastian Bach will be commemorated on Saturday, July 28, when the first concert program of the 1945 Tanglewood Festival will be presented under the direction of Dr. Serge Koussevitzky. at 8:30 p. m. Dr. Koussevitzky, conductor of the Boston Symphony, will direct an ensemble composed of first desk men from the orchestra, and others, in Bach's "Suite In D Major, No. 4", the opening number of the festival. The program will be the first of three concerts to be broadcast over WSLS from the Little Auditorium at the Music Center in Tanglewood, Mass.

NEW YORK, N. Y.
TIMES

JUL 22 1945

Benjamin Britten's opera "Peter Grimes" has been repeated twelve times during the current season of the Sadler's Wells Theatre in London, and other productions will be heard next season in Basle, Paris, Stockholm and Antwerp. Four symphonic excerpts from the opera will be performed by the Boston Symphony Orchestra under Serge Koussevitzky next season in Boston and New York.

PROVIDENCE, R. I.
JOURNAL

JUL 22 1945

Bach-Mozart Concerts to Start Saturday Night

First of the three concerts in this year's Bach-Mozart festival at Tanglewood in Lenox, Mass., home of the Berkshire Festival, to be broadcast will be heard over WFCI Saturday at 8:30 p. m.

Dr. Serge Koussevitzky, conductor of the Boston Symphony, will lead a group of principals and other players from the Boston orchestra, and Alexander Brailowsky, pianist, will be guest artist. The latter will play Mozart's A major concerto. Bach's Suite in D Major, No. 4, will make up the rest of the program.

This year's concerts will originate from the Theatre-Concert hall at Tanglewood and not from the huge music shed as was the practice in peacetime. WFCI will carry two other concerts on succeeding Saturdays. Six in all will make up the program of the festival.

DALLAS, TEX.
NEWS

JUL 22 1945

Musical Digest:

Koussevitzky At Tanglewood For Festival

By Eric Claudin.

NEW YORK, July 21.—Conducting an ensemble composed of first-desk men from the Boston Symphony Orchestra, Serge Koussevitsky will commemorate the 195th anniversary of the death of Johann Sebastian Bach in his first concert program of the Bach-Mozart Festival at Tanglewood, Mass., Saturday. The orchestra will play Bach's Suite No. 4 in D Major as the opening number of the festival.

As soloist with the orchestra Alexander Brailowsky will play Mozart's Piano Concerto in A Major, No. 29. Mozart's Symphony No. 39 in E Flat Major and the composer's Symphony No. 41 in C Major ("Jupiter") also will be heard on the concert which will be held in the little auditorium in the Music Center at Tanglewood.

The Bach-Mozart Festival will continue for three weeks.

(This program will be heard over KGKO at 7:30 p.m. Saturday.)

This Clipping From
HUDSON, N. Y.
REGISTER

JUL 23 1945

BOSTON SYMPHONY TO PLAY AT TANGLEWOOD

Serge Koussevitzky and the Boston Symphony orchestra will play to capacity audiences at Tanglewood again this season.

With the recent announcements of the concerts to be held this summer, the first of which will be given on July 28 and 29, tickets for this notable event were in such great demand that only a few single seats are available at present. Many enthusiasts, unable to obtain seats, will stand to hear the concerts.

In addition to the two concerts this month, four others will be given—on August 4 and 5 and August 11 and 12, and will include a number of outstanding soloists. The programmes for the six, all of which will be different, will consist of the compositions of Bach and Mozart.

The Saturday evening concerts will start at 8:30 and the Sunday afternoon concerts at 3:30.

[110]

This Clipping From
HARTFORD, CONN.
TIMES

JUL 23 1945

New England Buses Offer Schedule For Music Festival

Hartford residents who find it impossible, because of the gas shortage or the difficulty of making reservations, to attend the weekend concerts of the Boston Symphony Orchestra's Bach-Mozart Festival at Tanglewood, will be able to hear at least the three Sunday afternoon concerts, July 28, Aug. 4 and 11, to which transportation will be available through the New England Transportation Co.

Buses leaving the terminal, 256 Asylum St., at 8:50 Sunday morning reach Lenox at 11:13, with local buses in Lenox on a regular schedule for the 3 p. m. concert at Tanglewood. After the concert there will be a New England bus leaving at 7:15 from Lennox, reaching Hartford at 9:40.

This Clipping From
OMAHA, NEBR.
MORNING WORLD-HERALD

JUL 24 1945

Orchestra Is Gift

Boston (U.P.)—Serge Koussevitzky, famed conductor of the Boston Symphony Orchestra, got his first orchestra as a wedding present from his wife's father, one of Russia's wealthiest merchants.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
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Tel. CHelsea 3-8860

Cir. (D 47,330) (S 76,135)

This Clipping From
HARTFORD, CONN.
COURANT

JUL 24 1945

Bus Runs Arranged For Symphony Concerts

Bus service between Hartford and Lenox, Mass., will enable many Hartford residents who are short on gas to attend at least the three Sunday concerts of the Boston Symphony Orchestra's Bach-Mozart Festival at Tanglewood on July 28, August 4 and 11, the New England Transportation Company announced Monday.

Buses will leave the terminal, 256 Asylum Street, at 8:50 Sunday morning and arrive in Lenox at 11:13. There they will connect with local buses to Tanglewood. After the concert there will be a New England bus leaving Lenox at 7:15, reaching Hartford at 9:40 p. m.

NEW YORK, N. Y.
DAILY WORKER

JUL 26 1945

Bach and Mozart Se For Tanglewood

TANGLEWOOD, Mass.—After brief holiday, Dr. Serge Koussevitzky returns to his Boston Syhphony musicians on Saturday, to open the Tanglewood Festival in the Little Auditorium here.

WJZ-American, which aired the regular season of the Boston ensemble, and its Summer "Pops," will bring to muhic lovers three concerts of the festival on successive Saturday evenings, from 8:30 to 9:30 p.m., EWT.

The programs this year will be devoted to Bach and Mozart. The orchestra will be composed of first desk men and other members of the Boston Syhphony Orchestra.

Dr. Koussevitzsky will open the festival with D Major Suite, No. 4 of Bach, and Mozart's "Concerto in A Major" (K.488) for piano and orchestra. Alexander Brailowsky, pianist will be the soloist in the latter.

THE ORIGINAL
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Cir. (D 395,201) (Sat. 294,296)

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

JUL 23 1945

Soloists at Tanglewood.

The six programs for the Bach-Mozart festival to be given at Tanglewood in Lenox, Mass., will have the following soloists: July 28, Alexander Brailowsky, pianist; July 29, Abram Chasins and Constance Keene, pianists; August 4, Alexander Borovsky, pianist; August 5, pianist, violinist and flutist with the orchestra, playing the Bach Brandenburg Concerto No. 5 in D major; August 11, William Kroll, violinist and Jascha Veissi, violist and August 12, Robert Casadesus, pianist. The orchestra comprises members of the Boston Symphony Orchestra with Serge Koussevitzky conducting.

* * *

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUL 22 1945

Tanglewood Festival on Air

Bostonians to Commemorate 195th Anniversary of Bach's Death

Commemorating the 195th anniversary of Johann Sebastian Bach's death, the first broadcast of the 1945 Tanglewood Festival, featuring a group of musicians from the Boston Symphony Orchestra under Dr. Serge Koussevitzky's direction, will present Bach's Suite in D Major, No. 4, to open the program at 8:30 p. m. next Saturday over WJZ. Following the Bach work, Dr. Koussevitzky will conduct the "Jupiter" Symphony, E Flat Major Symphony and A Major Piano Concerto No. 29, all by Mozart. Alexander Brailowsky, Polish pianist, will be the soloist in the concerto.

A program from the sixth annual American Negro Music Festival at Walsh Stadium, St. Louis University, will be broadcast at 9:30 p. m. tomorrow over WJZ. A choir of 1,000 voices will participate, and featured guests will include Anne Brown, soprano, of "Porgy and Bess" fame; Lionel Hampton, Paul Muni, the Deep River Boys and Graham Jackson, the late President Roosevelt's favorite musician.

This Clipping From
HARTFORD, CONN.
TIMES

JUL 26 1945

Bus Service to Tanglewood Concerts

Transportation to the three Sunday concerts of the Boston Symphony Orchestra at Tanglewood, Mass., will be available through the Arrow Bus Line, with Arrow buses leaving the New England Bus terminal at 256 Asylum St. Sunday mornings at 8:50.

Reaching Lenox at 11:13, these connect with local buses on a regular schedule for the 3:30 p. m. concert at Tanglewood. After the concert Arrow buses leave Lenox at 7:15 and 10:50 p. m. and reach Hartford at 9:40 p. m. Sunday and 1:15 a. m. Monday.

Although reservations are not necessary, Rene Dupuis, manager of the Arrow Line, says it is advisable to call 5-7306 or 5-8579 as an extra bus may be put on to meet the demand.

The Tanglewood concerts are being held on three Saturday evenings at 8:30 and three Sunday afternoons at 3:30 (July 28-29, Aug. 4-5, and Aug. 11-12).

This Clipping From
NEW YORK, N. Y.
POST

JUL 24 1945

Words and Music

The Bostonians at Tanglewood Will Play Bach and Mozart

By Harriett Johnson

If you like symphonic music you'll most likely take it standing as well as sitting in the concert hall; you'll also take it, especially during the summer, in the park, at the stadium, on the beach, well almost any place where you can hear a tune to make you tingle combined with a pleasant breeze and some country scenery.

Since the war some of the most tempting events of this nature have been put on the shelf for the duration. Others, however, are sturdily putting up a front, even if it's not quite as elaborate or glamorous a one as before Pearl Harbor.

Among the latter is the Berkshire Symphonic Festival played by the Boston Symphony Orchestra at Tanglewood, Mass. For eight summers (through 1941), thousands of people from all over the country flocked to Lenox, Pittsfield, Stockbridge and other surrounding towns to be near Euterpe's sweet sounds and drink them in. The initial part of their visit, however, probably would not be with the Muse. More likely, many of them would be ringing doorbells trying to find a bed.

I'm discovering that even if you're planning on attending its smaller offspring, the Bach-Mozart Festival, scheduled to begin this coming weekend, it's not so easy to find a place to sleep. Serge Koussevitsky and the Boston Symphony Orchestra have built up a loyal and devoted following who apparently had put in their reservations months in advance.

Brailowsky Soloist

Don't be discouraged, however, but follow your inspiration if you're so inclined, and this is what you'll get. The concerts, all devoted to the music of Bach and Mozart, are to be held over three successive weekends beginning with this Saturday and Sunday. They are to take place in the theatre-concert hall at Tanglewood which seats 1,150 and therefore is ideal for performances of 18th Century music. It's also comforting to realize in these days of rain and more rain, that even if it pours, you'll be better protected than you would have been in the mammoth "shed" in the old days of the bigger scale festival. As might be expected, Dr. Koussevitsky is to conduct all performances.

For each series there will be two concerts: Saturday at 8:30, Sunday at 3:30. Ticket information may be secured by writing to the Boston Symphony Orchestra at Symphony Hall, Boston; the information bureau, Chamber of Commerce, Great Barrington; Curtis Hotel, Lenox; England Brothers, Pittsfield; the Blue Bird Shop, Stockbridge, or the ticket office at Tanglewood.

Soloists for the first series include Alexander Brailowsky, pianist, who will play the piano Concerto in A Major (No. 29, K. 488) by Mozart, on Saturday. Abram Chasins and Constance Keene, on Sunday, are to perform two Bach Concertos for two pianos; No. 1 in C minor, and No. 2 in C Major. Music to be performed for the rest of the first series as follows:

Saturday, Bach Suite in D Major, No. 4; Mozart, Symphony in E flat Major (No. 26, K. 184); Mozart Symphony in C Major, the "Jupiter," No. 41, K. 551.

Sunday, Mozart Symphony in D Major, the "Paris" (No. 31, K. 297); Mozart Overture to "Der Schauspieldirektor," and Serenade in D Major, the "Haffner" (K. 250).

Each Week End Different

Different works are to be performed each week end. Highlights of the Aug. 4-5 series are: Alexander Borovsky, pianist, a soloist in two Bach Concertos, one in D minor, another in F minor; the Mozart Symphony (No. 40, K. 550), and the Bach "Brandenberg Concerto No. 5, in D Major for Orchestra with piano, violin and flute."

During the Aug. 11-12 series William Kroll, violinist, and Jascha Veissi, violinist, are to play the Mozart "Konzertante Sinfonie for viola, K. 364." on Saturday. On Sunday, at the final concert, Robert Casadesus is to perform the Mozart Piano Concerto in C Minor (K. 491). Bach Brandenburg Concertos are to be performed at both of these last week-nd concerts.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 25 1945

Bus Service to Tanglewood For Six Concerts Approved

Operation of busses from Pittsfield to Tanglewood for the six Saturday night and Sunday afternoon Bach-Mozart festival concerts, beginning this Saturday, has been approved by the Office of Defense Transportation, Thomas E. MacDonald, manager of the Berkshire Street Railway, announced today.

Busses will leave Park Square Saturday nights at 7.30 and Sunday afternoons at 2.30, returning immediately after the concerts. The round-trip fare will be 40 cents —from Lenox, 20 cents.

Conference Gets Credit

Mr. MacDonald said much credit for securing the bus service for the concerts was due the Berkshire Hills Conference whose public relations director, Haydn Mason, conferred with Office of Defense Transportation officials in New York yesterday.

The ODT had twice refused the street railway's application for operating special busses on the mile and one-quarter Tanglewood run off regular routes. It had also refused the Boston Symphony Orchestra's similar request. Mr. Mason phoned Thomas J. Kelly, Conference vice-president in New York and he visited ODT officials, who gave no assurance. Mr. Mason then went to New York armed with facts and visited the ODT office with Mr Kelly.

The railway's case was built on the fact that, in 1942, it voluntarily suspended special-bus operation to Tanglewood because of the acute gasoline shortage. In 1943 an ODT regulation banned special busses on routes not operated in 1942. Because of its "voluntary patriotic suspension" in the year previous, therefore, the Berkshire Street Railway was prohibited running busses to Tanglewood, as explained by Mr. Mason. Bus lines which had not suspended seasonal operations in 1942 were unhampered.

The ODT officials with whom negotiations were conducted were Alvin S. McEvoy, regional director of the highway transportationn department and Walter T. Edgerton, transportation specialist.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 25 1945

Gardens at Tanglewood Beautified for Festival

Shortage of Help Fails To Curtail Accomplishments Of Ward Gaston, Superintendent

T[illegible] y for [illegible] who [illegible] Fes- [illegible] ky and [illegible] Orchestra [illegible] The [illegible] hedges [illegible]

[illegible] shor- [illegible] first in the [illegible] summer home of [illegible] lovelier than e[illegible] med. "They [illegible] would under- [illegible] have things [illegible] Ward J. Gaston, Tanglewood superintendent [illegible] yesterday, "but [illegible] been in [illegible] to be in shape [illegible]"

Th[illegible] attended con- [illegible] will notice [illegible] pines on either side of the so-called "Hawthorne Pines" leading from the main entrance to the theatre-concert hall where the orchestra will play. Mr. Gaston set out this spring 500 trees, to be ready to take the place of the famous pines, of whose connection with Hawthorne, if any, he has never heard.

The last flower bed remaining from the days when the estate was private has been sodded over, making the garden a completely green one. The area north of the auditorium has also been seeded, extending the lawn where the overflow audience may sit.

To Place Canopy

Between [illegible] and Saturday n[illegible] a canopy [illegible] feet by 60, [illegible] season, will be stretched in front of the hall for the overflow audience, and another will cover the path from the driveway and box office. Benches will be placed under the canopy and opposite the side doors for early comers with general admission.

The work is now done by two men and the superintendent, where formerly four or five men were employed. They have trimmed three-eighths of a mile of hemlock hedge 9 feet high, 12 feet wide and 50 years old, a smaller hedge only 38 years old and 78 hemlock trees.

For the first time since the use of the large shed was suspended the tower in the parking field at the left of the drive-way will be lighted. That space will be used for parking as the field on the right is too wet this year.

Many Tourists

Scores of tourists visit Tanglewood every day, stroll about the gardens and lawns and admire the view looking over Stockbridge Bowl. As a party of eight left yesterday one member was heard to remark to the others, "The place is so beautiful that it is a privilege even to see it."

One feature of the estate, not officially connected with it, is Mr. Gaston's private vegetable garden, which he covers with sand to save the effort of weeding. When the plants are up and of fair size, he sprinkles sand over the soil, as he says he hasn't time to weed in the Festival season. In the fall he plows the sand under. He is especially proud of 300 tomato plants of nine varieties, some of which are now bearing.

Tickets for the concerts to be held for the next three Saturday evenings and Sunday afternoons are on sale at England Brothers; the Curtis Hotel, Lenox; the Blue Bird Sport Shop, Stockbridge; the Chamber of Commerce booth, Great Barrington. Admission to the grounds will be sold the day of the concerts at the box office on the grounds.

THE ORIGINAL
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Cir. (D 68,326) (S 67,016)
This Clipping From
DAYTON, O.
NEWS

JUL 25 1945

Free Music?

Sergei Koussevitzky with his music plan for conquered Germany complicates anew our already painfully complex life; yet he may have something there.

The orchestra conductor has the idea that Richard Wagner had more to do, perhaps, than Mein Kampf with stirring up the devil's brew which Hitler's Germany was. Was not Hitler forever taking time out to fill up at the well of Wagner that megalomania which lay behind his power? Had not all Germany been soaked for two generations in the Siegfried stuff and the Valkyrie rides which blew the bubbles for the German gods and set the German ego soaring into dreams of German might? Some men, when they want the grand feeling of ruling all the world, hunt up their favorite moonshine, drink it hot. The Germans bought a ticket to the concert and on the wings of Richard Wagner annexed the earth, moon and stars.

Now while the conquered Germans are being reeducated into respectable world citizens, our great musician says, we must bar them from their Wagner and from all other music of the sort that sets men wild. We had to make our Indians cease their war chants. That led too much to war. Let now the Germans be barred from the intoxication of the war music on which they have been fed.

All right! Let the Germans be fed hereafter on the Moonlight Sonata and Papa Haydn's harmless jingles and Mendelssohn's wedding march—yes, make it Mendelssohn to rub it in—and Schubert's quieting melodies (not his March Militaire). Lull the Germans as you please. They have no liberty, no rights. But how, then, with ourselves?

Shall we subject ourselves to the Siegfried stuff out of which the wars are made? How about those Sousa marches which tingle us to our toes, make us want to fight our weight in wildcats, march right up to the cannon's mouth?

Free speech! Free press! Free religion! Listen to the fire-eater orator, read the subversive editor, tolerate the alien faith; but no free music, no subversive jazz?

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 27 1945

Concertmaster for the Boston Symphony Orchestra, which will open its festival at Tanglewood this week end, is Richard Burgin, upper left. Dr. Serge Koussevitzky, the conductor, is shown in the garden of his estate, center, and at the right is Alexander Brailovsky, soloist for tomorrow evening's concert. Mr. Brailovsky will play Mozart's Piano Concerto in A Major. The program tomorrow is the first of six to be given on three consecutive week ends.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 25 1945

Writes Article On Tanglewood For Magazine

A history of the Berkshire Music Festival by Joseph Franz, Festival trustee and architect of the Tanglewood Music Shed, appears in the May-June issue of "The Southwestern Musician" published in Denton, Texas.

The idea, Mr. Franz' article reads, was conceived in the summer of 1934 by Dr. Henry Hadley, a famous conductor and composer. "He was perhaps inspired by the outstanding cultural development of [illegible] such associations for many years."

When a contact was suggested to Dr. Serge Koussevitzky the Festival greatly interested him. The [illegible] reminded him of Russia when he toured with his orchestra by boat along the Volga River and gave performances in [illegible] at nominal prices [illegible].

At the [illegible] Festival in 1941, [illegible] reached an all-time [illegible], Mr. Franz writes. [illegible] 1942 and 1943 the Festival was [illegible] because of war restrictions but last year Dr. Koussevitzky presented a Festival in the [illegible] house with a curtailed [illegible]

MILLERTON, N.Y.
NEWS
7/26/45

Concert Tickets May Be Purchased At Tanglewood

A Canopy Will Be Erected To Protect Overflow Audience From Weather; Benches For Early-Comers

Admission tickets will be sold at Tanglewood for the six concerts of the Bach-Mozart Festival that Serge Koussevitzky will conduct the next three weekends. Music lovers may hear 40 principals and other members of the Boston Symphony Orchestra, with guest soloists, from the grounds at Tanglewood outside the opera-concert hall.

A canopy will be erected north of the hall to protect the overflow audience from the weather, and another will cover the gravel walk from the box office to the auditorium. Benches will be placed under the canopy and opposite the side-doors for early comers.

The orchestra will arrive in Lenox, Stockbridge and surrounding towns on Thursday in order to rehearse before the opening concert.

Keen interest is shown in the Festival by permanent and summer members of the Berkshires and by hundreds of persons from out of town. The principal hotels in the vicinity are already filled for the three weekends, and many private homes will take guests.

Tickets for the preferred section and the stage are on sale at Symphony Hall, Boston; England Brothers, Pittsfield; the Curtis Hotel, Lenox; the Blue Bird Sport Shop, Stockbridge; the Chamber of Commerce Information Booth, Great Barrington. Admission to the grounds will be sold at the box-office the days of the concerts.

THE ORIGINAL
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PRESS CLIPPINGS
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Tel. CHelsea 3-8860
Cir. (D 38,755)
This Clipping From
MONTREAL, CANADA
GAZETTE

JUL 27 1945

Koussevitzky Conducting First Tanglewood Broadcast Tomorrow

The opening broadcast of the Tanglewood Festival is to be heard tomorrow over CBF and the American Broadcasting Company network from the Little Auditorium in Tanglewood, Mass. It will be heard at 8.30 p.m., with the other two broadcasts from the festival screduled for the same period on successive week-ends.

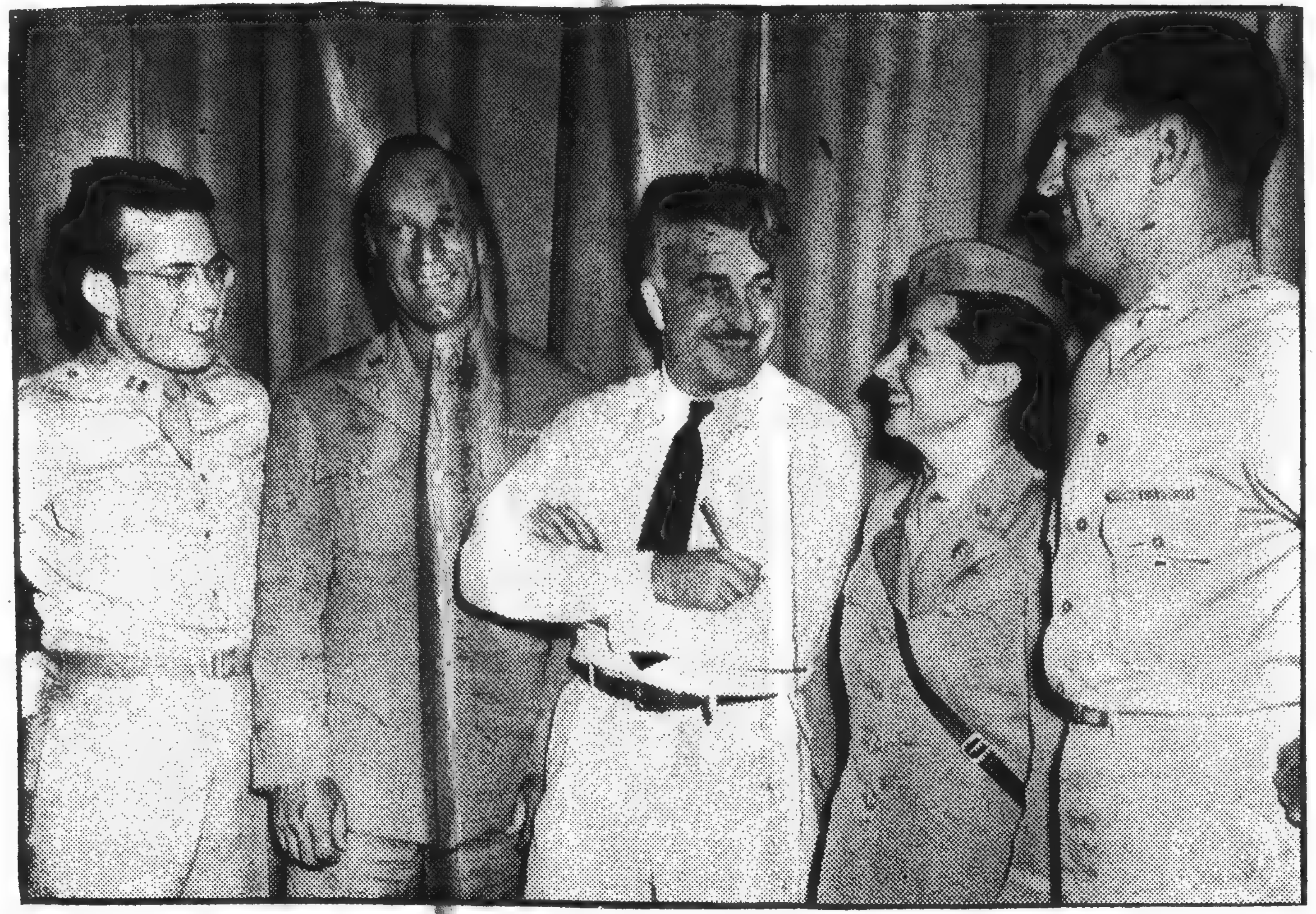
Dr. Serge Koussevitzky rejoins the musicians of the Boston Symphony for the festival, the orchestra at Tanglewood being made up of first desk men and other members of the regular Boston aggregation.

The Tanglewood programs this year are devoted to Bach and Mozart, Dr. Koussevitzky opens it with the D Major Suite, No. 4 of Bach and Mozart's Concerto in A Major for piano and orchestra. Alexander Brailowsky, noted pianist, will be the soloist in the Mozart work

Oliver Daniel, producer of the Boston Symphony broadcasts, and Gene Hamilton, announcer for them, will again be coupled to bring listeners the Tanglewood Festival programs.

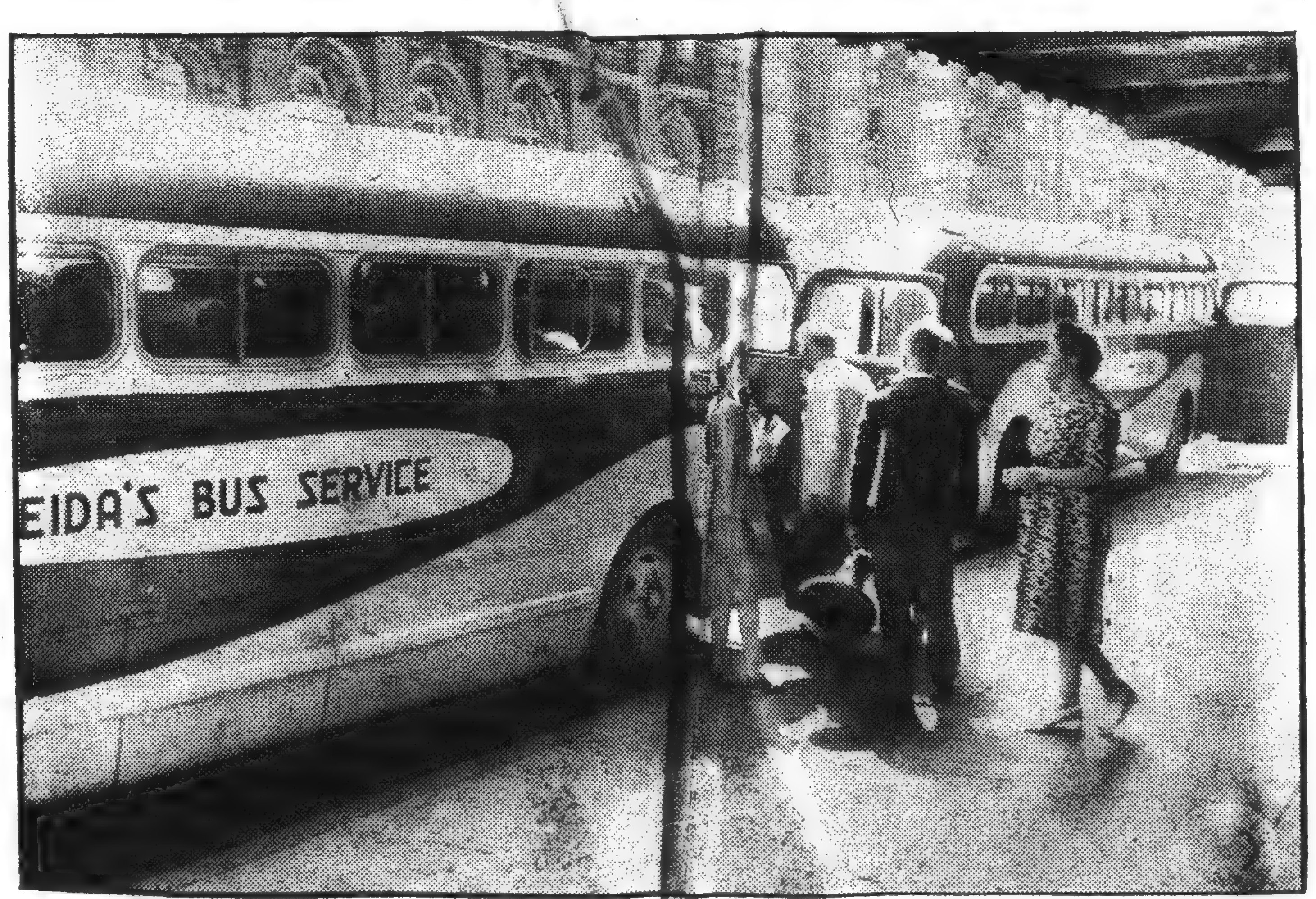
INFORMATION OBSCURED

From Army paper – "Minute Man" – July 2[illegible] 194[illegible]



Shown backstage with Arthur Fiedler, left to right, Captain Garland Shell, Entertainment Officer, First Service Command; Colonel Holland Williamson, Commanding Officer, Convalescent Hospital; Mr. Fiedler, [illegible] Rima Gurvitz, and Captain Donel J. Lynch, both of the Special Services Section, Convalscent Hospital.

Arthur Fielder, world famous conductor of the Boston Pops Orchestra, conducts opening number of the one hour and fifteen minute concert for four thousand convalescent patients jammed in the camp arena.



Commercial buses were chartered by Special Services, Convalescent Hospital, to transport members of orchestra to Camp Edwards. Miss Ruth Evans, Entertainment Coordinator for Red Cross, helps check passengers.

ARTHUR [illegible]DLER [illegible] BOSTON [illegible]PS CON[illegible] TO CAM[illegible] EDWA[illegible]

It was great d[illegible]c at Camp Edw[illegible] week when thur F[illegible] his entire Bost[illegible] Orchestra st[illegible] a Fid[illegible] patients of the [illegible] and Conval[illegible] Ho[illegible]

First the orchestra [illegible]vided into 12 groups which went fo[illegible] ward in the Hospital ent[illegible] to attend the [illegible]cert in the C[illegible]rea.

....At 3.00 Arthur [illegible] lifted his bat[illegible] gin another [illegible]ation [illegible] famous Bost[illegible] Concerts, which [illegible] are [illegible]d from Bost[illegible]tural Symph[illegible] This [illegible] however, th[illegible]mance was in [illegible]s Spo[illegible]ena, Camp [illegible] where 4,000 [illegible]ded [illegible]red to hear [illegible]sody in Blue," [illegible] "O[illegible]ma" and ot[illegible] favorites played [illegible]mp[illegible] style of th[illegible] Pops.

Mr. Fiedle[illegible]ous [illegible]encores wh[illegible] virtually demanded [illegible]dero[illegible]plause inte[illegible] with whistles and [illegible] Supp[illegible]or the me[illegible] the orchestra wa[illegible]in ca[illegible] and a poli[illegible] led them back to [illegible]mpho[illegible] Hall for th[illegible]lar evening perfo[illegible]

A graphic s[illegible] the a[illegible]joining pi[illegible]

[113]

INFORMATION OBSCURED

1945,

HUR LER BRINGS OSTON S CONCERT TO CAM EDWARDS

It was a great d usic at Camp Edwards last
eek when Arthur F d his entire Boston Pops
rchestra staged a Fi for patients of the General
Convalescent Ho

First the orche divided into 12 concert
ups which went f d to ward in the General
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···At 3.00 P.M. A dler lifted his baton to be-
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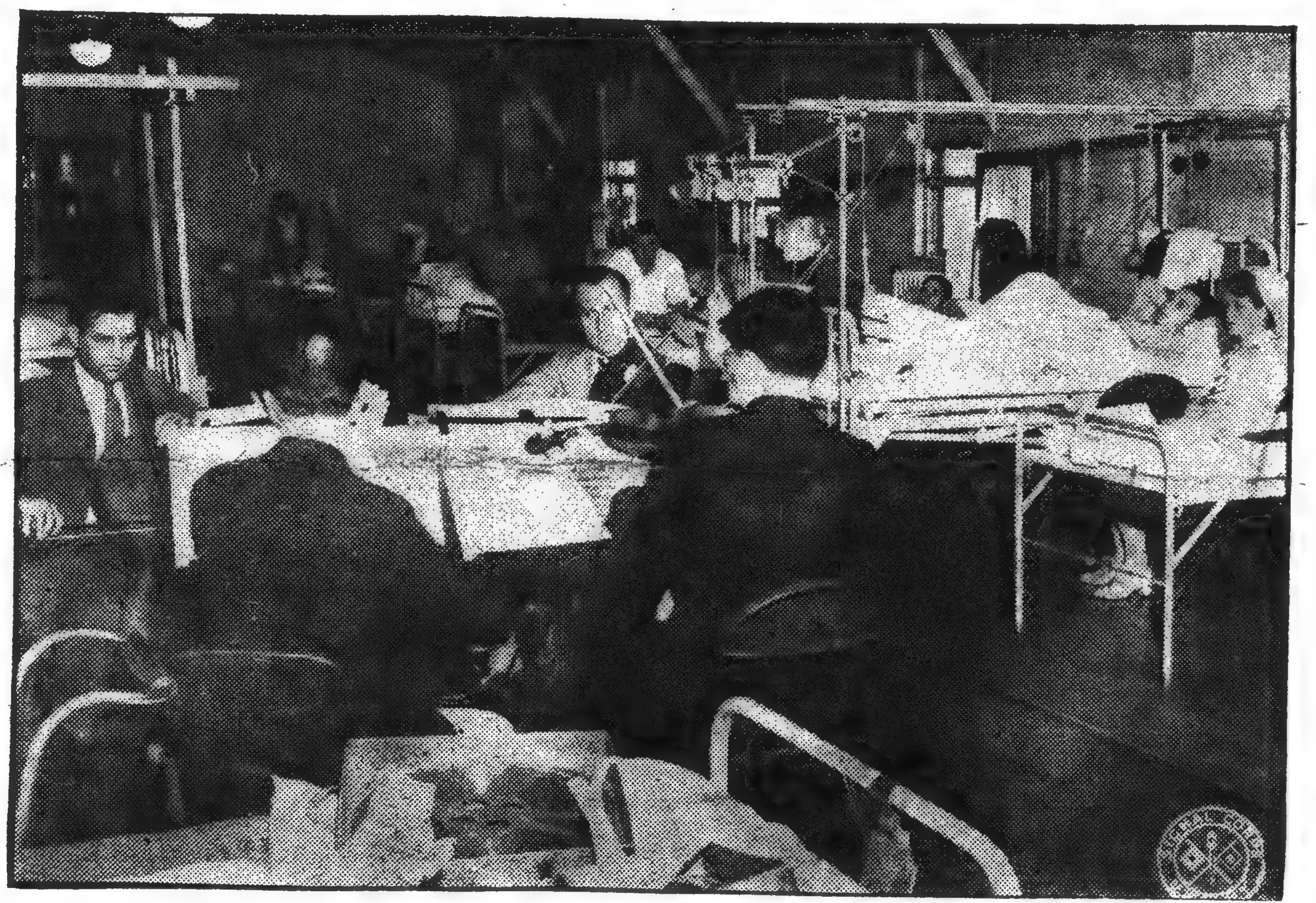
certs, which nor heard from Boston's cul-
l Symphony Hall ime, however, the perfor-
nce was in the spa ts Arena, Camp Edwards,
ere 4,000 battle gathered to hear "Rhap-
y in Blue," tunes klahoma" and other G. I.
rites played in th arable style of the Boston
s.

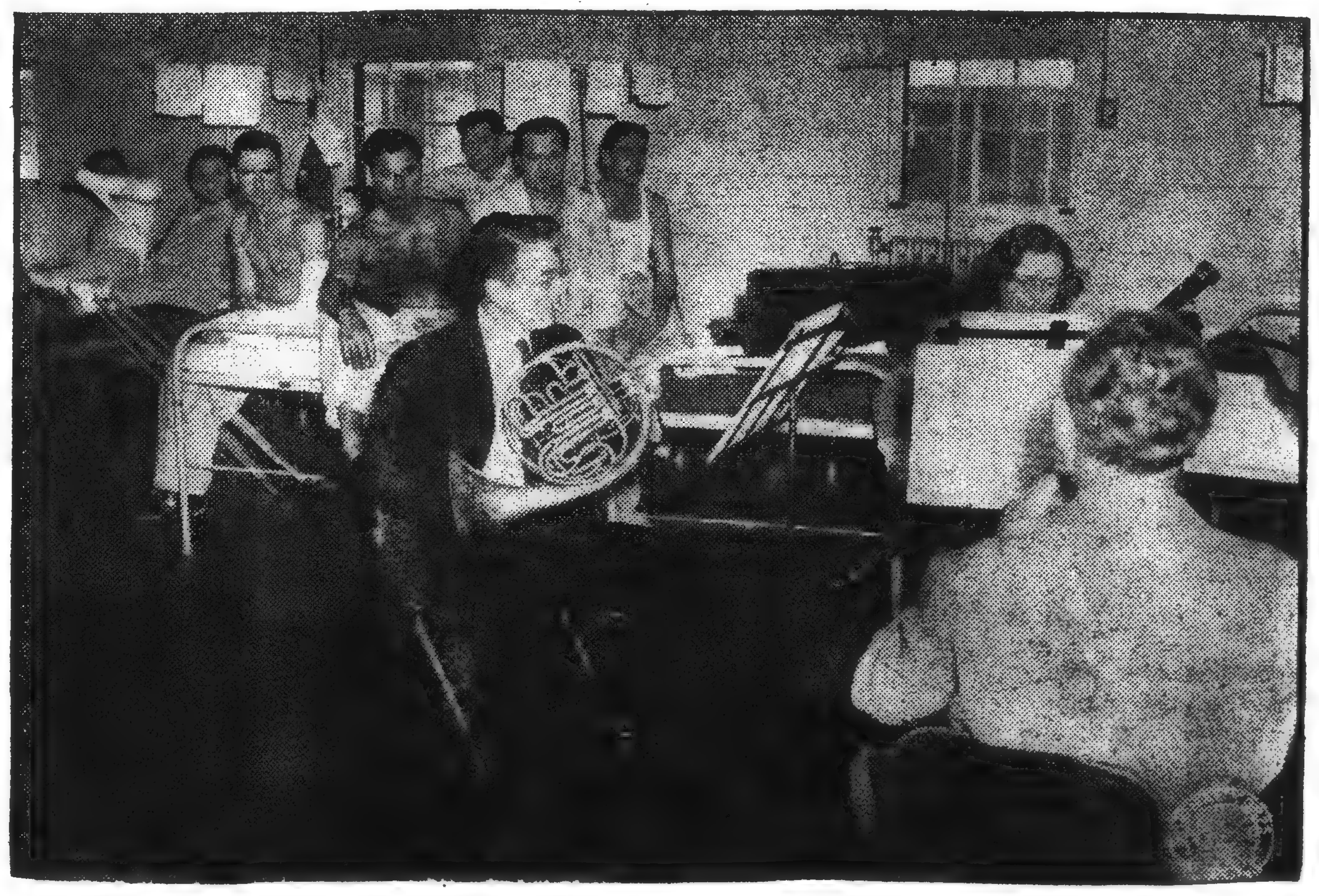
Mr. Fiedler wa with encores which were
ally demanded l ous applause interspersed
whistles and c pper for the members of
orchestra was pr camp and a police escort
them back to Bo phony Hall for their regu-
evening perform

A graphic stor the adjoining pictures.

When one of the commercial buses broke down en route, the First Service Command shuttle bus was hailed and boarded by members of the orchestra and Mr. Rosario Mazzeo, Personnel Manager, who so efficiently planned the details of the trip.



Small groups of musicians went into the wards at the General Hospital to play for patients unable to attend the big concert in arena.



The French Horn expert goes into the wards at the General Hospital to display his technique.

[114]

CHICAGO, ILL.
TRIBUNE

JUL 27 1945

Massachusetts Music Festival Draws Visitors

BY JUDITH CASS

CHICAGOANS who are in and near Pittsfield, Mass., for the summer are looking forward to three week-ends of music beginning tomorrow night when a Bach and Mozart six concert festival will be held at Tanglewood. The Boston Symphony orchestra, conducted by Dr. Serge Koussevitzky and assisted by Alexander Brailowsky, pianist, will provide the musical fare. Dr. Koussevitzky celebrated his 71st birthday anniversary yesterday at a tea in his summer home, Seranak, given by his niece, Miss Olga Naumoff.

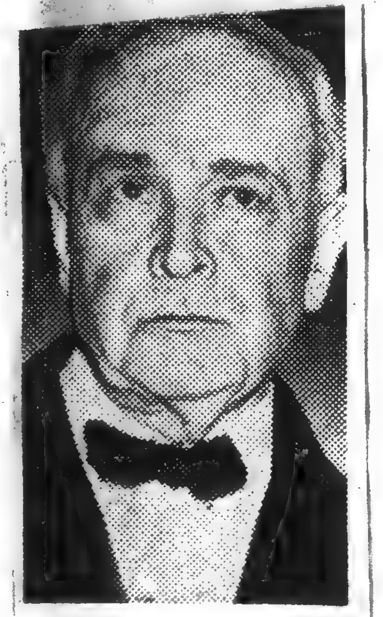
Among those who have taken festival tickets are Mrs. Frederic S. Coolidge, Mrs. W. Rockwood Gibbs, Mrs. James Ransom Walker, Mrs David Shields Cook, Mr. and Mrs. Harry C. Holloway, the John L. Seniors, and Albert Spalding, violinist, and Mrs. Spalding, who have many friends in Chicago. The John Alden Carpenters, who are summering in their Beverly Cove, Mass., home, will attend this week-end's concerts. Another festival guest is Mme. Giovanni Cardelli of New York, a former Chicagoan, who is visiting the William Felton Barretts in North Egremont, Mass.

Mrs. Coolidge is the former Elizabeth Sprague of Chicago and known as "the fairy godmother to chamber music." Her annual music festivals in the Temple of Music on South Mountain have been discontinued for the duration, however.

The site of the approaching festival, Tanglewood, was a gift in 1937 to the Boston Symphony of Mrs. Andrew Hopewell Hepburn of Concord, Mass., and her aunt, the late Miss Mary Aspinwall Tappan. War has not dimmed the scenic charm of Tanglewood.

This Clipping From
LOUISVILLE, KY.
TIMES

JUL 28 1945



Dr. Serge Koussevitzky conducts Bach's D-Major Suite, Mozart's A-Major Concerto at the Tanglewood Festival, 7:30 p.m. WINN.

LOS ANGELES, CAL.
TIMES

JUL 29 1945

Ravel: "Daphnis and Chloe" second suite. Conducted by Serge Koussevitzky, played by the Boston Symphony Orchestra for Victor. This two-disk issue is one of the recent recordings and one of Koussevitzky's showpieces. The orchestra plays it with that limpid clarity and elegance that skill and long familiarity bring.

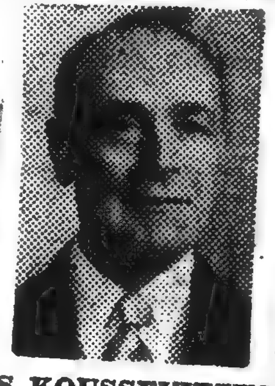
This Clipping From
WOODLAND, CALIF.
DEMOCRAT

JUL 27 1945

This Clipping From
COLUSA, CAL.
SUN-HERALD

JUL 27 1945

THE BACH-MOZART FESTIVAL at Tanglewood, Massachusetts, under the direction of Dr. Serge Koussevitzky will be broadcast on three successive Saturdays over KFBK at 5:30 o'clock starting tomorrow. Alexander Brailowsky, pianist, will be the soloist in a performance of Mozart's A Major Concerto.



S. KOUSSEVITZKY

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.

* * *

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* * *

This Clipping From
HARTFORD, CONN.
TIMES

JUL 28 1945

HARTFORD, CONN.
COURANT

JUL 28 1945

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PEORIA, ILL.
STAR

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This Clipping From
DAVENPORT, IOWA
DEMOCRAT-LEADER

JUL 29 1945

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This Clipping From
JACKSON, TENN.
SUN

JUL 28 1945

Conductor Serge Koussevitzky will be on the podium for the opening concert of the annual Tanglewood Festival broadcast next Saturday at 7:30 over WTJS.

PORTLAND, OREGON
OREGONIAN

JUL 28 1945

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This Clipping From
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TIMES

JUL 28 1945

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Mozart, Symphony in D major, "Paris;" Bach, Concerto in C minor for Two Pianos, Nos. 1 and 2, soloists, Abraham Chasins and Constance Keene; Mozart, Adagio and Fugue for Strings and Adagio from the G minor Quintet; and Symphony in C major, No. 34.

PITTSBURGH, PA.
PRESS

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ACE CONDUCTOR Serge Koussevitzky will appear here next season with the Boston Symphony Orchestra in a single concert under Pittsburgh Orchestra Association auspices.

This Clipping From
JACKSON, TENN.
SUN

JUL 28 1945

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American, which broadcast the winter season by the Boston Symphony, has continued the summer activities of the ensemble.

SPRINGFIELD, MASS.
EVENING UNION

JUL 28 1945

Legislature might decide.

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BACH .... Suite in D major, No. 4
MOZART ... Piano Concerto in A major (No. 29, K. 488)
Soloist: Alexander Brailovsky

MOZART .... Symphony in E-flat major (No. 26, K. 184)
MOZART..Symphony in C major "Jupiter" (No. 41, K. 551)

The second concert will be given Sunday afternoon at 3.30. The program will be as follows:

MOZART...Symphony in D major "Paris" (No. 31, K. 297)
BACH ..... Concerto in C minor for Two Pianos, No. 1
Soloist: Abram Chasins, Constance Keene

BACH .... Concerto in C major for Two Pianos, No. 2
Soloists: Abram Chasins, Constance Keene
MOZART....Overture to "Der Schauspieldirektor" (K. 486)
MOZART..Serenade in D major "Haffner" (K. 250)

DALLAS, TEX.
NEWS

JUL ... 45

Playing Bach's Concerto for for piano in D Minor, Alexander Borovsky will be soloist Saturday for the second concert of the Bach-Mozart Festival at Tanglewood, Mass. Serge Koussevitsky will open the program with Mozart's Divertimento No. 15 B Flat Major for strings and two horns.

(This program will be heard over KRLD at 7:30 p.m. Saturday.)

NEW YORK, N. Y.
TIMES

JUL 29 1945

TANGLEWOOD OPENS 2D WARTIME FETE

Koussevitzky Is Conductor as Berkshire Music Festival Again Attracts Throng

Special to THE NEW YORK TIMES.

LENOX, Mass., July 28—The second wartime Berkshire Music Festival began at Tanglewood this evening, with Dr. Serge Koussevitzky conducting the principals and other members of the Boston Symphony Orchestra in the first of six programs, consisting exclusively of the music of Bach and Mozart.

These events, inaugurated last year by Dr. Koussevitzky to provide this community with good music in spite of wartime conditions, are again planned on a smaller scale than the pre-war festivals. They are being held in the relatively small theatre concert hall which seats 1,152, though 250 additional patrons can be accommodated on the stage. Other listeners, purchasing general admissions, hear the concert from a large tent just outside the hall.

Despite the physical limitations of the present festival, it is obvious that tremendous musical interest has been aroused in these concerts. Concerts are being held Saturday evenings and Sunday afternoons of each of three consecutive week-ends, and the management reports that all tickets already have been sold.

The orchestra includes some forty players, and Dr. Koussevitzky has engaged distinguished soloists for the concerts. Alexander Brailowsky was soloist for this evening, playing Mozart's A major piano concerto (K. 488). The orchestral works on the program were Bach's suite in D major, No. 4, and Mozart's symphonies in E flat major (K. 184) and C major (K. 551), the "Jupiter."

Other artists to be heard include Abram Chasins and Constance Keene, duo-pianists; Alexander Borovsky and Robert Casadesus, pianists; William Kroll, violinist, and Jascha Veissi, violist. Major orchestral works scheduled for performance on future programs include the "Paris," "Prague," G minor (K. 550) and E flat (K. 543) symphonies of Mozart and the Bach Brandenburg Concerti Nos. 2, 3, 4 and 5. Mr. Casadesus' vehicle will be the Mozart C minor piano concerto (K. 491), which he will play at the final concert of the series on Aug. 12, while Mr. Borovsky will play the piano concerti in D minor and E minor of Bach next Saturday.

This Clipping From
INDIANAPOLIS, IND.
NEWS

JUL 28 1945

WORCESTER, M
GRAM

JUL 29 1945

Berkshir
Opens;

By RAYMOND

LENOX, July 2
vitzky tonight raised
Symphony Orchestra
and called to attentio
music. Alexander B
was soloist.

There was what h
the traditional Berks
tival downpour. And
there was an overflo
ence which was rew
some eloquently play
by Bach and Mozart.
concert was not given i
but in the opera ho
seats about 1200. All
space on the stage was
and several hundred
music from a large ca
ered area at the entra

Roof Was Sounding

Even when the roo
an annoying sounding
the rain the audience
with profound attenti
too, has become trad
Tanglewood. There is
about these veradnt,
grounds that seems t
it was on this same e
Hawthorne wrote his
Seven Gables," and th
forgetting the unbelie
that Koussevitzky
from his orchestra of
dents here in 1941.

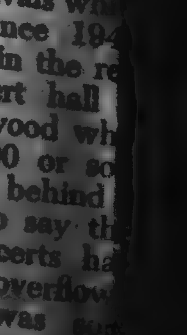
Alexander Brailowsk
the spotlight with the
which is saying a g
Koussevitzky, imma c
groomed, genial, and
tent upon his task, is w
by the Berkshire audi

Never Same Pia

We are among the
ones who have heard B
play many times. He
the same pianist. His
admittedly Chopin and
every last bar of that
piano works from mem
most any score tech
otherwise, of the 19th
centuries is his next f
night he played Moza
"Concerto in A Major"
ect.

Koussevitzk
Performa

By ROBERT A. HAG
PM's Music Critic



Kousse

LENOX, Mass., July
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works of Bach and Mo
presented Saturday eve
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Mozart A-major Piano C
(K.488), and on Sunday,
Chasins and Constance Kee
heard in the Bach C-major
minor concertos for two pia

Like the two weekends
Mozart programs offered la
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as a wartime substitute
famous and larger-scaled B
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been suspended since 194
concerts are given in the re
small theater-concert hall
grounds at Tanglewood wh
seat 1150, with 200 or so
chairs on the stage behind
chestra. Needless to say th
plete series of concerts ha
sold out, and the overflow
commodated—and was
protected from Saturday
downpour—by a large tent
just outside the hall.

It is gratifying to find t
remarkably high performance
ards of former festivals her
maintained, and in many r
surpassed, by Saturday's an
day's concerts. This, of cours
be attributed to the caliber
ceptional skill of the 40-o
strumentalists who make u
orchestra, to the
ists and, most of to the c
torial genius of Koussev

CHICAGO, ILL.
TRIBUNE
JUL 27 1945

Massachusetts Music Festival Draws Visitors

BY JUDITH CASS

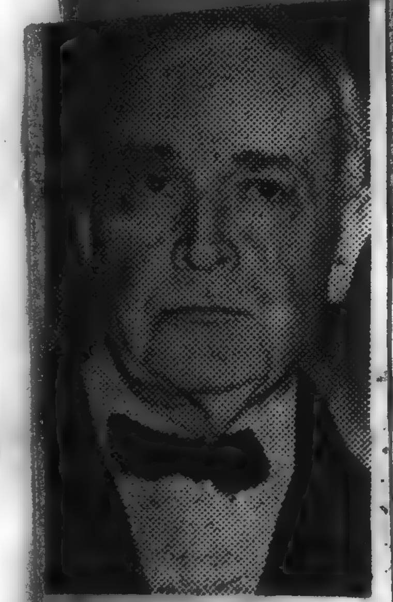
CHICAGOANS who are in and near Pittsfield, Mass., for the summer are looking forward to three week-ends of music beginning tomorrow night when a Bach and Mozart six concert festival will be held at Tanglewood. The Boston Symphony orchestra, conducted by Dr. Serge Koussevitzky and assisted by Alexander Brailowsky, pianist, will provide the musical fare. Dr. Koussevitzky celebrated his 71st birthday anniversary yesterday at a tea in his summer home, Seranak, given by his niece, Miss Olga Naumoff.

Among those who have taken festival tickets are Mrs. Frederic S. Coolidge, Mrs. W. Rockwood Gibbs, Mrs. James Ransom Walker, Mrs. David Shields Cook, Mr. and Mrs. Harry C. Holloway, the John L. Seniors, and Albert Spalding, violinist, and Mrs. Spalding, who have many friends in Chicago. The John Alden Carpenters, who are summering in their Beverly Cove, Mass., home, will attend this week-end's concerts. Another festival guest is Mme. Giovanni Cardelli of New York, a former Chicagoan, who is visiting the William Felton Barretts in North Egremont, Mass.

Mrs. Coolidge is the former Elizabeth Sprague of Chicago and known as "the fairy godmother to chamber music." Her annual music festivals in the Temple of Music on South Mountain have been discontinued for the duration, however.

The site of the approaching festival, Tanglewood, was a gift in 1937 to the Boston Symphony of Mrs. Andrew Hopewell Hepburn of Concord, Mass., and her aunt, the late Miss Mary Aspinwall Tappan. War has not dimmed the scenic charm of Tanglewood.

This Clipping From
LOUISVILLE, KY.
TIMES
JUL 28 1945



Dr. Serge Koussevitzky conducts Bach's D-Major Suite, Mozart's A-Major Concerto at the Tanglewood Festival, 7:30 p.m. WINN.

LOS ANGELES, CAL.
TIMES
JUL 29 1945

Ravel: "Daphnis and Chloe" second suite. Conducted by Serge Koussevitzky, played by the Boston Symphony Orchestra for Victor. This two-disk issue is one of the recent recordings and one of Koussevitzky's showpieces. The orchestra plays it with that limpid clarity and elegance that skill and long familiarity bring.

WOODLAND, CAL.
DEMOCRAT
JUL 27 1945

This Clipping From
COLUSA, CAL.
SUN-HERALD
JUL 27 1945

THE BACH MOZART FESTIVAL at Tanglewood, Massachusetts, under the direction of Dr. Serge Koussevitzky will be broadcast on three successive Saturdays over KFBK at 5:30 o'clock starting tomorrow. Alexander Brailowsky, pianist, will be the soloist in a performance of Mozart's A Major Concerto.

S. KOUSSEVITZKY

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SAN FRANCISCO, CALIF.
JUL 27 1945

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TIMES
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NEWS
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EVENING UNION
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[115]

WORCESTER, MASS.
TELEGRAM

[illegible] 29 1945

Berkshire Festival Opens; Brailowsky Plays

By RAYMOND MORIN

LENOX, July 28.—For the tenth season, Serge Koussevitzky tonight raised his baton over 40 members of his Boston Symphony Orchestra at picturesque but drenched Tanglewood and called to attention another of the world's great festivals of music. Alexander Brailowsky, distinguished Russian pianist, was [illegible]

[illegible] that has become [illegible] Berkshire Festival. And as usual [illegible] overflowing audience [illegible] was rewarded by [illegible] played scores [illegible] Mozart. Tonight's [illegible] given in the shed [illegible] opera house which [illegible] 1200. All available [illegible] stage was occupied [illegible] hundred heard the [illegible] large canvas-covered [illegible] the entrance.

Roof Was Sounding Board

[illegible] the roof became [illegible] sounding board to [illegible] the audience listened [illegible] attention. This [illegible] traditional at Tanglewood. There is something [illegible] verdant, expansive [illegible] that seems to inspire. [illegible] same estate that [illegible] wrote his "House of Seven Gables," and there is no [illegible] the unbelievable art [illegible] Koussevitzky extracted [illegible] orchestra of young students [illegible] in 1941.

Alexander Brailowsky shared [illegible] with the conductor [illegible] saying a good deal. Koussevitzky, immaculately [illegible] genial and deeply in[illegible] his task, is worshipped [illegible] Berkshire audience.

Never Same Pianist

We [illegible] among the fortunate [illegible] to have heard Brailowsky [illegible] times. He is never [illegible] same pianist. His forte is [illegible] Chopin and he plays every last bar of that composer's [illegible] works from memory. Almost any score technical or otherwise, of the 19th or 20th [illegible] is his next forte. Tonight he played Mozart — the "Concerto in A Major" to be exact.

To review his Mozart as a technical performance is to describe almost flawless execution, dynamic changes that were mathematical perfection and a meticulous handling of details—In short it left little to be desired that a fine concert grand and digital skill can achieve.

As an interpretor of the light, lacy, 18th century classicist, he was somewhat less to our liking. The playing of the Bach "Minuets" from the "Suite in D Major" under Koussevitzky's domination was illustrative of our point. Even in the comparatively robust portions of the Bach score and in the Mozart symphonies in E-flat and the "Jupiter Symphony" which followed, there was a total divorce from exaggeration, tonal or rhythmic.

Sometimes Too Athletic

Brailowsky's Mozart was brilliant but was played with a too frequent athletic style. It didn't possess the craftsmanship that typified Luboshutz and Nemenoff's playing of Mozart's "Concerto in E-Flat, for Two Pianos," played here last Summer.

The program opened with the Bach "Suite in D Major." The Boston orchestra has always been at home in scores of this era, but tonight, the woodwind and 'cello sections were not at their best. The adagio movement was sadly off pitch. In all fairness, we must however attribute much of this tonal difficulty to a damp evening which in a partly open arena is no help to the welfare of instruments.

The Festival will be resumed tomorrow afternoon, when Abram Chasins ad Constance Keene will appear as piano soloists. The two next weekends will be devoted to similar concerts.

M. July 30, 45

Koussevitzky Leads Brilliant Performance of Bach, Mozart

By ROBERT A. HAGUE
PM's Music Critic

LENOX, Mass., July 30.—The first of three pairs of weekend concerts devoted exclusively to the works of Bach and Mozart was presented Saturday evening and Sunday afternoon at Tanglewood by Serge Koussevitzky and the principals and other members of the Boston Symphony Orchestra. Alexander Brailowsky was Saturday's soloist, playing the solo part of the Mozart A-major Piano Concerto (K.488), and on Sunday, Abram Chasins and Constance Keene were heard in the Bach C-major and C-minor concertos for two pianos.

Koussevitzky

Like the two weekends of all-Mozart programs offered last Summer, the present series is designed as a wartime substitute for the famous and larger-scaled Berkshire Summer music festivals which have been suspended since 1941. The concerts are given in the relatively small theater-concert hall on the grounds at Tanglewood which can seat 1150, with 200 or so added chairs on the stage behind the orchestra. Needless to say the complete series of concerts has been sold out, and the overflow is accommodated—and was somewhat protected from Saturday night's downpour—by a large tent set up just outside the hall.

It is gratifying to find that the remarkably high performance standards of former festivals here were maintained, and in many respects surpassed, by Saturday's and Sunday's concerts. This, of course, may be attributed to the caliber and exceptional skill of the 40-odd instrumentalists who make up the orchestra, to the artistry of the soloists and, most of all, to the conductorial genius of Dr. Koussevitzky.

Then, too, the design and acoustical felicities of the hall itself added to the hearers' enjoyment of the music. The simple, unfinished-wood interior is responsible for a unique resonance and clarity in the sounds emitted by the various instruments. This was immediately apparent in the opening number of Saturday's program, Bach's Suite in D major, No. 4. Here there was an effect of perfect balance between the different choirs of the orchestra: the strings, the woodwinds, the brasses all sounded equally important. This also was true of the other works performed. The size of the orchestra was just right for the size of the hall, making for particularly happy results in the Bach and Mozart music programmed.

Especially praiseworthy was the performance of the Mozart A-major Concerto by Mr. Brailowsky and the orchestra. The pianist played with a technical flawlessness, a gracefulness of tone, an elasticity of touch and a sensitivity of feeling that left nothing to be desired on the part of this listener. And Dr. Koussevitzky and the orchestra collaborated with the soloist superbly. It was Mozart playing of the highest order—as were the orchestra's performance of the early E-flat major symphony (K.184) and that later masterpiece, the C major (*Jupiter*).

The enthusiastic audience recalled Mr. Brailowsky and the conductor many times at the conclusion of the concerto, and, after the *Jupiter*, Dr. Koussevitzky and the men received a prolonged ovation.

* * *

Sunday afternoon's concert provided further rewards for Tanglewood concert-goers, who heard superlative presentations of the two Bach two-piano concertos. Under Dr. Koussevitzky's baton, the opening allegro for the C major emerged with eloquence and ordered splendor and the great final fugue was set forth with magnificent feeling

MONDAY, JULY 30,

for its architectural logic: and the closing allegro of the C minor came as a burst of joy after the measured and reflective beauty of the preceding adagio.

Mr. Chasins and Miss Keene played the double solo parts of both works with commendable musicianship. Their evenly matched and solid tone was particularly noticeable in the adagio of the C major—where the two pianos have the music all to themselves—and even more telling throughout the C minor. Nor was Mozart neglected on Sunday. The precision and unanimity of the Boston string section and the unsugary sweetness of their tone were made especially manifest in the delicate traceries of the adagio from the G minor quintet for strings and in the *Haffner* Serenade (D major, K.250). Richard Burgin, the orchestra's concertmaster, played the solo violin part of the latter with a brilliant technical ease that brought him a special ovation from the audience.

At the end of the afternoon, Dr. Koussevitzky, who had seemed to be in a particularly happy frame of mind and to be enjoying himself during both programs, conducted the *Paris* Symphony (D major K.297) *con amore*. The first movement was bright, transparent, bubbling over with wit and vitality; the finale admirably spirited, bringing the concert to a whirlwind close.

NEW HAVEN, CONN.
REGISTER

JUL 29 1945

Music

The Bach-Mozart Festival at Tanglewood, Lenox, Mass., which opened last night, continues with a second program this afternoon and four programs on the two Saturday evenings and Sunday afternoons to follow. Serge Koussevitzy, conducting a chamber orchestra of Boston Symphony players, will present the following program this afternoon at 3:30:

Mozart, Symphony in D major, "Paris" (No. 31, K. 297). Bach, Concerto in C major for Two Pianos, No. 2. Soloists: Abram Chasins, Constance Keene. Bach, Concerto in C minor for Two Pianos, No. 1. Soloists: Abram Chasins, Constance Keene. Mozart, Adagio from the G minor Quintet. Mozart, Serenade in D major, "Haffner" (K. 250).

Third Program, Saturday evening, August 4, at 8:30:

Mozart, Divertimento in B-flat major, for Strings with Two Horns (K. 287). Bach, Piano Concerto in D minor. Soloist: Alexander Borovsky. Bach, Piano Concerto in F minor. Soloist: Alexander Borovsky. Mozart, Symphony in D major ("Prague") (No. 38, K. 504).

Fourth Program, Sunday afternoon, August 5, at 3:30:

Bach, Suite No. 2 in B minor, for Flute and Strings. Bach, Brandenburg Concerto No. 5 in D major, for Orchestra with Piano, Violin and Flute. Mozart, Adagio and Fugue for String Orchestra (K. 546) Mozart, Symphony in G minor (No 40, K, 550).

Six special music scholarships of $500 each are being offered by the Julius Hartt School of Music in Hartford to talented students, according to an announcement by Moshe Paranov, school director. The scholarships have been donated by Alfred C. Fuller, president of the Manufacturers Association of Connecticut, who made a similar gift last year.

Auditions will be held in Hartford from September 5 to 15. Ability to demonstrate talent in the chosen field is the most essential requirement for the applicant, according to the announcement. The maximum age limit for all applicants is 25 years.

The scholarships are being offered for specialized training in three fields. Two are available in opera, two in piano, and two in violin. The opera winners will receive instruction with Friedrich Schorr and stage training with Dr. Elemer Nagy; the pianists, instruction with Moshe Paranov and coaching with Harold Bauer; and the violinists instruction with Rubin Segal and coaching with Richard Burgin.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 29 1945

Large Turnout Of Celebrities

Tanglewood, Lenox, July 28—Many persons distinguished in music and others who were well known in society in this country and abroad before the war were present for the opening tonight of the Bach-Mozart festival. The theater with seating capacity of 1450 was filled and there was an overflow audience in the tent just outside the entrance.

Mrs Frederick S. Coolidge, sometimes called the fairy godmother of chamber music, who is spending the summer at the Wendell-Sheraton hotel, Pittsfield, had a seat near the front. She has attended every Tanglewood festival.

Miss Gertrude Robinson Smith, president of the Berkshire Symphonic festival, inc., since its organization, had as guests tonight Mrs Alexander Brailowsky, wife of the pianist, and Malcolm Vaughn who with the Brailowskys is her house guest at Stockbridge.

With Mrs Donald F. McPherson were John Alden Carpenter, the Chicago composer, and Mrs Carpenter, for whom Mrs McPherson is entertaining at luncheon tomorrow at Court hill, Pittsfield.

The Boston Symphony directors were Jerome D. Greene, president, who is at Curtis hotel; Thomas N. Metcalf, who with Mrs Metcalf and Miss Metcalf is at the Lenox club; also Mark A. De Wolfe Howe. With Miss Olga Naumoff, niece of Dr Koussevitzky, were his nephew, ~~Fabian~~ Sevitzky, and Mrs Sevitzky, who are at the conductor's summer home, Seranak.

An eminent European pianist was Princess Sapieha and the prince, who are occupying Miss Louisa G. Ludlow's cottage at Lenox. Princess Eugenia Ruspoli of Castellio di Nemi, Rome, who is at Curtis hotel, was there with Prince and Princess Alexis Droutzkoy.

Mrs Ralph Pulitzer entertained at dinner at her Lenox home and later took her guests to the concert.

Among others noticed in the audience were Mr and Mrs Albert Spalding of Great Barrington, Mr and Mrs Bruce Crane of Dalton, Robert Talcott Francis and Mr and Mrs James Dwight Francis, who are at the Lenox club; Mrs W. Rockwood Gibbs of Lake Forest, Ill., and Rock Ridge farms, Richmond; Mrs Benjamin Arnold (Louise Van Rensselaer) who is at Red Lion inn, Stockbridge.

Mr and Mrs Wendell Cross of Waterbury, Ct., who are staying at Berkshire inn, Great Barrington, had 18 guests at Tanglewood. Miss Helen Brice of New York City, a summer sojourner at Berkshire inn, was with Mr and Mrs William Felton Barrett. Miss Mabel Choate was accompanied by her niece, Mrs Geoffrey Platt from Salisbury, Ct., were Mrs Arnold Whitridge and Mrs Donald J. Warner.

Boston Symphony in Brilliant Form at Tanglewood Concert

By CYRUS DURGIN

STOCKBRIDGE, July 29—If "Tanglewood" in the Berkshires has been swimming in glorious music these past 24 hours, it also has been swimming in the extraordinary high fogs produced hereabouts. But while the clouds did not lift much for the second concert in the Bach-Mozart festival, this afternoon, the rain let up so that you could walk around without an umbrella.

Serge Koussevitsky and his small orchestra of Boston Symphony men achieved wonders of rich, clear senority today in an atmosphere in which it was extremely difficult to keep string instruments and tympani in tune. The program assembled Mozart's "Haffner" Serenade (K. 250), the "Paris" Symphony (K. 297), and the adagio from the G Minor Quintet (K. 516), and two scores of Bach; the concerto in C Major and the one in C Minor, each for two pianos. The soloists were Abram Chasins and Constance Keene, the latter a former student of the Berkshire Music Centre.

Mr. Koussevitsky began with the "Haffner" serenade and gave it a reading superlative in style, warm and lively of expression. The orchestra played beautifully throughout, and Richard Burgin's account of the violin solo and Cadenzas in the Rococoicondeau was certainly one of the finest performances of anything I have ever heard.

"Basses are Full"

Miss Keen's piano playing was excellent from every point of view. In the C major concerto Mr. Chasins exemplified the point he made at a lecture here a few seasons ago. That "in Bach as in baseball, the basses are full" and turned off a robust voicing of his part, Bach is practically beyond cavil these days, but the C major concerto exemplifies my private theory that Bach sometimes can be dull. The sight of a distant and pretty blonde face through the open door of the concert hall proved more absorbing than the eternally plodding figurations of the second movement, when the pianos carry on alone.

As at the opening concert last night, the auditorium was full and the benches under canvas well populated. Intensely enthusiastic applause has been the keynote of the first week-end of this Bach-Mozart festival, which will be resumed Saturday

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SPRINGFIELD, MASS.
REPUBLICAN

JUL 29 1945

Bach, Mozart Combine Well

By VICTOR PRAHL

Tanglewood, Lenox, July 28 — The Bach-Mozart festival directed by Serge Koussevitsky with the assistance of the principals and other members of the Boston Symphony orchestra opened tonight in the opera-concert shed at Tanglewood. A downpour of rain which began at 5 and continued steadily through the concert did not prevent the loyal following, which is accustomed to such weather at Tanglewood, from filling every seat in the hall, on the stage in back of the orchestra and the benches in the tent in the garden at the rear of the hall.

In adding Bach to Mozart, Dr Koussevitsky acted wisely, for the sturdiness of Bach provides a happy contrast and balance to the delicacy and refinement of Mozart, and for the most part the instrument combination required for the one serves as a perfect ensemble for the other. Tonight's program consisted of four major numbers, the Suite in D major, No 4 by Bach, Mozart's Piano Concerto in A major (K. 488) played by Alexander Brailovsky, and two Mozart symphonies, the E flat, No 26, and the C major (Jupiter) No 41.

Brailovsky's Mozart Sparkles

Mr Brailovsky, making his debut appearance in this setting, although famed primarily as an interpreter of Chopin, proved himself equally at home with Mozart, bringing a sparkling clarity, an elegance of phrasing, beauty of tone, a subtle rhythmical sense, and a general refinement to the work which gave it life from its opening phrases to the end of its gay rondo.

"Particularly beautiful was the announcement of the opening theme and the purity of the passage work in the first movement, so simple structurally, so forthright in thematic statement, and with such a perfect balance between the solo instrument and orchestra. There was depth and expressiveness of tone in the lovely "Andante," which is the heart of the composition, and an appropriate bouncy lightness in the neatly phrased final "Presto." Mr Brailovsky received an ovation and was recalled repeatedly.

The perfection with which the orchestra played the Overture, Bourree, Gavotte, Menuetto and Rejouissance of the previous Bach Suite, transported one in dance measures to the rococo period in which the composer lived. The Symphony in E flat by Mozart No 184, like some of the master's other works of the same years, is of the "Italian" type, this one impressing with its grandiose concerto-like first movement and the subtle voice leading of the "Andante." Dr Koussevitsky's magnificent interpretation of the "Jupiter" is well known to his followers, having been played as the final number of last year's successful festival.

Tonight's performance seemed to have an especial fire. Naturally there was a tremendous response from the enthusiastic audience.

ALBANY, N. Y.
TIMES UNION

JUL 29 1945

Music

ALL roads lead to the Bach-Mozart festival by the Boston Symphony orchestra, Serge Koussevitzky, conductor, in the concert and opera auditorium at "Tanglewood" this afternoon, beginning at 3:30 o'clock, inaugurating the first of three Sunday afternoon concerts, extending through August 12. The series also includes three Saturday night concerts, the first of which was held last night, continuing through August 11.

There are no reserved seats inside the auditorium available, but music lovers may purchase admission tickets to the grounds which will allow the holders to seats outside the auditorium where the music may be heard and seen t oadvantage through th eopen doors. It is advisable to come equipped with umbrellas, parasols and raincoats in the event of stormy weather or the bright sun. The program for this afternoon is as follows:

Symphony in D major (Paris)	**Mozart**
Concerto for two pianos in C minor	**Bach**
Abram Chassins and Constance Keene	
Over ture to "Der Schauspieldirektor"	**Mozart**
Seranade in D major (Haffner)	**Mozart**

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 30 1945

CELEBRATED MUSICIANS gather backstage with Dr. Serge Koussevitsky following the Sunday afternoon Bach-Mozart concert by the Boston Symphony Orchestra at Tanglewood. Left to right are Alexander Brailowski, Saturday night's piano soloist; Abram Chasins and Miss Constance Keene, yesterday's pianists; Dr. Koussevitsky; Robert Casadesus, piano soloist at the final concert Aug. 12; and the celebrated violinist; Zino Francescatti, summering at Sout Egremont.

Festival Opening Overflows Hall

Crowds Jam Tanglewood Auditorium for First Two Concerts In Bach-Mozart Series

By JAY C. ROSENFELD

Serge Koussevitzky was recalled time after time yesterday afternoon at the close of the second concert of the Bach-Mozart festival at Tanglewood. The "Paris" symphony of Mozart was a tumultuous vehicle for the nearly 40 men of the Boston Symphony Orchestra playing under the direction of their famous leader, and it evoked a thunderous demonstration, although it might be difficult to measure or compare the responses that every offering in the two concerts of this first week end had roused.

A spirit of cordial spontaneity has become a part and a tradition of Tanglewood in the 11 short seasons of summer symphonic music in the Berkshires. Present conditions make it wise to use the smaller theatre-concert hall on the spacious grounds rather than the huge Shed, but the audiences at both of these first two concerts filled every available seat in the hall, on the stage, under the sheltering canvas set up in the rear of the hall, and stood at every spot where either a view of the stage might be gained or to which a beam of sound would reach.

Yesterday's Program

Yesterday afternoon the weather had been more favorable than on the preceding evening. While it was not clear and bright, at least there was not the heavy and steady rainfall which had greeted the opening night audience. The program consisted of two Bach concertos for two pianos within a surrounding layer of Mozart: the "Haffner" Serenade, a movement from the G minor string quintet and the "Paris" symphony. Richard Burgin, the concertmaster of the orchestra, was the idol of the day. His performance of the solos in the Serenade earned him one of the most cordial, one might say affectionate, ovations in Tanglewood history. His solos and cadenzas were done with technical prowess, artistic poise and consummate grace. The record should reveal that he stole the show.

If anyone thinks of Mozart as a dainty individual, he shouldn't produce the "Paris" symphony as an example, for Koussevitzky understands it, and rightly so, as a rough and ready page frankly intended to please the taste of the Parisian public of the day. Broad and incisive bow strokes and unrestrained good humor are its distinguishing traits. The youthful Mozart had been advised concerning the French preferences and he admittedly connived to please them. He naively informed his father, after the performance was a success, that he went to the Palais Royal and "had a large ice and went home."

The slow movement from the string quintet gained in sonority as played by the string section of the small orchestra, but suffered in such items as attack and tone balance when compared with the effect produced when played by the ensemble for which it was written. Its grandeur, however, was emphasized by the expressive intensity with which it was executed

Bach and Mozart

The choice of Bach and Mozart for this festival links two names which cannot possibly be omitted from any list of musical immortals which anyone might wish to enumerate on the fingers of one hand. Their successive lives spanned the century which ended at about the time our nation was declaring its independence. By thus placing them in their relative era, and remembering that instrumental development was progressing at the very same time, the distinctive musical character of each one becomes more understandable and clarifies the background of the two-piano concertos in which Abram Chaisins and Constance Keene were the soloists.

Composers of Bach's day were more or less restricted to writing either for the church or for private wealthy and titled patrons. Even so little later as in Mozart's day, there had developed a public which was willing to pay admission to hear opera, symphonies and virtuoso soloists. But the virtuoso was not yet a phenomenon of Bach's day. The duo-piano team adjusted themselves to their task with exemplary self-abnegation. They made no attempt to exaggerate the simplicity of the utterances of the score, but paid special attention to the tone quality they wished to produce. The dialogue passed from one piano to the other with calm placidity and technical exactitude. In the fugue in the C major concerto the clarity of voices was remarkably maintained although the aid and support furnished by the accompanying orchestra was of tremendous importance and should not be minimized.

Saturday Concert

On the preceding evening the opening concert had been completely Mozart except for the D major suite (No. 4) of Bach with which the program started. There was not complete understanding nor entirely successful execution in this initial choice, and it was only in the succeeding Mozart symphonies that the standard which is the rule at Tanglewood was really reached. Alexander Brailowsky was the soloist in the Mozart A major piano concerto. He found it moderately difficult to apply his abundant talents to this particular number although his artistic instincts influenced him to play with the highest sincerity; his command of the keyboard permitted him to fulfill all the demands of the score with facility and all the promptings of his skill and taste with faithfulness.

There were two Mozart symphonies, one from his very early youth, and one of the last great three. The first was the E flat (No. 26) and the second was the great C major, more popularly known as the "Jupiter." This is well-known and solid ground for both the orchestra men and their conductor, and it was here that an eclat was finally attained which up to that time had been conspicuously lacking. This was playing with the broadest of conception, the most lavish use of color and complete and intrepid musicianship. The little E flat symphony is in three movements but is played without a pause. It is richly orchestrated and reveals a subtlety and sensitivity remarkable in one so young, for he was only 17 when he dashed it off. It seems that some unseen power, in possession the secret of his tragically-short lotment of life, was guiding him put down quickly and without lay his every musical thought d idea.

We neither expected nor desired to find another opportunity this year again to dust off the feeble pun about Jupiter Pluvius which a weak but appropriate moment last year we were inveigled into using, but, sure enough, rain, as it did in last year's Mozart festival, again accompanied the performance of this famous symphony this year. But the weather had no influence on the performance. This particular symphony, along with a few others from the same shelf of classics, stands out in the repertory of the eminent conductor of the Boston orchestra. The perfection of detail, the overall conception with its wealth of contrast, of color, and of change of pace, the spic-and-span enunciation of phrases, all contribute to a masterful example of Mozart interpretation.

Of the four remaining concerts the next two will be played on this coming Saturday evening and the following Sunday afternoon.

This Clipping From
NEW YORK, N. Y.
TIMES

JUL 30 1945

TANGLEWOOD MUSIC IS RICH AND VARIED

Koussevitzky Scores Artistic Triumph in First Week-End of Bach-Mozart Festival

By MARK A. SCHUBART
Special to THE NEW-YORK TIMES.

LENOX, Mass., July 29—The first week-end of the three-week Bach-Mozart Festival at Tanglewood has come to an end, and it is obvious that once more Dr. Serge Koussevitzky has scored an artistic triumph. Presiding over an orchestra made up of some forty members of the incomparable Boston Symphony Orchestra, Dr. Koussevitzky conducted concerts last evening and this afternoon in the theatre-concert hall which might well serve as models for what summer concerts should offer music enthusiasts.

Inaugurated last year with two week-ends of all-Mozart programs, these modestly proportioned festivals, originally designed to keep the Tanglewood musical tradition alive in wartime, have won for themselves a unique place in our musical life. It is to be hoped that they will become an annual event, regardless of future circumstances, for they constitute a project which has great validity over and above their wartime expediency.

At least part of the distinction these concerts possess derives from the hall itself, a pleasantly unpretentious affair, which seems to make that aural chasm between audience and performing artists seem much smaller than in our more formal auditoriums. Brahms or Tchaikovsky symphonies would doubtless benefit but little from this intimacy, but in the theatre-concert hall the works—even the large ones—of Bach and Mozart are heard in new and refreshing perspective, the acoustics is almost startlingly reliable and the individual qualities of the instrumental groups stand out clearly.

Variety of Strings Noted

In large auditoriums these qualities are often lost or absorbed into a general mass of rich sound. Here one is constantly reminded of the dry subtlety of the woodwinds, the brilliant power of the brasses, the endless variety of the strings.

None of these factors could, however, be appreciated if the level of artistry at these concerts was not extremely high. Indeed, the very intimacy of the atmosphere and the transparency of the sonorities in ensemble place on the shoulders of the musicians and conductor a responsibility for accurate performance. No faking or covering up is possible; every sound is heard, and every instrument, by reason of the smaller size of the orchestra, takes on new importance. The "routine" orchestral technique would no longer be routine here; it would be plainly incompetent.

The musical fare this week-end has been rich and varied. The opening concert yesterday evening had the services of Alexander Brailowsky, the distinguished pianist, as soloist in a remarkable performance of Mozart's A major concerto (K. 488). Adapting himself admirably to the temper of the occasion and of the music at hand, Mr. Brailowsky's performance represented virtuosity at its best.

The opening section was delivered with vigor and simplicity; the soulful and somewhat Italiante Adagio was sung with plaintive charm, and the work was brought to a close with a rousing performance of the finale. There was extraordinary synchronization between orchestra and soloist, as well as a real communion of musical thought and feeling.

In the purely orchestral part of the program, Dr. Koussevitzky once more demonstrated his wizardry in infusing a performance with vitality and making it a living rather than a charming perusal of a dead art. Because of the style of the period in which Mozart lived and wrote, all too many conductors fail to find in the composer's music the powerful expression of a vigorous musical gift which goes far beyond such comparatively trivial values as sophistication and elegance. That Dr. Koussevitzky can capture and re-create this vitality without being unfaithful to the stylistic necessities of the music is eloquent testimony to the essential success of his efforts.

Two Mozart Works Played

Two Mozart symphonies were heard on last evening's concert—the early symphony in E-flat (K. 184) and the familiar and much-exploited "Jupiter." The former brief work received a charming performance, but it was the latter—a work heard constantly in our concert halls—that impressed this listener. For here was a performance of a work from the so-called standard repertoire which was fresh and exciting and new. The work was recreated in the true sense of the word, and because it appeared to be untainted with the traditions of other interpreters it acquired new significance and new impetus.

The Bach suite in D major, No. 4, which completed the program, received an equally exciting, though less technically adroit reading. The overture was read with unusual eloquence and the majestic opening material built up effective tension which found release in the gigue-like middle section.

For today's concert Abram Chasins and Constance Keene, the young American pianists, joined forces in Bach's two-piano concerti Nos. 1 and 2 in C minor and C major, respectively. The artists' performances were straightforward, workmanlike and warmly expressive. The C minor concerto, probably the more rewarding vehicle of the two works, received the more persuasive reading, though the final fugue of the C major was brilliantly executed.

Other works heard on this final concert of the first week-end were Mozart's D major "Paris" symphony (K.297), the Adagio ma non Troppo from the C minor string quintet (K.516), and the "Haffner" serenade in D major (K.250). The last named received an especially ingratiating reading, and Richard Burgin, the orchestra's concert master, won rounds of applause for his sparkling performance of the virtuosic violin solos.

Koussevitzky Plays To Over Flow Audience

First Two Concerts Opened With Works Of Bach And Mozart

The first two concerts of the Bach-Mozart festival held Saturday evening and Sunday at Tanglewood, Lenox, Mass., were heard by an overflow audience. Many people stood in the rain to hear the great works of Bach and Mozart conducted by Serge Koussevitzky and enjoyed the soloists, Alexander Brailowsky, Abram Chasins and Constance Keene.

The third and fourth programs to be heard Saturday evening, August 4, at 8:30 and Sunday afternoon, August 5, at 3:30 are as follows:

Third programme: Mozart, Divertimento in B-flat major, for Strings with Two Horns (K. 287); Bach, Piano Concerto in D minor. Soloist, Alexander Borovsky. Bach, Piano Concerto in F minor. Soloist, Alexander Borovsky. Mozart, Symphony in D major ("Prague") (No. 38, K. 504).

Fourth programme: Bach, Suite No. 2 in B minor, for Flute and Strings; Bach, Brandenburg

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NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES

JUL 8 - 1945

A masterpiece issued as a showpiece by Victor is Ravel's "Daphnis and Chloe" in a beautiful rendition by the Boston Symphony Orchestra conducted by Serge Koussevitzky. A welcome Victor recording is Chopin's "Polonaise in A-Flat, Op. 53 No. 6," played by Jose Iturbi. This is a companion piece to this popular pianist's "Music to Remember."

—S. A. T., JR.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 30 1945

Member of Boston Symphony Dies

BOSTON—Abdon F. Laus, 57, [illegible] bassoonist of the Boston Symphony Orchestra and teacher of bassoon and saxophone, died here yesterday. He had appeared for several seasons at the Tanglewood concerts in Lenox.

A native of Algiers, Mr. Laus was [illegible] in Paris and in 1910 won first prize from the Conservatory of Paris. He appeared as soloist at the Theatre des Champs [illegible] and at the Paris Opera House. In 1918 he came to the United States with the French Military Band joining the Boston Symphony Orchestra that same year. He subsequently founded the Boston Saxophone Orchestra.

In 1925 Mr. Laus received an award from the French government for his services to French music and culture. The survivors, besides his wife, are a son, Jacques, [illegible]. Another son, Lieut. Andre N. Laus, was killed in action in [illegible] August. The funeral will [illegible] morning, with [illegible]

NEW YORK, N. Y.
TIMES
JUL 30 1945

ABDON F. LAUS

Bassoonist of Boston Symphony Honored by French Government

Special to THE NEW YORK TIMES.

NEWTON, Mass., July 29—Abdon F. Laus, bassoonist of the Boston Symphony Orchestra, died today in his home here at the age of 57.

Born in Algiers, Mr. Laus was educated in Paris and in 1910 received his first prize from the Conservatory of Paris. He appeared as soloist at the Théâtre des Champs-Elysées and at the Paris Opéra. He came to the United States in 1918 with the French Military Band and remained here to join the Boston Symphony Orchestra.

In 1925 the French Government awarded Palmes Academiques to him in recognition of his service for the advancement of French music and culture.

He leaves a widow, Mrs. Charlotte N. Laus; a son, Jacques, and two grandchildren. Another son, Lieut. Andre N. Laus, was killed in action in France a year ago.

ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 30 1945

Big Crowds At Festival Despite Rain

Despite rain which attended the opening of the Berkshire summer festival at Tanglewood, large crowds heard the Saturday programs of the selected orchestra of the Boston Symphony, under direction of Dr. Serge Koussevitzky.

The rain continued throughout the Saturday session, when Alexander Brailowsky, pianist, was guest artist for Mozart's Piano Concerto in A Major, No. 29. The orchestra opened with Bach's Suite in D Major, No. 4, and closed with two Mozart symphonies, No. 26 in E-flat Major, and the "Jupiter," No. 41, in C Major.

Yesterday's program, with better weather, brought another large turnout. The guest soloists were Abram Chasins and Constance Keene, pianists, who played Bach's Concerti in C Minor and in C Major for two Pianos, No. 1 and No. 2. The orchestra opened with Mozart's Symphony in D Major, the "Paris," No. 31, and closed with Mojart's Der Schauspieldirektor Overture and his "Haffner" Serenade in D Major.

Alexander Borovsky will be guest soloist next Saturday and will play two Bach piano concerti, in D Minor and F Minor.

MUSIC HATH CHARMS—These two piano students of the famous Robert Casadesus brave Saturday night's downpour at the opening Tanglewood concert. They are Miss Margaret Gustaveson and her sister, Mrs. Jacqueline Miller of Kansas City, Mo.

NEW YORK, N. Y.
POST

Words and Music

The Bostonians at Tanglewood Thrill With Bach and Mozart

By Harriett Johnson

Tanglewood, Mass., July 30.—About 40 members of the Boston Symphony Orchestra, rain-dampened but undaunted, began their Bach-Mozart Festival and thrilled two sold-out houses with their superb ensemble playing and beauty of orchestral sound. The programs included Mozart's "Jupiter" (No. 41) and "Paris" (No. 31), Symphonies and Bach's Suite in D Major, No. 4.

Dr. Serge Koussevitsky, who conducted both concerts (Saturday night's and yesterday afternoon), showed that Tanglewood, as in previous years, has the effect of ambrosia on his spirits. His austerity slides down the wall and a mood of inspired relaxation takes its place. This added to his obvious mastery as a conductor produces some rare results.

The rustic "theatre-Concert" Hall which seats 1,500, was sold out for each concert. People also filled every available extra inch on the stage and hundreds overflowed outside under a large canopy. Admittance to the grounds costs just $1.50, and if it hadn't been for a downpour on Saturday night and wet grass plus a threatening sky yesterday, at least a thousand more per concert would have heard the music from a comfortable niche on the grass.

"Tanglewood Tales"

Situated between Lenox and Stockbridge, the estate itself at Tanglewood is a bait for music lovers. The well-kept, expansive grounds afford beautiful views of the Berkshire Hills and its romantic past appeals to the imagination. Here, for instance, Nathaniel Hawthorne wrote "Tanglewood Tales," and "The House of Seven Gables." Thus its rich associations combined with its inspired music making have for some years made a visit to Tanglewood of unique appeal.

After 1941 the grandiose "Berkshire Symphonic Festival" (held in the shed seating over 6,000) was discontinued, but its substitute, the more intimate music-making in the smaller hall, has its own special charm. This year the music is restricted exclusively to that of Bach and Mozart. Soloists for the initial week end were Alexander Brailowsky, pianist, who played Mozart's Piano Concerto in A Major (k488); Abram Chasins and Constance Keene, duo-pianists, who performed two Bach Concertos for two pianos (C Major No. 2 and C Minor No. 1). All gave clean, musicianly accountings of the music.

Burgin Stars

Brailowsky's playing was secure, but like a stone without a glow, his melodies were clipped instead of being rounded by beauty of phrasing and kindled by a creative imagination. Mr. Chasins and Miss Keene, through a carefully prepared plan of dynamic values, achieved an admirable sense of architecture in the Bach works. Their ensemble was excellent, but a warmer tone with more imaginative coloring of the simultaneously sounding melodies would have made their efforts more interesting. The first movement of the C Major Concerto was taken at a too deliberate tempo and sounded static.

It was the Boston Orchestra and Richard Burgin, its concertmaster, who ran away with the honors for putting a remarkable chunk of charm and imagination, besides a plethora of virtuosity into what they performed. Mr. Burgin was the soloist in the Mozart "Haffner" Serenade in D Major and startled the audience with his brilliance.

Seemingly as cool as a tightrope walker suspended in mid-air, he shot his musical sparks out into the audience and they ignited everybody. Mr. Koussevitsky's orchestra enhanced its extraordinary precision (keen enough to be worthy of the sharpest sabre) by an ease which was gay and lighthearted or tragic and poignant as needed. All of the music was alive; it didn't just exist.

The Festival continues for the next two week ends with a different program and soloist, scheduled for each Saturday and Sunday. Tickets are already just about sold out, but you can still probably get a seat on the stage or, in any case, one on the grass. Thus while hugging a tree, you'll be smothered by some unusually sweet sounds. Any inquiries should be addressed to the Boston Symphony Orchestra at Symphony Hall, Boston.

THE BOSTON HERALD, TUESDAY, JULY 31, 1945

Festival Opening Overflows Hall

Crowds Jam Tanglewood Auditorium for First Two Concerts In Bach-Mozart Series

By JAY C. ROSENFELD

Serge Koussevitzky was recalled time after time yesterday afternoon at the close of the second concert of the Bach-Mozart festival at Tanglewood. The "Paris" symphony of Mozart was a tumultuous vehicle for the nearly 40 men of the Boston Symphony Orchestra playing under the direction of their famous leader, and it evoked a thunderous demonstration, although it might be difficult to measure or compare the responses that every offering in the two concerts of this first week end had aroused.

A spirit of cordial spontaneity has become a part and a tradition of Tanglewood in the 11 short seasons of summer symphonic music in the Berkshires. Present conditions make it wise to use the smaller theatre-concert hall on the spacious grounds rather than the huge Shed, but the audiences at both of these first two concerts filled every available seat in the hall, on the stage, under the sheltering canvas set up in the rear of the hall, and stood at every spot where either a view of the stage might be gained or to which a beam of sound would reach.

Yesterday's Program

Yesterday afternoon the weather had been more favorable than on the preceding evening. While it was not clear and bright, at least there was not the heavy and steady rainfall which had greeted the opening night audience. The program consisted of two Bach concertos for two pianos within a surrounding layer of Mozart: the "Haffner" Serenade, a movement from the G minor string quintet and the "Paris" symphony. Richard Burgin, the concertmaster of the orchestra, was the idol of the day. His performance of the solos in the Serenade earned him one of the most cordial, one might say affectionate, ovations in Tanglewood history. His solos and cadenzas were done with technical prowess, artistic poise and consummate grace. The record should reveal that he stole the show.

If anyone thinks of Mozart as a

Festival
Continued on Fifth Page

THIRD ANNIVERSARY OF WAVES was observed before 15,000 at the Esplanade concert last night where Rear Admiral Felix Gygax, USN, commgndant of the First Naval District, administered the oath of allegiance to five women reservists representing the five states of the First Naval District. Left to right, Admiral Gygax; Alice G. Conlon of North Providence, R. I.; Peggy Belle Barnes of Brattleboro, Vt.; Walma A. Hakkila of New Ipswich, N. H.; Barbara Hall of Belfast, Me., and Elaine H. J. Wood of Roxbury.

Globe 3/24/44

Symphony Man's Son Decorated

Abdon Laus, 101 Washington st., Newton, bassoonist in the Boston Symphony Orchestra, and Mrs. Laus, head of the French Women's Club of Boston, were yesterday notified

CAPT. ANDRE N. LAUS

that their son, Capt Andre N. Laus, 29, had been awarded the Silver Star for gallantry in action near Gela, Sicily, on July 10, 1943.

The citation sent home with the medal said Capt Laus, then a first lieutenant, swam ashore from a landing barge through heavy surf and machine gun fire to determine beach conditions. It added that, while guiding his men ashore, he also saved a drowning soldier's life.

"His outstanding courage and exemplary leadership were largely instrumental," the citation continued, "in the successful landing of his company with a minimum of casualties."

Capt Laus is a graduate of M. I. T., class of 1937. Before the war he was a research chemist and a reserve officer. His wife is the former Aline Perrin, who taught French in Brookline High School. They have a 18-months-old baby boy.

He has been in the Sicilian, Salerno, Anzio and Cassino campaigns. He was promoted to captain on Feb. 23 during the battle of the Anzio beachhead.

This Clipping From
WORCESTER, MASS.
TELEGRAM

JUL 30 1945

Chasins and Keene in Concert at Tanglewood

By RAYMOND MORIN

LENOX, July 29.—The second of the Bach-Mozart festival concerts at Tanglewood this afternoon had as soloists Abram Chasins and Constance Keene, pianists. The forty members, including principals of the Boston Symphony Orchestra were conducted by Serge Koussevitzky.

The program:
Mozart—Serenade in D major (Haffner)
Bach—Concerto in C major, for two pianos
Bach—Concerto in C minor, for two pianos
Mozart—Adagio ma non troppo from the G minor quintet for strings
Mozart—Symphony in D major (Paris)

At first glance one would conclude that this was a concert for the academician, or at least for the connoisseur. Most of the Tanglewood audience may be so designated. But the brightness of Mozart scoring and the solidity of the Bach concerti were two of the main inducements for two hours of refreshing musical experience. Another was the best of the Boston Symphony strings, which have no parallel.

Concert's Main Work

The concert's main work was the "Symphony in D Major," its closing number. Its first movement was read with pompous stability. To the analyst, it recalled the whims of the 18th century Parisians. The required "first hatchet stroke" which begins the first movement was there, as was the dainty, thin beginning of the "finale" and its sudden forte.

The pleasant delicacy of the "andante" was a tonally rich dialogue between strings and woodwinds, both of which were heard to better advantage than at last night's concert. The finale chattered its way amiably to a brilliant finish.

Too Rarely Heard

To the devotee and musicologist alike, Bach concerti for two pianos and orchestra are not to be shunned—they are too rarely heard for that. As a matter of fact, the two played this afternoon are arrangements of two lost concerti which Bach originally wrote for two violins.

Mr. Chasins and Miss Keene carried the burden of the musical content with thorough awareneess of its requirement. Although somewhat marred by some rather distracting mannerisms of Mr. Chasins, it was an exciting Bach performance. These arrangements were undoubtedly written for our contemporary keyboards and not for Bach's clavichord. This afternoon's pianists played with logic and understanding pedal economy and keyboard lucidity. In other words they played Bach and not an adaptation.

The "Haffner Serenade" brought the orchestra's concertmaster very much to the foreground with some magnificently executed solo passages and cadenzas. The reception which was given him rivaled that accorded Brailowsky last night to the former's advantage.

The next two weekends provide four more Bach-Mozart concert.s The soloists are to be Robert Casadesus and Alexander Borovsky, pianists; William Korll, violinist, and Jascha Veissi, violist.

This Clipping From
GLENS FALLS, N. Y.
POST STAR

AUG 3 - 1945

Serge Koussevitzky recently vacationed in Saratoga Springs. He is now at his Summer home, "Serenak," in Lenox, Mass.

Dr. Koussevitzky is conducting the Boch-Mozart festival at Tanglewood and will present the third and fourth programs in the series tomorrow evening and Sunday afternoon.

The festival is being given by 40 principals and other members of the Boston Symphony Orchestra, assisted by soloists. At tomorrow's concert Alexander Borovsky will play two Bach Piano Concertos in D minor and F minor. Orchestral numbers will be Mozart's Divertimento for strings and two horns, also his Symphony in D major.

On Sunday afternoon, at 3.30, the compositions to be played are the Suite, No. 2, for flute and strings, by Bach, the Bach Brandenburg Concerto, No. 5, Mozart's Adagio and Fugue for string orchestra, and his Symphony in G minor.

The series will conclude next week-end with concerts Saturday and Sunday. The famous pianist, Robert Casadesus, will be heard in the Mozart Piano Concerto in C minor. Other soloists will be William Kroll and Jascha Veissi.

This Clipping From
BEAVER-ROCHESTER, PA.
TIMES

AUG 2 - 1945

Bach Anniversary Marked On Concert

The 95th anniversary of the death of Johann Sebastian Bach will be commemorated on Saturday, July 28, when WTJS and the American Broadcasting Company present the first concert program of the 1945 Tanglewood Festival, under the direction of Dr. Serge Koussevitzky, at 7:30 p. m.

Dr. Koussevitzky, conductor of the Boston Symphony, will direct an ensemble composed of first desk men from the orchestra, and others, in Bach's "Suite in D. Major, No. 4," the opening number of the Festival. The program will be the first of three concerts to be broadcast by American from the little auditorium in the Music Center at Tanglewood.

Following the Bach work on the opening concert, Dr. Koussevitzky will conduct Mozart's "Jupiter" Symphony and the same composer's E-Flat Major Symphony and A-Major Piano Concerto, No. 29 (K.488). Alexander Brailowsky, Polish pianist, will be the soloist in the latter.

American also will broadcast the Festival program of August 4 and 11.

This Clipping From
HARTFORD, CONN.
TIMES

JUL 30 1945

Bach-Mozart Festival Begins at Tanglewood

Special to The Hartford Times

Lenox, Mass.—Since that benign, prewar Sunday afternoon when something more than 12,000 people crowded the broad lawns at Tanglewood, the management of the Boston Symphony Orchestra's permanent summer home in the storied Berkshires has found a way of acceding to Serge Koussevitzky's insistence that music be kept going here. Two summers ago the Institute's last commencement put some impressive talent on parade in the big shed which has since been closed; last year a series of Mozart concerts in the little hall coincided with the revered leader's seventieth birthday.

Saturday and Sunday saw the beginning of a Bach-Mozart festival which strongly indicated a new direction for this already classic summer music event. It will be good business to go back into the big shed when times permit, but not many of those who heard these first two concerts will look forward to a return of the symphonic melange which entranced the coke and popcorn crowd.

New Kind of Festival

You've got to like music to really care about the new Tanglewood with its all-Bach and Mozart prospectus. Instead of an orchestra of a hundred men you have about forty. This is not a mere scaling down for the interim but a regrouping of resources to suit the intrinsic requirements of the music. The Mozart orchestra is certainly not the modern symphonic behemoth which is organized to detonate Berlioz, Tschaikowsky and Wagner before audiences of stadium size.

On Saturday night there were voices in the Jupiter Symphony which I had never heard before. In the finale of the A major piano Concerto were bassoon passages which in all their delicacy and fleetness were also new; the trumpets in Bach's D major Suite No. 4 were something which we are now writing home about.

New Transparency

All this because Dr. Koussevitky has gathered about him for this signal series a hand-picked orchestra which for clarity, transparency and virtuosity leaves far behind the super-charged machine of modern symphony.

The instrumentation varies with the requirements of the various compositions but, generally speaking, there are eight first violins, eight seconds, four violas, four celli, three basses, wind specifications and a tympanist.

The Soloists

There were three soloists for these two concerts, Alexander Brailowsky in the Mozart Concerto and Abram Chasins with his pupil, Constance Keene, who set forth the two Bach clavier concertos in C and C minor. In the soloist category, though, must be included Richard Burgin, the concertmaster, who with fine phrasing and style sense took the leading part in the "Haffner" Serenade Sunday afternoon. For this he received an ovation from the audience and from his colleagues.

Mr. Chasins and Miss Keene gave us a breezy, well-articulated Bach. Brailowsky's interpretation of the 21st Mozart Concerto was notable for its gentle expressiveness and a tone more exquisite than robust Its poetry was given a rare suggestibility.

Early Mozart Symphony

Of special interest was the seldom-heard, youthful E flat Symphony which Koussevitzky juxtaposed with the great "Jupiter" on Saturday night. By comparison somewhat underdeveloped, it bore up under the contrast nevertheless, its fairly emotional, nobly stated andante giving it stature.

The first pair of concerts ended with a sparkling account of Mozart's "Paris" Symphony which was preceded by the lovely adagio from the G minor Quintet.

A heavy rain in the late Saturday afternoon made a quagmire of the grounds and although there was a steady rain during the concert it was not such as to interrupt the music. C. E. L.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 4 - 1945

Tanglewood Audience Must Be Seated on Time Tonight

Because the opening number for tonight's concert of the Bach-Mozart Festival plays for 30 minutes, the audience is urged to be in their seats at Tanglewood before 8.30, as the program will start promptly. No one will be seated while Dr. Koussevitzky directs the orchestra in Mozart's "Divertimento in B-Flat Major," for strings with two horns.

At a meeting of Cpl. Joseph Keating, traffic director, Sheriff J. Bruce McIntyre, in charge of parking, Willard M. Sistare, director of ushers and ticket-takers, and Miss Martha Hick, chairman of ushers, with George E. Judd, orchestra manager, yesterday noon, plans were made for parking and seating the audience with dispatch.

Cars from the south will be admitted by the first entrance to the parking field on West Street. Cars from Lenox will enter through the main gate, as directed by the traffic officer.

In the audience this week-end will be Mrs. Andrew J. Hepburn of Concord, who with her aunt, the late Miss Mary Tappan, gave Tanglewood, her family estate, to the Boston Symphony Orchestra as a permanent summer home. She will be accompanied by her daughter, Miss Daphne Brooks, and her son, Peter Brooks, USNR, recently returned from overseas service.

Busses will leave the park at 7.30 this evening and 2.30 tomorrow for Tanglewood. Tickets of admission to the grounds will be on sale at the box office before the concerts.

Tonight's program will be broadcast from 8.30 to 9.30 by the American Broadcasting Company over its nation-wide network of 160 stations.

[119]

TO BANISH PLANES IN CONCERT AREA

Post Aug 1

Officials Tell Music Director Arthur Fiedler Aircraft Will Avoid the Esplanade on Concert Nights

CONFERENCE ON PLANES DISTURBING CONCERT
Arthur Fiedler, right, conductor of the Esplanade orchestra, confers with flying official and State officials on rerouting planes away from Hatch Memorial Shell. Left to right, Karl Dahlem of the American Airlines; Sidney Wiggin and Nelson Curtis of the Metropolitan District Commission and Mr. Fiedler.

The very unsymphonic drone of airplanes will no longer provide a cacophonous counterpoint to the Esplanade concerts as a result of a unique conference held before last night's concert between Arthur Fiedler, conductor, and air traffic officials and the Secretary of the Metropolitan District Commission.

The growth of local air traffic, and the increase in the movement of military planes, had resulted in an almost constant procession of propellors over the Hatch Memorial Shell and the evening throngs of music lovers, and the worst distraction in 16 years of concerts.

Conferring with air traffic directors were Mr. Fiedler and Nelson Curtis, secretary of the Metropolitan District Commission. As a result of the conference all civilian planes will be rerouted on the Cambridge side of the river during concert hours.

Steps are being taken by Mr. Fiedler to secure the co-operation of the army so that their planes will not find it necessary to fly over the Esplanade at concert time.

This Clipping From
HARTFORD, CONN.
TIMES

AUG 4 - 1945

Borovsky to Play At Festival Tonight

Alexander Borovsky, pianist, will be the soloist in two piano concerti with the Boston Symphony Orchestra in its third program of the Bach-Mozart Festival at Tanglewood, Mass. this evening at 8:30. Mr. Borovsky will play Bach's Concerto in D minor and F minor with the Symphony which is under the direction of Serge Koussevitzky.

The remainder of the program will include Mozart's Divertimento in B flat major, for strings with two horns, and the "Prague" Symphony.

This Clipping From
BATTLE CREEK, MICH.
ENQUIRER NEWS

AUG

Kroll and Veissi To Be Symphony Soloists Tonight

William Kroll, violinist, and Jascha Veissi, violist, will be soloists when Dr. Serge Koussevitzky conducts Mozart's "Konsertante Sinfronie" on the concluding broadcast of the Tanglewood Music Festival on August 11. The program, aired over the American network, will start at 7:30 p. m.

Bach's "Brandenburg Concerto No. 4," with Richard Burgin, assistant conductor, supplying the violin solo, will be included on the same program.

The concert will mark the end of another season of concerts by the Boston Symphony.

EDWARD JOHNSON, general manager of the Metropolitan Opera, announcing that plans are under way for another opera season on the air, estimated that 13,000,000 persons listened to the broadcasts last season. The new season is expected to open late in the fall.

PITTSFIELD, MASS
BERKSHIRE EAGL

AUG 3 - 194

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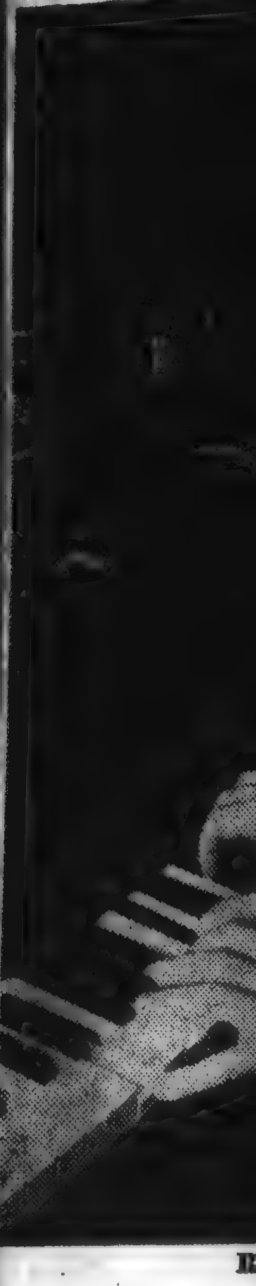

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Borovsky and
Foss To Play
Koussevitzky

The second of three
of concerts in the
Festival at Tanglewood
tomorrow evening at 8.
Serge Koussevitzky will
principals and other me
the Boston Symphony
Alexander Borovsky wil
soloist in Bach Concertos
nor and F minor. In
concert Lukas Foss, the
pianist, will play the so
Bach's Brandenburg Con
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and Richard Burgin, co
ter and violinist, will be
day afternoon.

Born in Russia, Mr.
came to the United State
playing in 1931 a Bach
with the Boston Orchestr
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living in Paris for seve
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Lukas Foss, born in
spent his childhood in
was brought to this cou
a young boy. He atte
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studied conducting and c
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year ago he succeeded J
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He has composed a can
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chestra last season, a pia
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The orchestra rehear
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WEDNESDAY, AUG
THE BOSTON DAI

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E CREEK, MICH.
UIRER NEWS

3 - 1945

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Brandenburg Concerto
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JOHNSON, general
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new season is expected
in the fall.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 3 - 1945

Piano Soloists To Be Heard In Second Series of Concerts

Russian-born Alexander Borovsky

Borovsky and Foss To Play for Koussevitzky

The second of three week ends of concerts in the Bach-Mozart Festival at Tanglewood will open tomorrow evening at 8.30, when Serge Koussevitzky will direct 40 principals and other members of the Boston Symphony Orchestra. Alexander Borovsky will be the soloist in Bach Concertos in D minor and F minor. In Sunday's concert Lukas Foss, the orchestra's pianist, will play the solo part in Bach's Brandenburg Concerto No. 5 in D major. Georges Laurent and Richard Burgin, concert master and violinist, will be heard Sunday afternoon.

Born in Russia, Mr. Borovsky came to the United States in 1927, playing in 1931 a Bach concerto with the Boston Orchestra, directed by Dr. Koussevitzky, at the orchestra's 50th anniversary. After living in Paris for several years he became a permanent resident of this country in 1941, applying for American citizenship, which will be complete in six months. He has played with the major orchestras and makes extensive concert tours each season.

Lukas Foss, born in Germany, spent his childhood in Paris, and was brought to this country when a young boy. He attended the Curtis Institute in Philadelphia and studied conducting and composition at the Berkshire Music Center. A year ago he succeeded Jesus Maris SanRoma as the orchestra's pianist. He has composed a cantata, "The Prairie," which was performed by the New York Philharmonic orchestra last season, a piano concerto and other works. He was awarded a Guggenheim fellowship a year ago and is composing this summer at the MacDowell Music Colony in Peterboro, N. H.

Lukas Foss

The orchestra rehearsed yesterday afternoon, this morning, this afternoon, and will have another rehearsal tomorrow morning. All rehearsals are private.

Since last week end the roof of the theatre-concert hall has been water-profed and parking fields drained. A large overflow audience is expected if the weather is fair. A few stage seats for tomorrow night's concert are on sale at England Brothers' book department. Admission to the grounds, entitling the early-comers to seats under the canopy, will be sold at the box office before the concerts.

Saturday's Program

Divertimento in B-flat major for strings with two horns	Mozart
Piano Concerto in D minor	Bach
Piano concerto in F minor	Bach
Symphony in D major (Prague)	Mozart

Sunday's Program

Suite No. 2 in B minor, for flute and strings	Bach
Brandenburg Concerto No. 5 in D major, for orchestra with piano, violin and flute	Bach
Adagio and Fugue for string orchestra	Mozart
Symphony in G minor	Mozart

This Clipping From
MIAMI, FLA.
NEWS

AUG 4 - 1945

New Music For Germany

Serge Koussevitsky with his music plan for conquered Germany complicates anew our already painfully complex life; yet he may have something there.

The orchestra conductor has the idea that Richard Wagner had more to do, perhaps, than Mein Kampf with stirring up the devil's brew which Hitler's Germany was. Was not Hitler forever taking time out to fill up at the well of Wagner that megalomania which lay behind his power? Had not all Germany been soaked for two generations in the Siegfried stuff and the Valkyrie rides which blew the bubbles for the German gods and set the German ego soaring into dreams of German might? Some men, when they want the grand feeling of ruling all the world, hunt up their favorite moonshine, drink it hot. The Germans bought a ticket to the concert and on the wings of Richard Wagner annexed the earth, moon and stars.

Now while the conquered Germans are being re-educated into respectable world citizens, our great musician says, we must bar them from their Wagner and from all other music of the sort that sets men wild. We had to make our Indians cease their war chants. That led too much to war. Let now the Germans be barred from the intoxication of the war music on which they have been fed.

All right! Let the Germans be fed hereafter on the Moonlight Sonata and Papa Haydn's harmless jingles and Mendelssohn's Wedding March—yes, make it Mendelssohn—the Jew—to rub it in—and Schubert's quieting melodies (not his March Militaire). Lull the Germans as you please. They have no liberty, no rights. But how, then, with ourselves?

Shall we subject ourselves to the Siegfried stuff out of which the wars are made? How about those Sousa marches which tingle us to our toes, make us want to fight our weight in wildcats, march right up to the cannon's mouth?

Free speech! Free press! Free religion! Listen to the fire-eater orator, read the subversive editor, tolerate the alien faith; but no free music, no subversive jazz?

ALBANY, N. Y.
TIMES UNION

AUG 5 - 1945

Music

By Edgar S. Van Olinda

THE second Sunday afternoon Bach-Mozart concert in the series of three by the Boston Symphony orchestra, Serge Koussevitzky, conductor, will be held in the opera auditorium this afternoon at 3:30 o'clock. The only tickets available are those of general admission, entitling the holder to sit outside the auditorium, under canvas in the event of rain. The program today is as follows:

Suite, No. 2 in B minor for flute and strings — **Bach**
Georges Laurent, Soloist
Brandenberg Concerto, No. 5 in D major — **Bach**
Soloists:
Alexander Borovsky, piano
William Kroll, violin
Georges Laurent, flute
Adagio and Fugue for strings — **Mozart**
Symphony in G minor — **Mozart**

The Ernest Williams Music Camp, Saugerties, will present its fourth weekly concert this afternoon in the camp auditorium, featuring the camp band, orchestra and choir. Guest conductors will be Josef Stopak, staff director of the American Broadcasting company and Engelbert Roentgen. Frederic Swift, president of the National Vocal association will direct the choir in five modern compositions. Dr. Albert Brown, Albany vocal teacher is a member of the teaching staff.

Dr. Reinald Werrenrath, Albany vocal teacher and director of the Mendelsohn club, is spending the summer at his camp near Dannemora. He will resume teaching in Albany in September and meet with the male group the first Wednesday in October.

John Seagle, well known concert, radio and recording baritone, has become associated with the General Electric television studios in Schenectady. Many of his "Church in the Wildwood' library recordings are used on Sunday throughout the United States. He is the son of Oscar Seagle, for many years assistant to the late Jean de Reszke, world-famous operatic tenor. Mr. Oscar Seagle conducts the Seagle Colony vocal school at Schroon lake.

Dr. Charles F. Stokes, professor of music, State College for Teachers, was the guest conductor for the concert of the Adirondack orchestra, Saranac Lake, last Friday evening. The orchestra is composed of the faculty and advanced students of the Deerwood Music center, Saranac inn. The soloists were Larry Eanet, pianist, Washington, D. C., and Paul Reisman, violinist, Iowa university.

BEAUMONT, TEXAS
ENTERPRISE

AUG 5 - 1945

Tanglewood Festival

William Kroll, violinist, and Jascha Veissi, violist, will be soloists when Dr. Serge Koussevitzky conducts Mozart's "Konzertante Sinfonie" on the third and final ABC broadcast from the Tanglewood Music festival, Saturday at 7:30 p. m. over KFDM. Members of the Boston Symphony orchestra featured in the concerts also will play Bach's "Brandenburg Concerto No. 4" with Richard Burgin, assistant conductor of the ensemble, as violin soloist. The concert will mark the end of another season of ABC broadcasts by members of the Boston Symphony.

This Clipping From
NEW YORK, N. Y.
TIMES

AUG 5 - 1945

Indoor and Outdoor Views at the Tanglewood Festival

Daphne Smith

In the Berkshires, the Bach-Mozart programs continue with performances today, Saturday night and next Sunday afternoon. Here are two scenes of this event, the one above showing Dr. Koussevitzky congratulating his two piano soloists, Abram Chasins and Constance Keene, at the end of the first half of last Sunday's performance. At intermission time (below), the audience wanders over the extensive grounds. At left, part of the large tent, used for overflow crowds, can be seen.

[120]

WEDNESDAY, AUGUST 1, 1945
THE BOSTON DAILY GLOBE—

Esplanade Concerts Out of Bounds for Boston Airlines

The roar of airplane motors will no longer drown out the soft harmonies of Arthur Fiedler's musicians as a result of an agreement reached yesterday by the local airlines, following complaints that Esplanade concert audiences get more propeller effects than pianissimo tones.

Carl Dahlen, representing the local air lines, met with Fiedler and Nelson Curtis, secretary of the Metropolitan District Commission, and assured them that for the duration of the concert season the planes would take a course out of line with Esplanade acoustics.

PROVIDENCE, R. I.
JOURNAL

AUG 5 - 1945

List Soloists for Last Bach-Mozart Festival

Richard Burgin, violinist, and Georges Laurent and George Madsen, flautists, will be soloists in the last of three programs in the current Bach-Mozart festival coming from Tanglewood, Lenox, Mass., to be broadcast. The concert will begin Saturday night over WFCI at 8:30.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will lead a group of principals and other players from the Boston orchestra.

The program will consist of Bach's Brandenburg Concerto No. 4 in G major for violin, two flutes and string orchestra, and Mozart's Konzertante Sinfonie for violin and viola. William Kroll and Jascha Veissi, viola virtuoso, will take solo parts in the second piece.

CHATTANOOGA, TENN.
TIMES

AUG 5 - 1945

SEVITZKY SAYS U. S. IS MUSICAL NATION

Sees Both Sides of Tastes, Classical and Jive

NEW YORK, Aug. 4 (AP)—"We are an enormously musical nation. There is a tremendous interest in America in music," says Fabien Sevitzky. And he's not too concerned whether it is classical music or jazz, good music or bad.

As conductor of the Indianapolis Symphony Orchestra he might be supposed to be only on the side of the classics, but he is humble enough to see both sides. He approves jitterbug and jive because "those who listen to music today will want to listen to good music tomorrow."

Sevitzky has featured more American compositions on his programs than most conductors, but he finds fault with American composers. He says that they have not paid enough attention to general interest in music, and that they tend to use European themes instead of American, of which he claims there is a vast quantity, for instance, among hillbilly fiddlers and cowboy songsters.

Practical Musician

"I'm a practical musician," he admits. "I am even a little bit sane. One of my best friends is Fred Waring. I admire him because he knows how to sell music. As musicians, we all play it and also sell it. I don't agree with those who say music must be masterly whether or not anyone listens. Who wants to play to an empty hall?"

Sevitzky, in New York as guest conductor in the stadium concerts, was born in Russia but speaks English fluently, and emphatically asserts his right to say, "We Americans." Arriving in this country in 1923, he had become a citizen by 1928.

Audiences not only have pleasure listening to his concerts, but also have fun watching, for he is one of the most violent conductors. His hair is black and straight; he has black, heavy eyebrows thick enough to part; excited, his eyes flash and half a dozen wrinkles form straight across his wide forehead, enough to form a staff to write music on. He gestures freely, perhaps a heritage of his youthful training for the stage.

Says Writers Too Complicated

Sevitzky also complains that composers tend to write over the heads and hearts of American music lovers. Once he invited them to submit symphonic works based on Foster themes. Their compositions, he complains, lost all sight and sound of Foster; they were too distorted and their harmonization too modern. He's at work on a Foster composition himself.

To composers his advice is: Write, write, write, write, write!" and not to think that everything put on paper is a masterpiece. At the same time he acknowledges that many men of great talent writing today will be the masters of tomorrow.

What he wants, and believes the country needs, is compositions which "the public will like right off." He has in mind such works as Tschaikowsky's "1812 Overture," Schubert's "Serenade" and

His wife, who sings under the name of Maria Koussevitzky, was a leading soprano in Poland. They have toured Mexico and South America.

Brahms' "Lullaby." Patriotic or popular, or both, comprehensible at a first hearing and something to whistle.

Recent films about Gershwin and Chopin, Sevitzky declares, helped more than harmed those composers. Beethoven's name is known to thousands now, thanks to the victory theme taken from his fifth symphony.

Sevitzky's early musical training, like that of his uncle, Serge Koussevitzky of the Boston orchestra, was in the double bass. Among his teachers at the St. Petersburg Imperial Conservatory were Rimskykorsakov and Glazounov. In World War I he served in the Russian infantry.

Band Brought Him to U. S.

Ever since reading "The Last of the Mohicans" in a Russian translation, he had wanted to come to this country. He managed to leave Russia in 1922, after being turned back twice at the frontier; the trip was all the more complicated because he took his double bass with him. Ther were months of extreme poverty in Poland before his ability was recognized and rewarded.

For six years he was a member of the Philadelphia orchestra; he organized the renowned Philadelphia Chamber String Simfonietta and conducted it 18 years. In 1930 he went to Boston to conduct the People's Symphony and the Metropolitan Theater orchestras, and founded and conducted two of the first young-America musical groups, the young musicians' orchestra and the Sevitzky Vocal ensembles. A turn as guest conductor in Indianapolis in 1936 led to an offer of the permanent position, and he has held it ever since.

DALLAS, TEX.
NEWS

AUG 5 - 1945

For the third and final concert of the Bach-Mozart Music Festival at Tanglewood, Mass., Saturday, Serge Koussevitsky will conduct Mozart's Sinfonia Concertante for Violin, Viola and Orchestra in E Flat Major, K. 364, with William Kroll and Jascha Veissi as soloists. Richard Burgin, assistant conductor of the ensemble, will be violin soloist in Bach's "Brandenburg" Concerto No. 4 in G Major. Flutists will be Georges Laurent and George Madsen.

(This program will be heard over KGKO at 7:30 p.m. Saturday.)

HOUSTON, TEX.
POST

AUG 7 - 1945

Symphony Conductor

To The Post:

The Boston Symphony honored a native Houstonian, Victor Alessandro, as guest conductor for their Independence day pops concert, July 4, 1945.

Victor, conductor of Oklahoma City Symphony, also conducted the Minneapolis Symphony when this organization played in Oklahoma City the past season.

The writer would like to have the Houston Symphony society accord this same honor to young Victor, another of our own who has made good, by having him as guest conductor for one of its concerts this coming season.

Readers of Time Magazine, April 16, 1945, are familiar with the story of this young musician's life, who started his conducting at about five years of age as conductor of the Baby-Band of the First Methodist church, Houston, and of the recognition and praise of his musicianship given him by the great Heifetz.

The writer was present when the late John Phillip Sousa, after hearing the Baby-Band play, predicted that the child conductor would some day be among the great.

(Mrs.) NORMA LOUISE BARNETT,
527 Hathaway, Houston, Texas.

YOUNGSTOWN, O.
VINDICATOR

AUG 5 - 1945

Serge Koussevitzky conducts the Boston Symphony orchestra, heard on WFMJ during most of the year, and the Boston Pops orchestra, a favorite summer feature.

DAVENPORT, IOWA
DEMOCRAT-LEADER

AUG 5 1945

THE FIFTH PROGRAM

. . . of the Bach-Mozart Festival at Tanglewood will be given by the Boston Symphony orchestra on Saturday evening. Dr. Sergei Koussevitsky will direct the concert which will be broadcast over ABC at 7:30 and will have as soloists William Kroll, violin, and Jascha Veissi, viola player. They will be heard in Mozart's Konzertante Sinfonie for Violin and Viola. Other numbers will be the Brandenburg Concerti Nos. 2 and 4 and Mozart's Serenade in B. Flat for Wind Instruments. On Sunday afternoon the final program will be given. It will not be broadcast. Robert Casadesus, pianist, will be the soloist in Mozart's Piano Concerto in C Minor. Other numbers will be the Bach Suite in D. Major; Bach Brandenburg Concerto No. 3, and Mozart's Symphony in E Flat Major.

This Clipping From
ROANOKE, VA.
TIMES

AUG 5 - 194

WILLIAM KROLL, violinist, and Jascha Veissi, violinist, will be the soloists when Dr. Serge Koussevitzky conducts Mozart's "Konzertante Sinfonie" during the third and final broadcast from the Tanglewood Music Festival on Saturday at 8:30 p. m. over WSLS. Members of the Boston Symphony Orchestra, featured in the concerts, also will play Bach's "Brandenburg Concerto No. 4" with Richard Burgin, concertmaster and assistant conductor of the ensemble, as violin soloist. Other soloists will be Georges Laurent and George Madsen, flutists.

WORCESTER, MASS.
TELEGRAM

AUG 5 - 1945

Borovsky Piano Soloist At Berkshire Festival

By RAYMOND MORIN

PITTSFIELD, Aug. 4.—Serge Koussevitzky wielded his baton tonight over some forty members of the Boston Symphony Orchestra with more than his usual enthusiasm. The event was the second of three Berkshire festival weekends of concerts at Tanglewood. Alexander Borovsky was piano soloist.

The weather man fully atoned for last Saturday night's drenching and the theater concert hall was jammed with 1500 auditors occupying the full seating capacity of both auditorium and stage as well as many hundred who sat under the canvas top at the entrance and hundred more who lounged about on the ground.

More Bach and Mozart

The presence of so many signifies more than la lackadaisical interest in Bach and Mozart—the musical fare of this festival. There is considerable inconvenience in getting here. Many required the combined agencies of train, bus and taxi. The enthusiasm tonight was more than formal or even dutiful. Every movement of the opening Mozart "Divertimento in B Flat Major" (K 287) fairly sparkled. Those thousands of Worcesterites who have witnessed Koussevitky's meticulous instructions to his men know what I mean.

Even in Mozart and Bach he brings exciting drama and brightness. In the allegro movements his insistence on technical perfection was granted. The "Adagio" indicated again (as it did here last Summer) that the production of luscious tone is second nature to the string section.

Borovsky Pleases

Alexander Borovsky, craftsman of the keyboard proved many things about himself in his performance of the Bach "Concerti in D Minor and F Minor." First of all he demonstrated great respect of the unequalled polyphonist. He gave neat, unaffected, direct technical execution. And at this point it might be well to mention that this unpretentious gravel-floored hall has a startling faculty of crystalizing the tone of instruments. The string ensemble is heard with an intimacy that Symphony Hall and our own Auditorium don't permit. For that reason the woodwinds are particularly on the spot as there are no concealments for tonal discrepancies caused either by error or by weather conditions.

A strong inducement for hearing music at Tanglewood is the acoustical advantage of not only this hall but of the vast shed which is in wartime retirement.

Mr. Borovsky (not to be confused with Alexander Brailowsky who played a week ago) made Bach persuasive and not a bunch of dried sticks. There was fluency and consistent charm as well as warmth and human quality. What is more musically deadly than an unimaginative performance of Bach with or without the support of the Boston Symphony? Of the two works played we lean more favorably toward the "Concerto in D Minor" for its lack of restraint and greater conviction.

The "Prague Symphony" by Mozart concluded the program. The fourth of the festival's six concerts will be given tomorrow afternoon.

This Clipping From
NEW YORK, N. Y.
TIMES

AUG 6 - 1945

TANGLEWOOD FETE FEATURES PIANIST

Lucas Foss, 22, of the Boston Symphony, Wins Applause in Bach Concerto

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 5—An audience of 3,000 this afternoon heard the fourth concert this season of the Boston Symphony Orchestra's Bach-Mozart Festival at Tanglewood, Dr. Serge Koussevitzky, conductor. The theatre concert hall was filled to capacity with 200 seated on the stage. At the box office it was said that the evening performance was attended by 2,700.

Today's program feature was Bach's Brandenburg Concerto No. 5 in D major, for orchestra with piano, violin and flute. Lucas Foss, 22-year-old Boston Symphony pianist and composer, received an ovation, in which Richard Burgin, violin, and Georges Laurent, flute, of the orchestra also shared. For three years Mr. Foss was a student at Dr. Koussevitzky's Tanglewood Music Center. He is at present at the MacDowell Colony, Peterboro, N. H.

Present this afternoon were Mrs. Joseph P. Kennedy, wife of the former American Ambassador to the Court of St. James, and her daughter, Mrs. Charles Burke of Boston, who are at Heaton Hall, Stockbridge. Also present were Mr. and Mrs. Andrew Hopewell Hepburn of Concord, Mass. Mrs. Hepburn, the former Rosamond Sturgis Dixey, and her aunt, the late Miss Mary Aspinwall Tappan, gave historic Tanglewood to the Boston Symphony in 1937.

Last night's audience was generous in its applause for Alexander Borovsky, piano soloist in two Bach concertos.

PITTSFIEL
BERKSHIR

AUG 6 -

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By JAY C. ROS

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N. ADAMS, MA
TRANSCRI

AUG 6 - 194

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INFORMATION OBSCURED

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 6 - 1945

Tanglewood Has Perfect Weather for Concerts

Koussevitzky Directs as Boston Symphony Men Please Audience Which Overfills Concert Hall by Hundreds

By JAY C. ROSENFELD

The second pair of concerts of [illegible] Bach-Mozart Festival was [illegible] hall at Tan-[illegible] yesterday afternoon and [illegible] evening under the most [illegible] conditions the Berk-[illegible] can offer. Serge Kousse-[illegible] directing some 40 men from the Boston Symphony Orchestra, [illegible]uding all the first desk men, gave two remarkable programs to [illegible] which in numbers ex-eeded any records previously es-ablished for this particular hall.

erfect Weather

Anyone who attempts to render report on the musical activities t the semi-rustic or quasi-bucolic rcumstances which are Tangle-[illegible] must also render weather eports for they play a very defi-[illegible] part in the scheme of things [illegible] This second of three week ds of the festival was as perfect d favorable as the first had been sagreeable. For both concerts e air was coolish but exception-y clear. Yesterday there were ears of warm, bright sun, and on e preceding evening a vast ceil-g of brilliant stars and moon. any music-lovers took blan-ts upon which to lounge outside the hall as had been the custom in other years when the huge shed had been employed for the concerts.

The concert yesterday afternoon closed with the big G minor Mozart symphony. It was given a performance of the same magnificent stature which had characterized the playing of its sister symphony the C minor, last week-end at the first brace of concerts. This is no experimental Mozart, but the convincing result of years, of decades of polishing, adjusting and balancing until today, we get a performance which marks the zenith of present-day orchestral progress Significant, too, is the fact that Mr. Koussevitzky adheres scrupulously to the printed score and the indications. This is authoritative there are no whims or fantasies nothing but true and real Mozart

The Mozart Adagio and Fugue for string orchestra, (K546), which had preceded the symphony, was also played with tremendous intensity. This is one of the most mature pieces of Mozart. The adagio makes big demands on the string and the ensuing fugue calls for the last ounce of artistic effort that can be produced. It was truly an heroic accomplishment.

Laurent Solos

The first half of the program had been exclusively Bach: the Suite No. 2 in B minor for flute with strings, and the 5th Brandenburg concerto. George Laurent was the flute soloist in the Suite. The orchestra was reduced to half its size for the number, and then the remaining half was so restrained in order to maintain a proper relationship with the soloist that the result was one of rather innocuous pleasure, quite devoid of light and shadow. Mr. Laurent blows a beautiful tone and plays with unusual musicianship, but his part is doubled for so much of the time with the first violins that his opportunities for emerging from the group are not as numerous as his ability might cause the audience to wish. An airplane droning overhead had the good sense and courtesy to drone in B minor.

Foss Wins Ovation

In the Brandenburg, the soloists were Lukas Foss, piano; Richard Burgin, violin and, again Mr. Laurent. The piano was placed at the center front of the stage as for a piano concerto, which distorted the importance of that instrument in the general ensemble, for there is really only one spot, in the lengthy cadenza at the close of the first movement, where the piano deserves this placement. Otherwise it is more just one of the larger ensemble. However, in his single opportunity, the youthful Foss infused his solo with such a zest and animation that he won a tremendous and thunderous, spontaneous ovation. His enthusiasm inclined him to unsteadiness but he came through with everything well under complete control, and took his many recalls with humble and naive astonishment.

Saturday Program

Saturday evening's concert was consistently impressive. Between the Mozart B flat divertimento for strings with two horns and the concluding "Prague" symphony, Alexander Borovsky played two Bach concertos, the D minor and the F minor. These are not vehicles on which a soloist may ride to personal glory by means of bravura playing; rather the piano is considered an integral part of the composition. The orchestra has much more importance than to offer support and accompaniment. The temptation to a soloist, therefore, to exaggerate wherever possible, to draw personal attention is great, but Mr. Borovsky was not lured into any such false protrusion. The artistic bond between him and the orchestra was a happy combination, particularly in the D minor, in which he, with Koussevitzky's asstistance, forged a magnificent performance. Mr. Borovsky's unaffected simplicity, but authoritative dominance pervaded every note he played. In the lovely arioso of the F minor, he spun the gentle melody as preciously as the piano can simulate what was intended more appropriately for a violin. The ovation he received was not only genuine but all the more significant because he won it in efforts which offer absolutely no opportunity for show. His gracious manner suited his exceptional abilities.

The Mozart divertimento revealed the little orchestra's string section in some phases of its possibilities that had not before been on display. The variations and several other instances of virtuosity affirmed their qualities forcefully. The orchestra has rarely exceeded its effectiveness in responding to the demands of its peerless leader. Mr. Koussevitzky treated it, as it deserved, as a miniature, and fashioned every detail with minute care and precision. The result was a variety of color nuances and contrasts, within a propertly visualized frame to effect a masterpiece of execution. The two horns and the strings were able and adequate, in the main, to stand the spotlight into which such a work projects them.

The D major (Prague) symphony was played with the same spaciousness which was the spirit of the evening. This is one of the later and more loftily conceived of Mozart's symphonies, and is one in which he is no longer in a decorative mood, but in a deeper and more introspective expressiveness. There is a lovely gentle second theme in the first movement, especially beautiful after the more vigorous first one. It would not have suffered if it had been even more quietly tender and relaxed than Mr. Koussevitzky elected to take it. But, over all, it was a fitting climax to a program which was a solid contribution to the standard of performance that is the rule at these concerts.

N. ADAMS, MASS.
TRANSCRIPT

h Bach-Mozart Concert Presented

00 Music Lovers Attracted to Tanglewood — Hundreds Spread Blankets on Lawn — Housing Shortage Noted

e fourth concert in the cur-
Bach-Mozart festival, present-
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don Simpson, box office man-
estimated the attendance Sat-
night at 2,700 persons. Music
who followed the practice of
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ral hundred persons arrived
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Saturday found it difficult to
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ber of them were forced to
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week-end audiences included
princesses, Eugenia Ruspeli
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the audience were Baroness
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Perfect Weather Conditions Add to Tanglewood Pleasure

Springfield Repub Aug 6

3000 Persons Hear Program

Tanglewood, Lenox, Aug. 5—An audience of 3000 heard the fourth concert in the current Bach-Mozart Boston Symphony orchestra festival this cool, sunny afternoon. There were 1500 general admissions.

Hall, Tent Filled

The concert hall was filled to capacity, also the marquee tent near the entrance with all available settees and hundreds squatted on blankets spread upon the lawn. Although the pine sheathed concert hall is of the peculiar Saarinen type of architecture, its acoustics are perfect and the lowest notes of music carry far.

Nearly 650 Cars Noted

Gordon Simpson, box office manager, said last night's attendance was 2700. Many found spreading blankets on the lawn quite chilly. Lieut-Col James Bruce McIntyre, in charge of grounds, estimated 650 cars were parked in two areas this afternoon. Col Joseph T. Keating of the Lee state police was in command of a unit and directed traffic on the grounds. There were 15 World war 1 veterans under Deputy Sheriff Fred N. Cummings, Pittsfield.

The century-old hemlock hedge gardens were objectives for many visitors, a large contingent of whom arrived before noon and picnicked beneath the giant elms and pines. Supt Ward J. Gasto was questioned about his honest-to-goodness, weedless garden, on which annually he spreads two inches of coarse sand after his vegetables have had a good start. Result—the vegetables thrive in hardpan soil; the weeds die and remain dead; no garden backache at Tanglewood.

Rooms at Premium

All available hotel rooms were so scarce last night that some motorists drove to Springfield for accommodations. Mrs W. Rockwood Gibbs and Mrs E. Norman Scott were among those who entertained at dinner today at Red Lion inn, Stockbridge, and later took their guests to Tanglewood.

With Miss Gertrude Robinson Smith, president of Berkshire Symphonic festival, and Miss Marion Oliver were Malcolm Vaughan and George Sandor.

Wilhelm Willeke, leader of the South Mountain String quartet, Pittsfield, was with Samuel Gilbert Colt. Three princesses were in the audience—Eugenia Ruspoli of Rome; Sapieha, formerly of Moscow, and Vladimir Koudacheff, who with the prince is at Sheffield, also Baroness Humbert De Viry of Shipton court, Lenox, and Savoie, France.

The fifth concert will be given Saturday night and the sixth and final one next Sunday afternoon. All proceeds go to the Boston Symphony corporation.

Soloists Add To Enjoyment

By VICTOR PRAHL

The most perfect weather imaginable brought forth the largest gathering of the season for the fourth concert of the Bach-Mozart festival at Tanglewood under the direction of Serge Koussevitsky. For once the day and music were in tune. With the cooling breezes, and the slender shadows of Tanglewood's tall pines extending over the lawn, the bright sunshine proved to be a reassuring element, in appreciation of which no notes were ever piped in the afternoon by any faun sweeter than those from the flute of Georges Laurent, who played the solo part in the opening "Suite No 2 in B minor" by Bach and the same master's "Brandenburg Concerto No 5" in D major. On the technical side there was clearness of articulation in the difficult skips of intervals, the execution of the fiatura, and one admired as well the breath control in the extended phrases of the "Sarabande," and the bit of virtuosity in the final "Badinerie." The strings substantiated the musical structure and played with their usual beauty of tone.

Gifted Pianist

There was equality of balance and a happy give-and-take of solo passages in the Brandenburg concerto, with Lukas Foss at the piano, Richard Burgin, the violin, and Mr Laurent, the flute. But as the piano plays the greater role, the solo honors went to Mr Foss, who kept the tone of the large open Steinway in scale with the flute and violin, answering the thematic figuration in their own language. In the extended solo passage of the first movement, he built a fiery climax—his tone was musical in the moving "Adagio," and the rapid passages of the "Allegro," cleanly smooth and musically expressive as they were technically difficult. Dr Koussevitsky and the men of the orchestra joined the audience in an ovation for this gifted young musician.

This is the one program of the series in which the works of Bach comprised the first half of the program and those of Mozart the second, and we preferred it thus, the span of intermission providing a break, and easing the change from one to the other, which at times has seemed a bit abrupt. However, in today's concert, Bach flowered naturally into Mozart, for in the "Adagio and Fugue for Strings," a two-piano work which Mozart rescored for this combination, he exhibits his skill and achievement in counterpoint, gleaned from a close and diligent study of his great predecessor. The purity of line with which the strings defined the introduction of each part in this four-voiced fugue was clarifying to the architecture of the composition. Its realization in the terms of Dr Koussevitsky's conception was truly magnificent.

Symphony Ceases Program

This exceptional concert closed with one of Mozart's three greatest symphonies (all three are being performed in this series), the "G minor," and as played by Dr Koussevitsky, it is our favorite of the three. This symphony may lack trumpets and drums, but its elemental musical substance, so rich thematically, its subtlety of modulation, its dynamic qualities and its gentle melancholy, coupled with lightness and grace, make of it one of the greatest of all Mozart symphonies. The first time we entered the shed at Tanglewood some years ago this work was being performed and Dr Koussevitsky's interpretation seems to have become an integral part of the scene.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

AUG 6 - 1945

---

ning Eagle, Pittsfield, Mass. Monday, August 6

Many Out-of-Towners Here For Second Festival Week End

With a larger audience on the benches and the lawns of Tanglewood than in the opera-concert hall seating 1400, nearly 3000 persons heard the fourth concert of the Bach-Mozart Festival yesterday afternoon. Twenty-seven hundred attended the Saturday evening program.

Knowing that all seats had been sold, music lovers came from as far distant points as New York and Boston with blankets and folding chairs to listen from the lawns. Two hours before the concerts people had arrived to secure seats on the benches or stroll about the gardens, some with picnic baskets.

Boston Symphony Orchestra trustees who had not attended the first week end were Edward A. Taft with Mrs. Taft and Henry B. Cabot with Mrs. Cabot. M. A. deWolfe Howe returned from Boston. Philip Allen, chairman of the concert for the benefit of Russian War Relief that Serge Koussevitzky and the orchestra gave in 1942, was present with Mrs. Allen.

Mrs. Kennedy Present

In the audience were Mrs. Joseph P. Kennedy, wife of the former American ambassador to Great Britain, and her daughter, Mrs. Charles Burke of Boston; three princesses, Eugenia Ruspoli of Rome; Sapieha, formerly of Moscow; and Vladimir Koudacheff, who is staying in Sheffield with the prince; and the Baroness Humbert DeViry of Shipton Court, Lenox, and Savoie, France.

Mr. and Mrs. William E. Dodge Stokes entertained at a picnic luncheon for 65 at Mahkeenac Boat Club Saturday noon and Mrs. Newbold Morris gave a luncheon for Princess Ruspoli and Prince and Princess Droutzkoy at her home at Brookhurst, Lenox.

Other out of town guests were Miss Henrietta Loder and Peter Lubbock of London and Capt. Norbert Bogdan of the AMG in Germany, with Mr. and Mrs. George K. Livermore; Mrs. Victor Malcolm, who will sail tonight on the Queen Mary for her home in England; Mrs. Wallace K. Harrison of Washington, with Mr. and Mrs. Thomas N. Mabry; Mrs. Goodhue Livingston Jr., of New York, with her mother, Mrs. Owen Johnson of Stockbridge, and Mr. Johnson; Mrs. Margaret Grant, director of the Berkshire Music Center at Tanglewood in 1942 and the Koussevitzky Music Foundation School in 1943, with her son, Harold; Charles L. Safford of Bryn Mawr, formerly organist and director of music at Williams College, with Mrs. Safford, their daughter, Ellen, and sister, Miss Mary Tappen, of Philadelphia, who are spending the summer in Williamstown.

The third and last series of concerts will be next Saturday evening and Sunday afternoon.

Mozart and Bach Devotees Hear Choice Program at Tanglewood

By Willard M. Clark

STOCKBRIDGE, Aug. 5—It was good to be at Tanglewood today; good to see the crowd of Mozart and Bach devotees and good to hear again the incomparable ensemble of Boston symphony orchestra players which Dr. Serge Koussevitzky has with him.

The nature of these concerts is intimate and the small music hall is the ideal site for this music even though it could not possibly hold the number of persons who are attending this Bach-Mozart Festival. For the convenience of these persons, a tent has been erected so that the outdoor audience may face the center doors of the music hall, and additional chairs have been placed near the side doors; then, of course, there are hundreds of other persons who prefer to sit on the ground when they listen to music. Folks return again and again to these concerts and intermission takes on the air of a happy Old Home Week.

For this afternoon, Dr. Koussevitzky prepared a choice program, a program which was superbly played. It opened with a definitive performance of Bach's "Suite No. 2 in B Minor, for Flute and Strings." The flutist was, of course, the greatest of them all, Georges Laurent. The various short movements were played with exquisite regard for their form and musical content, played so beautifully, in fact, that an ovation followed.

Then came the "Brandenburg Concerto No. 5, in D Major," for orchestra, with piano, violin and flute. The six so-called Brandenburg concertos are among the most rewarding of Bach's works for the average listener as well as for the professional. In this work, the string orchestra partly accompanies the trio and partly competes with it in concertizing manner. The trio was composed of Richard Burgin, concert master of the orchestra, and surely one of the very great violinists; Lukas Foss, orchestra pianist, and, again, Mr. Laurent. It was our first opportunity of hearing Mr. Foss since he took over the post vacated by Sanroma. Here is a most talented pianist, one who is always within the frame, whose technical facility is used only as a means to an end. He played most beautifully and was greatly admired, as were his colleagues, Messrs. Burgin and Laurent. Particularly effective was the adagio reserved for the three solo instruments.

Following intermission, Dr. Koussevitzky introduced Mozart's rarely heard "Adagio and Fugue for String Orchestra." It is a fine example of the mature Mozart, full of emotional contrasts, rich in melody and, as always, elegant.

The concert concluded with a fine performance of Mozart's "G Minor Symphony, No. 40." The Bostonians have been heard to greater advantage in this work, but there was so much that was fine, that it would be carping to dwell upon those passages which were played with less perfection than one has a right to expect from the Boston player. Surely this G minor symphony is one of the greatest ever penned. It leaves one a bit breathless as it courses its expressive way.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 5 - 1945

Tanglewood Theater Filled For Bach-Mozart Program

Violin Section Does Solo Part

By VICTOR PRAHL

Tanglewood, Lenox, Aug. 4—The third concert of the Bach-Mozart festival given at Tanglewood tonight under the direction of Dr Serge Koussevitsky opened with one of Mozart's masterpieces, well remembered for its superb performance at last year's festival. The first violin section again distinguished themselves by playing in unison the part usually allotted to a solo instrument, when the work is performed by a chamber group. The clarity of the figuration in the theme and variations, the tonal beauty and perfection of phrasing in the moving "Adagio" and "Andante," the unity of ensemble in the final "Molto Allegro," as well as the periodic cadenzas, were superlatively beautiful playing, in the best Mozart manner, and again one realized that one was listening to what is probably the finest string section in existence.

The program was further significant in that it served to introduce the gifted pianist, Alexander Borovsky, in two seldom heard works by Bach, the concertos in D minor and F minor. Having heard Mr Borovsky at numerous concerts in Paris, it was a pleasure to hear him in this setting and once more admire the many admirable qualities of his subtle pianism, particularly the velvety texture of his singing tone in the slow movements of both compositions, the sturdy, authoritative manner in which he announced the opening theme of the "D minor," and the authentic Bach style with which both works were projected throughout. The overflowing audience reacted with great enthusiasm to both of these spirited works, and the artist was recalled many times. It was an auspicious debut.

The concluding number was Mozart's "Symphony in D major," usually known as the "Prague" because it was first performed in that city in 1787. Known also as the "symphony without a minuet," this work is not of the Italian type, so dear to the heart of the master, but a full sized composition in the Viennese style, expressing all that it has to say in the very rich content of three full movements. Listening to the manner in which the lyric portions of the "Andante" soared forth, as well as the clean delineation of its poyphonic character, provided a rare musical experience. After a spirited performance of the lively "Finale," enthusiasm ran high and there were repeated bravos during which Dr Kousevitsky invited the orchestra to arise and share in the reception.

Although pianists seem to be featured in this year's series, tomorrow's program will offer by way of contrast, Bach's 5th Brandenburg Concert in which the violin and flute will be solo instruments, as well as the piano.

BRIDGEPORT, CONN.
POST

AUG 9 1945

Week-end Concerts

From the festival of the National Composers Congress at Colorado Springs, an all-Beethoven program will be broadcast this Saturday at 4 p.m. over WNAB-ABC featuring Johana Harris, pianist, and the Roth Quartet. The program includes the Piano Sonata, Op. 109, the String Quartet, Op. 135, and "The Tempest", Piano Sonata, Op. 31 No. 2.

William Kroll, violinist and Jascha Veissi, violinist, will be soloists as Serge Koussevitzky conducts Mozart's "Konzertante Sinfonie" from the Tanglewood Festival over WNAB-ABC at 8:30 Saturday night. Also on the program will be Bach's "Brandenburg Concerto No. 4" with Richard Burgin as violin soloist and George Daurent and George Madsen, flutists.

The Detroit Symphony, on WICC-MBS at 8:30 Saturday night, will perform Handel's Concerto for Oboe and Orchestra with Dirk Van Emmerick as oboe soloist. Valter Poole will also conduct the Bach-Ormandy Chorale, Haydn's G Major Symphony No. 13, the overture to Mozart's "Marriage of Figaro" and Strauss' "Tales from the Vienna Woods."

PHILADELPHIA, PA.
RECORD

AUG 8 - 1945

This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER
(same article abridged)
also Dallas Times Herald

AUG 8 - 1945

A Woman's New York

Extra Pianist Tunes In To Help the Bostonians

By ALICE HUGHES

NEW YORK, Aug. 7.—Maybe you heard Alex Brailowsky and 40 men of the Boston Symphony under Ole Massa Koussevitzky do a beautiful job on Mozart's A major concerto on the air the other Saturday evening. But only a dozen of us, in a living room at Rye, N. Y., and not in the Berkshires, really heard the whole concert, because where we were Ania Dorfman chipped in on the piano.

Never, perhaps, was a musical event like the one we heard. After dinner at Miss Tobe's summer home we were sitting around the parlor when it came time for Koussy's concert at Tanglewood. Ania, who had played with our Philharmonic at Lewisohn Stadium only a few nights before, was soon to play the Mozart piece herself in concert, and this was a fine chance for her to get a little workout on it with the great Boston band—a couple of hundred miles away on a rainy hill. Well, you never saw or heard anything like the ensuing two-piano recital in your born days, and what a chance for the piano soloists!

She Did the Impossible

Ania sat at Tobe's piano whose keys are apt to fly off any minute, and hit the executant on the nose, and did everything such as artist can never do at a public concert. When she considered the maestro's tempo too slow, she hollered at the loud speaker, and between her parts she got up and walked around making cracks—leaping back to the keyboard just before her cue to take over from the band. And if she felt like singing a passage, she did.

Stylist Tobe was just back from a month in Paris and London, and that evening we were saying bye-bye to a businessman friend off to Europe by Clipper. His English hostess was to be a duchess, no less, and when he saw my wondrous new white translucent raincoat, he insisted on buying it right off my torso as a present for Her Nibs.

Brenda Still Makes News

Brenda Diana Duff Frazier Kelly still is news in these parts as former glamour queen and great beauty of our saloon society, even though she is a staid married lady now. Today headlines scream that she expects a teentsy baby in a few months and that she and her big spouse, "Shipwreck" Kelly, are going to quit living in such outlandish spots as Havana and Buenos Aires, and settle right down on a farm they've bought near East Norwich, Conn. So Brenda is going to be both a mamma and a real, way-down dirt soil farmer and, if she visits the Stork Club, it will be just to sell Billingsley some scallions.

Many of the stylish East Side homes that aren't torn down are sold to big names in show business. Gypsy Rose Lee has had a beauty, Producer Billy Rose is almost an old settler on fashionable Sutton pl., and now Irish Tenor Morton Downey has bought a five-story 5th ave. house—for an Irish Lullaby, maybe.

Alfy Gives In

This Clipping From
WORCESTER, MASS.
TELEGRAM

AUG 6 - 1945

Tanglewood at Scenic Best for Concert

By RAYMOND MORIN

LENOX, Aug. 5.—As Artur Rodzinski, famous conductor of the New York Philharmonic so aptly expressed it to me during the intermission of today's Berkshire Festival concert, "Music at Tanglewood is one of the most inspiring of musical adventures."

Tanglewood was at its scenic best this afternoon and the music superb. Serge Koussevitzky and his forty Boston Symphony players performed the fourth in the series of six Berkshire concerts with artistic brilliance.

It was a particularly cosmopolitan audience. Royalty was well represented, and among the musical luminaries were Albert Spalding and Robert Casadesus. Among the hundreds who sat on the grounds surrounding the capacity-filled auditorium were people from all walks of life. There was a large representation of servicemen and women. One young painter from Washington, D. C., said he spent the night on the porch of a Pittsfield schoolhouse so as to hear today's concert.

For the benefit of those who have not seen previous reviews, this is a festival of three weekends of music by Bach and Mozart. Wartime restrictions have necessitated the temporary closing of the huge Tanglewood shed, but it will probably be placed in use again next Summer.

Average of 2000

There has nevertheless been an average of 2000 people at each of the concerts, which are given in the unpretentious theater concert hall which is prosaic in its construction but acoustically perfect.

As before, the musicians and audience have been imbued with an almost fervent interest in this scholarly musical diet. Today's program was initiated with a scintillating performance of Bach's "Suite No. 2 in B Minor." It is scored for about 20 stringed instruments and flute. Georges Laurent, familiar to Worcester through his symphony and Art Museum appearances, played the flute score. Mr. Laurent read it with wizardry and accomplished the difficult task of bringing plaintive, brilliant and gentle qualities to music that could easily have reverted back to the dead arts. During these two weekends we have not as yet heard any Bach that lacked vitality or sustained interest.

Each of the movements of this afternoon's work had an individual silhouette of sound. The "overture" had sharply drawn and sturdy lines, the "rondeau" was light and graceful, the "sarabande" was gentle and reflective, the "bourre" resumed a strong narrative, the "polonaise" was vigorous and the closing "badinerie" jovial.

Brandenburg Concerto

The "Brandenburg Concerto, No. 5 in D Major" (Bach) had the services of Lukas Foss, pianist; Richard Burgin, violinist, and Georges Laurent, flutist. Mr. Foss handled the ornate virtuosity of the piano part with deft fingers and intelligence. One of the highspots of the work was the beautiful trio dialogue of the Second Movement which also brought Burgin and Laurent very happily into the foregrounds.

The Mozart works heard were the "Adagio and Fugue for String Orchestra" and the familiar "Symphony in G Minor." Much should be written of these that space does not permit. The series will be concluded with next weekend's concerts on Saturday night and Sunday afternoon.

HARTFORD, CONN.
TIMES

AUG 6 1945

Pianist Lukas Foss Wins Ovation at Tanglewood

By CARL E. LINDSTROM
Special to The Hartford Times

Lenox, Mass.—A debonair young pianist by the name of Lukas Foss was the hero of Sunday's concert at Tanglewood. As a soloist he was only one of three, for Georges Laurent, flutist, and Richard Burgin, violinist, shared honors with him in the fifth of Bach's Brandenburg Concertos and no one was better aware than he of the coequal status of the members of the concertino in this gladsome and popular classic.

When a violent burst of applause signalled the audience release from pent-up and excited attention Foss bobbed up perfunctorily in acknowledgment and then deferentially turned to his colleagues and Dr. Koussevitzky but his misguided modestly was quickly overruled. The clamoring listeners indicated emphatically that it was he whom they chose to honor.

The composer had played a favorite of course in committing to the clavier so prominent a part in this concerto, but Foss took no advantage. It was not until the prolonged and elaborate cadenza of the first movement that his taste, his musicianship, his complete technical mastery came into play. This was the definitive cadenza—not merely a display interlude but an elaboration of the material previously stated but done with such skill and intensification that the listeners hung upon every note with bated breath. It was a marvel of logic and astutely sustained interest. Playing in a state of complete relaxation and artistic afflatus, he was able to generate excitement to the point where the entire audience breather an audible murmur of admiration when the ensemble came into the final tutti.

The adagio belonged to Messrs. Burgin, Foss and Laurent in equal right for it is practically an unaccompanied trio but it is no derogation of either of the other two that Foss consistently distinguished himself. His trills were exceptional in that they had no mechanical beginning and ending. He simply pulled them effortlessly out of the air when wanted.

Mr. Laurent had his innings in the B minor Suite of Bach for flute and strings. His tone was broad rather than pointed; sweet rather than piercing. His phrasing was exemplary and his breathing expert.

Sunday's performance of the G minor Symphony will never be erased from the minds of those who heard it. All previous associations were washed out in an urgently beautiful and possessing interpretation. An afternoon loveliness, faintly melancholic, pervades this precious composition and we had on this occasion the rarest of Berkshire afternoons, the perfect orchestra and an inspired leader.

This Clipping From
YOUNGSTOWN, O.
VINDICATOR

AUG 1 1945

William Kroll, violinist, and Jascha Veissi, violist, will be the soloists when Dr. Serge Koussevitzky conducts Mozart's "Konzertante Sinfonie" during the third and final broadcast from the Tanglewood Music Festival at 8:30 p. m. on WFMJ. From the instrumental music of Bach, Dr. Koussevitzky will conduct the Brandenburg Concertos Nos. 2, 3, 4, and 5; the suites, No. 2 in B minor, No. 3, in D major, and No. 4, in D major.

This Clipping From
CLEVELAND, OHIO
NEWS

AUG 1 1945

★ ★ William Kroll, violinist, and Jascha Veissi, violinist, get solo spots when Dr. Serge Koussevitzky directs the Boston Summer Orchestra in the Mozart Konzertante Symphonie in a Tanglewood program, WJW at 8:30. You also hear the Bach Brandenburg Concerto No. 4 with Concertmaster Richard Burgin, violinist, and Georges Laurent and George Madsen, flutists, as soloists.

Tanglew
Featur

Alexander Borovsky, C
Applause

Saturday night's concert o
Boston Symphony Orchestra
attended by 2,700 people an
audience was generous in its
plause for Alexander Boro
piano soloist in two Bach
certos. The program cons
of Mozart's Divertimento i
flat major and Symphony
major, Bach's Piano Concer
F minor and Piano Concer
D minor. Borovsky's playin
the Adagio, second moveme
the Piano Concerto in D m
was the highlight of the
ing's performance.

An audience of 3,000 hear
fourth concert Sunday afte
of the Boston Symphony
chestra's Bach-Mozart Fe
at Tanglewood, under the
tion of Dr. Serge Koussev
The theatre concert hall wa
ed to capacity with 200
on the stage.

Sunday's program featur
Bach's Brandenburg Concer
5 in D major, for orchestra
piano, violin and flute.
Foss, 22-year-old Boston
phony pianist and compose
ceived an ovation, in which
ard Burgin, violin, and G

JASCHA VEISSI who w
Mozart work. The

PITTSFIELD, M
BERKSHIRE EA

AUG 11

Patrons o
For Bach-

Prominent musicians
of music arrived in the
yesterday and today f
series of the Bach-Moz
that Serge Koussevitzk
tomorrow afternoon
wood.

Mr. and Mrs. William
daughter, Barbara, cam
from their summer hom
stock, N. Y. to stay w
Mrs. Jay C. Rosenfeld a
Mrs. Veissi arrived fron
to stay in Lenox. Mr
be solo violinist for to
cert and Mr. Veissi w
solo viola part.

Olin Downes, leading
for the New York Time
the festival for the firs
present at the rehearsa
ing. Mme. Nadia Bou
standing woman cond
has taught in Califor
past two years since re
the music department
College will be in the a

Leonard Bernstein,
sistant conductor of th
Philharmonic Orchestr
mer student in conduc
Koussevitzky at the B

WORCESTER, MASS.
TELEGRAM

AUG 1 0 1945

Theater School Buys Lenox Estate

EAST HAMPTON, N. Y., Aug 9 (AP)—Leighton Rollins, director of the Rollins Theater School Inc., today announced that the school's board of trustees had bought the former estate of Gaston Drake at Lenox, Mass., which adjoins the Summer home of the Boston Symphony Orchestra.

Rollins also announced that Dr. Serge Koussevitsky, director of the Boston Symphony Orchestra, would serve as an honorary trustee of the school.

For the past ten years Rollins School has used the "Graycroft" estate in East Hampton for its quarters.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

AUG 12 1945

Easthampton Estate Is Sold to Rollins Theater School

LENOX, Mass., Aug. 11.—Wheeler & Taylor, realtors, of Great Barrington, have sold the thirty-acre Gaston Drake place here to the Rollins Theater School, Inc., Graycroft, Easthampton, L. I., Leighton Rollins, director. The property overlooks Tanglewood and Lake Mahkeenac and is called Astalula, an Indian name which means "overlooking Lake of Sunbeams." The large house and stable will be converted into a theater. Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra, whose summer home, Seranak, adjoins Astalula, has been elected an honorary trustee of the school.

[123]

Tanglewood Festival Features Pianists

Alexander Borovsky, Of The Boston Symphony, Wins Applause In Bach Concertos

Saturday night's concert of the Boston Symphony Orchestra was attended by 2,700 people and the audience was generous in its applause for Alexander Borovsky, piano soloist in two Bach concertos. The program consisted of Mozart's Divertimento in B-flat major and Symphony in D major, Bach's Piano Concerto in F minor and Piano Concerto in D minor. Borovsky's playing of the Adagio, second movement, of the Piano Concerto in D minor, was the highlight of the evening's performance.

An audience of 3,000 heard the fourth concert Sunday afternoon of the Boston Symphony Orchestra's Bach-Mozart Festival at Tanglewood, under the direction of Dr. Serge Koussevitzky. The theatre concert hall was filled to capacity with 200 seated on the stage.

Sunday's program feature was Bach's Brandenburg Concerto No. 5 in D major, for orchestra with piano, violin and flute. Lucas Foss, 22-year-old Boston Symphony pianist and composer, received an ovation, in which Richard Burgin, violin, and Georges Laurent, flute, of the orchestra also shared.

The fifth and sixth programs, which will bring the Bach-Mozart Festival to an end at Tanglewood, are as follows:

Fifth programme: Saturday evening, August 11, at 8:30—Bach, Brandenburg Concerto No. 2 in F major, for trumpet, flute, oboe and violin, with string orchestra; Mozart, Konzertante Sinfonie for violin and viola (K. 364); violin solo: William Kroll; viola solo: Jascha Veissi. Bach, Brandenburg Concerto No. 4 in G major, for violin, two flutes and string orchestra; Mozart, Serenade in B-flat for wind instruments (K. 361).

Sixth programme: Sunday afternoon, August 12, at 3:30—Bach, Suite No. 3 in D major; Mozart, Piano Concerto in C minor (K. 491); soloist: Robert Casadesus. Bach, Brandenburg Concerto No. 3 in G major, for string orchestra (with the Sinfonia from the Cantata "Christ lag in Tobesbanden"); and Mozart, Symphony in E-flat major (No. 39, K. 543).

—BUY WAR BONDS—

JASCHA VEISSI who will play the solo part for the viola in the same Mozart work. The program will be in the concert theatre at 8.30.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

Patrons of Music Arrive For Bach-Mozart Finale

Prominent musicians and patrons of music arrived in the Berkshires yesterday and today for the last series of the Bach-Mozart Festival that Serge Koussevitzky will close tomorrow afternoon at Tanglewood.

Mr. and Mrs. William Kroll and daughter, Barbara, came yesterday from their summer home in Woodstock, N. Y. to stay with Mr. and Mrs. Jay C. Rosenfeld and Mr. and Mrs. Veissi arrived from New York to stay in Lenox. Mr. Kroll will be solo violinist for tonignt's concert and Mr. Veissi will play the solo viola part.

Olin Downes, leading music critic for the New York Times, attending the festival for the first time, was present at the rehearsal this morning. Mme. Nadia Boulanger, outstanding woman conductor, who has taught in California for the last two years since resigning from the music department at Wellesley College will be in the audience.

Leonard Bernstein, former assistant conductor of the New York Philharmonic Orchestra, and a former student in conducting with Dr. Koussevitzky at the Berkshire Music Center, is in Lenox. Dr. Raymond Kendall, special advisor in music to USO, is here in connection with the Rachmaninoff Foundation.

Others Arrive

Also in the audience will be Mrs. John Nicholas Brown of Providence and Newport, wife of the Boston Symphony Orchestra trustee who is on a mission to Germany to direct the restoration of art treasures; Edward Taft, orchestra trustee, and Mrs. Taft; Mrs. Edward Thaw and Mrs. Chester Humphrey of Boston and Dublin, N. H.; Mrs. Mason Brill of New York and Maine; Mr. and Mrs. Wolfe Wolfensohn of Cambridge, guests of Mrs. Elizabeth Sprague Coolidge at the Hotel Wendell-Sheraton; Mrs Antoine Laporte, recently arrived from France where her husband is head of a hospital and her sister, Mrs. Walter Lovell of Brookline; Thomas Whittemore of Boston, speaker at the Wednesday Morning Club yesterday, who will leave Aug. 28 for London and Istanbul. Mr. Whittemore, a guest of Mrs. Donald F. McPherson of Court Hill, is keeper of coins and seals at the Fogg Museum of Art, Harvard University and director of the Byzantine Institute.

The audience is requested to be in their seats promptly at 8.30 this evening. Admission to the grounds, entitling early-comers to seats on benches, under the canopy, will be sold at the box office before each

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 10 1945

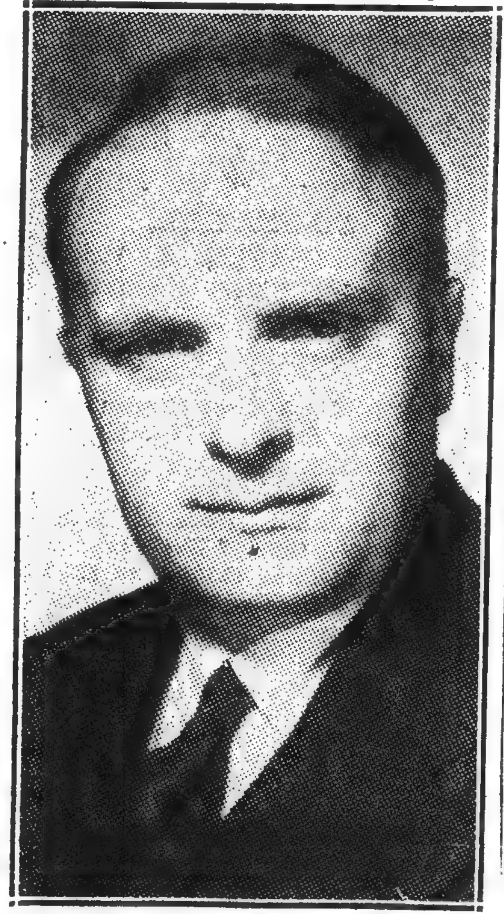
WILLIAM KROLL who will be heard in the violin solo of Mozart's Konzertante Sinfonie at the Tanglewood Festival tomorrow evening.

Tanglewood Sold Out for Week-End Symphony Concerts

Dr. Koussevitzky Makes Slight Change in Program—Kroll, Veissi And Casadesus To Be Heard

The audience for the last weekend of the Bach-Mozart Festival at Tanglewood promises to be the **largest for any of the concerts in the theatre-concert hall this season or last. Hundreds of persons attempting to buy tickets have been disappointed because the hall has been sold out for Sunday's program for more than a week and for tomorrow night's concert since Monday.**

A slight change has been made in the program as originally announced for tomorrow evening. Dr. Kousevitzky will conduct the 40 principals and other members of the Boston Symphony Orchestra in the Bach Brandenburg Concerto No. 4 as the opening number and substitute two Bach Preludes for it in the second half. Otherwise the program remains the same. The first hour, from 8.30 to 9.30, will be broadcast over the entire hook-up of 160 stations by the American Broadcasting Company.



ROBERT CASADESUS, pianist of New York and Great Barrington, will play Sunday.

William Kroll, violinist, and Jascha Veissi, viola player, who will be soloists tomorrow night, are known to the Berkshires for their association with the Coolidge Quartet, and Mr. Kroll as violinist of the Elshuco Trio and first violin of the South Mountain Quartet. Born in New York, he has played chamber music since the age of 14. At 10 he studied with the late Henri Marteau, then teaching in Berlin. He continued studying under Franz Kneisel at the Institute of Musical Art, from which he graduated with highest honors. In 1942 he received the Coolidge medal for services to chamber music.

Mr. Veissi was born in Russia, where he studied before going to France to continue with Georges Enesco. In 1922 he came to the United States to join the Cleveland Orchestra and later became first viola player with the San Francisco Orchestra and violist of the Kolish Quartet. He owns one of the finest violas in existence, a Gasparo dated 1540.

Robert Casadesus of Great Barrington and New York, outstanding French pianist who was soloist for the closing concert of last season's Mozart Festival at Tanglewood, will play in Mozart's piano concerto in C minor Sunday afternoon.

The Programs

The programs for the week-end follow:

Saturday at 8.30	
Brandenburg Concerto No. 4 in G major for violin, two flutes and string orchestra	Bach
Konzertante Sinfonie for violin and viola	Mozart
Two preludes arranged for string orchestra by Pick-Mangiagalli	Bach
Serenade in B-flat for wind instruments	Mozart
Sunday at 3.30	
Suite No. 3 in D major	Bach
Piano Concerto in D minor	Mozart
Brandenburg Concerto No. 3 in G major, for string orchestra (with the Sinfonia from the Cantata "Christ lag in Todesbanden")	Bach
Symphony in E-flat major	Mozart

This Clipping From
ALBANY, N. Y.
TIMES UNION

AUG 12 1945

Music

THE final concert of the very successful Bach-Mozart festival will be held on the "Tanglewood" property of the Boston Symphony orchestra this afternoon at 3:30 o'clock. The entire series of three week-end musical events has been sold out in advance. However, there are tickets of admission available, allowing the purchasers to seats outside the auditorium, where the music may be enjoyed to the fullest extent. The program for this afternoon will include the piano concerto in C-minor by Mozart, played by the eminent soloist, Robert Casadesus, who made such a signal success last year with the orchestra under the baton of Serge Kous[illegible]

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SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 12 1945

Ideal Weather Attracts Largest Concert Crowd

Tanglewood, Lenox, Aug. 11—Ideal weather brought out one of the largest audiences so far for the fifth concert tonight of the Bach-Mozart festival by Boston Symphony orchestra at Tanglewood. The concert hall had been sold out weeks ago and hundreds of general admission tickets were sold.

Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, inc., was accompanied by Mrs Nadi Boulanger of Paris and Boston, Miss Miriam K. Oliver and Malcolm Vaughan. Mrs Boulanger, a composer, has accepted an invitation to conduct the Boston Symphony orchestra at two concerts during the November celebration in Symphony hall of the centennial anniversary of the birth of Gabriel Faure, composer. Miss Smith is having a dinner party tomorrow night at her home and the other guests will be Mr and Mrs Robert Casadesur, Mr and Mrs Zeno Franscettio, the former a noted French violinist; Georges Najer, Boston symphony first trumpet, and Mrs Najer; Georges Laurent, first flutist, and Mrs Laurent.

George K. Livermore, New York banker, and Mrs Livermore entertained at dinner at Lakeside, Lenox, and later took their guests to Tanglewood. They included Mr and Mrs Chester Griswold Burden of Park avenue, who are at Lakeside for the weekend; Col Arnold Whitridge, army, Mrs Whitridge and Misses Jane and Rhoda Whitridge; also Lieut-Comdr Styvesant Van Cortlandt Morris, army, and George De LaCour of Paris, who is at the Lenox club.

With Mrs Carlos M. De Heredia were Mrs Nicholas Brown of Newport and her daughter-in-law, Mrs John Nicholas Brown (Anne S. Kinisolving) of Providence. Mrs Brown, Sr., is the sister of Viscountess D'Odmoy of Nice, France; Mrs Peter Goelet Gerry, the former Mrs George W. Vanderbilt, and Mrs George Grenville Merrill of Newport. Mrs De Heredia had a luncheon party today and will have a dinner party tomorrow for her guests.

Mr and Mrs John Shepard, Jr., were luncheon and bridge hosts today at Belvoir terrace, Lenox. Their guests included Mrs Ross Winans Whistler, Mrs Alexandre Hoppin, Miss Anna Remsen Alexandre, Mr and Mrs John Butler Swann, Giraud Foster and Robert Talcott Francis.

Noticed in the audience from Curtis hotel, Lenox; were Princess Eugenia Ruspoli and her niece, Princess Alexis Droutzkoy, Mrs Henry White Cannon, Mrs Hunter Barton, Mrs E. Griswold Hollister, Miss Olive C. Colton, Mrs Jennings Hackett and Coleman Jennings, Olin Downes of the New York Times.

With Mrs Frederick S. Coolidge, who is at Wendell-Sheraton hotel, Pittsfield, were Mr and Mrs Wolfe Wolfensohn of Cambridge.

From Berkshire inn, Great Barrington, were Mrs H. Barclay Dodd, Mr and Mrs Marvin Tinsley, Mr and Mrs Martin L. Strauss, 2d, New York; Mr and Mrs Eli Jacobson, Worcester.

From Red Lion inn, Stockbridge, were Mr and Mrs John Alexander Rogers, Mrs Charles C. Griswold, New York; Mrs William Cole, Washington; Mrs James Ransom Walker and Mrs David Shields Cook, Chicago. Mr and Mrs C. E. Van Norman of Dartmouth street, Springfield, are at Red Lion for two weeks.

With Miss Rosamond Sherwood was her nephew, Lieut-Col Arthur Murray Sherwood, 3d, army.

STOWN, O.
ICATOR

1 1945

violinist, and violist, will be the Dr. Serge Kousse- Mozart's "Konzer- during the third and from the Tangle- estival at 8:30 p. m. on the instrumental Dr. Koussevitzky the Brandenburg Con- 3, 4, and 5; the suites, nor, No. 3, in D major, D major.

LAND, OHIO
NEWS

1 1945

WJW at 9:30. Kroll, violinist, violinist, get Dr. the Boston Sym- the Mozart Kon- onie in Tangle- WJW at 8:30. You ach Brandenburg with Concert- Burgin, violinist, and George soloists.

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WORCESTER SUNDAY TELEGRAM, AUGUST 12, 1945

AT BERKSHIRE FESTIVAL

Part of the throng attending the Berkshire Music Festival in front of the Theater Concert Hall at Tanglewood.

Audience, in Beethoven Mood, Listens to Bach

By RAYMOND MORIN

LENOX, Aug. 11.—Tanglewood estate was populated tonight by an audience of 2000 which chose to celebrate the jubilant war news by the "down to earth" audition of music by Bach and Mozart. This was the first of the pair of concerts which are concluding the third and last weekend of the current Berkshire Music Festival.

The war news reaction was unmistakable. Dr. Koussevitzky beamed over his 40 Boston Symphony players who were obviously excited over recent developments. The large audience might well have preferred dozens of scores that would have stimulated a more vivid realization of what has finally been militarily accomplished. This was clearly on everyone's mind. The "Victory Symphony" (No. 5) by Beethoven, or the Shostakovitch "Seventh Symphony" (which, it was once affirmed and then denied, commemorated the seige of Leningrad) would have served the purpose well.

Just Bach and Mozart

But this has been a Bach-Mozart festival, given in the 1200-capacity - theater - concert-hall by an abbreviated symphony orchestra on a small stage for a group of devotees of polyphony and classicism.

As Dr. Koussevitzky stepped onto the stage the audience rose as is its custom and earnestly sang a piece of music that has more to say to Americans than any message of the masters. Francis Scott key took very little time to write it but Dr. Koussevitzky leads our "Star Spangled Banner" with a conviction that is nothing short of a lesson in Americanism.

Brandenburg Concerto

But to get on with tonight's program. The "Brandenburg Concerto No. 4, in G Major" by Bach is academic music,. It is as far removed from music for the masses as the "Iliad" by Homer is unsuited as a western movie scenario. Yet three movements represented an almost unparalleled Bachian serenity and since the great polyphonist had a gift for writing infectious melody, it completely succeeded in creating a joyful atmosphere.

The effect was vastly enhanced by the superb artistry of Richard Burgin's violin and flutists Georges Laurent and George Madsen.

No less significant was the orchestral performance of Mozart's "Konzertante Sinfonie for Violin and Viola." This work engaged William Kroll, violinist, and Jascha Veissi, violist, in solo capacities. With the exception of a nervousness which both artists were apparently experiencing, this was playing of best concert-hall standards, particularly in the exceedingly hazardous duet cadenza at the end of the opening "allegro maestoso" movement which was played immaculately. The concluding two movements were scholarly and imaginative. It is a work that allows excellent opportunity for comparison of tone and technical abilities.

Concludes Tomorrow

The program's concluding works were the Pick-Mangiagalli arrangement of two preludes by Bach and the Mozart "Serenade in B-Flat for Wind Instruments."

Tomorrow afternoon concludes a laborious but stoutly met chapter in the Berkshire Festival history. The war moved its activities from the mammoth shed which seats nearly 5000 to more restricted quarters. The orchestra has been decreased but its musical integrity has been kept alive. Tomorrow's soloist will be the French pianist Robert Casadesus, who will be heard in Mozart's "Concerto in C Minor."

This Clipping From
HARTFORD, CONN.
TIMES

AUG 13 1945

Bach-Mozart Festival Finished by Koussevitzky

By CARL E. LINDSTROM

Special to The Hartford Times

Lenox, Mass.—The penultimate concert in the Bach-Mozart Festival at Tanglewood Saturday night reached the highest altitude possible for chamber music.

This symphony - less program comprised the fourth Brandenburg Concerto, Mozart's Konzertante Sinfonie for violin and viola, his B flat Serenade for Wind Instruments (K 361) and two Bach preludes. All these were designed for just such an idealized, communicative medium as Dr. Serge Koussevitzky, has shaped here—a resonant hall small enough to preserve the necessary sense of intimacy, an equally resonant audience and, most important of all, such a hand-picked group of players as these Boston Symphony men.

Trio of Soloists

The concertino in the Bach Concerto comprising Richard Burgin, violin, and the two flutists, Georges Laurent and George Madsen, played with a rare rapport and the utmost finish. The relationship between this trio and the supporting orchestra was nicely poised. Burgin has an unusual gift of dynamic adjustment and a versatile bow. His melodic line in this instance was beautifully traced without being obtrusive with respect either to the ripieno or the flutes.

The entire conception was fresh and lovely, about as remote from the academic Bach as one could imagine. Here was living music, not something out of the archives.

Jascha Veissi proved the finest sort of an advocate for the softly-spoken viola, whose normal tone has sweetness rather than authority To maintain its role on a basis of parity with so trenchant a violin as William Kroll's—and that is a requirement of the Mozart Sinfonie—calls for a confident and skillful player. Both the solo artists were recalled many times.

Serenade for Wind Choir

Not many program makers would have risked the Mozart Serenade as a final number. An extended composition for wind instruments alone is likely to be monotonous, but Dr. Koussevitzky knew his players and seemed to have secrets of his own for drawing out the inherent pigmentation of this bright and sweet-tempered composition. The variations of the andantino movement and the concluding rondo were particularly gay. A truly Mozartian transparency was maintained throughout the Serenade which was shortened by the omission of one of the minuets and the romance.

A memorable bit of virtuosity was contributed to this concert by the second of the Bach preludes as transcribed by Pick-Mangiagalli. This excerpt from the E major Sonata for unaccompanied violin has been arranged and rearranged but it is unfailingly attractive because of its innate brilliance. As played by this stellar ensemble it was fairly dazzling. One is reminded of such exhibitions as the one-time Bostonian stunt of having the entire first violin section play in unison the solo part of the first movement of the Mendelssohn Concerto as a similar feat by a Toscanini orchestra playing a Paganini caprice.

The festival which has drawn crowds up to 3,000 came to an end Sunday afternoon with the playing of the Bach D major Suite, the third Brandenburg Concerto, Mozart's piano Concerto with Robert Casadesus as soloist, and the E flat Symphony (K 543). The need for keeping a vigil on developments in the war news made it impossible for this observer to remain.

WORCESTER, MASS.
TELEGRAM

AUG 13 1945

Applaud Koussevitzky At Close of Festival

By RAYMOND MORIN

LENOX, Aug. 12. — Coming as it has at the climax of World War 2, this Tanglewood Festival has symbolized that we have also been fighting a war for freedom of musical speech. Our scores of Mendelssohn, Meyerbeer and Offenbach have not been burned in our public squares—nor have some of the composers in whom we have entrusted our musical future been interned or worse for reasons of race or creed, and they never will be.

When ~~Serge Kouss~~evitzky put down his baton after this ~~after~~noon's concert, he brought the Tenth Berkshire Festival reluctantly to its close. The ovation which followed was inspired by far more than the Mozart "Symphony in E-Flat," the concluding work.

Link With City Festival

The musical populace of Worcester is particularly qualified to appreciate the Boston Symphony's wartime achievement, for the Worcester Festival is not entirely disassociated with that of Tanglewood. It was in 1934 that Henry Hadley started the "Berkshire Symphonic Festival" on the Dan R. Hanna farm in Stockbridge. Henry Hadley had previously conducted the Worcester festival. Dr. Koussevitzky took over in 1936.

Like the Worcester Festival the Berkshire organization has had to fight a war against the effects of war—the problem of transportation has been but one. Therefore, today's audience applauded a great conductor and orchestra which has survived great odds.

Bach Opens Program

The program opened with the Bach "Suite No. 3, in D Major" in five movements. It is a conservative bit of craftsmanship which Koussevitzky translated into a logical and vibrant score. We cannot over-estimate the value of the conductor's work in the reading of these Bach scores. The rhythmic stability of the opening "Overture"—the moving fervor achieved in the "air" which transcended anything that we have heard here during the three weekends resulted from direction that was so clear that those of us who do play an instrument felt more like participants than auditors.

Casadesus Brilliant

Robert Casadesus played Mozart's "Piano Concerto in C Minor" with a finesse and lucid neatness that have been unprecedented at this festival. He took into full account the frail instrument for which Mozart wrote, and he didn't confuse the score with one by Liszt.

He played with a technical skill that approached perfection and he collaborated with the orchestra with amazing unity. It was only in the very fragile "Larghetto" movement that there was occasionally an overabundance of orchestral background. Mr. Casadesus played all three movements so zealously that we find ourselves unable to identify any one section as predominantly outstanding, unless it be the First Movement Cadenza which was played with breathtaking brilliance.

The two concluding works were Bach's "Brandenburg Concerto No. 3, in G Major for String Orchestra" and Mozart's "Symphony in E-Flat" Both deserve many long paragraphs but it will perhaps suffice to say that they brought to a close a series of six concerts that should go down in history as timely achievements.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

AUG 1945

Dr. Grant Named Dean at Eastman

By the United Press.

ROCHESTER, Aug. 14.—Appointment of Dr. Margaret Grant, New York City, as dean of students and administrative assistant to the director of the Eastman School of Music was announced today by Dr. Alan Valentine, president of the University of Rochester.

Dr. Grant has been associated for a number of years as executive assistant to Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, at the Berkshire Music Center, Lenox, Mass. She will assume her new duties Sept. 1.

BERKSHIRE EAGLE

3 1945

3000 Attend Bach-Mozart Series Finale

Dr. Koussevitzky And Casadesus Share Honors

By Jay C. Rosenfeld

At the final concert of the Bach-Mozart festival yesterday afternoon at Tanglewood, the opera-concert hall, seating some 1400, including 250 on the stage, could accommodate less than half of those who attended.

To close the sixth concert, Serge Koussevitzky, leading 40 men from the Boston Symphony orchestra, including all the first desk men, chose the big E-flat symphony of Mozart, and gave it one of those monumental performances upon which an appreciative public has been very willing to concede him his eminent position among interpreters of the classics. In spite of a wizard's speed in the finale, and perhaps an extra degree of meticulousness in the lovely andante it was still a performance that one can well cherish in his memory. The abridged Boston orchestra executed the last detail with the most faithful responsiveness. This was more nearly the size of orchestra, no doubt, by which Mozart expected his symphonies to be played than the modern huge 100-man group which is the organization in regular season, and the symphonies and other related pieces gained a conture and an intimacy to which the fuller and larger orchestra can not be adjusted so well.

The third Brandenburg Concerto of Bach for string orchestra which preceded the symphony was played with a contagious and released enthusiasm. The string sections of the orchestra bit into the juicy portions with incisive and vigorous attacks, and gave a real he-man performance. Instead of the two transitional chords in a minor Phrygian cadence which Bach wrote to bridge the two movements, and which was used when the same concerto was played in the big shed six years ago, Koussevitzky resorted to a practice now accepted by usage of interpolating a fitting movement from the same composer's other works. Yesterday he used "Christ Lay in Death's Dark Prison," a contrast propitious with the encircling movements.

Casadesus Scores Again

The soloist of the afternoon was the pianist, Robert Casadesus, playing the Mozart C minor concerto. The tremendous impression he made last year in the Coronation concerto was this time affirmed and enhanced. It was an experience to hear the dulcet tone he produced from his piano in the beautiful slow movement. By a keen sense of proportion and also sense of tone value, he was influenced to use his superlatively gentle and poetic touch for this simple and economically written melody, and then, when required, he unleashed an over aboundance of technic to play the final movement with excitement but absolute certainty. The ovation he received was long and vociferous.

The Bach suite in D major, No. 3, was used to open the program. It consists of a half dozen short diversified movements, the form of which was the precursor of the modern sonata and symphony. The second movement has become a favorite by reason of its familiarity gained through a transcription for violin solo.

Saturday Concert

The lives of Bach and Mozart, roughly, span a century. No examples could have been chosen to illustrate better the development and direction of musical progress than the two selections which opened Saturday evening's concert: The Bach 4th Brandenburg concerto in G major, and the Mozart Symphonie Concertante. Bach did not know the instrumental virtuoso in the very beginning of the 18th century as did Mozart comparatively so little later, thus the soloists in the Bach, Richard Burgin, violin, and Georges Laurent and George Madsen, concertmaster and flutists of the orchestra, respectively, were given parts which are buried much of the time within the busy polyphony of the orchestra. The flutes made the most of their opportunities in their aiolments, and Mr. Burgin articulated the courante passages and swiftly-moving rhythmic figures with thorough musicianship and technic. Mr. Koussevitzky conceived this Brandenburg, one of the most appealing of the six, with happy tempo choices and a spirit of broad, ample dimensions.

Coming to the Mozart, there is immediately apparent the progress from what was known as the horizontal writing of Bach to a perpendicular manner. Mozart provided long preludes for the orchestra before the soloists enter, but, once upon the scene, the orchestra, due here thanks also to Mr. Koussevitzky, becomes an accompanying support for the soloists. William Kroll, violin, and Jascha Veissi, fulfilled the virtuoso requirements of this gem from the treasure house of Mozart with a performance which should be memorable, even among Tanglewood traditions. The whole conception was on such a scale of grandeur, with every minor fraction so preciously molded, that the co-ordinated result was a uhique performance. Kroll and Veissi played with an elegance of style, so proper to Mozart, an easy and beautiful sensitive tone, a gratifyingly true sense of intonation, and such conspicuously successful mutual understanding, that they achieved a peak in Mozartean interpretation. The eloquence of the dialogue in the middle slow movement was beautifully expressive. The cadenza at the end of the first movement, too, was brilliant in its flawless and facile mastery. They were accorded an extremely cordial appreciation.

After intermission came two more examples to display the remarkable palette upon which Mr. Koussevitzky works; two Bach preludes, arranged for string orchestra by Ricardo Pick-Mangiagalli, and the Mozart Serenade in B flat for wind instruments. The Bach preludes were the only transcriptions to be used on these six festival programs, which had otherwise remained moderately pure in selection, except for the permitted retouching by accepted editors.

The outstanding string section of the Boston orchestra exhibited its virtues here without sharing the stage with its colleagues of the other sections. The tenuously spun web of the adagio was sustained with the consummate artistry which Dr. Koussevitzky knows he can produce with his exceptionally attentive strings. This first section is from the Prelude and Fugue in D minor for organ. The second is the Prelude in the E major Sonata for violin unaccompanied in which the transcriber has left the first violin part in its original form and composed the other parts in the contrapuntal manner of Bach. This was the rollicking task for the men of the orchestra and they conveyed their and, incidentally, Bach's spirit, with great exhilaration and a youthful vitality

Then came the famed wind section of the orchestra to close the program. There were only a baker's dozen of men but they produced a tone of luscious beauty and roundness. The marvelous and here appreciable qualities of the bassoons, and the contra-bassoons and the bass clarinet, added a depth and a foundation to the wealth of melody and fancy that Mozart seemed to have available to lavish at any time upon any work at hand. The deft control necessitated by the sudden dynamic changes called for by the orchestra's peerless leader found the men more than ready and adequate, as did the demands of the score in the taxing theme with variations and the final rondo. Nothing, however, excelled the astonishing effects they achieved in the initial largo where the full beauty of the particular quality which is the nature of wind choirs, and of that of the Boston orchestra specifically.

This festival again demonstrated and justified, if any justification were needed, the policy of the Tanglewood enterprise. The maintenance of the loftiest standard of performance, and an unswerving adherence to a definite category in musical literature have made this and all the preceding festivals outstanding events in American musical history. As chauvinistic as we may be about the beauties of our hills and of our weather (at least two-thirds of the time), it must be acknowledged that the standards of the Boston orchestra and Serge Koussevitzky make this occasion one which is unapproached by any other in the whole country, and one which has attracted the presence and the interest of the elite of American music.

SPRINGFIELD, MASS.
EVENING UNION

AUG 1 3 1945

SCORE TRIUMPH AT TANGLEWOOD

Casadesus, Koussevitzky and Players Win Ovation

By Willard M. Clark

STOCKBRIDGE, Aug. 12 — The Bach-Mozart Festival at Tanglewood came to a triumphant close this afternoon with Dr. Serge Koussevitzky, the ensemble of Boston Symphony orchestra players, and the distinguished pianist, Robert Casadesus, winning a veritable ovation from the huge audience.

The weather was almost ideal, although threatening clouds hung over the bowl. People sat on the stage, filled every seat in the house, and spread outside, just as they used to do in the days when the huge shed was open.

It was a magnificent program, superbly played. The opening number was the delectable "Suite in D Major, No. 3" by Bach. The familiar "Air" was beautifully uttered and there was a gay abandon to the two gavottes and the final gigue. Orchestra and conductor were in top form and responded to the enthusiastic applause many, many times. Dr. Koussevitzky insisted that his men acknowledge the applause.

To hear Robert Casadesus in recital is one thing; to hear him as soloist with an orchestra is quite another. We have found the eminent French pianist's recitals inclined to dryness, but today he revealed new facets of his art. To be sure, the Mozart, "Concerto in C Minor" is one of the loveliest works of its kind ever penned, but it needs the elegance and insight which Mr. Casadesus gave it. There was a sturdy utterance of the opening Allegro, fitting contrast to the highly emotional Largetto, one of the loveliest movements in any concerto for piano and orchestra. The perfect fusion of piano and orchestra is seldom accomplished so fully as it was in this movement, or, for that matter during the entire work. The finale was highly dramatic and resulted in a true ovation for all concerned.

The time element did not permit hearing the final work, the Mozart "Symphony in E-flat Major, No. 39." However the performance of the Brandenburg Concerto No. 3 in G major, for string orchestra made up in some measure for the loss. It is in this lovely work that the beauty of the strings was fully revealed. Lacking an adagio movement, the serious, impressive orchestral introduction of the cantata "Christ Lag in Todesbanden" was used.

Perhaps next summer the Tanglewood concerts on a grand scale will once more get under way, but Dr. Koussevitzky has done a great service to music lovers by making possible these more intimate concerts during the troubled times.

ALBANY, N. Y.
TIMES UNION

AUG 1 4 1945

Albany Music Notes

By EDGAR S. VAN OLINDA

The Albany Area's approximation of the world famous Salzburg music festival ended on a note of exhaltation, as the Boston Symphony orchestra, directed by Serge Koussevitzky, brought the three-week's Bach Mozart festival at "Tanglewood" in the Berkshires to a regrettable conclusion Sunday afternoon. An audience estimated at 4,000 music lovers preempted the shed of the opera auditorium and distributed the overflow to the spacious lawns, in the immediate vicinity.

Sunday afternoon's concert was playing of the Mozart piano concerto in C minor by the distinguished virtuoso, Robert Cassadesus, whose technical ease and poetic interpretation won for him one of the most enhusiasic responses during he entire series of concerts. Especially appealing was his "singing tone" as evidenced in the second movement. The Bach suite, No. 3 and the Brandenburg Concerto, No. 3 were the preliminary crescendo to the magnificent reading and incomparable rendition of the Mozart symphony in E-flat major. Dr. Koussevitzky was recalled to the stage several times at the conclusion to acknowledge the tumultuous applause and tokens of affection of which the great Russian conductor was the central figure.

Saturday night's concert was one of the most interesting of the whole series, being a personally conducted tour of the lesser known instruments of the orchestra. The Brandenberg concerto featured the orchestra and solo work for trumpet, flute, oboe, violin and viola, with the first chair men of the various choirs featured as a chamber ensemble.

In many years of concert attendance, this reviewer has never had the priviledge of hearing the final number of Saturday night's program, which consisted of the Mozart serenade in B-flat for wind instruments. This fascinating and unique piece of Mozartiana, enlisted the artistic collaboration of oboes, flutes, clarinets, French horns and English horn by a hand-picked group of first chair men, and emerged as an informative and interesting demonstration of the various colors of the inner instruments of a modern orchestra, and a fascinating adventure in the domain of not frequently heard wind instrumentation, advanced for the moment to solo proportions. It is almost a certainty, in the light of present world events, that the great shed, seating 5,000 will be called into use, next summer, when the Berkshire festival will return to its former glory.

SCHENECTADY, N. Y.
GAZETTE

AUG 1 4 1945

Music Festival At Tanglewood Is Concluded

Final Week End of Berkshire Event Brings Six Soloists To Listeners

The concluding week end of the Bach-Mozart festival at Tanglewood in the Berkshires brought six soloists—Richard Burgin, violinist, Georges Laurent and George Madsen, flutists for the Brandenburg Concerto No. 4; William Kroll, violinist, and Jascha Veissi, violist, for the Mozart Konzertante Sinfonie; and Robert Casadesus, pianist, for the Mozart Piano Concerto in C minor.

The most remarkable number presented during the entire festival was Mozart's "Serenade in B-flat for wind instruments" which Serge Koussevitzky programmed for the concluding number Saturday evening. String players walked off leaving what looked like good material for a fine sectional rehearsal on the stage and the lengthy serenade began. The program notes refer to the number as "one of the finest compositions for wind orchestra in the entire literature of music" and it certainly contains some unusual writing and effects. Admireres of wind instruments and their technique must have had a gorgeous time and the entire audience was most attentive even though often puzzled.

The little known "Konzertante Sinfonie for Violin and Viola" was played most admirably by William Kroll and Jascha Veissi. The double cadenza in the first movement was outstanding, while the elaborate trills in the introductory tutti were the beginning of a revelation of the intricate orchestral writing that the drab piano reduction of the score usually heard represents.

Sunday brought Robert Casadesus as soloist and he gave his usual polished performance. The introductory orchestral part presented the entire first section before the piano entered alone. Arpeggios from the soloist were answered by phrases in the woodwinds and the finale with its variations concluded the concerto.

Bach was represented this week end by the two Brandenburg Concertos Nos. 3 and 4, the Suite No. 3 in D major and two preludes from the sonatas for violin solo beautifully arranged for string orchestra by the contemporary Italian composer, Riccardo Pick-Mangiagalli.

The Suite No. 3 in D major is vigorous and rich and the "Air" or second movement is the one on which the well known Wilhelmj transcription "Air on the G string" is based. The Brandenburg Concerto No. 3 in the original contains two movements with a few chords taking the place of the slow movement. Sunday's performance introduced the short Sinfonia from Bach's cantata "Christ lag in Todesbanden."

The Mozart Symphony in E-flat major with the wistful Andante and the joyous Menuetto, Allegretto and Finale concluded the festival.

Last summer Dr. Koussevitzky brought the public a Mozart festival and this year Bach and Mozart supplemented each other. Whatever next year brings, we are sure it will be good and the summer home of the Boston Symphony orchestra will again be host to music lovers.

GREAT BARRINGTON,
MASS.
COURIER
[illegible]

CONCERT CLOSES

Mozart Symphony Concluding Number In Series of Concerts

The Tanglewood Festival opened on Saturday night for its final week-end performance this season with its usual capacity audience. There were hundreds of persons who were unable to buy tickets because of the large sale in advance. Dr. Serge Koussevitzky conducted the 40 principals and other members of the Boston Symphony Orchestra in the Bach Brandenburg Concerto 4 as the opening number.

William Kroll, violinist, and Jascha Veissi, viola player, were soloists. They are known in the Berkshires for their association with the Coolidge Quartet, and Mr. Kroll as violinist of the Elshuco Trio and first violin of the South Mountain Quartet. Robert Casadesus of Grea tBarrington and New York, outstanding French pianist, who with Mrs. Casadesus conducts the Summer School of Music in Great Barrington, was soloist for the closing concert of last season's Mozart Festival played in Mozart's piano concert Sunday afternoon.

The closing concert of the Bach-Mozart festival at Tanglewood on Sunday afternoon opened with the "Suite No. 4 in D Major," by Bach. Dr. Serge Koussevitzky, director, and his men, caught the spirit of the lively, old rococo dances perfectly. There were 3300 in attendance in the afternoon and as one approached the grounds as the cars were coming out it was a bit of Park avenue in Stockbridge.

Mr. Casadesus played Mozart's piano concerto, that in C minor, No. 24 (K491). The soloist's conception of it was well proportioned, having both balance and perspicuilty and he played as well, an intuitive understanding of the Mozart style. The charm of "Larghetto" is another example of what genius can accomplish with a few simple chords.

Bach's Brandenburg Concerto No. 3 in G major, for three violins, three violas, three 'cellos and cembalo, began the second half. Interpolated between the two fast movements which constitute the work, was the sublime 14-measure introductory "Sinfonia" to the master's fourth Cantata, "Christ Lay In Death's Dark Prison," played by the strings with a richness and depth of tone that was moving.

The festival closed with one of Mozart's three greatest symphonies, the E flat major, No. 39 (K543), the G minor and "Jupiter" having been played at previous concerts. This work with its solid first movement, noble, "Andante," "Minuetto" and "Allegro," all of which are the master at his best, was given a vivid, vital performance, adhering to the high standard set by the orchestra at its previous concerts.

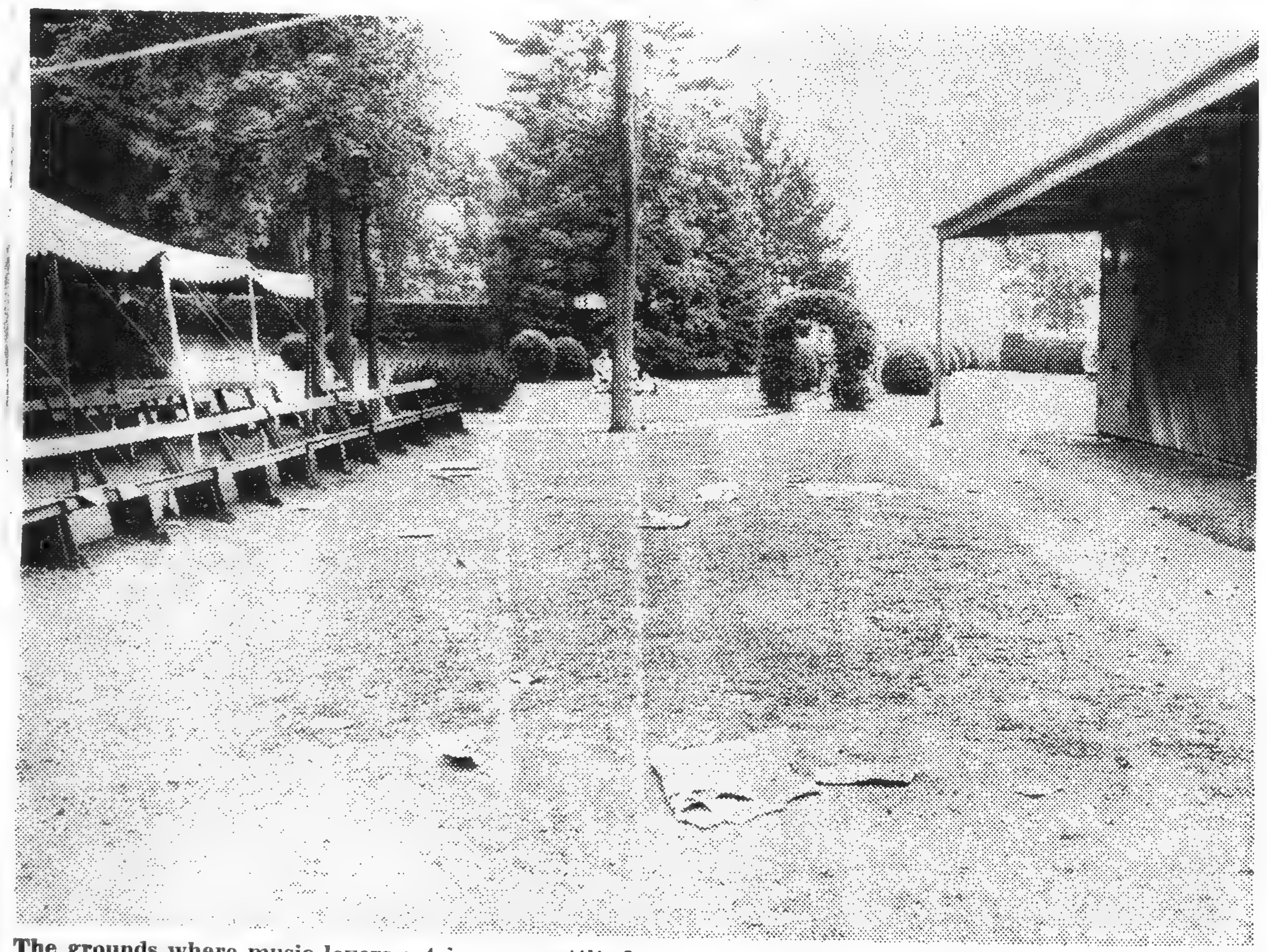
Next year the festival probably will be held in the large shed and once again blossom in a large way. In speaking of Dr. Serge Koussevitzky one could only use superlatives, so we join in with the thousands who thank him for his untiring efforts and idealism in keeping the festival alive in these trying times.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 13 1945

Curtain Goes Down on Music Festival

At the closing concert yesterday of the Bach-Mozart festival at Tanglewood, Dr. Serge Koussevitzky takes his final bow amid thunderous applause. Yesterday afternoon's program was the sixth and last of the series by the Boston Symphony Orchestra.



The grounds where music lovers sat in every attitude are now empty and forsaken. Lovely weather over the week end brought out record crowds for both concerts. The theatre was completely sold out and the overflow of 1800 people stretched out on the lawn and under the large tent.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 1 [illegible] 1945

40,000 Hear Orchestra's V-J Concert

Players Return To Esplanade From Tanglewood

Special to THE EAGLE

BOSTON—The Boston Symphony Orchestra, directed by Arthur Fiedler, played to the largest crowd in its history in the season's final concert on the Esplanade in Boston last evening. An audience of 40,000 sat or stood along the Charles River for the program, opened by Governor Tobin, that completed 16 years of out-of-door concerts. Many of the players returned to Boston yesterday from Tanglewood, where they had taken part in the Bach-Mozart Festiva and the making of a Tanglewooc series of records.

Praising the contribution of the orchestra to the war, Gov. Tobin said, "They have performed in every veteran's hospital in this area. Eight of their number are in the armed forces, many have sons or daughters in uniform, and practically every member is a veteran of World War I."

He gave the number of Massachusetts residents in the military service as 257,849 in the Army, 140,643 in the Navy; 20,262 in the Marines; 12,700 in the Coast Guard and 4000 women in the nursing corps, of whom about 12,000 have given their lives.

The program, planned in honor of victory, included the Star Spangled Banner," "America," the "Stars and Stripes Forever," "Salute to Our Fighting Forces," "Finale from Shostakovitch's Fifth Symphony," Gershwin's "Rhapsody in Blue" and "Knightsbridge" from the London suite by Vaughan Williams.

The orchestra started its seven-weeks vacation today.

BALTIMORE, MD.
EVENING SUN

AUG 16 1945

Tanglewood Tunes

Music In The Berkshires

By GUSTAV KLEMM

SHEFFIELD, MASS.

SERGE KOUSSEVITZKY, the suave, purple-faced, impeccable conductor of the Boston Symphony Orchestra, built well when, in 1934, he laid the foundations for the annual summer concerts at Tanglewood, located between the Berkshire mountain towns of Stockbridge and Lenox. The festival just concluded was the eleventh, and no visitor to the six concerts comprising the three-week series could fail to have been impressed by their vitality, high musical standards and superb execution — qualifications that have characterized each summer's concerts since their inauguration, a decade ago, in a horse-show ring under a tent on the Hanna farm.

Conditions weren't too ideal that first summer especially on rainy, muggy nights, but the musical seeds planted went deep and their sturdy flowering has rewarded the wisdom shown by Koussevitzky and his fellow enthusiasts in selecting this serenely beautiful spot as the enduring home of America's finest summer festival.

This summer's concerts, devoted entirely to the music of Bach and Mozart, were given on Saturday nights and Sunday afternoons for three consecutive week ends. The audience for the opening concert braved a downpour that started at 5 in the afternoon and continued throughout the evening, a watery handicap from which the following afternoon's audience also suffered to some extent. The last four concerts, however, benefited from the finest weather this region can offer, and the total attendance ran to nearly 18,000.

The concerts were given in the weird-looking but acoustically almost perfect theater-concert hall, built in 1941 at a cost of $40,000 and designed by the Finnish architect, Eliel Saarinen. The auditorium, built completely of wood and suspended from massive beams that arch over the roof, seats 1,200. The average attendance per concert of approximately 3,000 is explained by the fact that all doors to the auditorium were left open during the concerts, and rows of comfortable benches were placed around three sides of the building, a large tent covering those benches located in front of the four main entrance doors. Several hundred people also sat behind the orchestra on the stage which had been cleared to the back wall. The resonant construction of the building serves as a perfect sounding board for the music, which was clearly audible to the audience outside, even to those distant listeners stretched out on blankets and cushions beneath the towering elms and pines that make of the grounds one of the show places of the East. Tanglewood receives its name from the "Tanglewood Tales" written there by Hawthorne while he was a guest of the Tappan family, former owners of the 200-acre estate.

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Our last visit to Tanglewood was made in the summer of 1941. In that happy, prewar summer the full Boston Symphony Orchestra of 110 members gave nine concerts in the huge Shed, seating 6,500, and the total attendance neared 100,000. Plans were afoot for an even more ambitious season the following year, but these plans were abandoned after the fateful December happenings of 1941. The Shed was boarded up and the concerts the following summer were moved to the theater-concert hall, where, in 1941, we had witnessed rehearsals for a coming performance of Mozart's *"Cosi fan Tutte."* In 1942 Koussevitzky, conducting a students' orchestra, gave a few concerts in this same auditorium. An awesome silence filled the summer of 1943, but in 1944 life stirred again, and a series of four all-Mozart concerts were given. This year two more concerts and Bach were added.

The orchestra for this summer's concerts numbered 40 players and included all the first-chair men, plus other members, of the venerable Boston Symphony, a completely ideal setup, both as to numbers and content, for this completely ideal summer musical fare. The programs were gems of construction. Working within his rather restricted frame, the 71-year-old Russian-born conductor achieved marvels in contrast. He wandered far afield in the works of both composers, selecting, in addition to long-standing favorites, many compositions only rarely heard, this explaining the presence in the audience, of some of this country's most celebrated musicians, conductors, composers and critics. (In connection with the last-mentioned, we recall the two elderly, obviously aristocratic, dowagers who took seats amid a flurry of sachet, directly in front of ours shortly before the beginning of the final concert. After settling themselves, they turned to a long, calm appraisal of the program. Then one, putting aside her lorgnette, turned her head, high on its circling wall of pearls, to her companion and made the devastating observation: "Too damned much Bach!")

Few present will soon forget the Mozart "Serenade in B-flat for Wind Instruments" (K. 361) that closed the fifth concert, a work of lusty folk quality exquisitely performed by paired clarinets (plus alto and bass clarinet), oboes, trumpets, horns and bassoons (plus contra-bassoon). Or the Mozart "Adagio and Fugue for String Orchestra" (K. 546), a short but brilliant tour de force that hardly deserves the long neglect from which it has suffered. The programs achieved an extraordinary, almost unbelievable, variety and the soloists included such distinguished pianists as Alexander Brailowsky, Robert Casedesus and Alexander Borowsky, all of whom were heard in concertos. William Kroll and Jascha Veissi were soloists in Mozart's "Konzertante Sinfonie for Violin and Viola" (K. 364), while Abram Chasins and Constance Keene presented a pair of Bach concertos for two pianos. The balance of the soloists were drawn from the orchestra's personnel.

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Those who were unable to attend this summer's festival may derive some solace from the knowledge that much of the music was recorded by Koussevitzky and the "Tanglewood" orchestra during the three days following the festival's conclusion, the cuttings being made in the same auditorium that had housed the concerts.

In some ways, a visit to this summer's Tanglewood Festival provided an even deeper satisfaction than the gala one of 1941. Both the Shed and the Chamber Music Hall were boarded up; the administration building was closed and large portions of the vast rolling lawns were left uncut. Gone were the mobile telephone units, the luncheon tents, the music shop and all the rest of the de luxe trappings that marked the last major festival. From present indications, they will all be back next year, but few who visited this summer's concerts will soon forget the high enthusiasm and the profound, spiritual enjoyment of the audiences, many of whom traveled long distances and braved the difficulties imposed by war times, to hear music by two of its greatest masters, music as enduring and firmly reassuring as the surrounding green covered mountains which echoed to its immortal melodies.

4 X + Aug 19

FESTIVAL'S OBJECT LESSONS

By OLIN DOWNES

THE Berkshire Symphonic Festivals given by the Boston Symphony Orchestra under Dr. Koussevitzky's direction at Tanglewood in Stockbridge were suspended after 1942 on account of the war. But last year Dr. Koussevitzky, whose summer home is at adjacent Lenox, and who, if he is not working on music, is in the mood of Othello with his occupation gone, decided that dwellers in the immediate vicinity should have concerts, though they would be few, of modest pretentions, but of a distinctive nature. With this intention he assembled from the ranks of the Boston Symphony what amounted to a chamber orchestra, headed by first desk men, and arranged some concerts of music by Mozart. The concerts were given in the Theatre-Concert Hall, an auditorium of intimate dimensions, admirably suited for the purpose.

The experiment was highly successful. This season the idea was somewhat expanded. Six programs were offered, two each week-end, of works by Bach and Mozart.

For sheer quality, for the most distinguished finish of technique and style, it could be said that these were concerts for the élite. Perhaps only the most informed and sensitive auditors, fortunate to be present, could be expected fully to value them. But, happily, the measure of a musical impression is not the sophistication of the recipient. The audiences that gathered, and their instantaneous response, proved this. The Theatre-Concert Hall seats 1,200. Thirty-six hundred gathered outside and inside the theatre for the occasion. The occasion was electric with the vibration and the excitement that greatly interpretive performances of sovereign music entail.

Best Players Present

The best players were there, for one of the greatest conductors of the age to mold to his will. On the preparation of two concerts of a week-end Dr. Koussevitzky expended almost the amount of time that he would have given to the rehearsing of the orchestra for a winter tour. His insistence upon tonal and technical persistence was unlimited. Yet this was only the beginning of his efforts. The quest was for the ideal and innermost realization of the composer's spirit. It was a task to which the conductor brought the last iota of his wisdom and experience, and the last drop of the blood in his heart. One day he rehearsed all morning and much of the afternoon. A man of limitless enthusiasms, Koussevitzky worked with a consuming fire felt by the players and finally the audience alike. No one present was unaffected by this. The effect was as selfless as it was a transformative effort by a master.

Not only this: The programs were singularly well chosen. They included works not well known despite the names of their authors. There were, for instance, on the single program of the 11th, the Mozart "Sinfonie concertante" for violin and viola, and the B-flat Serenade (K. 361) belonging to his best period; also on another program, his C minor piano concerto (K. 491) infrequently played and a towering creation even in the production of a Mozart.

Not for nothing did Dr. Hugo Leichtentritt, in the program notes he wrote for this concert call the first movement of the C minor concerto "a little Eroica in itself." As for the finale, it is one of the very few sets of variations which do not leave the predominant impression of a composer doing all sorts of transformative things to an unresisting theme, but instead brings awareness of a central idea sweeping in a great line to its climax. The soloist in the performance of this concert was Robert Casadesus, who with magnificent art realized in every way the qualities of the music.

The Bach of the G major Brandenburg concerto for solo violin and two solo flutes, was hardly less arresting. And here was the occasion for remarkable and highly appropriate virtuosity. Mr. Burgin, the orchestra's concert master, gave a performance astonishing for its certainty, its brilliancy, and rhythm. This violin part is more elaborate and breathtaking than the solo flute parts of the same score. It is believed that Bach wrote with a certain violinist in mind. But the flute of Mr. Laurent conferred its own beauty, and the second flute part, played by George Madsen, was keyed to the performance's level.

Sinfonia Inserted

The third Brandenburg concerto, for the strings, is the one in which two measures of modulation separate the first movement from the last. Between these, as an excellent device, was inserted the Sinfonia from the Bach cantata, "Christ lag in Todesbanden"—an admirably conceived contrast and balance for what now became a three-part design. And then the "Sinfonie concertante!"

Its performance enlisted two first-class soloists—William Kroll, always a brilliant player, who seemed to this observer to have developed remarkably in authority, quality of tone and depth of perception, and Jascha Veissi, the violist with a noble command of the resources of his instrument. It could be said of this performance that the soloists, with all their eloquence, played as parts of the ensemble, while the ensemble sounded as if every one of the virtuosos in it was individually responsible for its beauty.

And yet, for many who listened, the feature of the program was the Serenade for wind instruments. The piece gave the opportunity for an impeccable performance by the wind players of the Boston Symphony. But that was not the half of it. Here is the lighthearted veritable triumph of Mozart's classicism. Within clear, simple, restricted forms sounds the endless play of his invention, his intense individualism, his free, wayward fantasy. We hear imposing ceremony, passionate song, shadowed tragedy; gallantry, badinage, jocose humor. A god plays with a melody that is almost infantile, and you are struck dumb by the wonder of it.

Performance Qualities

What more does one want than this perfection equally of form and content? Mozart was followed at an interval by the romantic composers — by the Webers and Wagners, the Chopins and Schumanns, who brought new and very exciting things to their art. And yet, for the moment, listening to Mozart, one just wondered whether there was any particular reason for those people—whether romanticism had ever been particularly necessary! Just for a moment. Then the qualities of the performance took the attention—the chiselled attacks and releases; the wealth of nuance; suavity of which only the strings had been considered capable; and the Dionysiac spirit of the rondo. There are, of course, no limits to Mozart's genius.

If the Berkshire Symphonic Festival is resumed at full length and with the entire Boston Symphony Orchestra next season, as probably it will be, it must have as a feature additional to the full orchestral concerts in the big tent these more intimate and even more distinguished achievements.

There is another lesson to be learned from them. It is concerned with the strange superstition that in the summertime American audiences don't particularly care about the quality of the concerts they attend. The fact is precisely the contrary and the evidence should be heeded. The public wants the best quality of performance that can be given. Only by thus earning public patronage at any series of summer concerts will that patronage be secured. This is merely evidence of the intelligence and genuineness of the American public's love of music.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 19 1945

Tanglewood's Success and Problems

Dr Serge ~~Koussevitzky,~~ who has been called by a music critic as "the greatest of living conductors," and his peerless Boston Symphony orchestra closed their Bach-Mozart festival at Tanglewood just three days before gasoline restrictions were lifted. The concert music hall with seating capacity of 1450 was sold out weeks in advance and for the final concert 1800 persons paid $1.50 for general admission tickets to hear the music outside the hall. By actual count Lieut-Col James Bruce McIntyre of Pittsfield said there were 850 cars parked in the grounds. The attendance at the final concert in 1943, the last year the shed was open, was 14,000.

Thus has grown the brain child of the late Dr Henry Hadley, who was associate conductor of the New York Philharmonic orchestra, when he disclosed his plan while recuperating in the Litchfield Hills from an operation at the home of his friend, Roy Chandler. In the autumn of 1933 Mr Chandler came to Berkshire as Dr Hadley's emissary in an effort to arouse interest in what he believed would develop into a broad educational and cultural undertaking for Berkshire county. Dr Hadley who was the conductor at the initial festival on the Dan R. Hanna farm at Stockbridge, in 1934, had faith in the idea because he believed it was sound, and such it has proved to be.

The Berkshire Symphonic Festival, inc., has been fortunate in having as its president from the start Miss Gertrude Robinson Smith who has given generously of her time and effort to make Tanglewood the notable musical center it has become in these 11 years.

The Boston Symphony orchestra, owner of Tanglewood land, has sponsored the festivals of 1944 and 1945. The music shed was built by the Berkshire Symphonic Festival, inc., and it is believed the cooperative understanding that prevailed before the war will be resumed in 1946 with the full orchestra of 100 pieces playing in at least nine concerts on the great stage. Dr Koussevitzky's Music foundation is an educational Tanglewood adjunct.

Several directors of the Berkshire Music Festival, inc., whose annual meeting is to be held in September, are known to favor limiting the attendance at festival concerts. They argue that, even with this year's restrictions, Berkshire hotels and inns could not care for the visitors. There are traffic limitations and Tanglewood has its parking problems, which this season's copious rains brought into the limelight.

Tanglewood is the symbol of the wealth, culture and refinement of the Berkshire hills and that it may continue to be is the ardent wish of all who have come under the spell of Dr Koussevitzky's magic wand.

BIRMINGHAM, ALA.
NEWS

AUG 26 1945

FROM THE BERKSHIRES—Mrs. Carol Luke writes of the Tanglewood Festival where 16,500 persons attended two days of symphonic music by the Boston Symphony under the baton of Serge Koussevitzky, with crowds coming from long distances and failing to find living accommodations, remaining to sleep in their cars and on lawns, and the orchestra and conductor remaining over at Tanglewood to make recordings of the festival with Victor engineers who expressed satisfaction with the excellent acoustical properties of the opera-concert hall where the concerts are held and the discs were made. Mrs. Luke is visiting her son, Levin, who lives near Pittsfield, Mass., on a beautiful mountain lake.

* * *

HARTFORD, CONN.
TIMES

AUG 20 1945

Music

A Setting for Mozart

His Symphonies Ideally Framed at Tanglewood

By CARL E. LINDSTROM

IF Mozart were living today and had the G minor Symphony to do over again, one could imagine that he would first compose Tanglewood and then the symphony. His original inspiration must have been circumstanced by such fabulous things as the reaching pines, the hemlock hedges, the blue-hilled horizon and the cool, intoxicating sunlight of the Berkshire heights. The setting will never be combed from the memory of those who heard this symphony on the afternoon of Aug. 5.

Actually Serge Koussevitzky composed Tanglewood. ~~His~~ is the kind of genius which turns handicaps to account. When wartime conditions made it impossible to continue the symphonic festival on the imposing dimensions to which it had grown, he did not simply project a miniature affair of the same type. What he created was smaller and consistent with the exigencies of the times, but it was something new in character. The ideal Mozart and Bach orchestra was created in a perfectly proportioned setting. No one would wish to hear a Brandenburg Concerto or the Jupiter symphony played in the big shed again. The opera-concert hall is the place for these things.

It will be greatly regretted if, when the large-scale popular concerts are resumed, the Bach-Mozart festival is not continued as an adjunct of Tanglewood and the Music Center.

* * *

THE SUGGESTION has been made by Frederick C. Schang Jr., concert manager, that a music center such as Salzburg be established in this country. He is all for creating it at Sante Fe, New Mexico, or somewhere else in the southwest, citing the climate, the natural beauty and growing art colonies in that region as reasons. Tanglewood was mentioned as a runner up.

It might be advanced that Tanglewood has superior claims in that it has already established a Mozart tradition. Its scenic attributes need no advocate.

But why bring up Salzburg at all?

Tanglewood is already a thing unique; it needs no nicknames, isn't a replica of anything, but certainly will not suffer by comparison with any music center in the world.

* * *

HARTFORD, CONN.
TIMES

AUG 25 1945

The Vienna idyll is incomplete without the bucolic touch. We have it from Haydn and Beethoven and in its essence from Brahms, the Hamburg boy who grew up more Austrian than the Austrians.

His Third Symphony, which breathes a wondrously sweet outdoor fragrance, has been often recorded and fairly recently too but never with such charm and realism as Serge Koussevitzky's Boston Symphony Orchestra lends to it. This is one of those truly fine recordings which with increasing frequency are issuing from the Victor studios.

In so choice a set there is no need for special citation as to its parts for it is uniformly excellent. The last movement, nevertheless, constitutes a real triumph for the interpreters and technicians. Clarity is unmarred; nuances and shades are as appreciable as the stronger colors. A superlative recording by one of our greatest orchestras.

So with no more pains than a trip to your nearest record shop your broken Vienna is rebuilt for you.

AUGUST 26
1945

, 1945.

RECORDS: BRAHMS AND SCHOENBERG

By MARK A. SCHUBART

A NEW recording of Brahms' great Third Symphony in F Major, Op. 90, has been released by Victor, as performed by Serge Koussevitzky and the Boston Symphony Orchestra (album DM-1007, four twelve-inch records). Like the Koussevitzky album of Berlioz' "Harold in Italy" released some months ago, the present set is a remarkable achievement from both the musical and recording points of view and furnishes further proof that in the reproduction of serious music Victor has gone far beyond its prewar standards.

The performance of this symphony by Dr. Koussevitzky differs radically in many respects from that of Felix Weingartner and the London Philharmonic, another excellent recording of the work. The Weingartner performance has more power and drive and represents much less of a departure from the accepted interpretation. Dr. Koussevitzky takes the last movement, for example, at a much more leisurely pace and is more lenient in dealing with the tempi of various episodes in the first section. His reading is, on the whole, more poetic and more romantic, in the Chopinesque sense. Weingartner's version is sturdier, better integrated along broad lines and more Germanic.

As far as orchestral technique is concerned, the Boston Symphony continues to be the leading musical organization in this country, and Dr. Koussevitzky is a most meticulous workman. He is particularly careful in making records and the present album clearly shows the results of this care. It can be recommended without reservation.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 26 1945

BERKSHIRE MUSINGS

By FRANCIS D. PERKINS

THREE years have passed since there was a major music festival at Tanglewood, and four since the last festival by the entire Boston Symphony Orchestra. But the six concerts of Bach and Mozart works presented this summer by a chamber orchestra of Boston Symphony musicians under Serge Koussevitzky's direction were no mere war-time substitute for the large-scale festival of pre-war days. They were distinguished not only by the quality of the music itself, but by their standards of performance. Several observers, for instance, thought that the Mozart serenade in B flat (K. 361) brought the best wind instrument ensemble playing that they had heard thus far in their musical experience.

The patronage of these concerts, in which the numbers listening outside, under canvas, on the grass or under the trees, seemed to equal the numbers sitting in Tanglewood's theater, suggested that there will be a large demand for a full-dress festival next summer. By then the conditions which have made such a festival impracticable should have become mere memories. And, while no announcement has yet been made, it is already rumored that such a festival is likely to take place in the Berkshires in July and August, 1946.

In the mean time, before such plans have taken definite shape, any one interested can indulge his own fancy on what he would like to see or hear in the first postwar festival series in Lenox, Mass., after the shutters have been raised in the large Music Shed. Doubtless, the large-scale concerts by the Boston Symphony Orchestra will continue to be the principal feature. It was by these concerts that the Berkshire Festivals became firmly established, and the way was paved for the foundation of the Berkshire Music Center.

There is no readily apparent reason why the Center should not resume operation next summer, holding its usual classes and contributing materially to the festival. What it could accomplish on its own was shown in the series of 1942, when its student orchestra under Dr. Koussevitzky replaced the Boston Symphony for the major concerts in the Music Shed. To the Center, one might look for an element which is often associated with the idea of a music festival, although not always present. That is, not only the presentation of programs outside of the regular course of a music season, but of programs of an exceptional character—programs such as one is unlikely to hear during a regular season.

Possible Developments

With some notable exceptions, the Boston Symphony's Tanglewood programs have been cross-sections of what the Boston Symphony's fall and winter patrons hear in Symphony Hall—with, perhaps, a somewhat smaller percentage of novelties. American music and more or less contemporary works are far from absent, but the character of the major concerts has been, more often than not, conservative. The present programmatic policy, no doubt, pleases most of its patrons best. But, if the character of the Boston Symphony's regular Tanglewood concerts follows the lines of 1936 to 1941, there is room for supplementary series of concerts of various kinds, which could be held on days when there are no major symphony concert programs, or at other unconflicting times. These could have many uses, such as providing a representative assortment of contemporary works of many kinds, or presenting valuable but unfamiliar works of earlier days. As Olin Downes suggested in a recent article in "The New York Times," the idea of a series of concerts by a chamber orchestra, such as this summer's Bach-Mozart festival, is well worth continuing. If the Boston Symphony's musicians are too busy, such concerts could be assigned to the Center's best instrumentalists.

Continuing the harmless occupation of dreaming about Tanglewood in 1946, let us imagine a few specific possibilities for series of supplementary concerts:

(1) Symphony concerts devoted mainly to new, and particularly American, music with, for relief and contrast, some more or less unfamiliar earlier works. This might include a judiciously chosen assortment of American works composed within the last fifty years.

(2) Chamber orchestra concerts of both new and old music.

(3) Concerts by vocal ensembles of a small or medium size, including both works for voices and instruments and a capella works.

(4) One or two concerts of large-scale choral works—besides those which may be presented in the regular symphony series.

(5) A forum-laboratory or experimental series presenting American compositions.

Opera Series

Opera was presented by the Center at Tanglewood in 1942 in the new theater-concert hall, and there should be room for several productions next summer. Considering the limited opportunity which we have in this country for experiments in this form, it would be well if the opera series could include at least one new work. Here, of course, even more than in other kinds of music, there is the consideration that the Center's forces are largely composed of students, and that the sessions are relatively short. In this case there may be a need for making allowances for shortcomings caused by a shortage of time for preparation. This difficulty might be partly met by engaging talented young professional singers as a nucleus for the casts. Or we might have a double series, one presented as part of the school's work in progress; the other on a professional basis.

It can be argued, indeed, that a school such as the Center is preparing most of its students for professional musical activities, and that from their point of view it is more profitable to learn works which they are likely to sing in their professional careers. But they should also find some value in learning not only works that are usually presented by the Metropolitan, and in taking part in performances that do not follow the lines of the Metropolitan's productions.

Past and Future

All this is not intended as a blueprint for a future Berkshire festival, but rather as a series of ideas of varying feasibility which may prove useful. A promising start in broadening the scope of the festival was, indeed, made in 1942, and might have well gone far by now, had the Center been able to carry on in the following two summers. The Berkshire Festival has become one of this country's principal events of its kind. The first two festivals, in 1934 and 1935, launched the idea of summer symphonic music in this attractive region. The engagement of the Boston Symphony under Dr. Koussevitzky in 1936 gave the series a definite high artistic standing. The presentation of the property for the use of the festivals, and the construction of the Music Shed, followed by other buildings, added the probability of permanence. The foundation of the Berkshire Music Center has opened notable possibilities for further development.

A danger which besets a successful institution, such as the Berkshire Festival, is that of marking time, of resting upon its laurels and falling into routine ways. But in this case the danger seems remote: the record of the last few years shows an appreciation of the possibilities of the festival and the Center as allied institutions making an important contribution to American musical life.

'Boston'

Herald, Aug. 29, '45

Most Bostonians will probably agree with George Sessions Perry's statement, in his sympathetic Saturday Evening Post article of this week, that the city is "complex and fascinating" and "one of the most distinctive" in the country. They may doubt, however, whether the "contrasts" to which he refers are "almost benumbing." Rather, they are stimulating and challenging. It is doubtful, too, whether these contrasts are more numerous or more startling than the differences which have developed in a score of other large cities, especially in the South. In those places also, are "antipathetic cultures," and they have caused more concern and trouble than those of Boston. When these cities have reached the ripe age of matured Boston, the "cacophony" of which Mr. Perry writes will probably be more discordant than it is now. Boston has solved many of the vexatious problems, racial, religious, social, economic, educational, etc., which lie ahead of our less venerable neighbors.

Mr. Perry's municipal psychograph of Boston is about as satisfying as any which has preceded it—and the colored pictures are especially well selected. Discerning residents will be especially thankful to him for his reminder that Boston considers "the skills of New England people . . . her greatest asset in the fight for postwar industry."

Persons who write about the old traditions, buildings, streets and customs which, it is too often assumed cripple Boston, usually overlook the fact that there is also an invaluable accumulation from the past of "skills" and craftsmanship and know-how which have come down to us for 300 years in an unbroken line. These abilities, as Mr. Perry comments, "just aren't to be found in the boll-weevil states or out where the tall corn grows . . . Her ultimate strength is her people." If he had dug into the activities of Greater Bostonians during the war and the magnificent cooperation in the Community Fund drive, perhaps he would edit out "antipathetic" and "almost benumbing" in his reference to our diverse cultures.

And "Tea Wharf" for "T Wharf!" Dear, dear, dear, Brother Perry! Again, those nth generation Bostonians who go dutifully and deferentially and decorously to Boston Symphony concerts on Saturday—just wait until they read that "social Boston" makes an emphatic point of "attending, in the wintertime, the Friday afternoon concerts of the Boston Symphony." That's the truth, but not the whole truth. The Saturday nighters will certainly mark Mr. Perry down to an A-minus.

ALLENTOWN, PA.
CALL CHRONICLE

AUG 30 1945

On the RECORD

The first non-breakable, high fidelity phonograph record for home use has been developed by RCA. Victor, climaxing 11 years of research work in this field. A flexible disc made of synthetic plastic material, the new record, which greatly reduces surface sound, will make its initial appearance in October, according to an announcement by J. W. Murray, General Manager of the RCA Victor record division, who called it the greatest improvement in home phonograph records in 45 years.

The first of the new type non-breakable disc available to the public will present a performance of Richard Strauss' "Till Eulenspiegel's Merry Pranks" by the Boston Symphony orchestra conducted by Serge Koussevitzky. At present, Mr. Murray said, it is planned to release only newly recorded musical works on the new type discs which will be known as Red Seal De Luxe records. The same musical work, he added, will be made available later on standard, high quality Red Seal shellac records.

The non-breakable home phonograph record, which is ruby red in color, was made possible, according to H. I. Reiskind, chief engineer of the RCA Victor record division, by the development of a formula for compound composed almost entirely of vinyl resin plastic which produces a durable, long-life record.

While vinyl materials have been used for many years in the manufacture of expensive transcription records, particularly for radio broadcast and for V discs used by our armed forces overseas, they have hitherto been prohibitively costly for use in home phonograph records, Mr. Reiskind said.

The new formula, one of several evolved by RCA Victor record engineers, according to Mr. Reiskind, results in a record that can be dropped or bent without breaking or cracking, has less surface sound, and enhances the fidelity of reproduction.

Surface sound reduction, he said, is made possible because the plastic compound does not require the mineral filler used in shellac records. The new De Luxe records, he added, are lighter in weight than the shellac discs. Extensive tests have demonstrated, he added, that they can also be played on practically all types of home phonographs, including those equipped with automatic changers, and with varied types of needles.

In declaring that the new non-breakable records would be made available in limited quantities, Mr. Murray emphasized that RCA Victor will not discontinue its production of the standard Red Seal and Victor shellac records. He likened the album containing the new type records to limited editions of fine books and pointed out that they offered music lovers a still finer recorded performance than that possible on the best shellac records.

"We anticipate that the use of this material for non-breakable, high fidelity home phonograph records will eventually be expanded to other types of RCA Victor records," Mr. Murray stated. "This will depend in some measure on the building up of facilities to produce the new type records in sufficient quantities."

RCA Victor engineers started their search for a non-breakable, higher quality record in 1934 when they set out to develop a "quiet" disc for the film industry. The final development of the flexible plastic record also suggested the answer to one of the biggest problems of the home phonograph record—the problem of breakage of shellac records. But, until now, the high cost of the plastic material used in transcription discs made such records for home use prohibitive. RCA Victor's policy of continued research to bring about technical and manufacturing improvements led to the development of this practical, relatively low cost non-breakable reco
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HENRY
THE ORIGINAL
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PRESS CLIPPING BUREAU
NEW YORK
220 West 19th St., New York 11, N. Y
Tel. CHelsea 3-8860

CONN. CIRCLE
NEW HAVEN, CONN.
AUGUST 1945

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Of course, the numbers were restricted due to the gasoline rationing and there were not the 14,000 music lovers who under normal conditions, with good weather, listen to the Boston Symphony on the beautiful Berkshire estate at Lenox. However, it is certain that there will be increasing numbers this year over the past several years, and those who enjoy symphonies at their best will be present to see Kousavitzky raise his baton each week end.

NEW YORK
HERALD TRI

AUG 30

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R. C. A. Victor Co

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NEW YORK, N. Y.
HERALD TRIBUNE

AUG 26 1945

BERKSHIRE MUSINGS

By FRANCIS D. PERKINS

THREE years have passed since there was a major music festival at Tanglewood, and four since the last festival by the entire Boston Symphony Orchestra. But the six concerts of Bach and Mozart works presented this summer by a chamber orchestra of Boston Symphony musicians under Serge [redacted] direction were no mere war-time substitute for the large-scale festival of pre-war days. They were distinguished not only by the quality of the music itself, but by their standards of performance. Several observers, for instance, thought that the Mozart serenade in B flat (K. 361) brought the best wind instrument ensemble playing that they had heard thus far in their musical experience.

The patronage of these concerts, in which the numbers listening outside, under canvas, on the grass or under the trees, seemed to equal the numbers sitting in Tanglewood's theater, suggested that there will be a large demand for a full-dress festival next summer. By then the conditions which have made such a festival impracticable should have become mere memories. And, while no announcement has yet been made, it is already rumored that such a festival is likely to take place in the Berkshires in July and August, 1946.

In the mean time, before such plans have taken definite shape, any one interested can indulge his own fancy on what he would like to see or hear in the first post-war festival series in Lenox, Mass., after the shutters have been raised in the large Music Shed. Doubtless, the large-scale concerts by the Boston Symphony Orchestra will continue to be the principal feature. It was by these concerts that the Berkshire Festivals became firmly established, and the way was paved for the foundation of the Berkshire Music Center.

There is no readily apparent reason why the Center should not resume operation next summer, holding its usual classes and contributing materially to the festival. What it could accomplish on its own was shown in the series of 1942, when its student orchestra under Dr. Koussevitzky replaced the Boston Symphony for the major concerts in the Music Shed. To the Center, one might look for an element which is often associated with the idea of a music festival, although not always present. That is, not only the presentation of programs outside of the regular course of a music season, but of programs of an exceptional character—programs such as one is unlikely to hear during a regular season.

Possible Developments

With some notable exceptions, the Boston Symphony's Tanglewood programs have been cross-sections of what the Boston Symphony's fall and winter patrons hear in Symphony Hall—with, perhaps, a somewhat smaller percentage of novelties. American music and more or less contemporary works are far from absent, but the character of the major concerts has been, more often than not, conservative. The present programmatic policy, no doubt, pleases most of its patrons best. But, if the character of the Boston Symphony's regular Tanglewood concerts follows the lines of 1936 to 1941, there is room for supplementary series of concerts of various kinds, which could be held on days when there are no major symphony concert programs, or at other unconflicting times. These could have many uses, such as providing a representative assortment of contemporary works of many kinds, or presenting valuable but unfamiliar works of earlier days. As Olin Downes suggested in a recent article in "The New York Times," the idea of a series of concerts by a chamber orchestra, such as this summer's Bach-Mozart festival, is well worth continuing. If the Boston Symphony's musicians are too busy, such concerts could be assigned to the Center's best instrumentalists.

Continuing the harmless occupation of dreaming about Tanglewood in 1946, let us imagine a few specific possibilities for series of supplementary concerts:

(1) Symphony concerts devoted mainly to new, and particularly American, music with, for relief and contrast, some more or less unfamiliar earlier works. This might include a judiciously chosen assortment of American works composed within the last fifty years.

(2) Chamber orchestra concerts of both new and old music.

(3) Concerts by vocal ensembles of a small or medium size, including both works for voices and instruments and a capella works.

(4) One or two concerts of large-scale choral works—besides those which may be presented in the regular symphony series.

(5) A forum-laboratory or experimental series presenting American compositions.

Opera Series

Opera was presented by the Center at Tanglewood in 1942 in the new theater-concert hall, and there should be room for several productions next summer. Considering the limited opportunity which we have in this country for experiments in this form, it would be well if the opera series could include at least one new work. Here, of course, even more than in other kinds of music, there is the consideration that the Center's forces are largely composed of students, and that the sessions are relatively short. In this case there may be a need for making allowances for shortcomings caused by a shortage of time for preparation. This difficulty might be partly met by engaging talented young professional singers as a nucleus for the casts. Or we might have a double series, one presented as part of the school's work in progress; the other on a professional basis.

It can be argued, indeed, that a school such as the Center is preparing most of its students for professional musical activities, and that from their point of view it is more profitable to learn works which they are likely to sing in their professional careers. But they should also find some value in learning not only works that are usually presented by the Metropolitan, and in taking part in performances that do not follow the lines of the Metropolitan's productions.

Past and Future

All this is not intended as a blueprint for a future Berkshire festival, but rather as a series of ideas of varying feasibility which may prove useful. A promising start in broadening the scope of the festival was, indeed, made in 1942, and might have well gone far by now, had the Center been able to carry on in the following two summers. The Berkshire Festival has become one of this country's principal events of its kind. The first two festivals, in 1934 and 1935, launched the idea of summer symphonic music in this attractive region. The engagement of the Boston Symphony under Dr. Koussevitzky in 1936 gave the series a definite high artistic standing. The presentation of the property for the use of the festivals, and the construction of the Music Shed, followed by other buildings, added the probability of permanence. The foundation of the Berkshire Music Center has opened notable possibilities for further development.

A danger which besets a successful institution, such as the Berkshire Festival, is that of marking time, of resting upon its laurels and falling into routine ways. But in this case the danger seems remote: the record of the last few years shows an appreciation of the possibilities of the festival and the Center as allied institutions making an important contribution to American musical life.

'Boston'

Herald, Aug. 29, '45

Most Bostonians wi probably agree with George Sessions Pe y's statement, in his sympathetic Satur Evening Post article of this week, th he city is "complex and fascinating" a "one of the most distinctive" in the co ry. They may doubt, however, whether the "contrasts" to which he refers are "almost benumbing." Rather, they are stimulating and challenging. It is doubtful, too, whether these contrasts are more numerous or more startling than the differences which have developed in a score of other large cities, especially in the South. In those places also, are "antipathetic cultures," and they have caused more concern and trouble than those of Boston. When these cities have reached the ripe age of matured Boston, the "cacophony" of which Mr. Perry writes will probably be more discordant than it is now. Boston has solved many of the vexatious problems, racial, religious, social, economic, educational, etc., which lie ahead of our less venerable neighbors.

Mr. Perry's municipal psychograph of Boston is about as satisfying as any which has preceded it—and the colored pictures are especially well selected. Discerning residents will be especially thankful to him for his reminder that Boston considers "the skills of New England people . . . her greatest asset in the fight for postwar industry."

Persons who write about the old traditions, buildings, streets and customs which, it is too often assumed cripple Boston, usually overlook the fact that there is also an invaluable accumulation from the past of "skills" and craftsmanship and know-how which have come down to us for 300 years in an unbroken line. These abilities, as Mr. Perry comments, "just aren't to be found in the boll-weevil states or out where the tall corn grows . . . Her ultimate strength is her people." If he had dug into the activities of Greater Bostonians during the war and the magnificent cooperation in the Community Fund drive, perhaps he would edit out "antipathetic" and "almost benumbing" in his reference to our diverse cultures.

And "Tea Wharf" for "T Wharf!" Dear, dear, dear, Brother Perry! Again, those nth generation Bostonians who go dutifully and deferentially and decorously to Boston Symphony concerts on Saturday—just wait until they read that "social Boston" makes an emphatic point of "attending, in the wintertime, the Friday afternoon concerts of the Boston Symphony." That's the truth, but not the whole truth. The Saturday nighters will certainly mark Mr. Perry down to an A-minus.

ALLENTOWN, PA.
CALL CHRONICLE

30 1945

On the RECORD

The first non-breakable, high fidelity phonograph record for home use has been developed by RCA. Victor, climaxing 11 years of research work in this field. A flexible disc made of synthetic plastic material, the new record, which greatly reduces surface sound, will make its initial appearance in October, according to an announcement by J. W. Murray, General Manager of the RCA Victor record division, who called it the greatest improvement in home phonograph records in 45 years.

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NEW YORK, N. Y.
HERALD TRIBUNE

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Herald Tribune—Acme

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Plastic Disk, Priced at $2, Manages to Eliminate Usual Surface Sounds

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J. W. Murray, general manager of the record division, raised his hands shoulder high, in his office on the fifty-second floor of the RCA Building, 1270 Sixth Avenue, and with all his might whammed the record on his desk. Next he slammed it sideways and threw it on the floor. Then the record was played on a standard home instrument—and from it issued a Boston Symphony performance of Richard Strauss's "Til Eulenspiegel's Merry Pranks."

"After all, there are 10,000,000 children under five years old in the United States," said Mr. Murray, in pointing up the importance of the non-breakable record. He compared its significance to that of the first flat phonograph record, forty-five years ago, following the clumsy cylinders of early days of the phonograph.

The new record, similar to V discs, which were used for hour after hour broadcasts of music to the armed forces overseas, is deep red in color. H. I. Reiskind, chief engineer of RCA Victor, said that its appearance climaxes eleven years of research on non-breakable records.

In order to afford comparison, a conventional shellac record was played first. Auditors noted the soft but steady hiss, which was absent, so far as could be heard in the room, when the new record was played. It was explained that the surface sound reduction is due to the elimination, in the new record, of a mineral filler which was required for the shellac records.

Vinyl, the new record's plastic, results from a reaction of acetylene gas and hydrochloric acid, Mr. Reiskind said. He explained that the company has been interested in non-breakable records ever since they were produced in 1932 for use with talking pictures and afterward for radio transcriptions. But the costs were prohibitive for home-use development. R. C. A. had to develop a new formula for the material and new method of molding the record. Priced at $2, the record will be available to the public on Oct. 10.

The "Til Eulenspiegel" was conducted by Serge Koussevitsky especially for the introduction of the new record, Mr. Murray explained, and for the present it is planned to release only newly recorded musical works on the new discs. He stressed that standard shellac records of the company will be continued, and soon these will include "Til Eulenspiegel." R. C. A.-Victor expects to be able to supply the demand for the first non-breakable recording and will issue other numbers as conditions warrant, possibly one a month, said Mr. Murray.

NEW YORK, N. Y.
TIMES

AUG 30 1945

UNBREAKABLE DISK DEVELOPED BY RCA

First of Its Kind Completed With Plastic Material for Phonographs in Homes

The first non-breakable, high-fidelity phonograph record for home use will appear about Oct. 10, it was announced yesterday by J. W. Murray, general manager of the RCA Victor Record Division. He called the new record the "greatest improvement in home phonograph records" in the forty-five years since the disk began to displace the early cylinders.

The new record is a flexible disk made of a synthetic plastic material that greatly reduces surface sound, is easier to handle, is more attractive to look at—it is ruby red and transparent—and can be hurled to the floor, hammered against the table—if the children happen to feel so disposed—bent, twisted and sat upon completely without damage. The cost of materials and labor is so much greater, however, that the new record will be priced at $2 instead of $1, but the present Red Seal $1 record will continue to be made and marketed, as will the Victor record.

The first of the new non-breakable disks available to the public, heard at a demonstration yesterday at the RCA Victor Division's rooms on the fifty-second floor of the RCA Building in Rockefeller Plaza, presents the opening of a performance of Richard Strauss' "Till Eulenspiegel's Merry Pranks" by the Boston Symphony Orchestra, led by Serge Koussevitzky.

For the present, Mr. Murray said, it was planned to release only newly recorded works on the new disks, which will be known as Red Seal De Luxe records. The same musical work will be made available later on standard, high-quality Red Seal shellac records.

The non-breakable home phonograph record results from research beginning in 1934, when the RCA Victor engineers set out to develop a "quiet" disk for the film industry. The first "non-breakable" disk had been made in 1930, but was not satisfactory. With the development of "transcription" records for the films in 1932, the need for such quiet disks became important.

The new non-breakable disk was made possible, according to H. I. Reiskind, chief engineer of the RCA Victor Record Division, by the development of a formula for a compound composed almost entirely of vinyl resin plastic, which produces a durable, long-life record. Vinyl materials have been in use for many years in the manufacture of transcription records, but they have been prohibitively expensive for home phonograph records. Surface sound reduction is due to the elimination of the mineral filler of the shellac records.

SPRINGFIELD, MASS.
EVENING UNION
AUG 31 1945

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Recordings

By Willard M. Clark

So many fine records are coming from Victor that it is a bit difficult to know just where to begin. Tops in the piano field are two recent volumes. The first by Horowitz includes his own arrangement of the Liszt arrangement of "Danse Macabre," a seldom heard "Theme and Variations" by Czerny and the "Dumka" by Tschaikowsky. These are played with superlative technique which leaves the listener a bit breathless. The Victor Company has completely captured the piano. Arthur Rubinstein is featured in two superb recordings. The first contains a group of pieces by Debussy, the second, Franck's "Prelude Chorale and Fugue." Both albums are notable and splendid additions for any collection.

Brahms' Third Symphony is given a magnificent reading by Dr. Serge Koussevitzky and the Boston Symphony players. For five years we had no recordings by this distinguished organization, but those being issued now make up for the long absence. The Boston players will be the first to be recorded on the new type of nonbreakable disc just perfected by Victor. The first recording will be a performance of Richard Strauss "Til Eulenspiegel's Merry Pranks." These new discs, by the way, will be known as Red Seal De Luxe records. According to advanced report, the new formula results in a record that can be dropped or bent without breaking or cracking, has less surface sound and enhances the fidelity of reproduction.

Jose Iturbi, who became known to millions through his playing in "Music to Remember," has just recorded Chopin's "Polonaise in A-Flat." Mr. Iturbi is not too happy in this work. The left hand is weak and the balance incorrect. Iturbi can be heard at his best on records in the "Ritual Fire Dance" and "Danse of Terror" by DeFalla.

A "must" for every devotee of fine singing and admirer of Latin-American music is the Columbia album of a set of Serenades by Villa-Lobos, sung by Jennie Tourel. Miss Tourel is one of the greatest artists of this generation and she brings to these Portuguese songs just the voice and expressiveness they demand. Indeed, the "Song of the Ox-Driver" is one of the most thrilling bits of singing to be heard on the discs. The recording is splendid.

For those who like their operas purely instrumental, the album of Strauss' "Der Rosenkavalier" played by the Cincinnati Symphony Orchestra under the direction of Eugene Goosens should satisfy. Cleverly arranged for orchestra, the discs include all the high lights and end with the delectable waltzes.

The St. Louis Orchestra and Golschmann provide wondrous fare in the album devoted to Shoenburg's "Transfigured Night." The arrangement for full string orchestra is used and with dazzling effect. A new recording of this work has long been needed.

Finally, for those who like their vocal music on the soft side, it is suggested that they hear Blanche Thebom, the Metropolitan Opera's young mezzo-soprano, sing the "Cradle Song" by Brahms and "The Virgin's Slumber Song." Miss Thebom has a lovely voice which will probably sound better in songs and arias more pretentious, but she sings the two Brahms songs simply and with feeling.

CAMDEN, N. J.
POST

AUG 31 1945

RCA PLASTIC RECORD IS NONBREAKABLE

Offers High Fidelity on Home Reproducers; Goes on Sale in October

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Murray emphasized that RCA Victor will not discontinue its production of the standard Red Seal and Victor popular shellac records.

"We anticipate that the use of this material for nonbreakable, high fidelity home phonograph records will eventually be expanded to other types of RCA Victor records," Murray stated. "This will depend in some measure on the building up of facilities to produce the new type records in sufficient quantities."

DAILY VARIETY
HOLLYWOOD, CAL.

AUG 31 1945

RCA VICTOR PREVIEWS ITS NEW PLASTIC RECORD

RCA's new unbreakable Victor record made its first appearance on the Coast yesterday. Platter, which will be sold over the counters beginning in October, is made of vinylite plastic and is translucent. Disc came wrapped in a package with the unusual statement on the outside: "May Be Dropped."

Initial disc was sample pressing of "Till Eulenspiegel" with Serge Koussetvitzky conducting the Boston Symphony orchestra. Recording, by means of the new plastic material, which is red, cuts down surface scratch generally heard on regular shellac pressings. Higher fidelity is guaranteed by the company and lifetime wear.

Vinylite has been in use for several years by the armed forces for transcriptions. Material has proven durable in all conditions, having been dropped to troops by parachute with no damage to the discs and also in all types of weather, from extreme heat to extreme cold.

Platter itself weighs one-third less than the normal shellac record now on sale. In tests conducted for Daily Variety, the disc was bent over the edge of a desk and dropped, with no damage either to the record or to the playing surface.

RCA plans to keep the new type disc restricted to the Red Seal platters for the time being, before converting their Black Seal and Bluebird popular discs to the new material.

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The non-breakable home phonograph record results from research beginning in 1934, when the RCA Victor engineers set out to develop a "quiet" disk for the film industry. The first "non-breakable" disk had been made in 1930, but was not satisfactory. With the development of "transcription" records for the films in 1932, the need for such quiet disks became important.

The new non-breakable disk was made possible, according to H. I. Reiskind, chief engineer of the RCA Victor Record Division, by the development of a formula for a compound composed almost entirely of vinyl resin plastic, which produces a durable, long-life record. Vinyl materials have been in use for many years in the manufacture of transcription records, but they have been prohibitively expensive for home phonograph records. Surface sound reduction is due to the elimination of the mineral filler of the shellac records.

SPRINGFIELD, MASS.
EVENING UNION

AUG 31 1945

stayed in formation and dropped its

Recordings

By Willard M. Clark

So many fine records are coming from Victor that it is a bit difficult to know just where to begin. Tops in the piano field are two recent volumes. The first by Horowitz includes his own arrangement of the Liszt arrangement of "Danse Macabre," a seldom heard "Theme and Variations" by Czerny and the "Dumka" by Tschaikowsky. These are played with superlative technique which leaves the listener a bit breathless. The Victor Company has completely captured the piano. Arthur Rubinstein is featured in two superb recordings. The first contains a group of pieces by Debussy, the second, Franck's "Prelude Chorale and Fugue." Both albums are notable and splendid additions for any collection.

Brahms' Third Symphony is given a magnificent reading by Dr. Serge Koussevitzky and the Boston Symphony players. For five years we had no recordings by this distinguished organization, but those being issued now make up for the long absence. The Boston players will be the first to be recorded on the new type of nonbreakable disc just perfected by Victor. The first recording will be a performance of Richard Strauss "Til Eulenspiegel's Merry Pranks." These new discs, by the way, will be known as Red Seal De Luxe records. According to advanced report, the new formula results in a record that can be dropped or bent without breaking or cracking, has less surface sound and enhances the fidelity of reproduction.

Jose Iturbi, who became known to millions through his playing in "Music to Remember," has just recorded Chopin's "Polonaise in A-Flat." Mr. Iturbi is not too happy in this work. The left hand is weak and the balance incorrect. Iturbi can be heard at his best on records in the "Ritual Fire Dance" and "Danse of Terror" by DeFalla.

A "must" for every devotee of fine singing and admirer of Latin-American music is the Columbia album of a set of Serenades by Villa-Lobos, sung by Jennie Tourel. Miss Tourel is one of the greatest artists of this generation and she brings to these Portuguese songs just the voice and expressiveness they demand. Indeed, the "Song of the Ox-Driver" is one of the most thrilling bits of singing to be heard on the discs. The recording is splendid.

For those who like their operas purely instrumental, the album of Strauss' "Der Rosenkavalier" played by the Cincinnati Symphony Orchestra under the direction of Eugene Goosens should satisfy. Cleverly arranged for orchestra, the discs include all the high lights and end with the delectable waltzes.

The St. Louis Orchestra and Golschmann provide wondrous fare in the album devoted to Shoenburg's "Transfigured Night." The arrangement for full string orchestra is used and with dazzling effect. A new recording of this work has long been needed.

Finally, for those who like their vocal music on the soft side, it is suggested that they hear Blanche Thebom, the Metropolitan Opera's young mezzo-soprano, sing the "Cradle Song" by Brahms and "The Virgin's Slumber Song." Miss Thebom has a lovely voice which will probably sound better in songs and arias more pretentious, but she sings the two Brahms songs simply and with feeling.

CAMDEN, N. J.
POST

AUG 31 1945

RCA PLASTIC RECORD IS NONBREAKABLE

Offers High Fidelity on Home Reproducers; Goes on Sale in October

The first nonbreakable, high idelity phonograph record fo ome use has been developed by CA Victor, climaxing 11 year f research work in this field.

A flexible disc made of synthetic lastic material, which greatly re uces surface sound, will make it ppearance in October.

J. W. Murray, general manage f the RCA Victor Record Division escribes the new record as th reatest improvement in hom honograph records in 45 years.

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While vinyl materials have been used for many years in the manu facture of expensive transcription records, particularly for radio broadcasts and for V discs used for our armed forces overseas they have hitherto been prohibi tively costly for use in home phonograph records, Reiskind said.

Murray emphasized that RCA Victor will not discontinue its pro duction of the standard Red Seal and Victor popular shellac records.

"We anticipate that the use o this material for nonbreakable high fidelity home phonograph rec ords will eventually be expanded to other types of RCA Victor rec ords," Murray stated. "This will depend in some measure on the building up of facilities to produce the new type records in sufficient quantities."

DAILY VARIETY
HOLLYWOOD, CAL.

AUG 31 1945

RCA VICTOR PREVIEWS ITS NEW PLASTIC RECORD

RCA's new unbreakable Victor record made its first appearance on the Coast yesterday. Platter, which will be sold over the counters beginning in October, is made of vinylite plastic and is translucent. Disc came wrapped in a package with the unusual statement on the outside: "May Be Dropped."

Initial disc was sample pressing of "Till Eulenspiegel" with Serge Koussetvitzky conducting the Boston Symphony orchestra. Recording, by means of the new plastic material, which is red, cuts down surface scratch generally heard on regular shellac pressings. Higher fidelity is guaranteed by the company and lifetime wear.

Vinylite has been in use for several years by the armed forces for transcriptions. Material has proven durable in all conditions, having been dropped to troops by parachute with no damage to the discs and also in all types of weather, from extreme heat to extreme cold.

Platter itself weighs one-third less than the normal shellac record now on sale. In tests conducted for Daily Variety, the disc was bent over the edge of a desk and dropped, with no damage either to the record or to the playing surface.

RCA plans to keep the new type disc restricted to the Red Seal platters for the time being, before converting their Black Seal and Bluebird popular discs to the new material.

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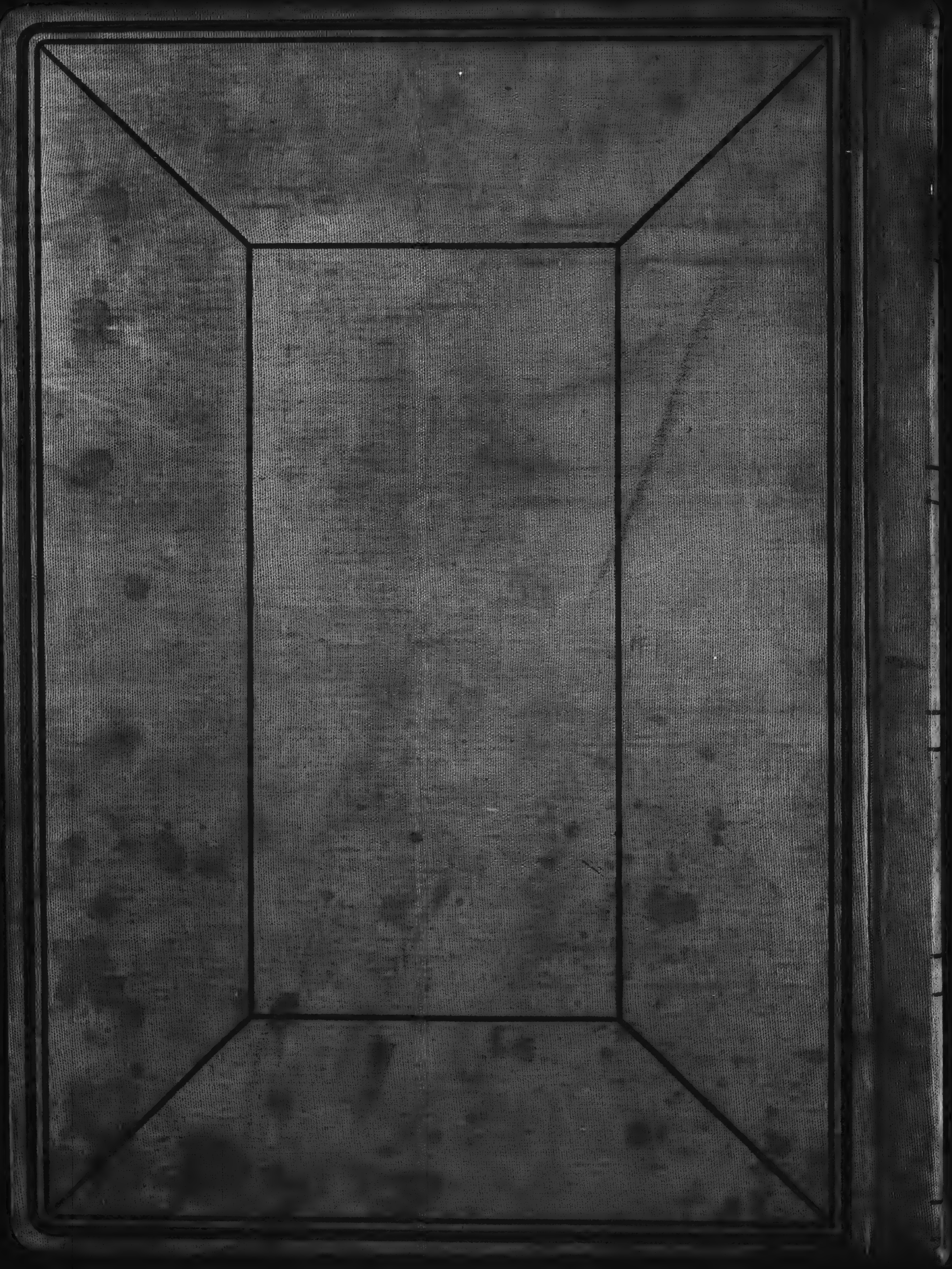

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VOLUME

VOLUME 75

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Tanglewood

1945 - 1946

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1033	72 Leaves	15 × 10
1034	100 Leaves	15 × 10
1036	90 Leaves	16 × 11⅝
1038	150 Leaves	16 × 11⅝
1039	90 Leaves	18 × 13
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1042	150 Leaves	25 × 20

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PHILA., PA
MAY, 1945

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NEW YORK, N. Y.
TIMES

AUG 29 1945

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Leonard Bernstein, 26-year-old American composer and conductor, has been named music director of the symphony concert programs of the New York City center of Music and Drama for the 1945-46 season, it was announced yesterday by Mayor La Guardia at City Hall. Mr. Bernstein will take the place of Leopold Stokowski, who has received a year's leave of absence to fill engagements that he has postponed for the last two seasons in this country and in Latin America.

Like Mr. Stokowski, who organized the New York City Symphony and acted as music director and conducted the orchestra for the last two seasons, Mr. Bernstein will serve without pay.

Asked if he had any plans for his work for the coming season at the City Symphony, he pointed out that the season would begin on Oct. 8, only a little more than a month away, and that he had heard of his appointment only three days ago.

Too Early to Tell Plans

"I might talk about plans for fifteen years," he said, "but it is too early to talk specifically about plans for the season just ahead. America is now definitely the cultural center of the world and New York is the cultural center of America, and hence of the world. There should be a fountain-head in the city for music and art, and it seems to me that the City Center [illegible] that need.

"No change in the personnel of the orchestra is now in view, although, in consideration of the end of the war, it is impossible to say what might happen in the next month. Undoubtedly many changes will occur in time."

In presenting the new director, Mayor La Guardia praised him as an outstanding figure among the younger musicians of the day.

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Elated by the Choice

"I was certainly elated by the selection of Mr. Bernstein by the Board of Directors. It typifies so well the purpose of City Center, which is to give the very best by the very best. I look forward to a successful season.

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MEMPHIS, TENN.
COMMERCIAL APPEAL

AUG 19 1945

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PARKERSBURG, W. VA.
NEWS

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This Clipping From
NEW YORK, N. Y.
SUN

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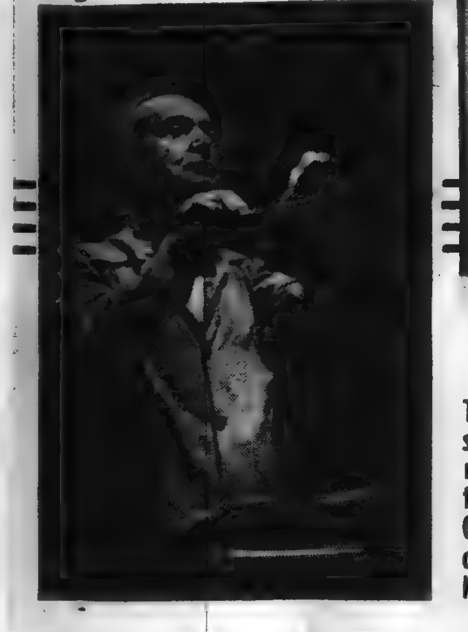
PHILA., PA
MAY, 1945



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[2]

CLEVELAND, OHIO
PRESS

SEP 1 - 1945

Recording the Records

Victor's New Plastic Disc Won't Break

A NEW plastic record, unbreakable and (compared to the present products) noiseless to a remarkable degree, will be put on the market by Victor in "De Luxe" form next month.

The material had been used for radio broadcasting and transcriptions for some time, but this will be its initial "public appearance." Made of vinyl resin plastic, the records are a deep red color, may be bent, dropped on the floor and trampled on—yet they will stay whole. But they are subject to warping, as are today's materials.

The first of the new type discs was sent out by Victor for "review." It plays the first and last sides of Strauss' "Till Eulenspiegel," by the Boston Orchestra, conducted by Sergei Koussevitzky. The fidelity of reproduction is wonderful. No scratches and surface noises are detectable.

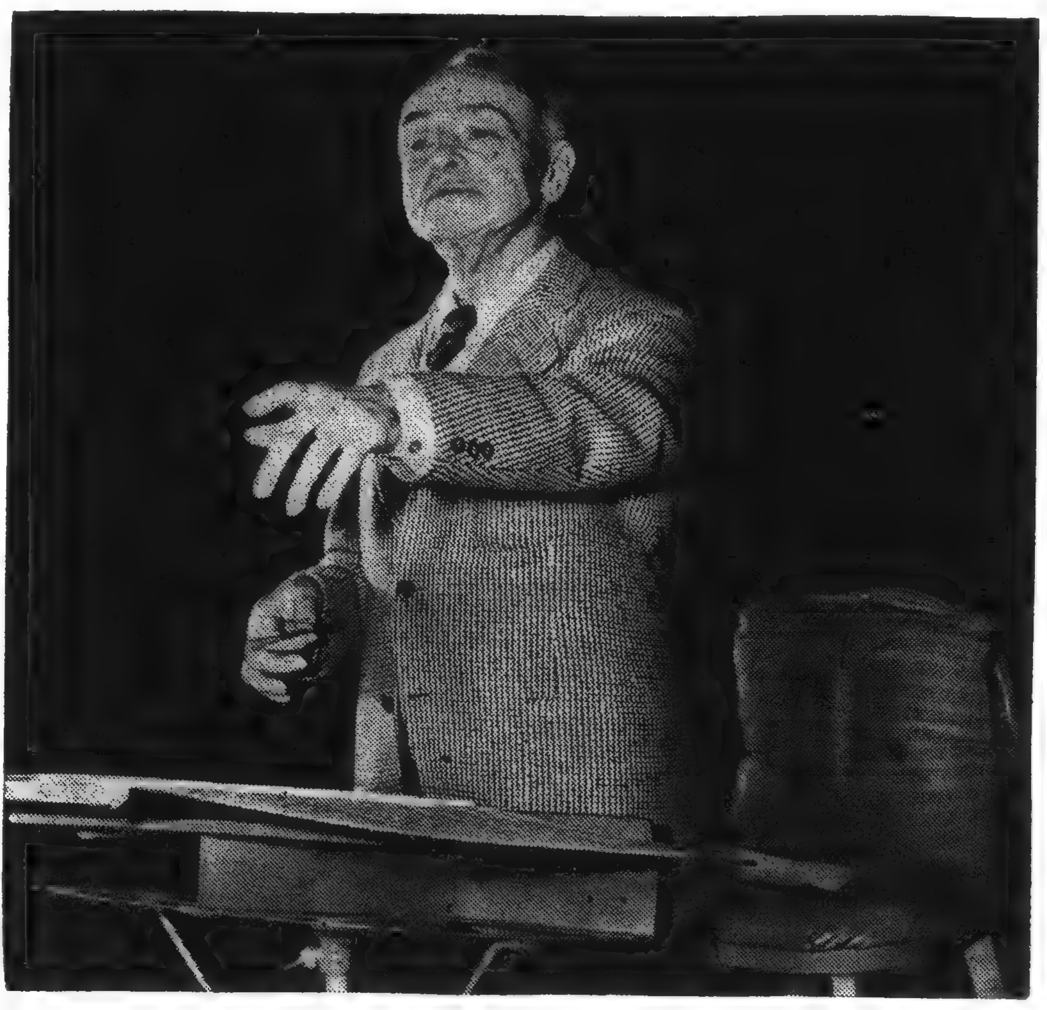
At present only new works will be recorded on the "de luxe" records, which will sell for $2 apiece. Later these new works will be added to the standard shellac record repertory. Victor officials emphasized that the company will not discontinue its production of the shellac records. The new type of releases will be "limited editions," according to J. W. Murray, general manager of R. C. A.'s Victor division.

The A-C News

MILWAUKEE 1, WISCONSIN

BULLETIN!

A-C Renews Boston Symphony Radio Series For Another Year



Dr. Serge Koussevitzky at Rehearsal

MILWAUKEE—Following a recent meeting of the Allis-Chalmers board of directors, it was announced that the company had renewed its contract with the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky.

It was stated that the new series of concerts will be broadcast over American Broadcasting Company stations (Blue Network) on Saturday evenings as were the programs of the last two years. A change of hour was made, however. The 1945-1946 broadcasts will be aired from 9:30 to 10:30 pm, EWT . . . one hour later than previously.

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NEW YORK, N. Y.
PM

SEP 2 - 1945

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—Henry Simon

September, 1945

ELIE SHIFTS SMOOTHLY FROM WAR TO SYMPHONY

Pacific Reporter Music Critic Again

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Less than 24 hours after his return from six months' service on the Pacific battlefronts as a Herald war correspondent, Rudolph Elie, Jr.—still wearing his uniform—stepped back into his old job of music critic on The Herald yesterday and covered the opening concert of the Boston Symphony Orchestra's 65th season.

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KANSAS CITY, MO.
STAR

SEP 2 - 1945

RECORDED MUSIC.

MAKE A DURABLE RECORD.

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The fragility of records, with the recent increased strain placed upon them by the various types of record changing devices, has long been a source of worry to collectors and owners of record libraries, who were aware that steps were being taken for their relief, but hardly dared to believe the relief would come so soon after the war and its shortages.

The new record is made, of course, of plastic—a vinyl compound of very hard but very durable material which, when grooved for sound reproduction, provides a record that can be dropped, stepped upon, scratched and bent without harm. The Victor sample record is a translucent wine-colored disc, with an amazingly smooth and noiseless playing surface, rather thinner than the average wax disc and calling, perhaps, for a bit of adjustment for certain types of record changers.

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Boston Symphony Orchestra

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RICHARD BURGIN, Associate Conductor

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AMARILLO, TEXAS
GLOBE

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[3]

CLEVELAND, OHIO
PRESS

SEP 1 - 1945

Recording the Records

Victor's New Plastic Disc Won't Break

A NEW plastic record, unbreakable and (compared to the present products) noiseless to a remarkable degree, will be put on the market by Victor in "De Luxe" form next month.

The material had been used for radio broadcasting and transcriptions for some time, but this will be its initial "public appearance." Made of vinyl resin plastic, the records are a deep red color, may be bent, dropped on the floor and trampled on—yet they will stay whole. But they are subject to warping, as are today's materials.

The first of the new type discs was sent out by Victor for "review." It plays the first and last sides of Strauss' "Till Eulenspiegel," by the Boston Orchestra, conducted by Sergei Koussevitzky. The fidelity of reproduction is wonderful. No scratches and surface noises are detectable.

At present only new works will be recorded on the "de luxe" records, which will sell for $2 apiece. Later these new works will be added to the standard shellac record repertory. Victor officials emphasized that the company will not discontinue its production of the shellac records. The new type of releases will be "limited editions," according to J. W. Murray, general manager of R. C. A.'s Victor division.

The A-C News

MILWAUKEE 1, WISCONSIN

BULLETIN!

A-C Renews Boston Symphony Radio Series For Another Year

Dr. Serge Koussevitzky at Rehearsal

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NEW YORK, N. Y.
WORLD-TELEGRAM

SEP 4 - 1945

Music

By Louis Biancolli

An American Salzburg Should Be International

Talk of an "American Salzburg"—a star-studded replica of the midsummer music fete of prewar Austria—is spreading. Conductors, managers, and critics are weighing it. Sites are being debated, and the kind of summer music to be programmed discussed.

This department has long plugged for a permanent summer music festival here. The partial demise of the Tanglewood idea due to war and whatnot was a real loss. Its partial revival was a hopeful sign, and Serge Koussevitzky may be counted on to stump for a full-scale return.

Perhaps too much of the talk accents the "Salzburg" note. Some find it hard to plan American festivals without bringing in European parallels. America is far enough advanced to think in terms of its own. Resources and technics here are plentiful enough to assure original planning. The vision is there, too.

Can Learn From Europe.

That doesn't mean we can't learn from European models. Skilled Europeans long linked with Europe's best summer seasons are here to guide us where needed. They may save us needless trial and error, and their good work is already noted in the Tanglewood scheme and elsewhere.

My question is whether the Salzburg-Zurich-Bayreuth fetes should be prototypes in drafting native plans. Many features like schedules and administration are worth duplicating here. Also the stern standards of skill may safely prevail. Repertory, I think, should be the main line of divergence.

A truly new and American summer music festival would be one restricted to contemporary music. Such fetes were not uncommon in prewar Europe. The Maggio Fiorentino was an example, though Fascist politics marred some aspects of it. The climate here would foster freer action and fresher outlook.

Hand of Tradition.

Most European music centers hugged tradition jealously. Wagner bulked over Bayreuth like an Alp, and Mozart was a kind of patron-saint of Salzburg. We have no equivalent of that here, and maybe it's just as well. America can afford to eye the future, without cheating its past.

Tradition is a fine and noble thing—where it belongs. When transplanted it can become dead-weight. Technical criteria involved are good for export, but not to the point of numbing creative talent at home. The American music festival I have in mind would be new tradition in the making.

It could also be the greatest clearing-house to date of new world music. In a way, the pattern was set by the World's Fair music section. There the nations took turns at displaying latest music wares. Famed conductors, soloists, and composers held forth in their own national corners.

Site Unimportant.

No harm could come from planning the "American Salzburg" along those lines. Whether the site is Tanglewood, Santa Fe, Ravina Park, as Erich Leinsdorf suggests in proposing a whole circuit, isn't important. New York, with air-cooled music centers, would do very nicely.

The stress should be on the present and future. Other festivals might feature the classics. Mozart and Bach votaries would gravitate toward their chosen habitats. Even an "American Bayreuth" might be in order. But these would be secondary to the real center, given over to modern music.

International Character.

There, all modes and styles could be given a hearing. American, Latin-American and Russian scores would mingle with English and French music. Pavilions might be set up for each foreign unit, with one big music temple for the bigger and better scores.

The eyes of the world are said to be on America. Why be modest. So are the ears of the world. America owes it to itself to launch an international music festival. And maybe some day, instead of Tanglewood being called the "American Salzburg," Salzburg will be dubbed the "Austrian Tanglewood."

Symphony Plans 6 Sunday Concerts

Her. Sept 1

The Boston Symphony Orchestra, Serge Koussevitky, conductor, will give a series of six concerts on Sunday afternoons in Symphony Hall, these concerts to be given approximately once a month, on Oct. 21, Dec. 30, Jan. 27, March 3, March 31 and April 21, at 9:30. Soloists announced at this time will be the 'cellist Raya Carbousova and the violinist Efrem Zimbalist. Dr. Koussevitzky will conduct three of the concerts and three will be taken over by notable guests. Sir Adrian Boult, the conductor of the British Broadcasting Corporation Orchestra in London, will return to America, after last visiting this country ten years ago. Leonard Bernstein, composer of serious and light music, has conducted this orchestra as guest in previous seasons and will return. He has just been appointed the regular conductor of the New York City Center Symphony Orchestra. The other guest will be Morton Gould. Mr. Gould, first generally known by his career in radio, has appeared notably as conductor, and our orchestras (including this one) have performed his music.

MADISON, WIS.
CAPITAL TIMES

SEP 2 - 1945

The new record is ruby red in color and semi-transparent. H. I. Reiskind, chief engineer of the Victor Record Division, says the new record was made possible by the development of a formula for a compound composed almost entirely of vinyl resin plastic which is flexible, preventing cracking or breaking, but durable for a lifetime.

The public will get its first glimpse of these new records in October when Victor issues in album form a performance of Richard Strauss' Till Eulenspiegel's Merry Pranks by the Boston Symphony orchestra.

Until facilities have been built up to produce this new type record in quantities, its use will be limited to newly recorded musical works, the present type shellac records being used for other recordings.

This Clipping From
RADIO & TELEVISION WEEKLY
NEW YORK, N. Y.

SEP 5 - 1945

Records AND Accessories

RCA VICTOR DEVELOPS NON-BREAKABLE RECORD; PLASTIC DISC PERFECTED AFTER A LONG STUDY

FIRST ALBUM TO BE AVAILABLE TO PUBLIC NEXT MONTH

Eleven-Year Research Produces a Flexible, High-Fidelity Record — Demonstrated in New York — Heralded as "Greatest Improvement in Home Phonograph Discs in Forty-five Years."

Examining New Plastic Record

The first non-breakable high fidelity phonograph record for home use has been developed by RCA Victor, climaxing eleven years of research work in this field. A flexible disc made of synthetic plastic material, the new record, which is said to greatly reduce surface sound, will make its initial appearance in October, according to an announcement by J. W. Murray, general manager of the RCA Victor Record Division, who called it the greatest improvement in home phonograph records in forty-five years. The disc was introduced last Wednesday at a special demonstration in New York.

The first of the new type non-breakable record available to the public will present a performance of Richard Strauss' "Till Eulenspiegel's Merry Pranks" by the Boston Symphony Orchestra conducted by Serge Koussevitsky. At present, Mr. Murray said, it is planned to release only newly recorded musical works on the new type discs, which will be known as Red Seal De Luxe records. The same musical work, he added, will be available later on the standard, high quality Red Seal shellac records.

The non-breakable home phonograph record, which is ruby red in color, was made possible, according to H. I. Reiskind, chief engineer of the RCA Victor Record Division, by development of a formula for a compound composed almost entirely of vinyl resin plastic which produces a durable, long-life record.

While vinyl materials have been used for many years in the manufacture of expensive transcription records, particularly for radio broadcasts and for V discs used by our armed forces overseas, they have hitherto been prohibitively costly for use in home phonograph records, Mr. Reiskind said.

The new formula, one of several evolved by RCA Victor record engineers, according to Mr. Reiskind, results in a record that can be dropped or bent without breaking or cracking, has less surface sound, and enhances the fidelity of reproduction.

Surface sound reduction, he said, is made possible because the plastic compound does not require the mineral filler used in shellac records. The new de luxe records, he added, are lighter in weight than the shellac discs. Extensive tests have demonstrated, he added, that they can also be played on practically all types of home phonographs, including those equipped with automatic changers, and with varied types of needles.

In declaring that the new non-breakable records would be made available in limited quantities, Mr. Murray emphasized that RCA Victor will not discontinue its production of the standard Red Seal and Victor popular shellac records. He likened the album containing the new type records to limited editions of fine books and pointed out that they offered music lovers a still finer recorded performance than that possible on the best shellac discs.

"We anticipate that the use of this material for non-breakable, high-fidelity home phonograph records eventually will be expanded to other types of RCA Victor records," Mr. Murray declared. "This will depend in some measure on the building up of facilities to produce the new type records in sufficient quantities."

RCA Victor engineers started their search for a non-breakable, higher quality record in 1934 when they set out to develop a "quiet" disc for the film industry. The final development of the flexible plastic record also suggested the answer to one of the biggest problems of the home phonograph record—the problem of breakage of shellac records. But, until now, the cost of the plastic material used in transcription discs made such records for home use prohibitive. RCA Victor's policy of continued research to bring about technical and manufacturing improvements led to the development of this practical, relatively low cost non-breakable record of the required durability for home use, Mr. Murray said.

Cost of producing the new record is so much greater than the old standard type that it will be priced at $2 instead of $1 for the first recording. The present Red Seal $1 record will continue to be made.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 395,201) (Sat. 294,296)

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

SEP 6 - 1945

Boston Symphony Plans.

The Boston Symphony opens its 65th season Friday, Oct. 5, one day later than the New York Philharmonic-Symphony. Serge Koussevitzky, beginning his 22nd year with the orchestra, will conduct. Five visits to New York are planned this season, the first scheduled for Nov. 14-17.

Pianists to appear as soloists include Rudolf Firkusny, Vladimir Horowitz and Alexander Brailowsky. Among violinists will be Albert Spalding, Yehudi Menuhin and Efrem Zimbalist. Gregor Piatigorsky and Raya Garbousova will be the season's cello soloists.

Guest conductors will include Igor Stravinsky, Fritz Reiner, Sir Adrian Boult of the BBC Orchestra and Leonard Bernstein.

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ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 226,333)

This Clipping From
PITTSBURGH, PA.
POST-GAZETTE

SEP 8 - 1945

Brahms—Symphony No. 3 in F Major—Op. 90. Boston Symphony Orchestra, Serge Koussevitsky, conductor. Victor M-1007.

★★★ Despite the clarity of this new recording of Brahms' F Major Symphony, it is one that is not wholly and unreservedly successful. Perhaps the reason for this might be traced to Dr. Koussevitsky's tempos. For the first three movements, the pace is very slow and even Brahms cannot always stand such a drag. On the other hand, there is much to admire in this recording. The tone of the Boston Orchestra is always winning, the individual sections and even the individual players in those sections stand out amazingly well, and the balance is perfect. Handsomely recorded. Other versions are by the Chicago Symphony under Frederick Stock and the London Philharmonic under Felix Weingartner for Columbia and the National Symphony under Hans Kindler and the Vienna Philharmonic under Bruno Walter for Victor.

TIME MAGAZINE
CHICAGO, ILL.

SEP 3 - 1945

Brahms: Symphony No. 3 in F Major (Boston Symphony Orchestra, Serge Koussevitzky conducting; Victor, 8 sides). Disappointingly glossy treatment. Performance: fair. Recording: good.

MUSIC

Better & Brighter

To a handful of music critics, Victor last week sent samples of the first non-breakable records ever made for home use—an album of Richard Strauss's *Till Eulenspiegel's Merry Pranks* (played by Serge Koussevitzky's Boston Symphony) on transparent, ruby-red plastic discs. They were the shape and size of Victor's familiar twelve-inch Red Seals, but engineers promised that they would exceed the shellac Red Seals' normal life expectancy of some 1,000 playings. The samples seemed to have more fidelity and less surface noise than ordinary records.

Two jumps ahead of its competitors, Victor fondly believed that its vinyl resin plastics were the biggest thing in records since Soprano Emma Albani first cut *Angels Ever Bright and Fair* in 1903. But Victor is going slow. *Till Eulenspiegel* will be released Oct. 15, and it will be followed by only as many plastic albums as the public demands.

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WORLD-TELEGRAM

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Can Learn From Europe.

That doesn't mean we can't learn from European models. Skilled Europeans long linked with Europe's best summer seasons are here to guide us where needed. They may save us needless trial and error, and their good work is already noted in the Tanglewood scheme and elsewhere.

My question is whether the Salzburg-Zurich-Bayreuth fetes should be prototypes in drafting native plans. Many features like schedules and administration are worth duplicating here. Also the stern standards of skill may safely prevail. Repertory, I think, should be the main line of divergence.

A truly new and American summer music festival would be one restricted to contemporary music. Such fetes were not uncommon in prewar Europe. The Maggio Fiorentino was an example, though Fascist politics marred some aspects of it. The climate here would foster freer action and fresher outlook.

Hand of Tradition.

Most European music centers hugged tradition jealously. Wagner bulked over Bayreuth like an Alp, and Mozart was a kind of patron-saint of Salzburg. We have no equivalent of that here, and maybe it's just as well. America can afford to eye the future, without cheating its past.

Tradition is a fine and noble thing—where it belongs. When transplanted it can become deadweight. Technical criteria involved are good for export, but not to the point of numbing creative talent at home. The American music festival I have in mind would be new tradition in the making.

It could also be the greatest clearing-house to date of new world music. In a way, the pattern was set by the World's Fair music section. There the nations took turns at displaying latest music wares. Famed conductors, soloists, and composers held forth in their own national corners.

Site Unimportant.

No harm could come from planning the "American Salzburg" along those lines. Whether the site is Tanglewood, Santa Fe, Ravina Park, as Erich Leinsdorf suggests in proposing a whole circuit, isn't important. New York with air-cooled music centers would do very nicely.

The stress should be on the present and future. Other festivals might feature the classics. Mozart and Bach votaries would gravitate toward their chosen habitats. Even an "American Bayreuth" might be in order. But these would be secondary to the real center, given over to modern music.

International Character.

There, all modes and styles could be given a hearing. American, Latin-American and Russian scores would mingle with English and French music. Pavilions might be set up for each foreign unit, with one big music temple for the bigger and better scores.

The eyes of the world are said to be on America. Why be modest. So are the ears of the world. America owes it to itself to launch an international music festival. And maybe some day, instead of Tanglewood being called the "American Salzburg," Salzburg will be dubbed the "Austrian Tanglewood."

Symphony Plans 6 Sunday Concerts

Her. Sept 6

The Boston Symphony Orchestra, Serge Koussevitky, conductor, will give a series of six concerts on Sunday afternoons in Symphony Hall, these concerts to be given approximately once a month, on Oct. 21, Dec. 30, Jan. 27, March 3, March 31 and April 21, at 9:30. Soloists announced at this time will be the 'cellist Raya Carbousova and the violinist Efram Zimbalist. Dr. Koussevitzky will conduct three of the concerts and three will be taken over by notable guests. Sir Adrian Boult, the conductor of the British Broadcasting Corporation Orchestra in London, will return to America, after last visiting this country ten years ago. Leonard Bernstein, composer of serious and light music, has conducted this orchestra as guest in previous seasons and will return. He has just been appointed the regular conductor of the New York City Center Symphony Orchestra. The other guest will be Morton Gould. Mr. Gould, first generally known by his career in radio, has appeared notably as conductor, and our orchestras (including this one) have performed his music.

RADIO & TELEVISION WEEKLY
NEW YORK, N. Y.

SEP 5 - 1945

Records AND Accessories

RCA VICTOR DEVELOPS NON-BREAKABLE RECORD; PLASTIC DISC PERFECTED AFTER A LONG STUDY

FIRST ALBUM TO BE AVAILABLE TO PUBLIC NEXT MONTH

Eleven-Year Research Produces a Flexible, High-Fidelity Record — Demonstrated in New York — Heralded as "Greatest Improvement in Home Phonograph Discs in Forty-five Years."

Examining New Plastic Record

The first non-breakable high fidelity phonograph record for home use has been developed by RCA Victor, climaxing eleven years of research work in this field. A flexible disc made of synthetic plastic material, the new record, which is said to greatly reduce surface sound, will make its initial appearance in October, according to an announcement by J. W. Murray, general manager of the RCA Victor Record Division, who called it the greatest improvement in home phonograph records in forty-five years. The disc was introduced last Wednesday at a special demonstration in New York.

The first of the new type non-breakable record available to the public will present a performance of Richard Strauss' "Till Eulenspiegel's Merry Pranks" by the Boston Symphony Orchestra conducted by Serge Koussevitsky. At present, Mr. Murray said, it is planned to release only newly recorded musical works on the new type discs, which will be known as Red Seal De Luxe records. The same musical work, he added, will be available later on the standard, high quality Red Seal shellac records.

The non-breakable home phonograph record, which is ruby red in color, was made possible, according to H. I. Reiskind, chief engineer of the RCA Victor Record Division, by development of a formula for a compound composed almost entirely of vinyl resin plastic which produces a durable, long-life record.

While vinyl materials have been used for many years in the manufacture of expensive transcription records, particularly for radio broadcasts and for V discs used by our armed forces overseas, they have hitherto been prohibitively costly for use in home phonograph records, Mr. Reiskind said.

The new formula, one of several evolved by RCA Victor record engineers, according to Mr. Reiskind, results in a record that can be dropped or bent without breaking or cracking, has less surface sound, and enhances the fidelity of reproduction.

Surface sound reduction, he said, is made possible because the plastic compound does not require the mineral filler used in shellac records. The new de luxe records, he added, are lighter in weight than the shellac discs. Extensive tests have demonstrated, he added, that they can also be played on practically all types of home phonographs, including those equipped with automatic changers, and with varied types of needles.

In declaring that the new non-breakable records would be made available in limited quantities, Mr. Murray emphasized that RCA Victor will not discontinue its production of the standard Red Seal and Victor popular shellac records. He likened the album containing the new type records to limited editions of fine books and pointed out that they offered music lovers a still finer recorded performance than that possible on the best shellac discs.

"We anticipate that the use of this material for non-breakable, high-fidelity home phonograph records eventually will be expanded to other types of RCA Victor records," Mr. Murray declared. "This will depend in some measure on the building up of facilities to produce the new type records in sufficient quantities."

RCA Victor engineers started their search for a non-breakable, higher quality record in 1934 when they set out to develop a "quiet" disc for the film industry. The final development of the flexible plastic record also suggested the answer to one of the biggest problems of the home phonograph record—the problem of breakage of shellac records. But, until now, the cost of the plastic material used in transcription discs made such records for home use prohibitive. RCA Victor's policy of continued research to bring about technical and manufacturing improvements led to the development of this practical, relatively low cost non-breakable record of the required durability for home use, Mr. Murray said.

Cost of producing the new record is so much greater than the old standard type that it will be priced at $2 instead of $1 for the first recording. The present Red Seal $1 record will continue to be made.

MADISON, WIS.
CAPITAL TIMES

SEP 2 - 1945

The new record is ruby red in color and semi-transparent. H. I. Reiskind, chief engineer of the Victor Record Division, says the new record was made possible by the development of a formula for a compound composed almost entirely of vinyl resin plastic which is flexible, preventing cracking or breaking, but durable for a lifetime.

The public will get its first glimpse of these new records in October when Victor issues in album form a performance of Richard Strauss' Till Eulenspiegel's Merry Pranks by the Boston Symphony orchestra.

Until facilities have been built up to produce this new type record in quantities, its use will be limited to newly recorded musical works, the present type shellac records being used for other recordings.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
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NEW YORK, N. Y.
WORLD-TELEGRAM

SEP 6 - 1945

Boston Symphony Plans.

The Boston Symphony opens its 65th season Friday, Oct. 5, one day later than the New York Philharmonic-Symphony. Serge Koussevitzky, beginning his 22nd year with the orchestra, will conduct. Five visits to New York are planned this season, the first scheduled for Nov. 14-17.

Pianists to appear as soloists include Rudolf Firkusny, Vladimir Horowitz and Alexander Brailowsky. Among violinists will be Albert Spalding, Yehudi Menuhin and Efrem Zimbalist. Gregor Piatigorsky and Raya Garbousova will be the season's cello soloists.

Guest conductors will include Igor Stravinsky, Fritz Reiner, Sir Adrian Boult of the BBC Orchestra and Leonard Bernstein.

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PITTSBURGH, PA.
POST-GAZETTE
SEP 8 - 1945

Brahms—Symphony No. 3 in F Major—Op. 90. Boston Symphony Orchestra, Serge Koussevitsky, conductor. Victor M-1007.

★★★ Despite the clarity of this new recording of Brahms' F Major Symphony, it is one that is not wholly and unreservedly successful. Perhaps the reason for this might be traced to Dr. Koussevitsky's tempos. For the first three movements, the pace is very slow and even Brahms cannot always stand such a drag. On the other hand, there is much to admire in this recording. The tone of the Boston Orchestra is always winning, the individual sections and even the individual players in those sections stand out amazingly well, and the balance is perfect. Handsomely recorded. Other versions are by the Chicago Symphony under Frederick Stock and the London Philharmonic under Felix Weingartner for Columbia and the National Symphony under Hans Kindler and the Vienna Philharmonic under Bruno Walter for Victor.

TIME MAGAZINE
CHICAGO, ILL.

SEP 3 - 1945

Brahms: Symphony No. 3 in F Major (Boston Symphony Orchestra, Serge Koussevitzky conducting; Victor, 8 sides). Disappointingly glossy treatment. Performance: fair. Recording: good.

MUSIC

Better & Brighter

To a handful of music critics, Victor last week sent samples of the first non-breakable records ever made for home use—an album of Richard Strauss's *Till Eulenspiegel's Merry Pranks* (played by Serge Koussevitzky's Boston Symphony) on transparent, ruby-red plastic discs. They were the shape and size of Victor's familiar twelve-inch Red Seals, but engineers promised that they would exceed the shellac Red Seals' normal life expectancy of some 1,000 playings. The samples seemed to have more fidelity and less surface noise than ordinary records.

Two jumps ahead of its competitors, Victor fondly believed that its vinyl resin plastics were the biggest thing in records since Soprano Emma Albani first cut *Angels Ever Bright and Fair* in 1903. But Victor is going slow. *Till Eulenspiegel* will be released Oct. 15, and it will be followed by only as many plastic albums as the public demands.

[4]

ALBANY, N. Y.
KNICKERBOCKER NEWS

SEP 7 - 1945

Recorded Music

News and Reviews

By CLIF BRADT

Some inquiries as to the identity of the music contained on the new Victor plastic mentioned as having been received should be rewarded. It is a section out of the middle of the Strauss "Till Eulenspiegel," a sample by Koussevitzky and the Boston Orchestra, which will be commented on when it is complete. Meanwhile:

BRAHMS' SYMPHONY NO. 3 IN F. OP. 90; Boston Symphony Orchestra conducted by Serge Koussevitzky; 12-inch, 8 sides. (Victor).

This is superior to the previous Victor leader in the Brahms Third by Walter and the Vienna Philharmonic, for in many instances of reading and playing and certainly in recording it surpasses even the Weingartner album, which was the best of all.

This Brahms work is one of the milestones of the symphony. Its form is unusual for the time, with broad and powerful first and fourth movements, between which lie more intimate sections, the second and the brief third movement. The symphony concludes on a quiet drift into serenity. It is as if Brahms had met you stormily at the door, relented to a warm friendliness on your earnest assurance of understanding and then sped you heartily on your way, but with a last, silent handshake.

Koussevitzky has been smooth, lyrical and careful, but strong on the sondrities. His feeling shows strongly in statements of the third movement thematic material. This attitude is not misplaced, as it might have been with some other score under his baton.

NESDAY, SEPTEMBER 5, 1945

Symphony Will Open Oct. 5, New Air Schedule Planned

At a meeting yesterday noon of music critics from Boston and out of town newspapers, George E. Judd, manager of the Boston Symphony Orchestra, announced that the orchestra, led by Serge Koussevitzky, would present the same schedule of concerts—one of the largest of any of the major symphony orchestras of the country—during its 65th season as was presented last year; that the Berkshire Festival would continue and probably be augmented, and added further interesting details concerning broadcasting, recording, soloists and guest conductors.

A novel touch was added to the occasion by the fact that for the first time this luncheon was attended by feminine representatives of the press and therefore was held in the dining room of the women's section of the Harvard Club. Mr. Judd gallantly remarked that so enlivening was the result that he felt the ladies should always be invited, as the gentleman, left alone, would be the duller for their absence.

The most important of the announcements made was that the broadcasts of the Boston Symphony Orchestra, hitherto given at 8:30 P. M. every Saturday evening during the 30-week season, will be held from now on at 9:30 P. M. instead. This means that the radio audience will hear the second half of the program instead of the first and will have a chance to hear the soloists, who usually appear during the latter part of the evening. It also will provide Mr. Koussevitzky with opportunity for greater flexibility of program selections in the first portion of the evening.

There have been tremendous strides in recording by the orchestra, which has recently made the first of its special non-breakable plastic de luxe records, no less than 150 sides having been made during the past year, a greater number than in any two previous seasons. By this heroic and concentrated effort, the orchestra has now made virtually the equivalent of the recordings it was unable to produce during the past four years when the recording ban was in effect.

Guest soloists will include Vladimir Horowitz, Albert Spalding, Alexander Brailowsky, Raya Garbusova, Yehudi Menuhin, Gregor Piatigorsky, Rudolph Firkusny and Efrem Zimbalist. Special importance was attached by Mr. Judd to the appearance of Sir Adrian Boult, Fritz Reine and the two gifted young American composer-conductors, Morton Gould and Leonard Bernstein, as guest conductors with the orchestra.

The Symphony season will start on Oct. 5, and will continue through April 27. There are to be 24 Friday afternoon and 24 Saturday night concerts; six Sunday afternoon, six Monday evening and six in Sanders Theater, Cambridge. Seats for the Boston and Cambridge series are now on sale at Symphony Hall, and seating plans showing prices will be mailed on request.

COLUMBUS, OHIO
STAR

SEP 8 - 1945

platter-patter

By Stylus

EVER SINCE the capitulation of Germany this job of watching the radio industry has been like waiting for the man in the room upstairs to drop that other shoe. Only the situation has contained less of certainty. We have known that sooner or later one of the recording companies would drop something into the market with a resounding thud—and it would not be a shoe.

It is here now. The RCA Victor people have dropped a jewel-like, ruby-red plastic record into the competition and a glowing, plastic-bright, new postwar world dawns over the recorded music field.

This new disc, Victor's Red Seal DeLuxe record is so far beyond the old type of record in clarity of recorded detail; absence of surface noise and freedom from the hazard of breakage that you will not believe it until you hear it.

The first of the new type nonbreakable disc available to the public will present a performance of Richard Strauss' "Till Eulenspiegel's Merry Pranks" by the Boston Symphony Orchestra conducted by Serge Koussevitzky. At present it is planned to release only newly recorded musical works on the new type discs. The same musical work will be made available later on standard, high quality Red Seal shellac records.

The nonbreakable home phonograph record was made possible by the development of a formula for a compound composed almost entirely of vinyl resin plastic which produces a durable, long-life record.

While vinyl materials have been used for many years in the manufacture of expensive transcription records, particularly for radio broadcasts and for V discs used by our armed forces overseas, they have hitherto been prohibitively costly for use in home phonograph records.

The new formula, one of several evolved by RCA Victor record engineers, results in a record that can be dropped or bent without breaking or cracking, has less surface sound, and enhances the fidelity of reproduction.

Surface sound reduction is made possible because the plastic compound does not require the mineral filler used in shellac records. The new DeLuxe records are lighter in weight than the shellac discs. Extensive tests have demonstrated, he added, that they can also be played on practically all types of home phonographs, including those equipped with automatic changers, and with varied types of needles.

The new nonbreakable records would be made available in limited quantities but RCA Victor will not discontinue its production of the standard Red Seal and Victor popular shellac records. The album containing the new type records is likened to limited editions of fine books. They offer music lovers a still finer recorded performance than that possible on the best shellac records.

NEW YORKER
NEW YORK CITY

SEP 8 - 1945

Unmuffled Basses

ONE of the earliest and least appalling triumphs of the postwar world is a nonbreakable and otherwise improved phonograph record that has been developed by alchemists at Victor. With no more than the usual misgivings, we journeyed up to a Victor office in the R.C.A. Building one afternoon last week, whence we had been summoned, along with hundreds of other journalists, to attend a demonstration of the product. A Mr. Lansdale took us hospitably in hand and provided us with a dry Martini, hors-d'œuvres, and a restrained press release. "J. W. Murray, our general manager, and H. I. Reiskind, our chief engineer, are both here," he then informed us. "Ask them any questions you like. But maybe you'd like to look over the release first, away from this din." He led us swiftly down a hall, flung open an office door, smiled us in, and departed, instructing us to rejoin him at our pleasure. This we did, after learning, among other things, that "the new plastic formula results in a record that can be dropped or bent without breaking or cracking, has less surface sound, and enhances the fidelity of reproduction."

We found Mr. Lansdale hard at work easing a group of cheerful guests away from a bar for the next demonstration. "Mr. Murray and Mr. Reiskind are playing the record—we've only made one recording so far, incidentally—for just a few people at a time," he said. "Our idea is to approximate living-room conditions. The phonograph we're using is just an ordinary machine, too, the kind you'd find in thousands of homes." Mr. Lansdale led the group, which by now included us, to a large office containing several rows of chairs, a phonograph, and a desk, behind which Mr. Murray and Mr. Reiskind stood smiling smiles suitable to a historic occasion. Mr. Murray opened the demonstration by holding up a dark-red translucent record of conventional shape and size. He then bent it into a half circle and let it snap back into shape, slapped it on the desk, and threw it against a wall. It fell undamaged, and as quietly as a piece of cardboard, to the carpeted floor. Mr. Reiskind retrieved it nimbly and moved over to the phonograph. The recording, Mr. Murray announced, was of Richard Strauss's "Till Eulenspiegel's Merry Pranks," played by the Boston Symphony, conducted by Serge Koussevitzky. At his words, a small, intense man seated next to us began to hum the theme of the work under his breath. First, Mr. Murray added, Mr. Reiskind would play a recording of the same performance on an ordinary shellac, lampblack, clay, and resin Victor disc. Our neighbor cocked an ear and listened as the music filled the room. We asked him how it sounded, and he shrugged and shook his head. "Well, I think that's enough of that," Mr. Reiskind said suddenly, turning off the record. "Now for the Red Seal De Luxe." Nobody moved until that record had played through. We glanced inquiringly at our neighbor. "So clear," he murmured. "The basses were no longer muffled."

While Mr. Murray was explaining that the new record is red because Victor likes red, we sidled up to Mr. Reiskind and asked him whether the new magnetic recording, which records sound on wire or metal tape, might not soon make this Victor record, and all other records, obsolete. He said no. "In our opinion," he added, "the disc will always be the most convenient and economical thing for recorded music in the home. The magnetic recordings, you know, have the advantage of providing you with an entire thirty-minute symphony or a couple of hours of opera without changing records. That's fine for that, but what about a three-minute popular tune? It looks to me as though they'd have to put out a thirty-minute recording of various selections—like Muzak." As we were leaving, we met Mr. Lansdale once more and he pressed still another gift on us—the Red Seal De Luxe recording of "Till," attractively done up in a box plainly labelled "May Be Dropped."

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

SEP 9 - 1945

65TH SEASON LISTED BY BOSTON SYMPHONY

The Boston Symphony orchestra begins its 65th season with its initial broadcast of the season slated for October 6. Dr Koussevitsky will launch his 22d year as director of the world famous ensemble, originated in 1881.

Mark Woods, president of the American Broadcasting company, in announcing the continued sponsorship of the programs by its current backer, stated, "The Boston Symphony is synonymous with the best in the field of good music.

"Under its distinguished conductor. Dr Serge Koussevitsky, the Boston Symphony has presented the works of the recognized music masters without regard to the time from which they came, for in his opinion, good music is ageless."

This Clipping From
GREENSBORO, N. C.
NEWS

SEP - 9 1945

THIS WEEK ON WAX

BRAHMS, SYMPHONY NO. 3 IN F, OPUS 90. *Boston Symphony orchestra, Serge Koussevitzky, conductor. Victor DM-1007. Eight sides.*

A German critic has said that Brahms' Third Symphony is his "most typical, personal and important symphonic work. In no other symphony has Brahms unveiled his individual nature so wonderfully, in no other has his whole personality found such marvelously pure and undisguised expression, in no other symphony has he displayed such spiritual independence as this."

Certainly the sonorous third movement of this symphony, which has been called the most famous movement in all of the four Brahms symphonies, is the essence of romanticism in music.

This third movement, although it exhibits certain dance-suggestive rhythms, is not so much of the traditionally dance movement, as is usually the case with symphonys' third movements, that it is out of character with the main body of the work which embodies a spirit of calm and mellow joy.

The earliest critics of Brahms pronounced his music heavy, recondite, obscure, for no one before Brahms had built the symphony into such a gigantic structure. No one had conceived a pattern so broad in outline and at the same time so exquisite in detail.

But today the Brahms symphonies are recognized for their greatness and for their charm of revelation in new and unsuspected loveliness. In his symphonies we find the joy of discovering new and personal beauty.

The famed Boston symphony, conducted by Dr. Koussevitzky, has given the work a superlative performance and technical quality of the record is excellent.—M. F. C.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, SEPTEMBER 6, 1945

ı Screen — Symphony Forecast

Alfredo Valente

Serge Koussevitzky

Who will open the sixty-fifth season of the Boston Symphony Orchestra on Oct. 5-6. It will be the conductor's twenty-second year in Boston.

First Concert Of Season To Hail Victory

In honor of the fighting forces and in celebration of victory, Dr. Serge Koussevitzky will include in the opening program of the sixty-fifth season of the Boston Symphony Orchestra, Oct. 5-6, Beethoven's "Eroica" Symphony and Third "Leonore" Overture. The other items will be Copland's "Appalachian Spring" Suite and Prokofiev's "Romeo and Juliet" Suite No. 2.

Dr. Koussevitzky, who is beginning his twenty-second year as conductor of the Boston Orchestra, also announces these programs for the three following Friday and Saturday concerts:

Oct. 12-13—Haydn, Symphony No. 94, "Surprise"; Menotti, Two Interludes from "The Island of God"; Pescara, Commedia del Arte (first performance); Sibelius, "The Swan of Tuonela" and Symphony No. 1.

Oct. 19-20—Mozart, Adagio and Fugue (K. 546); Martinů, Symphony No. 3 (first performance); Berlioz, Symphonie "Fantastique."

Oct. 26-27—Mozart, Symphony in D Major, "Parisian" (K. 297); Kabalevsky, Symphony No. 2; Rachmaninov, Piano Concerto No. 2 (Soloist: Alexander Brailowsky); Rimsky-Korsakov, Capriccio Espagnol.

There will be the usual Symphony Hall series of 24 Friday afternoon and Saturday evening programs, six Sunday afternoon and six Monday evening concerts.

A soloist named for the Boston series is Rudolf Firkusny, pianist. He is a new name in Symphony announcements. Remembered names are the pianist Vladimir Horowitz and Alexander Brailowsky. Three familiar violinists are mentioned—Albert Spalding, Yehudi Menuhin, and Efrem Zimbalist. Cellists are Gregor Piatigorsky and Raya Garbousova.

Conductors secured for periodic relief of Dr. Koussevitzy are Sir Adrian Boult, leader of the British Broadcasting Corporation Orchestra in London; Igor Stravinsky, the composer; Fritz Reiner, conductor of the Pittsburgh Symphony Orchestra, and Leonard Bernstein, representing American ideas of orchestral interpretation.

* * *

"American Ball- I C'

RALEIGH, N. C.
NEWS-OBSERVER

SEP 9 - 1945

Speaking of Records—

Brahms: Symphony No. 3 in F, Op. 90. ~~Boston Symphony~~ Orchestra, Serge Koussevitsky, conductor. Album DM-1007. $4.50.

A German critic once remarked that Johannes Brahms' Third Symphony is his "most typical, personal, and important symphonic work." And many people are inclined to agree with the critic, for this symphonic movement is certainly one of the most expressive of Brahm's individual nature in music.

The sonorous Third Movement of this symphony, which has been called the most famous movement in all of the four Brahms symphonies, is the essence of romanticism in music.

Resuming its practice of releasing scheduled lists monthly, RCA Victor presents in its September Red Seal album releases, a new recording of this performance in a performance by the Boston Symphony Orchestra under the direction of Serge Koussevitsky.

Dr. Koussevitsky directs the orchestra in a superb rendition of Brahms' masterpiece.

Strauss: Der Rosenkavalier, Suite, Cincinnati Symphony Orchestra, Eugene Goossens, conductor. Album DM-997. $3.50.

"Der Rosenkavalier," one of the most popular modern operas in the Metropolitan repertory, was first produced in Dresden in 1911, and was heard at the Met two seasons later. In 1926, Strauss himself prepared the first of many orchestral versions of the score for a film version of "The Rose Cavalier." Now it has been arranged again for symphony orchestra, this time by the ballet conductor, Antal Dorati.

Victor presents Dorati's arrangement for the post-ban record debut of the Cincinnati Symphony under Eugene Goossens.

The album opens with the love scene between Octavian and the Marschallin, continues with the celebrated Rose scene between Octavian and Sophie, and, after hitting the other musical high spots of the opera, winds up with a rousing recording of the "Great Waltz," probably the best beloved of Richard Strauss' compositions.

SYMPHONY SEASON

Post Sept 9

BY WARREN STOREY SMITH

It doesn't seem so very long ago that the Boston Symphony Orchestra was celebrating its 50th birthday. Now its 65th season is almost upon us. As for Dr. Koussevitzky, the impending season, which begins on Friday and Saturday, Oct. 5 and 6, will be his 22d. In these later years the conductor has been quite willing to share his responsibilities. We may again expect some concerts from associate conductor Richard Burgin, who always gives us music of interest and whose powers as director steadily increase. Young Mr. Leonard Bernstein is fast becoming a habit hereabouts. He will return, presumably, for a pair of concerts. An even more familiar figure will be Igor Stravinsky, who has been absent for two seasons. The program he will offer will contain new music of his own and music by other composers.

But this is just the beginning of the conductor story. The real news is that Sir Adrian Boult will return and will take over the orchestra in mid-season and that Hungarian-born Fritz Reiner, now of the Pittsburgh Symphony, will make his belated first appearance in this city. Mr. Reiner has been around these parts for some time and like George Szell, Bruno Walter, Sir Thomas Beecham and many others who might be mentioned, he is equally at home in the concert hall and the opera house. A few years ago he conducted notable operatic performances in Philadelphia, particularly of works by Strauss and Wagner. Doubtless many readers of this column listened to the program of French and Spanish music that he conducted last Sunday afternoon with the orchestra of the Columbia Broadcasting Company. The radio tends to reduce all conductors, all orchestras to a common level, yet it was quite easy to see that Mr. Reiner was fully at home in the music of Debussy, Ravel and Manuel de Falla.

* * *

As for Sir Adrian Boult, the able leader of the British Broadcasting Company in London, familiarily known as the B. B. C., will be making his second visit to this city. It was in January, 1935, that he came here first and made an altogether favorable impression. Two performances that stand out in recollection were those of Schubert's Symphony in C major and of the Second Symphony of Elgar. None of our prospective conductors, nor even Dr. koussevitzky, has as yet made any announcement as to programs. It is to be hoped, however, that Sir Adrian will help boost the Boston repertory on the British side, where it has lagged a bit of late. We could do with more Elgar. There are symphonies of Vaughan Williams that we do not know. There is a flourishing younger generation by whom the British themselves set much store, yet most of these men are known to us by name only. We are told that Dr. Koussevitsky will shortly announce some new music of striking interest and importance. It is to be expected that the various guest conductors will also do their share in this respect and that none of the leaders will neglect the equally important issue of significant revivals.

A few soloists have been announced and other names may appear later on.

NEW YORK, N. Y.
HERALD TRIBUNE

SEP 9 - 1945

Leo R. Lewis, 50 Years at Tufts As Music Professor, Dies at 80

Special to the Herald Tribune

MEDFORD, Mass., Sept. 8.—Professor Leo Rich Lewis, eighty, music composer and conductor and professor of music at Tufts College for the last fifty years, died today of a heart ailment. He lived at 20 Professors Row, Tufts College.

Professor Lewis is credited with developing Tufts as a "singing college." He established numerous musical organizations and was the author of many college songs. Many of his compositions have been played by the Boston Symphony Orchestra over the last half century and for several years he conducted a group of members of the Boston Symphony at the annual Tufts Pops Night.

Born in Woodstock, Vt., he was graduated from Tufts in 1887, being one of four generations in his family to attend that institution. After studying music for three years in Europe he was graduated from the Akademie der Tonkunst (Conservatory of Music), of Munich, in 1892.

He returned to Tufts the same year as an instructor of French but three years later became professor of theory and history of music.

In 1894, with his father, John Jay Lewis, he edited a hymnal which popularized J. B. Upham's "Pledge of Allegiance to the Flag."

Professor Lewis was a visiting instructor at the Harvard Summer School from 1915 through 1922. He was appointed professor of music and an associate professor of modern languages at Tufts in 1920 and four years later became Fletcher Professor of Music there. He held to a theory that glee club music should express college life, but that it should be neither poorly written nor cheap, and built up what has been called the largest collection of original college music in existence. It was published in a collection of eighty numbers by thirty-six student composers.

As an undergraduate at Tufts he organized the Glee Club in 1886, and at the first concert his composition, "The Barnum Song," was sung.

His musical compositions included "R. E. Porter," an operetta which he composed as a Tufts undergraduate in 1886; "The Consolation of Music," a cantata, in 1895; "School Songs With College Flavors," in 1805; "Symphonic Prelude to Browning's 'A Blot in the 'Scutcheon,'" in 1907; "Intercollegiate Inklings for Symphonic Orchestra," in 1927, and "Trumpet," a concertino, in 1937.

He also was the author of "The Ambitious Listener" and "Masterpieces of Music," written in 1928, and "The Gist of Sight-Singing," the following year. Books of music which he edited include "The National School Library of Song," two volumes; "Church Harmonies, New and Old;" "Tufts Song Book," "Book of Tufts Music" and "Orchestra and Band Series of Tufts Music."

Professor Lewis was vice-president of the Music Teachers' National Association, 1910-'12. In 1930 he was appointed chairman of the State Music Committee for the Massachusetts Tercentenary.

In addition to composing and conducting, he was credited with originating a card system of thematic cataloguing applicable to all music.

Surviving are his wife, Mrs. Carrie Nichols Bullard Lewis, who also composed music as Carrie Bullard and Caryl B. Rich; a son, Philip, and a granddaughter, Mrs. Barbara Lewis Robertson.

A funeral will be held Tuesday afternoon at Goddard Chapel, Tuft College.

This Clipping From
BROOKLYN, N. Y.
EAGLE

SEP 9 - 1945

Boston Symphony Starts Oct. 5

On Friday and Saturday, Oct. 5 and 6, the Boston Symphony Orchestra, under Serge Koussevitzky, will open in Symphony Hall, Boston, its 65th season. Dr. Koussevitzky will then begin his 22d successive year as its conductor. The orchestra will make five visits to New York to give concerts in Carnegie Hall on Wednesday evenings and Saturday afternoons, Friday evenings in Brooklyn, and concerts on the intervening Thursday evenings at New Brunswick, Washington, Newark and Philadelphia.

The soloists to appear in the Boston concerts are now announced. A newcomer at these concerts will be the Czech pianist, Rudolf Firkusny. Pianists remembered from the past are Vladimir Horowitz and Alexander Brailowsky. The violinists will include Albert Spalding, Yehudi Menuhin and Efrem Zimbalist. There will be two cellists, Gregor Piatigorsky and Raya Garbousova.

Serge Koussevitzky will shortly announce some new music of interest and importance to be performed in the course of the season. The major part of the programs, of course, will be drawn from the established repertory of the past. Although Dr. Koussevitzky will conduct throughout the season, there will be occasional guests. Igor Stravinsky will return after two years' absence to appear as composer and as conductor, likewise presenting music other than his own. A newcomer to these concerts will be Fritz Reiner, the conductor of the Pittsburgh Symphony Orchestra, who has appeared many times in other of our cities but so far not in Boston. Sir Adrian Boult, the leader of the British Broadcasting Corporation Orchestra in London, is to return to America and will conduct the orchestra as guest in mid-season. It was ten years ago (January, 1935) that the English conductor last visited this country, when he visited Boston and conducted there. Leonard Bernstein, the American conductor and composer, will lead the orchestra as guest.

Bo Glo Sept 9

Boston Symphony Begins 65th Season Oct. 5

The 65th season of the Boston Symphony will begin at Symphony Hall, Friday afternoon, Oct. 5. Serge Koussevitzky will then enter his 22d year as conductor of the great orchestra.

The soloists will include pianists Rudolf Firkusny, a Czech, new to these concerts, Vladimir Horowitz and Alexander Brailowsky; violinists Albert Spalding, Yehudi Menuhin and Efrem Zimbalist, and the cellists Gregor Piatigorsky and Raya Garbousova.

There will be a number of guest conductors: Sir Adrian Boult, leader of Britain's B. B. C. Orchestra, who will come to Boston in midseason; Fritz Reiner, conductor of the Pittsburgh Symphony Orchestra, who will appear for the first time in Boston; Leonard Bernstein, remembered from past appearances; Igor Stravinsky, who will present his own music and some by others, and Morton Gould, who will conduct a Sunday concert.

There will be 24 Friday afternoon concerts at Symphony Hall, 24 on Saturday evenings, six on Sunday afternoons, beginning Oct. 21, and six on Monday evenings, beginning Oct. 8.

The first four Friday-Saturday programs will be as follows:

Oct. 5-6: "Leonore" Overture No. 3, Beethoven; Suite from "Appalachian Spring," Copland; Second Suite from "Romeo and Juliet," Prokofieff; "Eroica" Symphony, Beethoven.

Oct. 12-13: "Surprise" Symphony, Haydn; Two Interludes from "The Island God," Menotti; "Commedia del Arte" (first performances), Pescara; "The Swan of Tuonela," First Symphony, Sibelius.

Oct. 19-20: Adagio and Fugue (K. 546), Mozart; Third Symphony (first performances), Martinu; "Fantastic" Symphony, Berlioz.

Oct. 26-27: "Paris" Symphony (K 297), Mozart; Second Symphony, Kabalevsky; Third Piano Concerto, Rachmaninoff (Alexander Brailowsky, soloist); Spanish Caprice, Rimsky=Korsakoff.

DURHAM, N. C.
HERALD-SUN

SEP 9 - 1945

Victor Recordings

BRAHMS: SYMPHONY NO. 3 IN F, OP. 90. Boston Symphony Orchestra, Serge Koussevitzky, conductor. ~~**Victor: M or**~~ **DM-1007; four 12-inch records.**

No one can point to any one of Brahms' four symphonies and say that it is the best without meeting with healthy disagreement. For each of them is great in its own right, being able to stand alone as a masterpiece. It is true that the present popular taste seems to indicate a preference for the First and Fourth Symphonies; but I believe that that is because those two works have been played more often on the radio and in concert-halls. Those who are familiar with the Second and Third Symphonies will unhesitatingly argue their high merits.

The point is that Brahms was able, through 16 separate movements, to maintain the same high level of inspiration and masterly symphonic character. Into the First Symphony he put storm and stress, into the Second a distinctive pastoral quality, into the Third a glorious romantic nature, and into the Fourth a masterpiece of classic design. And in all four he put harmonic coloration and ravishing melodies, all basically different and of unmatched quality. In none of his symphonies does Brahms belittle himself; his genius is always in full display.

It is the Third Symphony which Victor is featuring this month. No finer orchestra and conductor could have been chosen to record this work than the Boston Symphony Orchestra and Serge Koussevitzky. The result is an album sparkling in all the glory of the master symphonist. From the opening thrilling theme, which belongs with Beethoven's famous motive of four notes of his Fifth Symphony as a superb and forceful symphonic introduction, to the poetical end, which was a bold venture in Brahms' day, the recording is excellent.

No discussion of Brahms' Third Symphony is complete without mentioning the Third Movement. This has been called the most famous movement in all of the four Brahms symphonies. Certainly he was never more melancholy and introspective, and perhaps never quite so deliberately lyrical. Without this movement the symphony would be less romantic; the listener impatiently waits for the movement to appear, and then regrets when it has been passed. But, like the other three movements, the Third lingers in the mind.

[6]

Hill Loses 'Grand Old Man'

TUFTS WEEKLY
Vol. XLIX Z303 Sept. 13, 1945 No. 48

Students Share Cherished Memories of Loved Leo

This Clipping From
CHICAGO, ILL.
TRIBUNE

SEP 9 - 1945

RCA Victor will introduce in October a new nonbreakable high fidelity phonograph record which is called the greatest improvement in home phonograph records in 45 years. The new record is ruby red in color and is made of a compound composed entirely of vinyl resin plastic. Since the new record will be available at first only in limited quantities the company will continue to produce standard shellac records. At present it is planned to release only newly recorded musical works on the new type disc, which will be known to the trade as Red Seal De Luxe records. The first release will be Richard Strauss' "Till Eulenspiegel," played by the Boston Symphony orchestra under the direction of Serge Koussevitzky.

HARTFORD, CONN.
TIMES

SEP 10 1945

Boston Symphony Announces Dates

Dr. Serge Koussevitzky begins his twenty-second successive year as conductor of the Boston Symphony in the new season beginning Oct. 5 and 6 in Boston's Symphony Hall. The season will include twenty-four pair of Friday afternoon and Saturday evening concerts in Symphony Hall, likewise six Monday evening and six Sunday afternoon concerts. The orchestra will continue its periodical visits to New York and cities en route and will make a week's autumn tour of the West.

This Clipping From
MILFORD, MASS.
NEWS

SEP 945

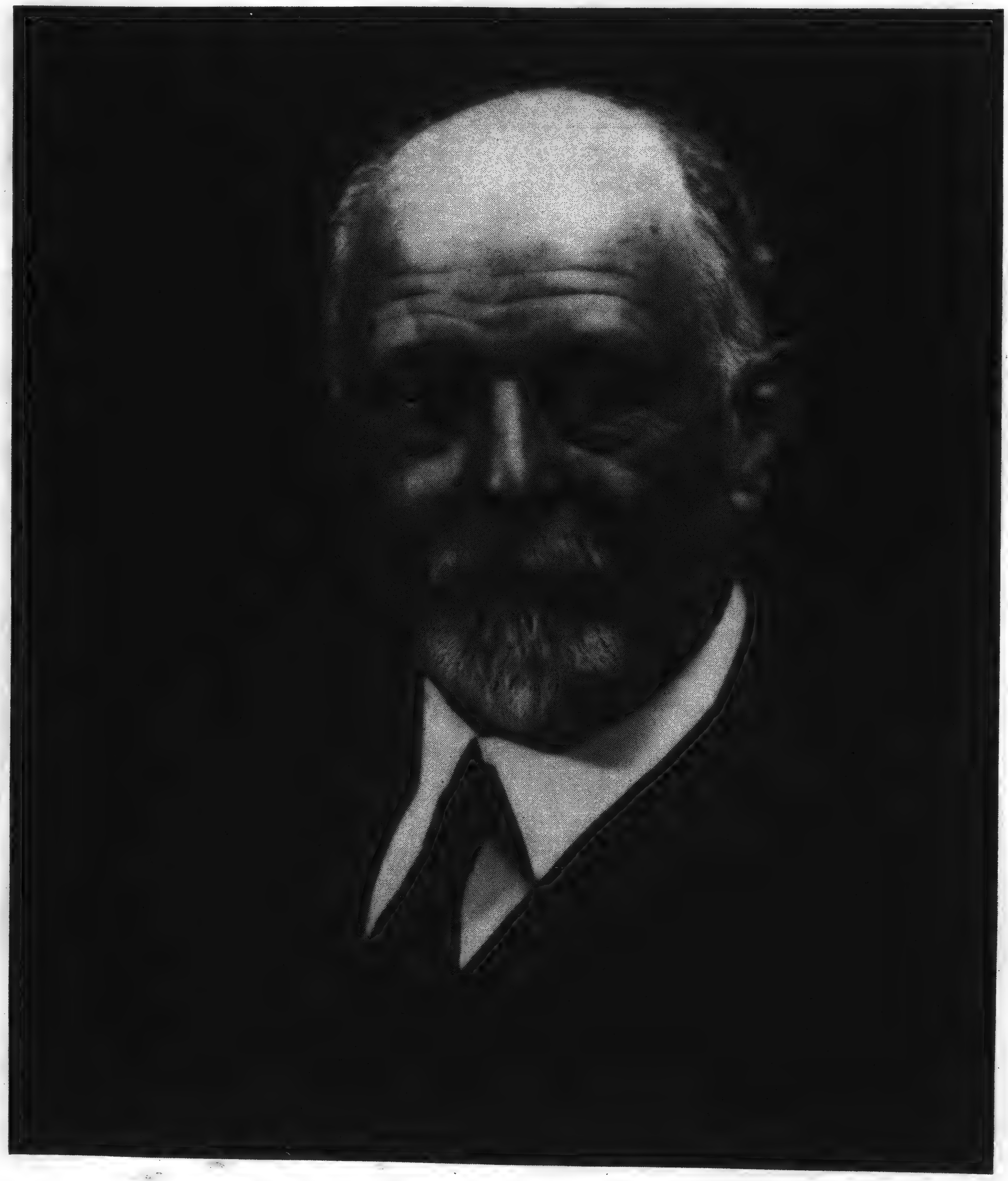
WAR SEASON TICKETS

It is reported from Symphony hall that a larger number of people than usual in the further outlying districts are applying for season tickets for the coming concerts of the Boston Symphony orchestra. This is accounted [illegible] part by the release from war occupation and in part by the anticipated improvement in transportation conditions, which will make these concerts more accessible. Serge Koussevitzky will open Oct. 5 his 22nd successive year as the orchestra's great conductor.

Hill Loses 'Grand Old Man'

TUFTS WEEKLY
Vol. XLIX Z303 Sept. 13, 1945 No. 48

Students Share Cherished Memories of Loved Leo



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MILFORD, MASS.
NEWS

SEP 11 1945

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INFORMATION OBSCURED

THE TUFTS WEEKLY

The Tufts Weekly is printed throughout the college year except July 5, Sept. 6, Oct. 18, Oct. 25, and Nov. 1, 1945, and Feb. 14, Feb. 21, Feb. 29, June 20 and June 27, 1946.

The columns of The Weekly are at all times open to alumni, undergraduates and friends of the college for the free discussion of matters of interest to Tufts.

All communications and other material intended for publication must be signed, but the name will be withheld from publication at the author's request. The Editors assume no responsibility for opinions in communications.

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VOL. XLIX Z303 THURSDAY, SEPT. 13, 1945 NO. 48

Leo Rich Lewis, 1865-1945

Sun threw long shadows of the heavy trees, green pools and bays
Of coolness spilled from the rich crest of the last of summer days.
This long year neared its end, and full and warm and calm, it ended.
And the great sun from the last of all its singing noons descended.
This year-of-years, this life, this calendar of music and of peace
Was at the last dark page, where legends, choirs, and trumpets cease.
Then in the evening of this passing, at the first of the fallen night,
We heard his music rise, his morning shout. We heard his heart in light.
Hymns, towers, and marching hours of sunny brass, of joy in strings
Stretched to the top of the sky and plucked and played on, ponderings
Of minutes passing, measures past, and months and men and melodies —
The night, the light, was crowded with these, and more and more than these.
It was a long shining from dawn through afternoon till the dark, long,
Long, with the symphonic movement of a scored and quartered day,
With gay and slow, with good and great, by skill and care made strong;
And done and down now, and nothing more and everything to say.

John Holmes

He Belongs to Tufts History

Leo has gone—but in the minds of the student body he will never be forgotten. We will never forget his classroom lectures sprinkled with modern humorous anecdotes, the twinkle in his eye when he was amused, the proud look when he conducted at Pops, his willingness at helping "his boys and girls" at anytime with good sound advice.

Leo was an institution in himself—everything Tufts stands for—such characteristics as friendliness, culture, honesty, and frankness—he gave much to Tufts as a leader and what he gave is embodied forever in younger minds. Music took on many new meanings with Leo for a professor, for somehow composers became alive and their notes more a part of their personalities.

Yes, all of us have many cherished memories of "the grand old man of the college" and these we will keep forever. Leo had a rich full life, teaching his beloved music till the very end. This was the way he would have wanted to go, and now it is up to us to carry on in the best way we know how and to g to others that which we acquired from his personality teachings.

"He took the many fragments of his dreams
Such scattered shreds as others toss aside —
And with them wrought another dream so fair,
That others made his dream their faith and guide."

Hubers

Tufts Mourns Death Of Prof. Leo R. Lewis

By CECELIA VanAUKEN

Thousands of Tufts alumni, students and faculty membe mourned the death of Prof. Leo Rich Lewis who died last Sa urday at Wyman House, Cambridge. Noted as one of the lea ing music educators of the country, Professor Lewis had bee a member of the faculty for more than 53 years and was th only one to head the department of music of the college.

Funeral services were held Tuesday afternoon at Goddar Chapel. Dean Clarence R. Skinner of the School of Religio officiated. Alumni from far and wide came to pay last tribu to Tufts "grand old man" who had become a veritable traditio of all the best which Tufts stands for.

Honorary pallbearers were Dr. Leonard Carmichael, Tufts president; Arthur Fiedler, Pops concert conductor, whose baton Professor Lewis wielded annually in the playing of the famous Tufts hymn, "Dear Alma Mater," his composition, at Tufts night at the Pops; Harold E. Sweet, chairman of the Tufts board of trustee, and Vice-President George S. Miller.

Also Capt. Preston B. Haines, commanding officer of the Tufts Naval Unit; Arthur B. Newhall, '08, of Framingham, alumni trustee; Prof. William R. Ransom, '98, of Tufts College; the Rev. Harry Adams Hersey, D.D., '03, of Danbury, Conn.; Lt.-Comdr. Ronald R. Moore, USNR, classmate of Professor Lewis's son, Philip B. Lewis, '18; C. Elmore Watkins, '04, of Manchester, Conn.; Dr. A. Warren Stearns, M'10, former dean of the Tufts Medical School; and Dr. R. B. Wingate, '26, of Belmont.

'LAST LINK'

Dean Skinner called Professor Lewis, who was the second in a four-generation family of graduates from Tufts, "the last link in what was the older Tufts College." "No one has built himself more into the college than did Leo," Dean Skinner said, citing that Professor Lewis, as a member of the faculty since 1892, had seen the growth of Tufts from a small college into a large and important educational institution.

An arrangement by Albert Herling of a movement of Professor Lewis's "Second String Quartet," and "Dear Alma Mater" were among the selections played by Professor William K. Provine, organist at the services.

Beloved by thousands of graduates of Tufts and remembered for his life-time influen on college music, as well as f his composition of the Tuf hymn, "Dear Alma Mater," D Lewis, Fletcher professor music at the college, taught h courses until the end of t term last month, meeting h always popular classes daily.

Born in South Woodstoc Vt., Feb. 11, 1865, Profess Lewis was the son of the Re John Jay Lewis, Universali clergyman, who was graduat from Tufts in 1863, and Abb Goodwin (Davis) Lewis. 1867 the family moved to Sou Boston, and Leo Lewis attend Boston schools, being graduat from both the Boston Engli High School and the Lat School before entering Tufts 1883. His son, Philip B. Lew of West Medford was graduat from Tufts in 1918 and h granddaughter, Mrs. Barba Lewis Robertson, also of We Medford, was graduated fro the college in 1942.

MET BRAHMS

After receiving his Tufts d gree in 1887, Professor Lew attended Harvard where took a second A.B. degree 1888 and a master of arts d gree in 1889 with highe honors in music. From 1889 1892 he studied at the Mus Conservatory in Munich, gra uating with honorable mentio in composition. While studyi abroad he met Brahms a had an interesting intervie with this great composer, whose works he was very fon

Upon his return from abroa he joined the Tufts faculty an instructor in French 1892. In 1895 he became pr fessor of the history a theory of music, in 1920

(Continued on page 4)

This Clipping From
CHICAGO, ILL.
TRIBUNE

SEP 9 - 1945

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HARTFORD, CONN.
TIMES

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MILFORD, MASS.
NEWS

SEP 1945

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[7]

Dr. Lewis

(Continued from page 2)

was made associate professor of French, and in 1926 became Fletcher Professor of Music. He has headed the department of music at the college for 50 years.

He married Carrie Bullard of Brookline on Dec. 21, 1892. Mrs. Lewis is the sister of the composer, Frederic Field Bullard, who died in 1904, and is, like her husband and brother, a composer of note. Both Professor and Mrs. Lewis hold honorary degrees from Tufts the former an honorary doctor of letters, and the latter a master of arts degree.

WROTE COLLEGE HYMN

From his undergraduate days up until his death the veteran Tufts professor has been identified with the musical life and history of Tufts College. His inspiration for "Dear Alma Mater," came at the first Tufts Night on College Hill, Sept. 26, 1898. The evening was spirited, and he felt keenly the lack of a song to match the final moment of such an occasion. He wrote the song that night, David L. Maulsby '87 wrote the words, and since then it has always climaxed Tufts Nights at Pops at Symphony Hall. No one who has heard this great college hymn can forget the moment when Leo, as he was affectionately known, led the Boston Symphony orchestra, augmented by the organ, through the simple and stately measures of this classic song.

Professor Lewis has edited countless items of school and college music, composed and produced operettas and concerts, and directed formal college exercises. The works published and edited by him include "School Songs with College Flavor," "Incidental Music to Dekker's Fortunatus," "Symphonic Prelude to Browning's 'A Blot on the 'Scutcheon,'" "Church Harmonies, New and Old," the Book of Tufts Music, the Zeta Psi Song Book, and many others.

TEXTBOOKS POPULAR

He has also written numerous textbooks on the techniques of teaching music and French. These include "Vocabulary of French Words and Idioms," "Gist of Sightsinging," and "Ambitious Listener." His most recent volume, "Do and Don't in Harmony," published by the Tufts College Press, has been widely adopted as a textbook on music techniques throughout the country.

With his father, he edited a hymnal in 1894, notable for first generaly circulating the now-famous Pledge of Allegiance to the Flag. Its author, J. B. Upham of the Youth's Companion, was a friend of the family.

Added to Dr. Lewis's original methods of drama production and French verb-teaching, are patented methods and devices. Inventor of the Strapflex Binder, his genius was featured greatly in the perfection of Strapflex Patented Methods of Pamphlet and Magazine Binding developed by his son. In many parts of the nation both library and educational fields regard these methods as vital.

Also a typically "Leo" invention is his thematic index by which thousands of tunes may be rapidly recognized and identified.

OTHER HONORS

Professor Lewis has served as chairman of the board of examiners in music of the College Examination board; as vice-president of the Music Teachers' National Association; as chairman of the music committee of the Massachusetts Tercentenary in 1930, and as secretary of the North American branch of the National Education Association. He was a Fellow of the American Academy of Arts and Sciences, and a member of Phi Beta Kappa, Kappa Gamma Psi, Zeta Psi, Harvard Musical Association, and the University Club of Boston.

Besides his wife, Mrs. Carrie Bullard Lewis of Professors Row, Professor Lewis leaves a son, Philip B. Lewis; a daughter, Mrs. Barbara Lewis Robertson; and a great grandson, David Lewis Robertson, born last Memorial Day.

Scuttlebutt

N. ADAMS, MASS.
TRANSCRIPT

SEP 13

Boston Symphony to Open Its 65th Season Oct. 5

Serge Koussevitzky will open his 22nd successive year as the Boston Symphony orchestra's conductor, when the orchestra's 65th season in Symphony hall opens Oct. 5, to extend to April 26, with two series of 24 Friday afternoon and 24 Saturday evening concerts, and two series of six concerts each, one on Sunday afternoons and one on Monday evenings. Soloists will include Vladimir Horowitz, piano; Albert Spalding, violin; Alexander Brailowsky, piano; Raya Garbousova, 'cello; Yehudi Menuhin, violin; Gregor Piatigorsky, 'cello; Rudolf Firkusny, piano, and Efrem Zimbalist, violin. The guest conductors will be Sir Adrian Boult, Fritz Reiner, Leonard Bernstein and Igor Stravinsky.

CLEVELAND, OHIO
PLAIN DEALER

SEP 9 - 1945

Right Off the Record

By Stewart Matter

THE most revolutionary advance in recording since the advent of the electrical process is the development of the first non-breakable, high fidelity record for home use, just announced by R. C. A. Victor, climaxing 11 years of research. It is a flexible disc, ruby-red in color, made of synthetic plastic and will first be available to the public in early October when a new recording of Strauss' "Till Eulenspiegel" by the Boston Symphony under Koussevitzky will be marketed in this new material.

While vinyl materials have been used for some time in the manufacture of transcription discs for radio broadcast and in V discs for the armed forces, they have hitherto been prohibitively costly for use in home phonograph records. The new formula results in a record that can be dropped or bent without breaking or cracking, has almost no surface sound and greatly enhances the fidelity of reproduction. This reduction in surface sound is made possible because the plastic compound does not require the mineral filler used in shellac records.

The vinyl discs are considerably lighter in weight than the shellac and will operate on any automatic changer and with any standard needle. Any change in reproducing equipment in the home is thus not necessary. When I received the plastic discs I immediately ran them through various tests and the results were amazing. Imagine a record which will not break or crack, one which has almost no surface noise, one which requires no change-over in equipment, and above all one which raises fidelity of reproduction to a level never before realized. It is likewise due to the absense of the rough mineral filler in the shellac which permits the positive impression of the most minute sound wave.

It is planned to release only newly recorded material on these new discs, which will be known as Red Seal de luxe records. The same work will be made available later on standard Red Seal shellac records at the regular price. These discs have been likened to limited editions of fine books and thus will bring music lovers still finer recorded performances than those possible on the regular shellac discs. This is actually the first major improvement in the disc itself, but it truly is one worth waiting for.

Other Methods Slower

Other companies have through their representatives informed us they, too, were to have "tremendous" advances soon, but this is the first actual example. Numerous inquiries have likewise come in from readers as to the possibility of recording on wire or on film in the near future. There has been a great amount of idle gossip on this score, and it all boils down to a bit of wishful thinking on the part of many. After carefully checking with a dozen of the country's major sound laboratories, I am assured that no such thing is in the offing. The dics record as we have it today and the present method of reproduction is here to stay for some time.

There definitely will be wire recording available immediately after the present emergency, but every concern which is incorparting this into its own units makes no claim for permanency through this medium. It is being designed for home recording and nothing more, for the wire will become demagnetized after a time. There is no question about this being an accepted mode of recording for permanence sometime in the future, but today and in the near future, at least, it still retains its own peculiar bugs.

Likewise, recording on film for the home is not feasible. No film has been developed which is either sufficiently transparent or fireproof for anything other than strictly professional use. Fireproof vaults maintained at an unvarying level of humidity and temperature are out of the question for the home. And film, as well as wire, would require a considerable change-over of equipment.

The new vinyl dics completely stops any argument in favor of wire or film except that of break in continuity, and it is only reasonable that with the tremendous resources of American science and research this problem will be oversome. This new discovery is revolutionary, a towering milestone in the history and development of home recording.

ALLENTOWN, PA.
CHRONICLE

SEP 13 1945

On the RECORD

BRAHMS: SYMPHONY NO. 3 IN F, OP. 90, BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZKY, Conductor. M- or DM-[illegible]. [illegible] 12-in. records, $4.50 list.

RCA Victor presents, in its September Red Seal album releases, a new recording of the Brahms Symphony No. 3. The recording is the second Brahms Symphony recorded by the Bost Symphony orchestra under the baton of Serge Koussevitzky; the other is the "Symphony No. 4 in E Minor." He gives them both a superlative performance and the technical quality of the recording is excellent.

Although the Brahms first symphony is perhaps his most popular, one German critic remarked of the Third Symphony that it "is Brahms' most typical, personal and important symphonic work." Certainly the third movement of this symphony, which has been called the most famous movement in all of the four Brahms symphonies, is the essence of romanticism in music.

* * *

NEW YORK, N.Y.
JOURNAL AMERICAN

SEP 23 1945

New Opera Due in U. S.

Eddie Dowling and Louis J. Singer, producers of "The Glass Menagerie," have acquired the American rights to "Peter Grimes," a contemporary opera by Benjamin Britten and Montague Slater, which had its world premiere in London on June 5, receiving high critical acclaim.

Britten, the composer, is a protege and student of Dr. Serge Koussevitzky, of the Boston Symphony Orchestra, and is well known for his several symphonies and instrumental compositions.

Slater authored the libretto. The work is the result of a fellowship given by the Koussevitsky Music Foundation to Britten.

The locale of "Peter Grimes" is a fishing and shipbuilding hamlet. Peter Grimes, is a fisherman, ambitious, far-seeing, impetuous and hemmed-in. He meets a tragic end after causing the death of two young boys he kidnapped and made to slave on his fishing trips.

In addition to 16 principals, the presentation calls for an orchestra of 56, a chorus of 60, and a ballet of 48.

Seats Available for Sunday Symphonies

Sept 13 Her

Subscription tickets are still available for the series of six concerts on Sunday afternoons at 3:30 by the Boston Symphony Orchestra. This series will include concerts on Oct. 21, Dec. 30, Jan. 27, March 3, March 31 and April 21. Two of the programs will be conducted by Morton Gould and Sir Adrian Boult. The soloists to be heard in this series will include Raya Garbousova, 'cellist, and Efrem Zimbalist, violinist.

HARTFORD, CONN.
TIMES

SEP 11 1945

Boston Symphony Names Soloists For Coming Season

Guest soloists and guest conductors have been announced by Dr. Serge Koussevitzky, as he begins his twenty-second successive year as conductor of the Boston Symphony.

The orchestra's out of town concerts include visits here in concerts of the Bushnell symphony series, as well as a week's autumn tour of the West.

Soloists Announced

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THE ORIGINAL
ROMEIKE
NORWOOD, MASS.
MESSENGER

SEP 14 1945

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

FRAMINGHAM, MASS.
NEWS

SEP 13 1945

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Dr. Lewis

(Continued from page 2)

was made associate professor of French, and in 1926 became Fletcher Professor of Music. He has headed the department of music at the college for 50 years.

He married Carrie Bullard of Brookline on Dec. 21, 1892. Mrs. Lewis is the sister of the composer, Frederic Field Bullard, who died in 1904, and is, like her husband and brother, a composer of note. Both Professor and Mrs. Lewis hold honorary degrees from Tufts the former an honorary doctor of letters, and the latter a master of arts degree.

WROTE COLLEGE HYMN

From his undergraduate days up until his death the veteran Tufts professor has been identified with the musical life and history of Tufts College. His inspiration for "Dear Alma Mater," came at the first Tufts Night on College Hill, Sept. 26, 1898. The evening was spirited, and he felt keenly the lack of a song to match the final moment of such an occasion. He wrote the song that night, David L. Maulsby '87 wrote the words, and since then it has always climaxed Tufts Nights at Pops at Symphony Hall. No one who has heard this great college hymn can forget the moment when Leo, as he was affectionately known, led the Boston Symphony orchestra, augmented by the organ, through the simple and stately measures of this classic song.

Professor Lewis has edited countless items of school and college music, composed and produced operettas and concerts, and directed formal college exercises. The works published and edited by him include "School Songs with College Flavor," "Incidental Music to Dekker's Fortunatus," "Symphonic Prelude to Browning's 'A Blot on the 'Scutcheon,'" "Church Harmonies, New and Old," the Book of Tufts Music, the Zeta Psi Song Book, and many others.

TEXTBOOKS POPULAR

He has also written numerous textbooks on the techniques of teaching music and French. These include "Vocabulary of French Words and Idioms," "Gist of Sightsinging," and "Ambitious Listener." His most recent volume, "Do and Don't in Harmony," published by the Tufts College Press, has been widely adopted as a textbook on music techniques throughout the country.

With his father, he edited a hymnal in 1894, notable for first generaly circulating the now-famous Pledge of Allegiance to the Flag. Its author, J. B. Upham of the Youth's Companion, was a friend of the family.

Added to Dr. Lewis's original methods of drama production and French verb-teaching, are patented methods and devices. Inventor of the Strapflex Binder, his genius was featured greatly in the perfection of Strapflex Patented Methods of Pamphlet and Magazine Binding developed by his son. In many parts of the nation both library and educational fields regard these methods as vital.

Also a typically "Leo" invention is his thematic index by which thousands of tunes may be rapidly recognized and identified.

OTHER HONORS

Professor Lewis has served as chairman of the board of examiners in music of the College Examination board; as vice-president of the Music Teachers' National Association; as chairman of the music committee of the Massachusetts Tercentenary in 1930, and as secretary of the North American branch of the National Education Association. He was a Fellow of the American Academy of Arts and Sciences, and a member of Phi Beta Kappa, Kappa Gamma Psi, Zeta Psi, Harvard Musical Association, and the University Club of Boston.

Besides his wife, Mrs. Carrie Bullard Lewis of Professors Row, Professor Lewis leaves a son, Philip B. Lewis; a daughter, Mrs. Barbara Lewis Robertson; and a great grandson, David Lewis Robertson, born last Memorial Day.

Scuttlebutt

[illegible]
SEP 9 - 1945

Right Off the Record

By Stewart Matter

THE most revolutionary advance in recording since the advent of the electrical process is the development of the first non-breakable, high fidelity record for home use, just announced by R. C. A. Victor, climaxing 11 years of research. It is a flexible disc, ruby-red in color, made of synthetic plastic and will first be available to the public in early October when a new recording of Strauss' "Till Eulenspiegel" by the Boston Symphony under Kou[illegible] will be marketed in this new material.

While vinyl materials have been used for some time in the manufacture of transcription discs for radio broadcast and in V discs for the armed forces, they have hitherto been prohibitively costly for use in home phonograph records. The new formula results in a record that can be dropped or bent without breaking or cracking, has almost no surface sound and greatly enhances the fidelity of reproduction. This reduction in surface sound is made possible because the plastic compound does not require the mineral filler used in shellac records.

The vinyl discs are considerably lighter in weight than the shellac and will operate on any automatic changer and with any standard needle. Any change in reproducing equipment in the home is thus not necessary. When I received the plastic discs I immediately ran them through various tests and the results were amazing. Imagine a record which will not break or crack, one which has almost no surface noise, one which requires no change-over in equipment, and above all one which raises fidelity of reproduction to a level never before realized. It is likewise due to the absense of the rough mineral filler in the shellac which permits the positive impression of the most minute sound wave.

It is planned to release only newly recorded material on these new discs, which will be known as Red Seal de luxe records. The same work will be made available later on standard Red Seal shellac records at the regular price. These discs have been likened to limited editions of fine books and thus will bring music lovers still finer recorded performances than those possible on the regular shellac discs. This is actually the first major improvement in the disc itself, but it truly is one worth waiting for.

Other Methods Slower

Other companies have through their representatives informed us they, too, were to have "tremendous" advances soon, but this is the first actual example. Numerous inquiries have likewise come in from readers as to the possibility of recording on wire or on film in the near future. There has been a great amount of idle gossip on this score, and it all boils down to a bit of wishful thinking on the part of many. After carefully checking with a dozen of the country's major sound laboratories, I am assured that no such thing is in the offing. The dics record as we have it today and the present method of reproduction is here to stay for some time.

There definitely will be wire recording available immediately after the present emergency, but every concern which is incorparting this into its own units makes no claim for permanency through this medium. It is being designed for home recording and nothing more, for the wire will become demagnetized after a time. There is no question about this being an accepted mode of recording for permanence sometime in the future, but today and in the near future, at least, it still retains its own peculiar bugs.

Likewise, recording on film for the home is not feasible. No film has been developed which is either sufficiently transparent or fireproof for anything other than strictly professional use. Fireproof vaults maintained at an unvarying level of humidity and temperature are out of the question for the home. And film, as well as wire, would require a considerable change-over of equipment.

The new vinyl dics completely stops any argument in favor of wire or film except that of break in continuity, and it is only reasonable that with the tremendous resources of American science and research this problem will be oversome. This new discovery is revolutionary, a towering milestone in the history and development of home recording.

Seats Available for Sunday Symphonies

Subscription tickets are still available for the series of six concerts on Sunday afternoons at 3:30 by the Boston Symphony Orchestra. This series will include concerts on Oct. 21, Dec. 30, Jan. 27, March 3, March 31 and April 21. Two of the programs will be conducted by Morton Gould and Sir Adrian Boult. The soloists to be heard in this series will include Raya Garbousova, 'cellist, and Efrem Zimbalist, violinist.

HARTFORD, CONN.
TIMES
SEP 11 1945

Boston Symphony Names Soloists For Coming Season

Guest soloists and guest conductors have been announced by Dr. Serge Koussevitsky as he begins his twenty-second successive year as conductor of the Boston Symphony.

The orchestra's out of town concerts include visits here in concerts of the Bushnell symphony series, as well as a week's autumn tour of the West.

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A newcomer will be the Czech pianist, Rudolf Firksny. Pianists remembered from the past are Vladimir Horowitz and Alexander Brailowsky; violinsts, Albert Spalding, Yehudi Menuhin and Efram Zimbalist; 'cellists. Gregor Piatigorsky and Raya Garbousova. Serge Koussevitzky will shortly announce some new music of striking interest and importance to be performed in the course of the season. The major part of the program, of course, will be drawn from the established repertory of the past.

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N. ADAMS, MASS.
TRANSCRIPT
SEP 13 1945

Boston Symphony to Open Its 65th Season Oct. 5

Serge [illegible] will open his 22nd successive year as the Boston Symphony orchestra's conductor, when the orchestra's 65th season in Symphony hall opens Oct. 5, to extend to April 26, with two series of 24 Friday afternoon and 24 Saturday evening concerts, and two series of six concerts each, one on Sunday afternoons and one on Monday evenings. Soloists will include Vladimir Horowitz, piano; Albert Spalding, violin; Alexander Brailowsky, piano; Raya Garbousova, 'cello; Yehudi Menuhin, violin; Gregor Piatigorsky, 'cello; Rudolf Firkusny, piano, and Efrem Zimbalist, violin. The guest conductors will be Sir Adrian Boult, Fritz Reiner, Leonard Bernstein and Igor Stravinsky.

ALLENTOWN, PA.
CHRONICLE
SEP 13 1945

On the RECORD

BRAHMS: SYMPHONY NO. 3 IN F, OP. 90, BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZKY, Conductor. [illegible] of DM-[illegible] 4 12-in. records, $4.50 list.

RCA Victor presents, in its September Red Seal album releases, a new recording of the Brahms Symphony No. 3. The recording is the second Brahms Symphony recorded by the Bost Symphony orchestra under the baton of Serge Koussevitzky; the other is the "Symphony No. 4 in E Minor." He gives them both a superlative performance and the technical quality of the recording is excellent.

Although the Brahms first symphony is perhaps his most popular, one German critic remarked of the Third Symphony that it "is Brahms' most typical, personal and important symphonic work." Certainly the third movement of this symphony, which has been called the most famous movement in all of the four Brahms symphonies, is the essence of romanticism in music.

NEW YORK, N.Y.
JOURNAL AMERICAN
SEP 23 1945

New Opera Due in U. S.

Eddie Dowling and Louis J. Singer, producers of "The Glass Menagerie," have acquired the American rights to "Peter Grimes," a contemporary opera by Benjamin Britten and Montague Slater, which had its world premiere in London on June 5, receiving high critical acclaim.

Britten, the composer, is a protege and student of Dr. Serge Koussevitsky, of the Boston Symphony Orchestra, and is well known for his several symphonies and instrumental compositions.

Slater authored the libretto. The work is the result of a fellowship given by the Koussevitsky Music Foundation to Britten.

The locale of "Peter Grimes" is a fishing and shipbuilding hamlet. Peter Grimes, is a fisherman, ambitious, far-seeing, impetuous and hemmed-in. He meets a tragic end after causing the death of two young boys he kidnapped and made to slave on his fishing trips.

In addition to 16 principals, the presentation calls for an orchestra of 56, a chorus of 60, and a ballet of 48.

FREDERICKSBURG, VA.
FREE LANCE-STAR

SEP 12 1945

PLATTER CHATTER

By DOVIE A. REYNOLDS

It's Here! A Phonograph Record That Can Be Bent or Dropped Without Damage.

SURPRISE! SURPRISE! We almost couldn't believe our eyes when we got that package containing a phonograph record and marked in big black type "CAN BE DROPPED". We avidaly tore open the wrappings to see what new piece of magic was being turned loose from Victor. And there it was . . . the new unbreakable plastic record. It's light as a feather and bends like an old shoe and that isn't all. You can hold it up to the light and see right through the ruby-red plastic.

You can well imagine that we didn't waste any time in getting the disc on our spinner to listen to "Eulenspiegel's Merry Pranks" as recorded by Boston Symhony Orchestra on this [redacted] disc. [redacted] is when we REALLY began to appreciate this new kind of recording, for even on our audition machine, using a needle that had been grinding out Red Seals and Pops for goodness knows how long, surface noise was practically non existent. And that, as you platter fans well know, is news in anybody's recreation room.

J. W. Murray, general manager of the RCA Victor Record Division, says its the greatest improvement in home phonograph records in 45 years . . . and although we haven't been messing around with flipovers for quite that long . . . we will go along with him on that statement

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Herald Sept [illegible]

Symphonic Month For Boston Orchestra

A musically eventful October in Symphony Hall is promised by Serge Koussevitsky, the conductor of the Boston Symphony Orchestra. Dr. Koussevitsky will open on the fifth of next month his 22nd successive season as conductor of the Boston Symphony Orchestra. His opening program will end with Beethoven's "Eroica" Symphony, which the conductor has chosen for its timeliness as retrospective of war and final victory and as in keeping with thoughts of the peace to come. The music of Beethoven will also open this program (the Overture to "Leonore" No. 3). Aaron Copland's Suite from his Ballet "Appalachian Spring" will have its first performance here and Prokofieff's Suite from "Romeo and Juliet" will be revived. Music to be heard for the first time in Boston in the remaining Friday and Saturday programs of the month will be two interludes from Menotti's opera "The Island God," lately performed by the Metropolitan Opera Company, the Third Symphony of Bohuslav Martinu, which was written for this orchestra and is to have its first performance, and the Second Symphony by the Soviet composer Kabalevsky. The composer Pescara will be first heard at these concerts when his "Commedia del Arte" will have its first performance. Aurelio Pescara was born in Spezia, Italy, in 1900 and came to America about 20 years ago. Also on these programs will be Haydn's "Surprise" Symphony, Mozart's "Parisian" Symphony (K. 297) and Adagio and Fugue for strings (K. 546), the First Symphony and "The Swan of Tuonela" by Sibelius, the Symphonie Fantastique by Berlioz, Rimsky-Korsakov's Capriccio Espagnol and the second piano concerto by Rachmaniofi.

NEWARK, N. J.
STAR-LEDGER

SEP 16 1945

'PETER GRIMES'

SUCCESSFULLY SUNG IN LONDON, DUE IN N. Y.

Eddie Dowling and Louis J. Singer, producers of "The Glass Menagerie," have acquired the American rights to "Peter Grimes," a contemporary opera by Benjamin Britten and Montague Slater, which had its world premiere in London, on June 5, of this year, receiving the highest critical acclaim.

Benjamin Britten, the composer, is a protege and student of Dr. Serge Koussevitsky, of the Boston Symphony Orchestra, and is well known for his several symphonies, as well as instrumental compositions. Montague Slater is the author of the libretto. The work is the result of a fellowship given by the Koussevitsky Music Foundation to Benjamin Britten.

The plot of "Peter Grimes" finds its locale in a fishing and shipbuilding hamlet, with the principals enmeshed in the community's activities. Peter Grimes, bearer of the title role, is a fisherman who is ambitious, far-seeing, impetuous and hemmed-in. He meets a tragic end after having caused the death of two young boys kidnaped by him and made to slave on his fishing trips.

Dowling and Singer are discussing with Dr. Koussevitsky and the management of the Boston Symphony Orchestra an association in the presentation of the production. Dr. Herbert Graf, at present stage director of the Metropolitan Opera Company, is being considered for the staging of the work.

In addition to 16 principals the presentation calls for an orchestra of 56 musicians, a chorus of 60, and a corps de ballet of 48.

Dowling and Singer are hopeful that Koussevitsky will conduct the American premiere and that Leonard Bernstein, another student and protege of Koussevitsky, will become the permanent conductor.

It is expected that the directors of the Boston Symphony Orchestra will formulate plans soon for the Berkshire Music Festival, for the coming season, and it is hoped that the American premiere of "Peter Grimes" will take place at Tanglewood, Mass.

Thereafter, the opera will open in New York and a tour of the larger cities of the American continent is being planned to follow the New York engagement.

Sept 16
[illegible] Times

EVENTS IN

DMITRI SHOSTAKOVICH'S recently completed Ninth symphony is "gay and whimsical," according to a report from Robert Magidoff, NBC Moscow correspondent. It has five movements, but lasts only twenty-five minutes and has been described by Shostakovich as "a lark."

The Soviet composer originally intended his Ninth to complete the war trilogy which began with the Seventh ("Leningrad") and Eighth symphonies, both of which are monumental works of over an hour's duration. Instead the Ninth, reports Magidoff, is an intermezzo separating the two huge symphonies from the final section, which presumably will appear as the Tenth.

The composer said that he made three attempts during the year to complete the trilogy, with the final work depicting the spirit of victory. He discarded the results each time, and wrote the present work instead. It will be given its first performance in the U.S.S.R. next month.

Shostakovich played a piano version of the new work for Magidoff and a few friends, and told them: "It's something musicians will love to play and critics will delight in blasting."

FORT WAYNE, IND.
JOURNAL-GAZETTE

SEP 13 1945

Fond Hope of Record Fans Now Realized

BY WALTER A. HANSEN
(News-Sentinel Music Critic)

For many years collectors of phonograph records have been asking, "Will it ever be possible to manufacture nonbreakable discs?" The most of them, I suppose, were sure that their fond dream would never come true. "It's utterly useless," they said, "even to think of a development so desirable and so wonderful." I confess that I, too, was one of the skeptics; but my skepticism was shattered a few days ago when I received, examined, played and tested an advance copy of one of the new ruby-red, translucent discs made of vinyl resin plastic. One could ruin the record by mauling it with a hammer or by jumping up and down on it; but disc collectors do not, as a rule, resort to such queer practices. Eleven years of research have gone into the development of the material. The first album of the De Luxe records will be available in October. It will contain a superb performance of Richard Strauss' "Till Eulenspiegel's Merry Pranks" by the Boston Symphony Orchestra under Serge Koussevitzky (Victor Album DV 1). Since the new plastic compound need not be reinforced with the mineral filler used in shellac records, there is far less surface sound. Furthermore, the fidelity is higher than ever before, and the discs are much lighter in weight. Present facilities do not permit large-scale production of the nonbreakable discs. Therefore the shellac discs will not be discontinued. The De Luxe pressings will be comparable to particularly fine editions of books.

Summer Discs Reviewed

The following recorded performances—all engraved on shellac discs—have come to my attention during the summer months:

Leopold Stokowski and the New York City Symphony Orchestra give a tonally beautiful exposition of Richard Strauss' "Death and Transfiguration" (Victor Album 1006). There is marked intenseness in the reading.

Artur Rubinstein, a great master of the piano, plays Cesar Franck's "Prelude, Chorale and Fugue" with the most meticulous attention to every detail and with a thorough grasp of the sublime poetic beauty contained in the work (Victor Album 1004).

Those who enjoy the music of George Gershwin's "Porgy and Bess" will find much to please them in the symphonic picture for orchestra which Robert Russell Bennett composed on the basis of the fine folk opera. It is played with highly praiseworthy artistry by the Indianapolis Symphony Orchestra under Fabien Sevitzky (Victor Album 799). Jesus Maria Sanroma, the able pianist, presents a spine-tingling performance of Gershwin's "Rhapsody in Blue" in conjunction with the Boston "Pops" Orchestra under Arthur Fiedler (Victor Album SP 3).

Recordrama Made

A truly magnificent reading of some of the finest portions of Modeste Moussorgsky's "Boris Godounoff" is contained in a recently issued recordrama album (Victor Album 1000). The selections are presented by Alexander Kipnis, basso, with the Victor Symphony Orchestra and Chorus under Nicolai Berezowsky. Ilya Tamarin, tenor, sings the role of Prince Shouisky. Pipnis' artistry is impressive and remarkably sensitive, the orchestra plays exceedingly well, and the singing of the chorus reveals the fine ability of Robert Shaw, choral director.

Richard Crooks, the eminent tenor, is heard to excellent advantage in J. Airlie Dix's "The Trumpeter" and in the Negro spiritual, "Were You There?" with the Victor Orchestra under Maximilian Pilzer (Victor 11-8814). He reveals the same impressive ability in renditions of Fay Foster's "The Americans Come" and in Felix Fourdrain's "A Cossack's Prayer for His Horse" (Victor 10-1150).

Jose Iturbi's performance of Chopin's "Polonaise in A Flat Major, Op. 53, No. 6" (Victor 11-8843) has its merits; but I greatly prefer previous recordings of the brilliant composition made by Artur Rubinstein and Josef Lhevinne.

Jeanette MacDonald, soprano, with an orchestra conducted by Mr. Pilzer, sings the "Italian Street Song" from Victor Herbert's "Naughty Marietta" and a "Summer Serenade" based on a tune from Herbert's "Sweethearts" in a truly delightful manner (Victor 10-1134). It is safe to say that many will derive much joy and edification from her pleasing renditions of six well-known religious songs (Victor Album 996). She sings Mason's "Nearer, My God, to Thee," Monk's "Abide With Me," Bizet's "Agnus Dei," Adams' "The Holy City," Franck's "O Lord Most Holy" ("Panis Angelicus") and Steffe's "Battle Hymn of the Republic."

Globe Sept 16

New Music to Be Played in October by Symphony

Serge Koussevitzky will enter on Oct. 5 his 22d season as conductor of the Boston Symphony Orchestra. His opening program will end with Beethoven's "Eroica" Symphony, which the conductor has chosen for its timeliness as retrospective of war and final victory and in keeping with thoughts of the peac to come. Beethoven will also open this program with the Overture "Leonore" No. 3. Aaron Copland's Suite from his Ballet "Appalachian Spring" will have its first performance here and Prokofieff's Suite from "Romeo and Juliet" will be revived.

Music to be heard for the first time in Boston in the remaining Friday and Saturday programs of the month will be Two Interludes from Menotti's Opera "The Island God," the Third Symphony of Bohuslav Martinu, which was written for this orchestra and is to have its first performance, and the Second Symphony by the Soviet composer Kabalevsky.

The composer Pescara will be first heard at these concerts when his "Commedia del Arte" will have its first performance. Aurelio Pescara was born in Spezia, Italy, in 1900 and came to America about 20 years ago. Also on these programs will be Haydn's "Surprise" Symphony, Mozart's "Parisian" Symphony (K. 297) and Adagio and Fugue for Strings (K. 546), the First Symphony and "The Swan of Tuonela" by Sibelius, the Symphonie Fantastique by Berlioz, Rimsky-Korsakov's Capriccio Espagnol and the Second Piano Concerto by Rachmaninoff, with Alexander Brailowsky as soloist.

The Boston Symphony will give another series of six concerts on Sunday afternoons in Symphony Hall, on Oct. 21, Dec. 30, Jan. 27, March 3, March 31 and April 21, at 3:30. Soloists will include cellist Raya Garbousova and violinist Efrem Zimbalist. Dr. Koussevitzky will conduct three of the concerts and three will be taken over by notable guests, Sir Adrian Boult, the conductor of the British Broadcasting Corporation orchestra in London; Leonard Bernstein and Morton Gould.

Sept 13
[illegible]

Boston Symphony Season Opens Friday, October 5

On Friday and Saturday, October 5 and 6, the Boston Symphony Orchestra, under Serge Koussevitsky, will open in Symphony Hall its Sixty-Fifth Season. Dr. Koussevitsky will then begin his twenty-second successive year as the orchestra's famous conductor. The season to come will continue through April, 1946, with twenty-four pairs of Friday afternoon and Saturday evening concerts in Symphony Hall, likewise six Monday evening and six Sunday afternoon concerts. The Monday series will begin on October 8, and the Sunday series on October 21. The orchestra will continue its periodical visits to New York and cities en route and will make a week's autumn tour of the West.

The soloists to appear in the Boston concerts are now announced. A newcomer at these concerts will be the Czech pianist, Rudolph Firkuany. Pianists remembered from the past are Vladimir Horowitz and Alexander Brailowsky. The violinists will include Albert Spalding, Yehudi Mennhin, and Efrem Zimbalist. There will be two 'cellists, Gregor Piatigorsky and Raya Garbousova.

Serge Koussevitsky will shortly announce some new music of striking interest and importance to be performed in the course of the season. The major part of the programs, of course, will be drawn from the established repertory of the past. Although Dr Koussevitsky will conduct the orchestra throughout the season, there will be occasional guests. Igor Stravinsky will return after two years' absence to appear as composer and conductor, likewise presenting music other than his own. A newcomer to these concerts will be Fritz Reiner, the conductor of the Pittsburgh Symphony Orchestra, who has appeared many times in other cities but so far not in Boston. Sir Adrian Boult, the leader of the British Broadcasting Corporation Orchestra in London, is to return to America and will conduct the orchestra as guest in mid-season. It was ten years ago (January, 1935) that the English conductor last visited this country, when he visited Boston and conducted here. Leonard Bernstein, the American conductor and composer, will lead the orchestra as guest.

SPRINGFIELD, MASS.
REPUBLICAN

SEP 17 1945

Berkshire Music Festival May Get Premiere

Berkshire music festival audiences may get the first performance next season of a new kind of opera if Eddie Dowling and Louis J. Singer succeed in completing plans to produce "Peter Grimes," the joint work of Benjamin Britten and Montague Slater. Mr Dowling and Mr Singer are said to be conferring with Dr Serge Koussevitsky in regard to it. Handled ~~more~~ [illegible] dramatic than operatic presentation it calls for 16 principals, a chorus of 60, orchestra of 56 pieces and a ballet of 48. Since Mr Britten is a protege of Dr Koussevitsky the Berkshire premiere is a definite possibility. London already has heard the work.

Symphony Season Starting Soon

Globe Sept 18

Dr. Serge Koussevitsky will open his 22d season as conductor of the Boston Symphony Orchestra on October 5 with a program which will end with Beethoven's "Eroica" Symphony. The opening program will also include Beethoven's Overture to "Leonore" No. 3, Prokofieff's Suite from "Romeo and Juliet" and Aaron Copeland's Suite from his ballet "Appalachian Song," which will here have its first Boston performance.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

SEP 19 1945

Committee Plans Concert At Museum

Many Assisting With Arrangements For Coolidge Sonata

A large committee met yesterday at the Pittsfield Community Music School to further the concert Sept. 29 at the Berkshire Museum when the first public performance of Mrs. Elizabeth Sprague Coolidge's sonata for oboe and piano will be given. The artists for this work will be Lukas Foss, pianist, and Louis Speyer, oboist, both of the Boston Symphony Orchestra.

Besides the sonata, the program will comprise two trios for oboe, piano and cello and a composition by Mr. Foss, conductor, and now resident pianist of the Boston Orchestra. Jean Bedetti, Boston Orchestra, cellist, will be the third artist.

Tickets may be obtained at the Music School, the Curtis Hotel, the Lenox Library, England Brothers and the Gold Shop or from the following committee members:

Mrs. F. M. Myers, Miss Anne Kelly, Mrs. Donald McPherson, Mrs. Alan J. Blau, Peter Hunt, Mrs. Stanley P. Benton, Mrs. George W. Edman, Mrs. Engelbert Krisheis, George Norton, Mrs. Zenas C. Colt, Mrs. Grenville Willis, Mrs. Samuel G. Colt Sr., Mrs. William A. Whittlesey, Mrs. E. H. Acton, Mrs. Irving C. Bullock, Mrs. Francis DeL. Cunningham, Miss Margaret Hall, Miss Anna Peck, Mrs. Herman Fink, Carl Germeck, Rev. Floyd L. Roberts, Mrs. Priscilla E. Fitch, Miss Marie Sylvester, Mrs. George P. Hunt, Mrs. Leon Mohill, Franklin C. Pillsbury, Miss Franc Epping, James C. Morton, Walter Powell, Miss Margaret Kaliher, Mrs. Owen Johnson, Miss Inez Eldridge, Herbert C. Dunkley and Thomas F. Plunkett.

Symphony Announces Plans for October

Her Sept 23

Serge Koussevitzky's plans for October, the first month of the pending season of Boston Symphony concerts in Symphony Hall, promise an eventful season to come. The First Symphony of Sibelius and "The Swan of Tuonela," announced for the second program, will be followed through the season by the principal symphonies and other works of the Finnish composer in honor of his 80th birthday, which will take place this year (Dec. 8). New music by Copland, Menotti, Pescara, Martinu and Kabalevsky in October give further promise of a musically important season. The first program, Oct. 5 and 6, will consist of Beethoven's Third "Leonore" Overture, the "Eroica" Symphony, Copland's Suite from "Appalachian Spring" and the Second Suite from Prokofieff's "Romeo and Juliet." The soloists of the season will include Alexander Brailowsky (who is to play in October), Vladimir Horowitz, Albert Spalding, Raya Garbousova, Yehudi Menuhin, Gregor Piatigorsky, Rudolf Firkusny and Efrem Zimbalist. Guest conductors will be Sir Adrian Bout, Fritz Reiner, Leonard Bernstein and Igor Stravinsky.

The series of six Sunday afternoon concerts in Symphony Hall will begin on Oct. 21. Dr. Koussevitzky will conduct three of the concerts, and the other three will be conducted by Sir Adrian Boult, Leonard Bernstein and Morton Gould. Soloists will include Raya Garbousova, the Russian 'cellist, and Efrem Zimbalist, the violinist.

MILWAUKEE, WIS.
JOURNAL

SEP 20 1945

Sir Adrian, conductor of the BBC orchestra in London, returns to this country just 10 years after he last conducted the Boston symphony. He is expected to appear about midseason.

Of the 30 concerts to be heard, 24 will come from **Symphony Hall** in **Boston,** five from **Hunter College, New York City,** and one, Dec. 8, from **Milwaukee,** the home of the sponsors. On that night the orchestra will commemorate the eightieth anniversary of **Jan Sibelius,** eldest contemporary composer.

The broadcasts will be heard from 8:30 to 9:30 p. m. this year, an improvement over the two former seasons, when the first half of the two hour concert was aired. According to Dr. Koussevitzky, the latter half provides for more presentations of soloists and allows the radio audience to enjoy the natural climax of each concert.

* * *

Guess Who's Back

Yes, George and Gracie are at it again, or will be Thursday night at 7, WTMJ, with Meredith Willson for "perfection in musical direction" and Bill Goodwin as announcer (despite all rumors to the contrary). Les Paul, electric guitarist who has been turning out the

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This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

SEP 23 1945

BOSTON SYMPHONY TO PLAY 'EROICA' AS SEASON OPENS

Dr Koussevitsky Says Beethoven Work 'Epitomizes Heroes of All Times'—First Program October 6

Dr Serge Koussevitsky once again steps to the podium of the Boston Symphony orchestra Saturday night, October 6, to conduct the opening program of a new season from Symphony hall where the broadcasts will originate over American stations.

For the opening number inaugurating the new season, Dr Koussevitsky has chosen Beethoven's "Eroica," No 3 symphony. A year ago he used this same number as his opening piece in a concert dedicated to the "heroes of all nations." In explaining his reason for selecting this number again as his opening choice, Dr Koussevitsky said that to him it "epitomizes the heroes of all time."

"We still have to think of the heroes of the past, present and future," he added. "The first movement is music of victory achieved through heroic valor — the expression of tremendous will power. The funeral march is a march only in outward form. It is a requiem for heroism—the greatest requiem in all instrumental music. The scherzo and finale are no longer retrospective. This is music courageous and joyous where the spirit is triumphant. It deeply inspires the kind of conviction which will make possible a peaceable world."

This season observes the anniversaries of two renowned composers. The 175th anniversary of Beethoven's birth occurs Sunday, December 16, the day following the Boston Symphony broadcasts from Symphony hall, at which Dr Koussevitsky pays tribute to the composer.

Jan Sibelius, eldest contemporary composer, observes his 80th birthday December 8 as Dr Koussevitsky conducts the orchestra in a program of tribute from Milwaukee, Wis. The "Second Symphony" of the Finnish composer has been scheduled for this program.

Sibelius's works have been further introduced to this country under the baton of Dr Koussevitsky, who during one season, conducted the seven symphonies in chronological order. The maestro, in 1935, visited the Finnish composer who was celebrating his 70th birthday at the time and opened a Sibelius festival at Helsinki which the composer attended. The Finnish government awarded Dr Koussevitsky a medal and citation for his musical endeavors in behalf of Finnish music at the festival.

NEW BEDFORD, MASS.
STANDARD-TIMES

SEP 23 1945

Koussevitzky In 22d Season

Boston Symphony Special Events Told

A musically eventful October in Symphony Hall is promised by Serge Koussevitzky, the conductor of the Boston Symphony Orchestra. Dr. Koussevitzky will open on the 5th of next month his 22d successive season as conductor of the Boston Symphony Orchesra. His opening program will end with Beethoven's "Eroica" Symphony, which the conductor has chosen for its timeliness as retrospective of war and final victory and as in keeping with thoughts of the peace to come. The music of Beethoven will also open this program (the Overture to "Leonore" No. 3).

Aaron Copland's Suite from his Ballet "Appalachian Spring" will have its first performance here, and Prokofieff's Suite from "Romeo and Juliet" will be revived. Music to be heard for the first time in Boston in the remaining Friday and Saturday programs of the month will be Two Interludes from Menotti's Opera "The Island God," lately performed by the Metropolitan Opera Company, the Third Symphony of Bohuslav Martinu, which was written for this orchestra and is to have its first performance, and the Second Symphony by the Soviet composer Kabalevsky.

The composer Pescara will be first heard at these concerts when his "Commedia del Arte" will have its first performance. Aurelio Pescara was born in Spezia, Italy, in 1900 and came to America about 20 years ago. Also on these programs will be Haydn's "Surprise" Symphony, Mozart's "Parisian" Symphony (K. 297) and Adagio and Fugue for Strings (K. 546), the First Symphony and "The Swan of Tuonela" by Sibelius, the Symphonie Fantatisque by Berlioz, Rimsky-Korsakov's Capriccio Espagnol, and the Second Piano Concerto by Rachmaninoff, with Alexander Brailowsky as soloist.

The soloists to appear in the Boston concerts are now announced. A newcomer at these concerts will be the Czech pianist, Rudolf Firkusny. Pianists remembered from the past are Vladimir Horowitz and Alexander Brailowsky. The violinists will include Albert Spalding, Yehudi Menuhin and Efrem Zimbalist. There will be two 'cellists, Gregor Piatigorsky and Raya Garbousova.

Igor Stravinsky will conduct a program, and other guest conductors will be Fritz Reiner, Sir Adrian Boult and Leonard Bernstein.

Out-of-Towners Go to Symphony

It is reported from Symphony Hall that an unusually large number of patrons from outside Boston are applying for season tickets to the Boston Symphony concert series. This is doubtless due in part to the improved transportation situation.

The Sunday afternoon concerts, which were instituted last year, promise to be very popular. Serge Koussevitsky will conduct three of them, and the other three will have as guest conductors Sir Adrian Boult of London, Leonard Bernstein and Morton Gould.

Glo. Sept 23 1945

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

SEP 23 1945

Recorded Music: Brahms' No. 3

BRAHMS: SYMPHONY NO. 3 IN F, OP. 90. Serge Koussevitzky and the Boston Symphony Orchestra. This is one of the most satisfactory recordings your reviewer has yet heard, and a remarkable achievement both from the standpoint of superlative performance and exceptionally fine mechanical reproduction. The playing is of the usual grand manner of the Boston Symphony, the epic and romantic qualities of Brahms' expression being revealed with the sensitiveness and care which Koussevitsky bestows. The orchestra sounds brilliant, opulent, poignant, romantic, as the conductor wishes. Without qualification this album should be acquired. (Victor, four 12-inch records).

Richard Strauss: Suite from Rosenkavalier. Eugene Goossens and Cincinnati Symphony Orchestra. Antal Dorati, distinguished ballet conductor, has arranged this suite from one of the most popular and delightful of modern operas, hitting the musical high spots. It is lovely music, played colorfully and recording is quite satisfactory. (Victor, three 12-inch records).

Gretry: Cephale et Procris (Airs de Ballet). Desire DeFauuw and Chicago Symphony Orchestra. Clean and spirited playing of captivating music. (Victor, 12-inch single).

Villa-Lobos: Bachianas Brasileiras No. 5. Bidu Sayao, soprano, with eight celli and bass, conducted by Heitor Villa-Lobos. This is a thoroughly enjoyable item. The name won't attract, but hear it and buy it. The soprano's voice is lovely, as is the music.

DALLAS, TEX.
NEWS

SEP 23 1945

Records in Review:

Brahms' Third in New Album Of Unusual Technical Merit

BRAHMS, Johannes (1833-1897): Symphony No. 3 in F Major, Opus 90. Played by the Boston Symphony Orchestra under Serge Koussevitzky. Victor Album 1007, four 12-inch disks, eight sides. $4.50.

For lifelike quality this recording is one of Victor's finest achievements. And what you get, of course, is the incomparable Boston Symphony with notable balance of its mellowness, brilliance, power and tenderness. Obviously Victor has reached a postwar advance in recording technique.

Serge Koussevitzky's reading of Brahms' F Major Symphony is rather individual. He stresses the heroic quality and the tonal pageantry less than the composer's sturm and drang. He approaches the work as if it were the intensely personal message of Tchaikovsky's Fourth. This is especially evident in the dripping phraseology of the andante as Koussevitzky takes it. The allegro finale is also deliberate and soft-spoken by traditional standards.

This is not to say that the conductor has breached good judgment or good taste. It is merely his conception of the F Major as soul-wrenching and frequently agonized expression of Nineteenth Century romanticism.

Weingartner's famous Columbia album with the London Philharmonic, Bruno Walter's Victor set with the Vienna Philharmonic, the recent Stock-Chicago recording by Columbia and the routine Victor album by Kindler and the National Symphony of Washington are competitors on the market. Weingartner, Stock and Walter are more dramatic than Koussevitzky.

No other set, however, can stand up to this new one for range and fidelity.

—JOHN ROSENFIELD.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

SEP 24 1945

Lenox

Koussevitzky Leaves for Boston Tomorrow

LENOX—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will close his summer home, Seranak, on Bald Head Mountain tomorrow and will leave for Boston to prepare for the opening of the Boston Symphony Orchestra's concerts at Symphony Hall the first week in October. He will be accompanied by his niece and secretary, Miss Olga Naumoff.

Globe Sept 23

Koussevitzky to Honor Sibelius' 80th Birthday

Serge Koussevitzky's plans for October, the first month of the 65th season of Boston Symphony concerts in Symphony Hall, promise an eventful season to come. The First Symphony of Sibelius and "The Swan of Tuonela," announced for the second program, will be followed through the season by the principal symphonies and other works of the Finnish composer in honor of his 80th birthday, which will take place this year (Dec. 8).

New music by Copland, Menotti Pescara, Martinu and Kabalevsky in October give further promise of a musically important season The first program, Oct. 5 and 6 will consist of Beethoven's Third "Leonore" Overture, the "Eroica" Symphony; Copeland's Suite from "Appalachian Spring" and the Second Suite from Prokofieff's "Romeo and Juliet."

The soloists of the season will include Alexander Brailowsky (in October), Vladimir Horowitz, Albert Spalding, Raya Garbousova, Yehudi Menuhin, Gregor Piatigorsky, Rudolf Firkusny and Efrem Zimbalist. Guest conductors will be Sir Adrian Boult, Fritz Reiner, Leonard Bernstein and Igor Stravinsky.

The series of six Sunday afternoon concerts in Symphony Hall will begin on Oct. 21. Dr. Koussevitzky will conduct three of the concerts, and the other three will be conducted by Sir Adrian Boult, Leonard Bernstein and Morton Gould. Soloists will include Raya Garbousova, the Russian cellist, and Efrem Zimbalist, violinist.

9/21/45

LETTERS TO THE SUN

McCormack as Artist

An Appreciative Word From His Concert Manager.

TO THE EDITOR OF THE SUN—*Sir:* Your splendid editorial article on John McCormack last Thursday was quite the best thing that has been written about him since his death. I want to thank you for it. Most of the critics today cannot remember McCormack's great days, 1913-1926—they were not old enough. The voice began to fail at 40, but during those great years, thirteen of them, he was not only one of the greatest artists of our time, but certainly the most popular singer. I inaugurated the McCormack concert tours and managed him for these thirteen years, and heard 90 per cent of these concerts. The "real miracle" that you mention proves that the general public are good judges and cannot be fooled. You were not quite right in your quotation, which seems to have come from McCormack himself. No program ever contained more than one group of Irish songs. The programs were made up in four groups. The first, Handel, Beethoven and Mozart. The second, German lieder, some in English. The third, modern American songs and English classics. The fourth, the Irish group. Occasionally by request, he would either give an aria for an encore, or would put it in with his first group.

During the thirteen years, John McCormack drew over $5,000,000 at the box office in concerts. In San Francisco alone, we played five consecutive tours, giving two concerts, each time, within fifteen days, to receipts that averaged over $35,000 for the two concerts. They would vary a few hundred dollars according to the standees. All these could not have been Irish. The Irish were very proud and happy when he sang Handel, Beethoven and Mozart.

When he first sang with the Boston Symphony there was, of course, tremendous interest created. I think Dr. Muck was not altogether happy over the announcement. In fact, with 72 per cent Irish in Boston, we managed to get the date in spite of Dr. Muck. But, after the rehearsal, this great maestro turned to me and said: "This is among the finest Mozart singing of my time. I am happily surprised."

Seven or eight years ago, on my last trip to Europe, I met Dr. Felix Weingartner in Salzburg. I had not seen him since the days of the Boston Opera twenty years previous, when John McCormack sang Don Ottavio in "Don Giovanni." Dr. Weingartner greeted me, as follows: "We gave the finest 'Don Giovanni' ever given in your country, and John McCormack is the only tenor I have ever heard who really sang the music of Don Ottavio."

The reason for all this is that John McCormack was a very fine musician. In fact, a very intelligent musician, playing both the piano and the violin. I know his good friend, Fritz Kreisler, would bear me out on this. As to John's own attitude toward his fellow artists, his choice of tenors was expressed quite often to me personally and at least one time in a public interview. He considered Edward Johnson from every standpoint, the best tenor of our time, judged by his voice, his intelligence, his personality and musicianship and his great art. John really meant it. He was a great friend of Caruso's, who was probably the greatest of operatic tenors, but not a great musician. McCormack was unquestionably the most loyal singer and the hardest worker. Possibly that is the reason for the "real miracle" you mention. He always had four new programs prepared every season, and was willing to learn new numbers for the various orchestras. I doubt if we will have his equal, ever.

CHARLES L. WAGNER.

New York.

WORCESTER, MASS.
TELEGRAM

SEP 30 1945

This is the third consecutive year that the Boston Symphony will be heard under the same sponsor. Incidentally, it is the 65th season of the orchestra. Thirty broadcasts will be presented during the season, in which four guest conductors will direct. Dr. Serge Koussevitzky, starting his 22nd year as conductor of the ensemble, will open the series with Beethoven's "Eroica" (No. 3.) symphony. Gene Hamilton continues as announcer-commentator.

Continued from Page Eight

LA PORTE, IND.
HERALD-ARGUS

SEP 25 1945

* * *

The Boston Symphony opens on ~~Oct. 5 under~~ Serge Koussevitzky. Besides 60 concerts in Boston, the orchestra will make a tour of the Middle West and visit the usual eastern cities. Guest conductors will include Sir Adrian Boult, of the British Broadcasting Corporation Orchestra; Igor Stravinsky, Fritz Reiner, Leonard Bernstein and Morton Gould.

* * *

The Cincinnati Symphony Orchestra under Eugene Goossens also opens on Oct. 5. The orchestra has scheduled 52 concerts at home and 43 on tour. Leonard Bernstein will make his first Cincinnati appearance as a guest conductor. Soloists include such names as Horowitz, Kreisler, Iturbi, Rubinstein, etc.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

SEP 26 1945

Mrs. Coolidge To Hear Her Composition

Foss, Pianist, Well Know Artist In Berkshire

Mrs. Elizabeth Sprague Coolidge, whose sonata for oboe and piano will receive its first public hearing at the Berkshire Museum Saturday night, will be in the audience, it was announced today. Mrs. Coolidge wrote the sonata after she had reached 80 years of age, a feat which would prove formidable for one less than half her years.

The sonata, along with other chamber music works, will be performed by an exceptionally able group of musicians: Lukas Foss, pianist, conductor and composer, and Louis Speyer, oboist of the Boston Symphony Orchestra, play~~ing the Coolidge work, and~~ Jean Bedetti, Boston Orchestra first cellist joining in other parts of the program.

Mr. Foss is one of America's younger musicians. He first came to public attention as a student of conducting at the Berkshire Music Center several years ago. He was born in 1922 in Europe and has studied with Paul Hindemith; Julius Herford, Serge Koussevitzky and Fritz Reiner. He studied first at the Paris Conservatory and later graduated from the Curtis Institute of Music.

His composition "Suite to the Tempest of Shakespeare" won him a Pulitzer scholarship in 1942 and his work "The Prairie" gained him the Guggenheim Fellowship in 1945. At present he is working on commissions for the Cleveland Orchestra, the League of Composers and the Koussevitzky Music Foundation. He is now the official resident pianist of the Boston Orchestra.

Foss was heard in Berkshire most recently at the Bach-Mozart Festival at Tanglewood when he played a Mozart concerto with the Boston Orchestra under the direction of Dr. Koussevitzky.

NEW YORK, N. Y.
TIMES

SEP 16 1945

PLANS FOR THE ORCHESTRA SEASON

THE season of the Boston Symphony Orchestra, under Serge Koussevitzky, opening Oct. 5, ~~will comprise~~ twenty-four pairs of Friday-Saturday concerts, six Monday night concerts and six Sunday afternoon concerts in Boston, a tour of the Middle West, six concerts in Cambridge, Mass., and the usual visits to New York, Brooklyn and Providence. Guest conductors will include Sir Adrian Boult, leader of the British Broadcasting Corporation Orchestra in London; Igor Stravinsky, Fritz Reiner, Leonard Bernstein and Morton Gould. Among the soloists engaged are Rudolf Firkusny, Vladimir Horowitz, Alexander Brailowsky, Albert Spalding, Yehudi Menuhin, Efrem Zimbalist, Gregor Piatigorsky and Raya Garbousova. On the program of the first pair of concerts Beethoven's "Eroica" symphony and "Leonora" overture, No. 3, will be performed in recognition of those who brought about the war victory.

The Philadelphia Orchestra, under Eugene Ormandy, will give twenty-eight pairs of regular subscription concerts, ten Monday night concerts, five youth concerts and five concerts for children, this season in its home city. Pierre Monteux, Bruno Walter and Saul Caston will appear as guest conductors and the list of batonists includes Alexander Hilsberg, the orchestra's associate conductor. Fourteen soloists are listed. Of the ten concerts in New York to be presented in Carnegie Hall Mr. Ormandy will direct eight and the other two will be led respectively by Mr. Walter and Mr. Monteux. Novelties in the New York series will include Martinu's Fourth Symphony, which will be played here following its world première by the orchestra in Philadelphia; Zimbalist's "Portrait of an Artist," and Dubensky's arrangement of a Concerto Grosso of Leclair. The Philadelphia concerts start Sept. 28 and the New York series Oct. 2.

The Cincinnati Symphony Orchestra, under Eugene Goossens, opens its season Oct. 5 and 6, with a program featuring the Brahms sextet for strings in G in a transcription by Mr. Goossens, and a Victory Fanfare, also written by the conductor. Twenty pairs of concerts are scheduled, including fourteen afternoon and six Sunday afternoon concerts on the matinee series and twenty concerts on the Saturday night series. Sixteen guest artists will be presented. These include Leonard Bernstein, who makes his first Cincinnati appearance as guest conductor and piano soloist. Others are Horowitz, Kreisler, Iturbi, Rubinstein, Francescatti, Serkin, Steber, Pinza, Melchior, MacDonald, Levant, Crooks, Travers and Argentinita. The season's activities will be completed by forty-three concerts on tour, five Young People's concerts and seven Pop concerts.

Fourteen midweek concerts, twelve Sunday night concerts and five concerts for young people will be presented this season by the Baltimore Symphony Orchestra, under Reginald Stewart. In addition, the orchestra will appear in Annapolis, Washington, D. C., and twenty other cities. To meet its extended schedule the season has been lengthened to eighteen weeks, instead of the former sixteen. Soloists to appear are Alexander Brailowsky, Witold Malcuzynski, Adele Marcus and Pasquale Tallarico, pianists; Yehudi Menuhin; Albert Spalding and Ilya Scholnik, and Isaac Stern, violinists; Gregor Piatigorsky, 'cellist; Helen Traubel and Rose Bampton, sopranos, and Joachim Heinz, tenor.

THE ARGONAUT
SAN FRANCISCO, CALIF.

SEP 28 1945

* * *

The annual "Boston Symphony Orchestra" broadcasts over Station KGO and the American Broadcasting Company will be heard at a new time this season, from 6:30 to 7:30 p.m., it was announced today by Dr. Serge Koussevitzky, conductor. The opening broadcast will be tomorrow.

"I am happy," said Dr. Koussevitzky, "that the new time has been selected. This will mean that we shall be able to bring the natural climax of each Saturday night's program to the radio audience. It is something that we have been considering for some time. However, until this season, it has been impossible to do it."

(The Saturday night concerts of the Boston Symphony Orchestra are of two hours' duration. In former seasons, the first half of each concert was broadcast During the 1945-46 season the second half of each program will be aired.)

"The new time also assures us the opportunity of reaching a still larger audience," Dr. Koussevitzky continued. "For example, listeners on the Pacific Coast now will not be obliged to change their engagements in order to hear the programs. As a matter of fact, the concerts now will be at a time when listeners normally are at home. Thus, we take advantage of the time difference.

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HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

SEP 26 1945

BELA BARTOK COMPOSER, DIES

NEW YORK (U.P.) — Bela Bartok, 64, Hungarian composer and authority on musical folklore, died today in West Side hospital. He had been ill for some time. His most recent compositions included "Concerto for Orchestra" which was presented by the Boston Symphony orcnestra last year ~~and was described as~~ one of the most important contemporary symphonies. He lectured in the music schools of Columbia university and Harvard university. Barook, born in Hungary in 1881, came to the United States as a voluntary refugee after the Nazis took over control of his country.

NEW YORK, N. Y.
DAILY WORKER

SEP 29 1945

Koussevitzky Interviewed on WJZ

A special program, **Visit with Dr. Koussevitzky,** will be presented by WJZ-ABC, on Saturday, Sept. 29, from 7:15 to 7:30 p. m., EWT. The program will be an informal interview with Dr. Serge Koussevitzky, who weekly will conduct the Boston Symphmony over WJZ-ABC beginning Saturday, Oct. 6 from 9:30 to 10:30 p. m. EST.

PORTLAND, OREGON
OREGONIAN

SEP 30 1945

Record Section Opens Monday

On the fourth floor of Olds & King, decorators are putting their finishing touches to fixtures and walls of an area nearly 40 feet square which is to comprise the new record department opening to the public Monday.

Having this firm back in the business of phonograph discs will remind some of the older customers that there was a smaller section nearly six or eight years ago headed by Helen Day. But records were not so popular then as they are now, and the space was badly needed for other and more profitable merchandise.

Disc Trade Increases

Nowadays the incentive for merchants to stock and sell records is incontestable. During 1944 the retail trade mounted to approximately $80,000,000, and that of Oregon alone soared somewhere between three-quarters and a full million. The national increase is ten-fold since 1931.

Olds & King will be one of a dozen outlets offering recorded music, both classical and popular, in Portland, but it will also be one of the largest outlets. The department will be under the supervision of Betty Gray, an experienced record saleswoman who is conversant with recordings from Sammy Kaye to Serge Koussevitzky.

New Features Offered

Outstanding among features of the new department on 10th avenue are the many self-service album racks, the effective lighting, and the picturesque wall panels suggested by the various recording companys' poster work.

Companies currently represented on the shelves are RCA-Victor, Columbia, Decca, Musicraft, Capitol, and Asch.

9/21/45

LETTERS TO THE SUN

McCormack as Artist

An Appreciative Word From His Concert Manager.

TO THE EDITOR OF THE SUN—Sir: Your splendid editorial article on John McCormack last Thursday was quite the best thing that has been written about him since his death. I want to thank you for it. Most of the critics today cannot remember McCormack's great days, 1912-1926—they were not old enough. The voice began to fail at 40, but during those great years, thirteen of them, he was not only one of the greatest artists of our time, but certainly the most popular singer. I inaugurated the McCormack concert tours and managed him for these thirteen years, and heard 90 per cent of these concerts. The "real miracle" that you mention proves that the general public are good judges and cannot be fooled. You were not quite right in your quotation, which seems to have come from McCormack himself. No program ever contained more than one group of Irish songs. The programs were made up in four groups. The first, Handel, Beethoven and Mozart. The second, German lieder, some in English. The third, modern American songs and English classics. The fourth, the Irish group. Occasionally by request, he would either give an aria for an encore, or would put it in with his first group.

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CHARLES L. WAGNER.

New York.

NEW YORK TIMES
SEP 16 1945

PLANS FOR THE ORCHESTRA SEASON

THE season of the Boston Symphony Orchestra, under Serge Koussevitzky, opening Oct. 5, will comprise twenty-four pairs of Friday-Saturday concerts, six Monday night concerts and six Sunday afternoon concerts in Boston, a tour of the Middle West, six concerts in Cambridge, Mass., and the usual visits to New York, Brooklyn and Providence. Guest conductors will include Sir Adrian Boult, leader of the British Broadcasting Corporation Orchestra in London; Igor Stravinsky, Fritz Reiner, Leonard Bernstein and Morton Gould. Among the soloists engaged are Rudolf Firkusny, Vladimir Horowitz, Alexander Brailowsky, Albert Spalding, Yehudi Menuhin, Efrem Zimbalist, Gregor Piatigorsky and Raya Garbousova. On the program of the first pair of concerts Beethoven's "Eroica" symphony and "Leonora" overture, No. 3, will be performed in recognition of those who brought about the war victory.

The Philadelphia Orchestra, under Eugene Ormandy, will give twenty-eight pairs of regular subscription concerts, ten Monday night concerts, five youth concerts and five concerts for children, this season in its home city. Pierre Monteux, Bruno Walter and Saul Caston will appear as guest conductors and the list of batonists includes Alexander Hilsberg, the orchestra's associate conductor. Fourteen soloists are listed. Of the ten concerts in New York to be presented in Carnegie Hall Mr. Ormandy will direct eight and the other two will be led respectively by Mr. Walter and Mr. Monteux. Novelties in the New York series will include Martinu's Fourth Symphony, which will be played here following its world première by the orchestra in Philadelphia; Zimbalist's "Portrait of an Artist," and Dubensky's arrangement of a Concerto Grosso of Leclair. The Philadelphia concerts start Sept. 28 and the New York series Oct. 2.

The Cincinnati Symphony Orchestra, under Eugene Goossens, opens its season Oct. 5 and 6, with a program featuring the Brahms sextet for strings in G in a transcription by Mr. Goossens, and a Victory Fanfare, also written by the conductor. Twenty pairs of concerts are scheduled, including fourteen afternoon and six Sunday afternoon concerts on the matinee series and twenty concerts on the Saturday night series. Sixteen guest artists will be presented. These include Leonard Bernstein, who makes his first Cincinnati appearance as guest conductor and piano soloist. Others are Horowitz, Kreisler, Iturbi, Rubinstein, Francescatti, Serkin, Steber, Pinza, Melchior, MacDonald, Levant, Crooks, Travers and Argentinita. The season's activities will be completed by forty-three concerts on tour, five Young People's concerts and seven Pop concerts.

Fourteen midweek concerts, twelve Sunday night concerts and five concerts for young people will be presented this season by the Baltimore Symphony Orchestra, under Reginald Stewart. In addition, the orchestra will appear in Annapolis, Washington, D. C., and twenty other cities. To meet its extended schedule the season has been lengthened to eighteen weeks, instead of the former sixteen. Soloists to appear are Alexander Brailowsky, Witold Malcuzynski, Adele Marcus and Pasquale Tallarico, pianists; Yehudi Menuhin, Albert Spalding and Ilya Scholnik, and Isaac Stern, violinists; Gregor Piatigorsky, 'cellist; Helen Traubel and Rose Bampton, sopranos, and Joachim Heinz, tenor.

LA PORTE, IND.
HERALD-ARGUS
SEP 25 1945

* * *

The Boston Symphony opens on Oct. 5 under Serge Koussevitzky. Besides 60 concerts in Boston, the orchestra will make a tour of the Middle West and visit the usual eastern cities. Guest conductors will include Sir Adrian Boult, of the British Broadcasting Corporation Orchestra; Igor Stravinsky, Fritz Reiner, Leonard Bernstein and Morton Gould.

* * *

The Cincinnati Symphony Orchestra under Eugene Goossens also opens on Oct. 5. The orchestra has scheduled 52 concerts at home and 43 on tour. Leonard Bernstein will make his first Cincinnati appearance as a guest conductor. Soloists include such names as Horowitz, Kreisler, Iturbi, Rubinstein, etc.

* * *

PITTSFIELD, MASS.
BERKSHIRE EAGLE
SEP 26 1945

Mrs. Coolidge To Hear Her Composition

Foss, Pianist, Well Know Artist In Berkshire

Mrs. Elizabeth Sprague Coolidge, whose sonata for oboe and piano will receive its first public hearing at the Berkshire Museum Saturday night, will be in the audience, it was announced today. Mrs. Coolidge wrote the sonata after she had reached 80 years of age, a feat which would prove formidable for one less than half her years.

The sonata, along with other chamber music works, will be performed by an exceptionally able group of musicians: Lukas Foss, pianist, conductor and composer, and Louis Speyer, oboist of the Boston Symphony Orchestra, playing the Coolidge work, and Jean Bedetti, Boston Orchestra first cellist joining in other parts of the program.

Mr. Foss is one of America's younger musicians. He first came to public attention as a student of conducting at the Berkshire Music Center several years ago. He was born in 1922 in Europe and has studied with Paul Hindemith; Julius Herford, Serge Koussevitzky and Fritz Reiner. He studied first at the Paris Conservatory and later graduated from the Curtis Institute of Music.

His composition "Suite to the Tempest of Shakespeare" won him a Pulitzer scholarship in 1942 and his work "The Prairie" gained him the Guggenheim Fellowship in 1945. At present he is working on commissions for the Cleveland Orchestra, the League of Composers and the Koussevitzky Music Foundation. He is now the official resident pianist of the Boston Orchestra.

Foss was heard in Berkshire most recently at the Bach-Mozart Festival at Tanglewood when he played a Mozart concerto with the Boston Orchestra under the direction of Dr. Koussevitzky.

WORCESTER, MASS.
TELEGRAM
SEP 30 1945

This is the third consecutive year that the Boston Symphony will be heard under the same sponsor. Incidentally, it is the 65th season of the orchestra. Thirty broadcasts will be present-

Continued from Page Eight

ed during the season, in which four guest conductors will direct. Dr. Serge Koussevitzky, starting his 22nd year as conductor of the ensemble, will open the series with Beethoven's "Eroica" (No. [illegible].) symphony. Gene Hamilton continues as announcer-commen-

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THE ARGONAUT
SAN FRANCISCO, CALIF.
SEP 28 1945

* * *

The annual "Boston Symphony Orchestra" broadcasts over Station KGO and the American Broadcasting Company will be heard at a new time this season, from 6:30 to 7:30 p.m., it was announced today by Dr. Serge Koussevitzky, conductor. The opening broadcast ~~will be tomorrow~~.

"I am happy," said Dr. Koussevitzky, "that the new time has been selected. This will mean that we shall be able to bring the natural climax of each Saturday night's program to the radio audience. It is something that we have been considering for some time. However, until this season, it has been impossible to do it."

(The Saturday night concerts of the Boston Symphony Orchestra are of two hours' duration. In former seasons, the first half of each concert was broadcast During the 1945-46 season the second half of each program will be aired.)

"The new time also assures us the opportunity of reaching a still larger audience," Dr. Koussevitzky continued. "For example, listeners on the Pacific Coast now will not be obliged to change their engagements in order to hear the programs. As a matter of fact, the concerts now will be at a time when listeners normally are at home. Thus, we take advantage of the time difference.

* * *

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
SEP 26 1945

BELA BARTOK COMPOSER, DIES

NEW YORK (U.P.) — Bela Bartok, 64, Hungarian composer and authority on musical folklore, died today in West Side hospital. He had been ill for some time. His most recent compositions included "Concerto for Orchestra" which was presented by the Boston Symphony orchestra last year ~~and was [illegible]~~ of the most important contemporary symphonies. He lectured in the music schools of Columbia university and Harvard university. Bartok, born in Hungary in 1881, came to the United States as a voluntary refugee after the Nazis took over control of his country.

NEW YORK, N. Y.
DAILY WORKER
SEP 29 1945

Koussevitzky Interviewed on WJZ

A special program, Visit with Dr. Koussevitzky, will be presented by WJZ-ABC, on Saturday, Sept. 29, from 7:15 to 7:30 p. m., EWT. The program will be an informal interview with Dr. Serge Koussevitzky, who weekly will conduct the Boston Symphmony over WJZ-ABC beginning Saturday, Oct. 6 from 9:30 to 10:30 p. m. EST.

PORTLAND, OREGON
OREGONIAN
SEP 30 1945

Record Section Opens Monday

On the fourth floor of Olds & King, decorators are putting their finishing touches to fixtures and walls of an area nearly 40 feet square which is to comprise the new record department opening to the public Monday.

Having this firm back in the business of phonograph discs will remind some of the older customers that there was a smaller section nearly six or eight years ago headed by Helen Day. But records were not so popular then as they are now, and the space was badly needed for other and more profitable merchandise.

Disc Trade Increases

Nowadays the incentive for merchants to stock and sell records is incontestable. During 1944 the retail trade mounted to approximately $80,000,000, and that of Oregon alone soared somewhere between three-quarters and a full million. The national increase is ten-fold since 1931.

Olds & King will be one of a dozen outlets offering recorded music, both classical and popular, in Portland, but it will also be one of the largest outlets. The department will be under the supervision of Betty Gray, an experienced record saleswoman who is conversant with recordings from Sammy Kaye to Serge Koussevitzky.

New Features Offered

Outstanding among features of the new department on 10th avenue are the many self-service album racks, the effective [illegible], and the picturesque [illegible] [illegible] tested by the [illegible] recording companys' [illegible] [illegible] currently repre- [illegible]

[11].

Sept 30

THE BOSTON HERALD, S

New Brahms Album by BSO; Other Records Just Released

By ELINOR HUGHES

There is only one quarrel that anyone can have with the Boston Symphony's recordings for RCA Victor, and that is there isn't anything like enough of them. This has a way of making them stand out in spectacular fashion when they do come out, but still, we could do with more. Meanwhile, there is every reason for rejoicing over the new recording by the BSO and Serge Koussevitsky of Brahm's Symphony No. 3 in F, Op. 90 (M D-M 1007, $4.50, plus tax) which is an admirable album from all standpoints and a most welcome addition to anyone's musical library. It has great feeling but at no point is it sentimentalized or distorted, and the beauty of the music emerges with complete clarity and richness of tone. The absence of surface noise is also highly commendable.

The substantial music public which can never have enough of Wagner, will be interested in a

SERGE KOUSSEVITSKY, conductor of the Boston Symphony Orchestra, which opens its 65th season on Friday afternoon and Saturday evening at Symphony Hall.

Koussevitzky Starts Orchestra Rehearsals

The Boston Symphony Orchestra will begin rehearsals tomorrow in Symphony Hall under the direction of Serge Koussevitzky for the opening of its 65th season next Friday afternoon and Saturday evening. This will be the 22d successive season of the orchestra under its eminent conductor. Dr. Koussevitzky will present Beethoven's Third Symphony, the "Eroica," on the opening program and will dedicate the performance to the peace of the world and the heroism which has made it possible. The program will open with the same composer's Third "Leonore" Overture. The second number will be the Orchestral Suite which Aaron Copland has made from his Pulitzer Prize-winning Ballet, "Appalachian Spring." The ballet was written for Martha Graham by commission of Mrs. Elizabeth Sprague Coolidge and was presented in Boston by Miss Graham last January. Prokofieff's Second Suite from the Ballet "Romeo and Juliet" will also be performed.

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This Clipping From
NATION
NEW YORK, N.Y.

SEP 29 1945

Music

B. H. HAGGIN

ON VICTOR'S September list are Brahms's Symphony No. 3, performed by Koussevitzky with the Boston Symphony (Set 1007; $4.50); Schönberg's "Verklärte Nacht" for string orchestra, performed by Golschmann with the St. Louis Symphony (Set 1005; $4.50); a sequence of passages from Strauss's "Rosenkavalier," performed by Goossens with the Cincinnati Symphony (Set 997; $3.50); and Airs de Ballet from Grétry's "Céphale et Procris," performed by Defauw with the Chicago Symphony (11-8825; $1).

The group is interesting for what it reveals about American orchestras. Cities like St. Louis and Cincinnati have no trouble in finding the players for excellent string sections; but—judging from the Cincinnati performance—equally good players for the woodwinds are not available. Chicago, however, can provide its orchestra with woodwinds as fine as the strings; and one hears the playing of a great orchestra. But then one listens to Boston's orchestra, and hears strings, brass, woodwinds, and refinements of execution and sonority that carry one into the realm of the fabulous.

The group also is interesting for what it demonstrates about Victor's recording of orchestras. One hears those fabulous things in the Boston performance of Brahms's symphony because they are reproduced by the recording as I cannot recall their having been done before. This time Victor's engineers managed to prevent the noisy confusion from excessive reverberation and the slight coarseness of the other recently made Boston Symphony recordings; and in the quiet the sound is cleanly defined and retains its real-life refinement. Played with a Brush pick-up, the recording is well balanced; with an Astatic Tru-tan it sounds limited in the upper frequency-range.

The Chicago Symphony recording is even better than the ones Victor made with that orchestra three years ago: the hall is reverberant, but the sound now is marvelously clear and clean and bright. The Cincinnati Symphony performance is beautifully reproduced except at a few points where excessive reverberation creates noisy confusion. And the St. Louis Symphony performance also is excellently recorded—even to the occasional thickness and heaviness of the sound produced by Schönberg's writing for strings or by Golschmann's performance of this writing.

I like the second and fourth movements of Brahms's symphony; but I don't like them with the sentimentalities and overemphases imparted to them by Koussevitzky's tempos and changes of tempo. I might acquire the Victor set to have a good reproduction of the fabulous playing of the Boston Symphony under Koussevitzky's direction; but if I wanted a good performance of Brahms's symphony I would take Weingartner's in Columbia Set 353.

The music from Grétry's "Céphale et Procris" is charming and well-performed. Schönberg's "Verklärte Nacht," best listened to with Tudor's "Pillar of Fire" to distract one during its interminable length, also is well-performed. And so is the pointless collection of the few scraps of orchestral luxuriance and sugary melody from Strauss's "Rosenkavalier."

Also on Victor's September list is Beethoven's Sonata Opus 30 No. 2 for violin and piano played by Yehudi and Hephzibah Menuhin (Set 1008; $4.50). Nos. 1 and 3 of Opus 30 are among the best of Beethoven's early works; but the dramatic first movement of No. 2 is, for me, one of those in

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WINONA, MINN.
REPUBLICAN HERALD

SEP 27 1945

The first of several soloists to be heard with the Boston Symphony orchestra will be heard from 8:30 to 9:30 p. m. today when Alexander Brailowsky, pianist, is featured in the "Second Piano Concerto" by Rachmaninoff. Following Brailowsky's solo, Dr. Serge Koussevitzky will conduct Rimsky-Korsakoff's "Capricio Espagnol."

BROOKLYN, N. Y.
EAGLE

SEP 30 1945

MUSIC'S OVERTONES

Victor Steps Up Release of Albums In Launching Fall Program of Recordings

By MILES KASTENDIECK

That the first column of the music season should be devoted to a summary of recordings should come as no surprise. The effects of the lifting of the ban have only just now given the record companies a chance to catch up with themselves and launch a series of new albums. Also, the advent of Victor's non-breakable record, after 11 years of research, opens up still another avenue of interest on the threshold of the season. Victor considers this new kind of record the most revolutionary some record development in 45 years. Beginning next month it will be available in limited quantities, in a special deluxe edition, the first of which is to be Strauss' tone poem "Til Eulenspiegel."

With renewed vigor Victor started off its Fall program with a list of varied albums which hold considerable interest and make available two works of special account. Leading the group is another version of the Brahms' Third Symphony, this time played by the Boston Symphony under Koussevitzky. To say that the performance of this work is as typical as it is worthy of the performers should be sufficient. Record collectors might also be reminded that at the beginning of the Summer Ravel's "Daphnis and Chloe" Suite No. 2, also played by the Bostonians and recognized as a Koussevitzky warhorse, was released.

DAVENPORT, IOWA
DEMOCRAT-LEADER

SEP 30 1945

AN INTERESTING

. . . story about Dr. Serge Koussevitsky came to light this week. During the war years, letters and reports which the conductor received from Russian informed him that the composers there had no paper on which to write. In May of 1944 Dr. Koussevitsky made arrangements with an American publishing firm to send over a large amount of manuscript paper at his expense. The other day he had a letter from Prokofieff expressing his gratitude and the composer said that he was sending his latest symphony to Mr. Koussevitsky and offered him the opportunity of giving it its world premiere.

PROVIDENCE, R. I.
JOURNAL

SEP 30 1945

SATURDAY NIGHT over WFCI at 9:30 Dr. Serge Koussevitzky will lead the Boston Symphony Orchestra in its opening concert of the new season. The group will play Beethoven's "Eroica" symphony. Fred Allen (above) will be Charlie McCarthy's guest tonight over WJAR at 8.

FORT WAYNE, IND.
NEWS-SENTINEL

SEP 29 1945

Recording by Koussevitzky Given Praise

BY WALTER A. HANSEN
News-Sentinel Music Critic

Hans Richter (1843-1916), the famous Hungarian-born conductor, used to speak of Johannes Brahms' "Symphony No. 3" as Brahms' "Eroica." He knew, of course, that it was radically different in many respects from Beethoven's "Eroica Symphony." Eduard Hanslick (1825-1904), of the glib and vitriolic pen, wrote in a similar vein about Brahms' "Third." "Its fundamental note," he said, "is proud strength that rejoices in deeds." But he found "no warlike flavor" in its "heroic element."

No listener is bound to subscribe heart and soul to what Richter and Hanslick wrote about the character of Brahms' impressive work. One can thrill to its abiding beauty without discovering heroic elements in its warp and woof. The structure of the symphony is monumental; its melodic content is spine-tingling. James Gibbons Huneker once declared that Brahms reminded him of "one of those medieval architects whose life was a prayer in marble." Students of musical form marvel at the craftsmanship revealed in Brahms' "Third." It is true that some scholars state bluntly and categorically that, in the final analysis, it is chamber music scored none too effectively for the orchestra; but others disagree violently with such a pronouncement. Brahms' "Third" abounds in color; but only conductors of exceptional ability know how to give pertinent and effective emphasis to its many hues. Serge Koussevitzky and the Boston Symphony Orchestra do so with fine success in a recent recording of the work (Victor Album 1007).

Did Brahms Quote?

Why did Brahms quote from Richard Wagner in the first movement of the "Third," immediately before the statement of the second subject? Or was he actually quoting? At any rate, as J. B. Fuller-Maitland pointed out many years ago, Brahms here used "phrases first uttered by another composer, for the harmonies and melodic phrase recall a phrase from the Venusberg scene in 'Tannhaeuser.'" Was it a coincidence? Was it intentional? Who knows?

Eugene Goossens and the Cincinnati Orchestra give an excellent performance of the suite which Antal Dorati derived from Richard Strauss' delightful opera, "Der Rosenkavalier" (Victor Album 997), and Vladimir Golschmann, conducting the St. Louis Orchestra, presents an admirable reading of Arnold Schoenberg's "Transfigured Night" (Victor Album 1005). Schoenberg's intense music is used in the Ballet Theater's production of Antony Tudor's "Pillar of Fire."

The Chicago Symphony Orchestra, under Desire Defauw, plays the "Airs de Ballet" from Andre Gretry's "Cephale et Procris" with infectious rhythmical life and sparkling brilliance (Victor 11-8825).

BILLINGS, MONT.
EVENING GAZETTE

SEP 30 1945

The Boston Symphony opens on October 5 under Serge Koussevitzky. Besides 60 concerts in Boston, the orchestra will make a tour of the middle west and visit the usual eastern cities. Guest conductors will include Sir Adrian Boult, of the British Broadcasting Corporation orchestra; Igor Stravinsky, Fritz Reiner, Leonard Bernstein and Horton Gould.

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[12]

WORCESTER, MASS.
TELEGRAM

SEP 9 - 1945

Boston Symphony Plans Its 65th Season

By RAYMOND MORIN

At a press luncheon at Boston's Harvard Club during the past week by the Boston Symphony Orchestra, plans were released for the Orchestra's 65th season. Hosts for the occasion were George E. Judd, manager for the orchestra, and John N. Burk, historian and program annotator.

Many phases of the Orchestra's difficulties (some for publication and some not) were discussed with unusual frankness. To all appearances most of these difficulties are at an end. The ban against broadcasting and recording has of course been terminated by the Orchestra's agreement to operate under Union supervision. As a result, the Boston Symphony has recorded 150 sides during the past season for future release. This far exceeds the usual quota for one season.

The Saturday night broadcast will continue but will be adanced by one hour so that the adio audience, like the attending audience, will hear the climax of each program. This has been arranged at Dr. Koussevitzy's express request.

Series Starts Oct. 5

The Symphony Hall series will gin on Friday and Saturday, tober 5 and 6. At that time Dr. ussevitzky will begin his nty-second successive year as the Orchestra's famous conductor. The season will continue through April, 1946, with 24 pairs of Friday afternoon and Saturday evening concerts. The Monday series will begin on Oct. 8, and the Sunday series on Oct. 21. The Orchestra will continue its periodical visits to New York, and will make its one-week Autumn tour of the West.

All except two of the soloists are familiar to Worcester. Those who are not are the Czech pianist, Rudolf Firkusny, and Alexander Brailowsky, the Russian pianist who is to open our Civic Music season on Oct. 19. Other soloists are violinists Albert Spalding, Yehudi Menuhin, and Efrem Zimbalist; pianist Vladimir Horowitz; 'cellists Gregor Piatigorsky and Raya Garbousova.

Cambridge Schedule

When the question was raised as to why Cambridge's schedule of Boston Symphony concerts had been decreased from eight to six, it was explained that Dr. Koussevitzky's health no longer permitted him to make an adequate percentage of appearances there. This also explains why the last Civic Music concert by the Boston Symphony was conducted by Richard Burgin.

A number of guest-conductors have been engaged for the forthcoming season—among them Igor Stravinsky (remembered here for his 1937 appearance on the Fine Arts Course), Fritz Reiner, Sir Adrian Boult, Leonard Bernstein, and Morton Gould.

The Boston Symphony will make its only Worcester appearance on March 19 in the Civic Music series.

NEWBURYPORT, MASS.
NEWS

SEP 17 1945

WELL, ARE WE going to the Symphony this season? We enjoy the glamor and worthwhile musical offerings of Boston's Symphony hall and wish it were a tiny bit nearer home, because we like to be in bed before 1 a. m. It is reported a larger number of people than usual in the outling districts are applying for season tickets for the coming concerts. This is accounted for in part by the release from war occupation and in part by the anticipated improvement in transportation conditions. Serge Koussevitzky will open Oct. 5 his 22nd succesive year as the orchestra's great conductor. There will be six Sunday afternoon concerts. These will be given approximately once a month, on Oct. 21, Dec. 30, Jan. 27, Mar 3, March 31 and April 21, at 3.30. Soloists will include the 'celist, Raya Garbousova and the violinist, Efrem Zimbalist. Dr. Koussevitzky will conduct three of the concerts and three will be taken over by notable guests. Sir Adrian Boult, the conductor of the British Broadcasting corporation Orchestra in London, will return to America, after last visiting this country 10 years ago. Leonard Bernstein, composer of serious and light music, has conducted this orchestra as guest in previous seasons and will return. He has just been appointed the regular conductor of the New York City Center Symphony Orchestra. The other guest will be Morton Gould. Mr. Gould, first generally known by his career in radio, has appeared notably as conductor. The season in Symphony hall will extend from Oct. 5 to April 26, with two series of 24 Friday afternoon and 24 Boston Symphony Orchestra's 65th Saturday evening concerts, and two series of six concerts each, one on Sunday afternoons and one on Monday evenings. Soloist for the longer series will include Vladimir Horowitz, piano; Albert Spalding, violin; Alexander Brailowsky, piano; Raya Garbousova, 'cello; Yahudi Menuhin, violin; Gregor Piatigorsky, 'cello; Rudolf Firkusny, piano and Efrem Zimbalist, violin. The guest conductors will include Igor Stravinsky.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

SEP 9 - 1945

Progress in Reproduction Shown in Flexible Discs

Sample Recording Eliminates Surface Noise, Gives Purer Tonal Texture—Month's Offerings Unusually Rich in Musical Substance

By VICTOR PRAHL

A sample of the much heralded nonbreakable, flexible disc has arrived from RCA Victor, the opening and closing section of Richard Strauss's tone poem, "Till Eulenspiegel," played by the Boston Symphony under Serge Koussevitzky, which will be released in its entirety next month. We did not try to break it but had fun bending it, and holding it up to the sunlight, the rich ruby red color shining through reminded us of the stained glass windows of the Chartres cathedral. On the musical side it represents progress and achievement. There is no surface noise whatsoever, the tonal texture of the instruments is purer and the volume increased. In fact the orchestra sounds as if it were in the same room. Now if the baby chooses to play a game of tiddly winks with "Beethoven's Ninth," or one of your more uninhibited friends decides to practice his juggling act with "Scheherazade" at your next cocktail party, you may continue nonchalantly with your cigaret, with the comforting thought that there will be no breakage. Just make sure the discs are the flexible, nonbreakable reds.

Although this month's contribution is pressed on the old breakable blacks, they too sound all right and are unusually rich in musical substance. With previous recordings by Felix Weingartner, Frederick Stock, Bruno Walter, Hans Kindler, and their respective orchestras, Victor now offers a fifth choice of Brahms's "Symphony No 3 in F" played by the Boston Symphony under Serge Koussevitsky (Victor album DM 1007, four 12-inch records). More leisurely and expansive as to tempo than the Weingartner recording but less suavely nuanced in the Viennese manner than that of Bruno Walter, it is nevertheless an externally brilliant performance, beautifully balanced, and played with an appreciation of the work's grandeur. Just having heard Dr Koussevitsky in a series of six concerts devoted to the works of Bach and Mozart, we are reminded in this magnificent recording that he can be equally great in Brahms.

We belong to the group, no doubt a large one, which has not been able to keep apace with the musical evolution and artistic progress of Arnold Schonberg. But having been deeply moved some 25 years ago when we heard the Franz Kneisel quartet with two assisting players, in a first performance of "Verklarte Nacht," this composer's sextet for strings, we have always given him the benefit of the doubt when listening to his later works, such as the dissonant "Pietrot Lunaire." Arranged at a later date for full string orchestra, "Transfigured Night," as the sextet is usually known in translation, is now played by the St Louis Symphony under Vladimir Golschman in its postban recording debut (Victor album DM-1005, four 12-inch records). There has been a revival of interest in the work since Antony Tudor, the talented English choreographer used the music as inspiration for his successful ballet, "Pillar of Fire," under which title it is now issued. Strangely enough, with the passing of the years, this youthful work, the composer's opus 4, obviously written while under the spell of Wagner's "Tristan," sounds rather trite and at times hollow and banal, producing no such reaction as it did in our student days. Mr Golschman and his orchestra, however, give it a sensitive performance, and the gifted young conductor reinforces the very favorable impression made in his concerts on the Connecticut valley circuit last season. The eighth side is a noble "Adagio" by Corelli, well transcribed by Amadeo de Filippi and played by the orchestra with a richly vibrant tone.

While there have been numerous arrangements of the waltzes from Strauss's "Rosenkavalier," Antal Dorati's orchestral arrangement is the first to include the other major high lights of the opera. Heard in sequence is the music of the opening love scene between the Marschallin and Octavian, the presentation of the rose, Baron Ochs's scene from the second act, the lovely trio for the Marschallin, Sophie, and Octavian, the final duet, and a brilliant waltz finale. The instruments of the orchestra cannot replace the human voice, but this postban debut of the Cincinnati orchestra under Eugene Goosens is highly successful in reminding one of how appealing the opera is in luscious themes even when dressed in orchestral garb alone (Victor album DM 997, three 12-inch records).

A "must" for lovers of the quaint is the ballet music from the opera, "Cephale et Procris," by Gretry (1741-1813), friend of Voltaire, Napoleon and Louis VIII. It consists of three dances, a "Tambourin," "Menuetto" and "Gigue," played exquisitely by the Chicago Symphony under Desire Defauw, with lightness, grace, verve and precision (Victor single 12-inch record, LL-8825).

ST. LOUIS, MO.
POST DISPATCH

SEP 16 1945

Boston Symphony Time to Be Changed

BEGINNING Oct. 6, the time of the Boston Symphony Orchestra concerts on KXOK will be changed to 8:30 Saturday nights. . . . The interior of the Detroit Music Hall is being altered for better accoustical effects when the Detroit Symphony Orchestra begins its broadcasts Sept. 30 on a 7:00-8:00 p.m. Sunday schedule on KXOK.

Raymond Massey's long-talked-of series has been set for KSD. It will be scheduled at 1 p. m. Sundays.

Jack Berch, singer and whistler, is back on KXOK at 3 p.m. Monday through Friday with Charles Magnante, the accordion player, heading a supporting trio. . . . The Jack Kirkwood program has returned on KMOX, at 6 p.m., the first five week days. . . . Jack Smith, the tenor, who sang with Eileen Farrell in the 4 p.m. Sunday concert series, has a new KMOX series at 6:15 Tuesday through Friday. . . . William Janney, Broadway and movie actor, who was recently discharged from the Army, is playing Interne Adams in KSD's Portia Faces Life serial.

This Clipping From
DAVENPORT, IOWA
DEMOCRAT-LEADER

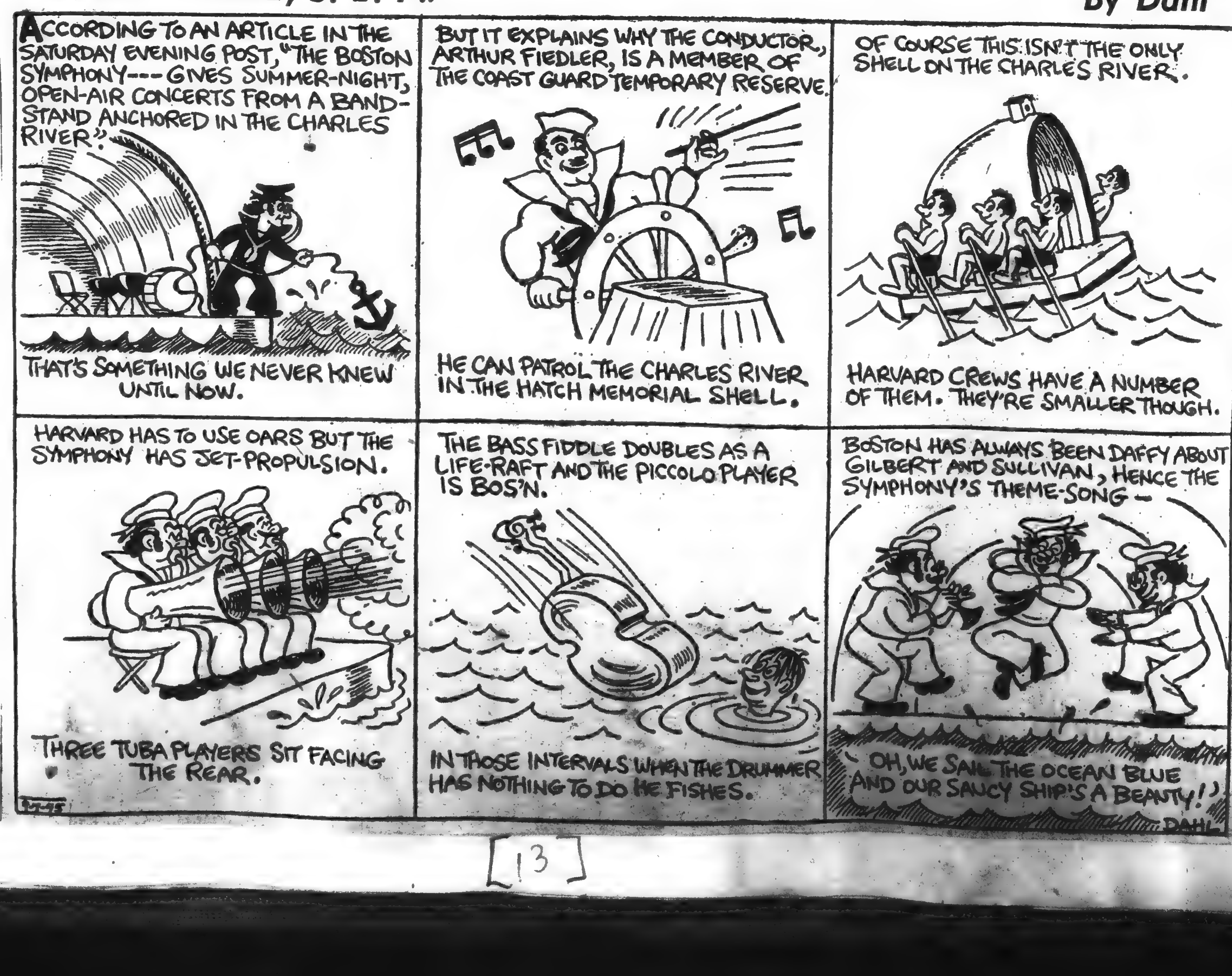
SEP 16 1945

THE DIRECTORS OF
. . . the Boston Symphony soon will make plans for next season's Berkshire Music festival. One of the events will probably be the American premiere of Benjamin Britten's opera, "Peter Grimes," which was first presented in London on June 5 of this year. The American rights have been purchased by Eddie Dowling and Louis J. Singer and they are conferring with Dr. Koussevitsky and the management of the orchestra.

THE BOSTON HERALD, FRIDAY, SEPTEMBER 7, 1945

AVAST THERE, S. E. P.!

By Dahl


ACCORDING TO AN ARTICLE IN THE SATURDAY EVENING POST, "THE BOSTON SYMPHONY--- GIVES SUMMER-NIGHT, OPEN-AIR CONCERTS FROM A BAND-STAND ANCHORED IN THE CHARLES RIVER".
THAT'S SOMETHING WE NEVER KNEW UNTIL NOW.
BUT IT EXPLAINS WHY THE CONDUCTOR, ARTHUR FIEDLER, IS A MEMBER OF THE COAST GUARD TEMPORARY RESERVE.
HE CAN PATROL THE CHARLES RIVER IN THE HATCH MEMORIAL SHELL.
OF COURSE THIS ISN'T THE ONLY SHELL ON THE CHARLES RIVER.
HARVARD CREWS HAVE A NUMBER OF THEM. THEY'RE SMALLER THOUGH.
HARVARD HAS TO USE OARS BUT THE SYMPHONY HAS JET-PROPULSION.
THREE TUBA PLAYERS SIT FACING THE REAR.
THE BASS FIDDLE DOUBLES AS A LIFE-RAFT AND THE PICCOLO PLAYER IS BOS'N.
IN THOSE INTERVALS WHEN THE DRUMMER HAS NOTHING TO DO HE FISHES.
BOSTON HAS ALWAYS BEEN DAFFY ABOUT GILBERT AND SULLIVAN, HENCE THE SYMPHONY'S THEME-SONG —
"OH, WE SAIL THE OCEAN BLUE AND OUR SAUCY SHIP'S A BEAUTY!"
9-7-45
DAHL

NEW YORK, N. Y.
TIMES

SEP 23 1945

FUTURE FOR MUSIC IN RADIO

By MARK A. SCHUBART

WITH a large percentage of its air time devoted to the transmission of music of various kinds, the radio industry is rapidly becoming the nation's leading consumer of musical talent. Technically proficient and progressive, financially secure, and with an audience of unparalleled size, it is an industry whose musical potential has been visualized but not as yet fully achieved; whose artistic possibilities at the present time are being explored rather than exploited.

Radio is, of course, a young industry; a mere stripling of 25 years or so. And in dealing with serious music—a much older industry—it is, by comparison, still younger. In the past decade or so it has found its public and perfected its methods of reaching this public. Now it is just beginning to consider seriously the difficulties involved in the programming of, and winning acceptance for, so-called art music.

Thus far, radio's ventures into serious music have not been uniformly stimulating, nor have they shown any hardened policy in regard to music. Leading programs have often demonstrated a disconcerting tendency to follow the easy and well-trodden paths laid out in our less progressive concert halls, playing and replaying the most popular works of the standard repertoire. This is a policy which obviously will not offend. But there seems to be no reason why radio's technical daring should not be matched in artistic daring, or why its presentation of serious music should not be as free and unprecedented as its mechanical function.

Orchestras on the Air

It is true, of course, that radio's most substantial serious music offerings are broadcasts of regular concerts by our major symphony orchestras and musical organizations—the New York Philharmonic-Symphony (CBS), the Boston Symphony (American), the Detroit Symphony (Mutual), the Metropolitan Opera (American) and others—and in these broadcasts it is inevitable that radio should conform to the well-defined objectives established by these organizations' musical direction. It is, rather, to the strictly radio concerts we must look for the key to radio's musical future.

Despite its commercial necessities, radio's achievement in the field of serious music thus far has by no means been small, and the large networks have sustained, and are sustaining, many excellent concert programs. CBS's "Invitation to Music," for example, has consistently avoided the musically hackneyed, and has, under the direction of Bernard Herrmann, built up a faithful audience for contemporary music as well as for the classics. Mutual's Sinfonietta, which is, unfortunately, not carried by WOR, the local outlet, at this time, has also presented richly varied programs under the supervision of Alfred Wallenstein and his successor, Sylvan Levin. The NBC Symphony, a much larger orchestra, and commercially sponsored, has been much more conservative in its programming, though performance standards have been exceptionally high.

Probably the greatest distinction in the radio presentation of art music has, however, been achieved by two local stations—WQXR, and the municipally sponsored WNYC. Both of these devote a major portion of their air time each day to serious music, and the fact that they can exist—and even flourish—under such a policy augurs well for the future of music in radio. Both stations, of course, rely heavily on recorded music, since they do not have the resources to present ambitious live programs; and this naturally limits experimental possibilities.

The live programs these stations present have been generally interesting. WQXR's small orchestra under the direction of Leon Barzin, has specialized in less ambitious works by well-known composers and has presented engaging young soloists. There have been other excellent programs on this station of lieder and instrumental chamber music. WNYC has taken more active recognition of the necessity for airing contemporary music and its ten-day Festival of American Music which is presented each spring remains one of the most valued contributions radio has made to the current musical scene, and one which the composers and performers represented have found a heartening experience.

Another encouraging sign is to be found in the fact that more and more the guiding of musical policy in radio is being placed in the hands of men aware of both radio's needs and music's. Sylvan Levin, Mutual's new music director; Alfred Wallenstein, who has just taken over the same post at the American; Leon Barzin at WQXR; James Fassett at CBS; Samuel Chotzinoff at NBC; Eddy Brown at WLIB, and Morris Novik at WNYC, are all men of different backgrounds and qualifications. But almost without exception they are men of vision and experience.

Distinct Identity Sought

Essentially, what these men must continue to strive for is a separate and distinct identity for radio music. It seems likely that the great strides made in the technical reproduction of art music will continue, with such improvements as frequency modulation and wire recording leading the way. But over and above these accomplishments, music itself must be scrutinized and reconsidered in terms of broadcasting.

All of the major networks have already recognized the importance of the composer in radio and have commissioned him to write new works, with timing and instrumentation designed to fill radio's needs. The quantity of music consumed by radio is so tremendous that unless new music is produced at a far faster rate than at present the so-called standard repertoire threatens to be played to death. Radio's policy makers are beginning to recognize and act upon this important truth, and the composers are more than willing to cooperate.

For it is now becoming obvious that radio can offer composers—and instrumentalists as well—a field of activity which, if fully implemented, will carry with it not only adequate financial reward but great distinction and public recognition as well. The millennium has not as yet arrived. But accomplishments thus far represent a great hope for the present generation of musicians, offering them a possible new and expanded market for their artistic wares, and showing them at least a vision of a new world to conquer.

Symphony Season Opened; 'Appalachian Spring' Heard

By L. A. Sloper

Dr. Serge Koussevitzky, beginning his twenty-second year as conductor of the Boston Symphony Orchestra, opened its sixty-fifth season yesterday afternoon in Symphony Hall. The program, "dedicated to the peace of the world, and to the heroism which made it possible," contained two works chosen for their suitability to this purpose—Beethoven's "Leonore" Overture No. 3 and the "Eroica" Symphony. It also contained Aaron Copland's Suite from the ballet, "Appalachian Spring," which was played for the first time in Boston.

Dr. Koussevitzky returned to his post filled with all the old vigor, intensity and enthusiasm. He directed the Overture and the Symphony with the familiar fervor and dramatic power; indeed it may be said that his reading of the "Leonore" No. 3 is more dramatic than the opera, and it was warmly received by the audience, which had stood with the orchestra to welcome him back.

* * *

Even more remarkable than his interpretation (and the orchestra's performance) of these works was the eloquence with which he and they played Copland's "Appalachian Spring" Suite. This score was very impressive when heard last season with Martha Graham's ballet for which it was written. But at that time it was played by a small ensemble which could hardly bring out all of its beauties.

Yesterday it made an even stronger impression. Indeed it seemed to me one of the finest products of the modern American school. It adapts the harmonic schemes and rhythmical complexities of the experimental early years of this century to the purposes of expression rather than of exhibition. It succeeds by the use of sophisticated technical resources in achieving an effect of simplicity, evoking the atmosphere and feeling of the early Colonial days, their striving, their devotion, their trials and joys.

Singularly well designed to accompany Miss Graham's dances, it is equally expressive in the concert hall. It is possible that memory of the ballet helped understanding of the music, just as the music originally helped comprehension of the ballet. But the music yesterday seemed so clear, so well knit, so redolent of its theme that it could hardly fail of its effect, I felt, even with those who had not seen the ballet. And the quick and generous applause with which it was greeted confirmed this opinion. Mr. Copland was in attendance, and was recalled several times to bow his thanks.

* * *

It is interesting to observe the increasingly successful collaboration between composers and choregraphers. This score of Copland's marks one of its high points. Although its scale is smaller, it may rank with Hindemith's music for Massine's "St. Francis." These are serious works. Equally interesting and successful examples may be found in the lighter forms, such as Leonard Bernstein's "Fancy Free," Norman Dell Joio's "On Stage!" and quite possibly, Lukas Foss' "The Gift of the Magi," which at this writing I have not yet heard. For some reason, ballet seems nowadays to inspire better music than opera.

The personnel of the orchestra remains virtually unchanged. The first performance of Martinů's Third Symphony, originally announced for the third pair of concerts, has been advanced to next week.

Today IN SOCIETY

Familiar Faces Seen at Symphony Opening

Boston's most traditional audience filled Symphony Hall to its hallowed rafters yesterday for the opening of the 65th season of the Boston Symphony Orchestra. For 24 Fridays, from now until April, the hours between 2:30 and 4:30 will be held sacred to Symphony, and only dire illness or emergency ever keeps a season-goer at home.

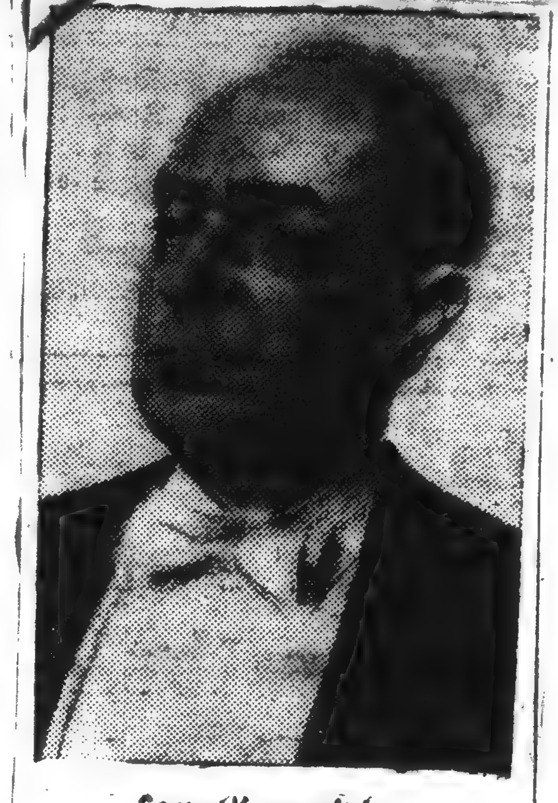
There were familiar faces in every row yesterday afternoon as the great audience rose to pay its usual respects to its erect, beloved conductor, and Dr. Koussevitzky faced them for several minutes before the storm of applause quieted enough for the Star Spangled Banner to be sung.

SYMPHONY SNAPSHOTS—The Roger Wolcotts in their usual places—the George Lewises in theirs—Eben Draper and his wife, talented composer Hazel Draper—Mrs. Francis P. Sears, her slim black wool suit collared in ermine—Mrs. Robert H. Stevenson—Mrs. Franklin W. Hobbs and Miss Rebekah Hobbs—Mrs. George H. Swift and her daughter, Mrs. Lawrence Lowell Reeve—Mrs. John G. Palfrey and a small grandchild very intent on the new Ballet Suite—Mrs. Richard King Thorndike and her daughter-in-law, Mrs. Richard K. Thorndike Jr., Lucy Rantoul Thorndike with a nice pale blue cap of feathers on her smooth fair hair—Mrs. Richard Thompson and her sister, Mrs. J. Burke Wilkinson, Maxim Karolik off to see the musicians at intermission—Arthur Fiedler, also backstage between symphonies—Mrs. Dudley L. Pickman and her daughter, Mrs. Alfred Wright, blonde Nancy out of her WAC uniform after three years' service—the Guy Warren Walkers, his Lt Col's uniform changed for civvies—Mrs. Malcolm Bradley French and Mrs. William H. Coburn sharing their usual third-row seats—Mrs. Paul F. Clark and her daughter, Mrs. Randolph Post Eddy, and Capt Eddy—Mrs. Charles F. Hovey and Mrs. Gordon Abbott Jr.—Mrs. William Dana Orcutt greeting friends from her usual place in Row B—Mrs. Alvan T. Fuller and Mrs. Fuller Halsey and Hope Halsey Talbot—Mrs. Bernard Fox in slim smart navy from top to toe—debutante Mary K. Arnold—Mrs. John Lyman—Mrs. C. Chauncey Gray—Mrs. Frank C. Paine—the Oliver Wolcotts—and many many more.

WORLD PREMIERE — Another capacity audience filled the Opera House almost to the roof last night to applaud a program that included the first performance of Lukas Foss' exciting ballet "The Gift of the Magi," and three other favorites.

Dr. Koussevitzky brought a box party that included composer Copland, to hear Symphony's brilliant young pianist Lukas Foss conduct his new ballet, and others of the huge audience included many of the afternoon's symphony goers.

COMMERCIAL APPEAL
DANVILLE, VA.
10/1/45



Serge Koussevitzky

INDISPUTABLY among the top American conductors is Dr. Serge Koussevitzky, who leads the Boston Symphony for the 22nd consecutive season. "The Boston," considered by musical authorities the finest symphony in the United States, can again be enjoyed by music lovers throughout the country when the Symphony begins its new fall series Saturday, Oct. 6, over WBTM.

THE BOSTON HERALD,

FRIDAY, OCTOBER 5, 1945

Tanglewood Shed Given to Symphony

STOCKBRIDGE, Oct. 4—Miss Gertrude R. Smith, president of the Berkshire Symphonic Festival, announced that the board of trustees today voted to make a gift of their Tanglewood music shed to the Boston Symphony Orchestra. This gives the orchestra entire control and management of future festivals.

MAKES GIFT TO HUB SYMPHONY

Post Oct 5

Given Use of Music Shed of Berkshire Festival

STOCKBRIDGE, Oct. 4—Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, announced tonight that the board of trustees at their annual meeting held this afternoin voted to make a gift of their music shed and its contents at Tanglewood, Stockbridge, to the Boston Symphony Orchestra, thus giving them the entire control and management of future festivals.

Only two conditions are attached: one, that all patrons, members and subscribers will have the opportunity of resubscribing for their regular seats before public sale and, second, that if in future years the Boston Symphony Orchestra should decide to discontinue the festivals at Tanglewood the music shed would revert to an authorized committee of Berkshire citizens.

NORTHAMPTON, MASS.
GAZETTE

OCT 5 - 1945

MUSIC SHED MAY GO TO BOSTON ORCHESTRA

Stockbridge, Mass., Oct. 5—The board of directors of the Berkshire symphonic festival has made a gift of its music shed at Tanglewood to the Boston Symphony orchestra. Miss Gertrude Smith, festival president, said that the action was subject to the Boston orchestra agreeing that festival patrons, members and subscribers be allowed to re-subscribe before public sale, and another condition that the property should revert to a committee of Berkshire citizens in the event the orchestra discontinued Tanglewood festivals.

Tanglewood Given to Boston Symphony

STOCKBRIDGE, Oct. 4—Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, announced that the board of trustees, at their annual meeting this afternoon, voted to make a gift of their music shed and its contents at Tanglewood to the Boston Symphony Orchestra, thus giving the orchestra entire control and management of future festivals.

Only two conditions are attached, one that all patrons, members and subscribers will have the opportunity of resubscribing for their regular seats before public sale, and two, if in future years the Boston Symphony should decide to discontinue the festivals at Tanglewood the music shed would revert to an authorized committee of Berkshire citizens.

PAWTUCKET, R. I.
TIMES

OCT 5 1945

STOCKBRIDGE, Mass. (AP)—The board of directors of the Berkshire Symphonic Festival has made a gift of their music shed at Tanglewood to the Boston Symphony Orchestra. Miss Gertrude Smith, festival president, said that the action was subject to the Boston Orchestra agreeing that festival patrons, members and subscribers be allowed to re-subscribe before public sale, and another condition that the property should revert to a committee of Berkshire citizens in the event the orchestra discontinued Tanglewood festivals.

N. ADAMS, MASS.
TRANSCRIPT

1945

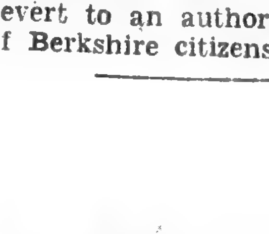
Boston Orchestra Given Music Shed

Now Has Entire Control and Management of Future Berkshire Symphonic Festivals.

The music shed and its contents at Tanglewood in Stockbridge were presented yesterday to the Boston Symphony orchestra, thus giving it the entire control and management of future Berkshire symphonic festivals. Miss Gertrude Robinson Smith, festival president, said that trustees made two conditions to the gift.

One is that all patrons, members and subscribers will have the opportunity of resubscribing for their regular seats before public sale and, two, that if in future years the Boston Symphony orchestra should decide to discontinue the festivals at Tanglewood, the music shed will revert to an authorized committee of Berkshire citizens.

Symphony to Present Red Feather Concert; Third of Fund Near



The Boston Symphony Orchestra, led by Dr. Serge Koussevitzky, will give an hour's concert at the Red Feather rally on Oct. 11 at Boston Garden, headquarters of the Greater Boston United War Fund announced last night. At the same time it was revealed that contributions to the War Fund to date are about 31 percent of the goal.

THE BOSTON HERALD, FRIDAY, OCTOBER 5, 1945

Tanglewood Shed Given to Symphony

STOCKBRIDGE, Oct. 4—Miss Gertrude R. Smith, president of the Berkshire Symphonic Festival, announced that the board of trustees today voted to make a gift of their Tanglewood music shed to the Boston Symphony Orchestra. This gives the orchestra entire control and management of future festivals.

NEW YORK, N. Y.
SUN

OCT 5 - 1945

The New Records

Enter Vynalite—With Koussevitzky's 'Till' as the First Issue—The Lighter Side.

Victor calls it Vynalite. What the competitors of Victor call it is slightly more acrid. What the public will call it hasn't yet been determined. In any case, "it" is the new De Luxe Red Seal record, for which the claims include proof against breakage, more nearly silent surfaces, "concert hall" fidelity. It is priced at twice the cost of the conventional shellac disk.

So far as can be determined from the introductory issue—a recording by Serge Koussevitzky and the Boston Symphony of Richard Strauss's "Till Eulenspiegel"—only the claim concerning its durability stands up completely. The disk can be flexed in the hands, pounded on a desk, or actually stepped on without damage. In fact, this virtue might be a frustration in those moments when one wants to wreak proper justice on a wayward interpreter. And what will happen to the climax of Coward's "Private Lives"?

However, breakage is only an incidental annoyance to a record collector, rather than a fundamental problem. Surface noise and reproduction are more vital concerns. My copy of "Till" is decidedly erratic support for the claim of surface quietness. Some of it untracks with a silky suavity that is a delight, in other parts the string tone has a definite lisp, and still other portions crackle as merrily as any inferior shellac disk. It is no new story that a performance cut into an acetate disk can give wonderfully scratch-free reproduction. The problem would seem to be whether similar results can be achieved through the "biscuit" method of pressing records from a master. It hasn't been done yet. In fact, those wonderful English Parlophone (Decca) shellac disks we were getting over here just before the war were considerably more quiet than these Vynalites.

Quality of Sound.

The sound of the Boston Orchestra as reproduced here does have exceptional clarity, splendid balance and a magnitude of detail that those of us who haven't been hearing records for two years find ear-opening. But it is reasonable to suppose that a conventional pressing from the same master would be of similar quality. There is, after all, no difference in the recording process—it is merely a refinement in the processing from master to disk.

Victor's method of merchandising this item makes it impossible for the average person to make a direct comparison for himself, as this performance of "Eulenspiegel" will be available only in the $2 per disk Vynalite edition for a number of months. Thereafter, so the explanation goes, it will be available at the usual price of $1 per disk on shellac. Thus the person who craves a new item limited to Vynalite circulation must take it at this higher price, or else not have it.

Since the record is appreciably thinner and lighter than the common shellac disk, there is some skepticism that it will operate satisfactorily in record changing devices. The manufacturers contend that it has been weighted sufficiently so that it will. Wary dealers are warning their customers not to be surprised if it doesn't, for there are so many different types of changers in use that no single success or failure could prove the point.

For those who are concerned about the musical merits of this performance it may be said that it is a reading of robustious humor rather than impish wit, stronger in the hightlighting of musical detail than in the narative aspect of this "Rogue's Rondo." (Victor album DV 1, $4.50.)

This Clipping From
LAWRENCE, MASS.
EAGLE

OCT 5 - 1945

Tomorrow night at 9:30 o'clock! That's a date and time to write down in listening MUST books. WLAW is proud to announce that beginning Saturday evening, the Boston Symphony Orchestra, under the baton of Dr. Serge Koussevitzky, will resume broadcasting activities over the American Broadcasting Company, locally by way of ~~that stations'~~ facilities. Considered by music authorities as being the finest symphonic group in the United States, the orchestra will be working under Dr. Koussevitzky's direction for the 22nd year. Four guest conductors are also scheduled for an appearance this season. Included will be Igor Stravinsky, returning after a two-year absence; Sir Adrian Boult, conductor of the BBC orchestra in London; Fritz Reiner, who batons the Pittsburgh Symphony; and Leonard Bernstein, one of Lawrence's own, who is known the country over as a famed American composer and conductor.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

OCT 5 - 1945

Tanglewood Shed Given to Orchestra

Boston Symphony Owning Estate Voted Complete Title to $100,000 Building; 9 Concerts Next Summer

The Boston Symphony ~~Orchestra,~~ presented the Music Shed at Tanglewood by the Berkshire Symphonic Festival trustees yesterday afternoon, today announced plans for the resumption of concerts next summer following war-time discontinuance. The gift was voted at the annual meeting of the Festival held at Stockbridge.

Officers Re-elected

Re-electing Miss Gertrude Robinson Smith president, Laurence R. Connor vice president, Mrs. Bruce Crane clerk and Henry W. Dwight treasurer, the board voted to transfer to the orchestra ownership of the $100,000 shed, giving with the building "entire control and management of future Festivals." The gift carried with it two conditions, agreeable to the orchestra management.

First, that "All patrons, members and subscribers will have the opportunity of resubscribing for their regular seats before public sale," and second, "If in future years the Boston Symphony Orchestra should decide to discontinue the festivals at Tanglewood the music shed would revert to an authorized committee of Berkshire citizens."

Informed of the gift, Jerome B. Greene, orchestra president, said, "The decision of the Berkshire Symphonic Festival Association . . . was a most generous recognition of the permanent place the Festival had won in the musical life of our country and of the Boston Orchestra's part in that achievement. Happily, the resumption of the Festival as a full responsibility of the orchestra, and the utilization of the superb facilities of its own Tanglewood estate, in no way lessens the co-operation which the concerts will receive from the residents of Berkshire County, to whose initiative the Berkshire Festival is wholly due. Among them, the music-loving public is especially indebted to the indomitable energy and public spirit of Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival Association.

Nine Concerts

Mr. Greene then outlined plans for next summer, which include nine symphony concerts over three weeks, beginning July 25, and resumption of the Berkshire Music Center July 1 on a pattern essentially like that of 1941. The concerts will be under the direction of Dr. Serge Koussevitzky, and will be given on Thursday and Saturday evenings and Sunday afternoons. Dr. Koussevitzky will direct the school, "assisted by principals and other members of the orchestra and distinguished leaders in charge of each department."

Dr. Koussevitzky, expressing his personal gratitude to Miss Robinson Smith and the festival officers, said, "When I first learned of the ambitious program which Miss Robinson Smith had in mind, it seemed like a dream, but I was soon to know that these dreams were to be brought into the realm of reality, and when in addition the orchestra was given Tanglewood, the most ideal location for these plans, I was convinced that nothing could interfere with our great ambition to widen musical horizons. I look forward with great anticipation to next summer."

Seats 6500 Persons

The Shed seating 6500 persons, designed by the Swedish-American architect, Eliel Saarinen, was erected in 1938, with Joseph Franz of Stockbridge as engineer.

NEW YORK, N. Y.
TIMES

OCT 5 - 1945

BOSTON ORCHESTRA GETS FESTIVAL SHED

Berkshire Music Fete Trustees Give Its Concert Building, Contents to Symphony

The board of trustees of the Berkshire Music Festival voted at its annual meeting yesterday afternoon to make a gift of its music shed and contents to the Boston Symphony Orchestra. Thus the Festival, of which Mrs. Gertrude Robinson-Smith is president, will give the entime control and management of the annual summer musical events—now in their eleventh year—to the orchestra.

This was regarded as an important step in the festival's development, since until this year, ownership of the festival properties had been divided between the two organizations. It will also be of material aid to Dr. Serge Koussevitsky's music school which ~~was or~~ganized by him at Tanglewood five years ago.

The huge shed, which seats more than 6,000 persons, was built in 1938 at a cost of nearly $100,000. Eighty-two per cent of the contributions to its cost came from neighbors in the Stockbridge vicinity.

In turning over the shed to the orchestra, two conditions were imposed:

First, that the first preference of seats shall continue to go to patrons of the concerts who, in previous years, purchased their seats through the festival.

Second, that if at any future time the Boston Symphony Orchestra should decide to discontinue these summer concerts, the ownership of the shed would revert to the festival organization.

WOONSOCKET, R. I.
CALL

OCT 5 - 1945

Tanglewood Music Shed Given Boston Symphony

STOCKBRIDGE, ~~Mass. (AP)~~—The board of directors of the Berkshire symphonic festival has made a gift of their music shed at Tanglewood to the Boston Symphony orchestra.

Miss Gertrude Smith, festival president, said the action was subject to the Boston orchestra agreeing that festival patrons, members and subscribers be allowed to resubscribe before public sale, and another condition that the property should revert to a committee of Berkshire citizens in the event the orchestra discontinued Tanglewood festivals.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

OCT 5 - 1945

Berkshire Festival To Be Resumed Next Summer

BOSTON, (U.P.) — The Boston Symphony orchestra's Berk~~shire festival con~~certs, which had gained national renown prior to Pearl Harbor, will be resumed on a full scale basis next summer after several seasons of substitute programs ,it was announced today.

The orchestra trustees have authorized resumption of the festival and the Berkshire music center on a pattern similar to that of 1941 when there were nine symphony concerts during a three-week period. The music center is a finishing academy for especially talented music students thruout the nation.

The 1946 concerts will be given at the traditional "Tanglewood" estate at Lenox under the baton of Conductor Serge Koussevitzky of the Symphony on Thursday and Saturday nights and Sunday afternoons, beginning July 25.

While the orchestra owned the Tanglewood estate, until yesterday the huge music shed accommodating 800 listeners was owned by the Berkshire Symphonic Festival Ass'n. Now the shed has been presented to the orchestra, which will assume full direction of the festival rather than sharing the responsibility with the association.

Three Symphony Programs Announced

Tomorrow evening in Symphony Hall the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give the first concert of the Monday evening series. The program will consist of Haydn's Symphony in G major, No. 94 (the "Surprise"), the Second Suite from Prokofieff's Ballet "Roméo and Juliet," and the Second Symphony of Brahms in D major.

The second program of the longer series of concerts next Friday afternoon and Saturday evening will include the first public performance of the new Third Symphony by Bohuslav Martinu, which is dedicated to this orchestra. The symphony is in three movements: Allegro poco moderato, Largo, and Allegro; andante. The program will open with Mozart's Overture to "Idomeneo." The second portion of the program will be devoted to the music of Sibelius and will consist of "The Swan of Tuonela" (English horn solo: Louis Speyer) and the Symphony No. 1 in E minor.

Symphony Luncheons Resuming Oct. 19

Boris Goldovsky is renewing his talks on the Boston Symphony programs at a new series of ten Symphony Luncheons held in the Copley Plaza beginning Friday, Oct. 19. This series, sold by subscription only and limited to two hundred subscribers, is being sponsored by the Institute of Modern Art.

Post Oct 5

945

CONCERT IN GARDEN FOR FUND GROUP

Workers Will Hear Symphony Next Thursday

The Greater Boston United War Fund announced last night that Dr. Serge Koussevitzky, conductor, and the Boston Symphony Orchestra were preparing to give an hour's concert featuring the first symphonic performance of Richard Rodgers' waltzes from the current Broadway musical show, "Carousel," for Victory fund campaign workers in Boston Garden next Thursday night.

VARIETY SHOW, TOO

And there will be a variety show headed by Jimmy Durante and Garry Moore to highlight the first part of the program.

This word came back on the heels of revelation that campaign contributions to date totaled $2,428,258, or 31 per cent of the goal of $7,750,000 for the area's hospitals, health and social welfare agencies by Oct. 17.

Also, it was stated, the campaign's third "Dutch-Treat" report luncheon, featuring the four Industry and Finance Divisions, will be held at 12.30 today at the Hotel Statler with Col. Allan M. Pope, president of the First Boston Corp. and of the Welfare Council of New York, as main speaker.

Setting the pace for all-out residental solicitation over the week end, when contributors may be found at home, at least six of the 51 metropolitan communities participating in the drive are racing to top their local goals by Sunday night.

East Natick has callenged its neighbor, Wellesley, to a Sunday "Stay Home Day" competition. Braintree launched its campaign last Sunday with an "Over the Top By Monday Morning" slogan, and the town's 350 Red Feather workers are now striving to beat their own self-imposed deadline. Wakefield will observe "Door Bell Sunday" Oct. 7, and both Winchester and Melrose are straining hard to pull their own towns above the 100 per cent mark in time to turn their big Sunday night community rallies into true Victory celebration.

The Contributors

The War Fund acknowledged last night the following:

Subscriptions of Individuals

$10,000—Mrs. James Dean.

$3000—Mrs. John S. Curtis.

$2500—Mr. and Mrs. George R. Agassiz; Mrs. Fred R. Hayward.

$2000—Miss Fanny P. Mason.

$1600—Mr. and Mrs. Roland Gray.

$1000—Daniel R. Beggs; Miss Sanda Countway; Herbert W. Kendall.

$700—Mr. and Mrs. F. Andre Hunnewell.

$650—Mr. and Mrs. Irvin McD. Garfield.

$500—Robert W. Armstrong; Mrs. Russell Gray; Lt. Robert W. Sayles, Jr.; Mrs. Leverett S. Tuckerman.

Subscriptions of Companies

$37,500—Boston Edison Company.

$22,500—National Shawmut Bank of Boston.

$15,000—Draper Top Company.

$13,200—Munro, Kincaid, Edgehill, Inc.

$10,000—Foss & Company, Inc.

$7000—Boston Safe Deposit and Trust Company.

$6500—Blake & Company, Inc.

$500—Allied Kid Company.

$4400—Colonial Wool Company.

$4000—Walker Top Company.

$3500—Hotel Statler; Parker House-Hotel Bellevue.

$3300—Sheraton Corp.

$2000—The Carter's Ink Company.

$1600—Bird & Son, Inc.

$1500—Brown Brothers; Harriman & Co.; Doelcam Machine Tool Co.; Plimpton Press.

$1250 — Brockway-Smith-Haigh-Lovell Co.

$1000 — Barbour-Stockwell Company; Boston Varnish Company; Futurity Thread Company; Leigh Textile Company; A. S. MacDonald Commission Co.; Richard M. Ott & Son; The Vanta Company.

$825—Carter, Rice & Company Corp.

$800—J. Greenebaum Tanning Co.; C. Pappas Co., Inc.; White, Weld & Co.

$750—Webster-Thomas Co.; James O. Welch Company.

$650—Hotel Bradford.

$600—Hicks & Hodges Co.

$525—Glenside Hospital, Inc.

$500—Bay State Milling Company of N. E.; Cynthia Mills; D. C. Heath and Company; Hornblower & Weeks; Hotel Kenmore; Massachusetts Machine Shop, Inc.; T. Noonan & Sons Company; Paris Leather Company; Spaulding - Moss Company.

Oct 5 '45

VISION OF GREATNESS

When living in a great age it is well to know it. For more than two decades we in Boston and New England have been living in a great period of the Boston Symphony Orchestra. If a repertory theatre of virtuoso actors played in this city week after week the year round none but the classic dramas of ancient and modern literature, it could pour no greater stream of vital energy into our veins—if as much, for the literature of the stage is not as rich as that of music. Hardly two dozen tragedies of the first rank exist; the literature of music is almost an embarrassment of riches.

This afternoon the Boston Symphony Orchestra begins its sixty-fifth season. Throughout the war this mighty instrument of joy, hope, peace, and the sacrament of beauty went on sounding. So far from letting us down, it held us up; never slackening its tours and schedules in the great concert halls of the land, it played devotedly in Army camps and war hospitals, and one of the historic moments in its career came last August when the Commonwealth of Massachusetts made the closing concert of the season at the Esplanade our public solemnization of the victory over Japan, with a moving address by the Governor and music by the Orchestra to an audience of forty thousand people, hushed and thankful.

The Orchestra has interwoven great music with the life of this community. Beginning more than six decades ago with a public that numbered hundreds, it widened like a majestic river to a public numbering thousands and, as its vibrations have extended to other cities, to Tanglewood, to the Esplanade, and to the broadcast of its Saturday evening concerts, these sightless couriers of the air now carry its art to the invisible millions. It would be hard to name an institution whose beneficence so easily, so naturally, so harmoniously transcends those barriers of nationality, race, color, creed or class which ordinarily divide mankind; for art is universal, and so is the response to it.

On December eighth, Dr. Jean Sibelius, the Finnish composer, will be eighty years old. In celebration of this world event in music, Dr. Koussevitzky will perform in the course of the season many of the symphonies and tone-poems of our—one says "our" for he belongs not alone to Finland but to the world—of our greatest living composer; and in these two men one sees how art, and the great figures which it animates, bestride the earth and dwarf its factional discords. Dr. Koussevitzky, born in Russia, has become a first citizen of Boston, a devoted servant of the greater community, and a passionate believer in the principles symbolized by the American social system. Their loyalty to the lands of their nativity does not preclude these two great artists from laboring to enrich and ennoble the life of other peoples.

"Moral education," says Whitehead, "is impossible apart from the habitual vision of greatness." Year after year the Boston Symphony Orchestra has kept before us the vision of greatness. We, its beneficiaries, can hardly imagine how different our lives would have been without it, and how much poorer. With the constant example of such excellence before us, we instinctively reject mediocrity, and our lives and this community abound in good work which could hardly have been done without the energization of such music sounding through a virtuoso orchestra from the brains and hearts of composers of genius. In the sociological evolution of our era, too, the Orchestra is moving powerfully forward into the new age, evolving from the instrument of a musical elite into a People's Orchestra, admired, prized, and loved by us, the multitude, who owe to it so many great occasions when it fortified our courage, assuaged our griefs, and made glad our hearts.

That majestic cathedral of sound which arises arch by arch and pinnacle by pinnacle when the Orchestra begins to play, is doubly dedicate—a temple of art and of religion.

UNCLE DUDLEY.

WATERBURY, CONN.
DEMOCRAT

OCT 5 - 1945

BERKSHIRE CONCERTS

Boston, Oct. 5—(UP)—The Boston Symphony orchestra's Berkshire festival concerts, ~~which had~~ gained national renown prior to Pearl Harbor, will be resumed on a full scale basis next summer after several seasons of substitute programs, it was announced today.

WATERBURY, CONN.
DEMOCRAT

OCT 4 - 1945

BOSTON SYMPHONY

(Boston Post)

Boston has good reason to be proud of its own Boston Symphony Orchestra, now preparing to open its 65th seasn on Friday. This group has won world acclaim and seems to get better as the years go on. Not a little of this excellence is due to its exacting conductor, Dr. Serge Koussevitzky, who has no thoughts of any let-down although he himself is starting his 22nd year as its director. There is a heritage and a permanence behind the brilliant record he and his musicians have built up through the years. There is every reason to believe Boston Symphony's 65th season will be its greatest.

LYNN, MASS.
ITEM

OCT 5 - 1945

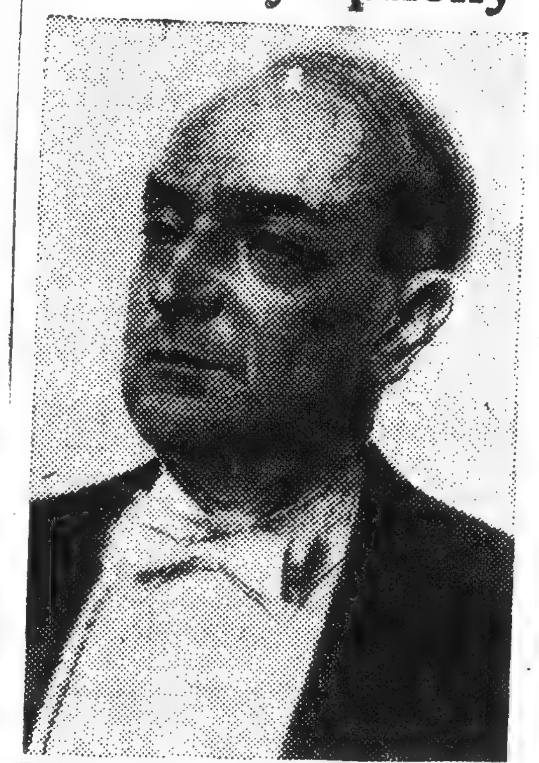
TANGLEWOOD A GIFT

STOCKBRIDGE, Oct. 5—(AP)—The board of directors of the Berkshire symphonic festival has made a gift of their music shed at Tanglewood to the Boston Symphony Orchestra.

VICKSBURG, MISS.
POST

OCT 6 - 1945

Leads Symphony



Indisputably among the top American conductors is Dr. Serge Koussevitzky, who leads the Boston Symphony for the twenty-second consecutive season. "The Boston," considered by musical authorities the finest symphony in the United States, can again be enjoyed by music lovers throughout the country when the Symphony begins its new fall series tonight at 8:30 over WQBC.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

OCT 6 - 1945

Symphony Hall Filled for Season's Opening

BOSTON—Symphony Hall was filled to the topmost seat in the second balcony as the Boston Symphony Orchestra opened its 65th season yesterday afternoon. Dr. Serge Koussevitzky, conductor, was given an enthusiastic ovation as he appeared before the audience to start his 22d year.

The program included Beethoven's Eroica symphony, long a favorite in Boston, and Aaron Copland's suite for the ballet, "Appalachian Spring," which was its first performance in Boston. This work was commissioned by Mrs. Elizabeth Sprague Coolidge and was played for the first time Oct. 30, 1944, in the Coolidge auditorium, Washington, on her 80th birthday.

Copland said that one of the themes he took from a collection of Shaker melodies compiled by Edward D. Andrews and published under the title "The Gift To Be Simple." He said he borrowed it and used it almost literally. The melodies were prepared for publication by Mr. Andrews with the help of Conrad Held formerly of the South Mountain String Quartet, Pittsfield.

Next week the orchestra will play the Sibelius Symphony No. 1 in honor of the composer's birthday.

NEW YORK, N. Y.
HERALD TRIBUNE

OCT 6 - 1945

Tanglewood Festival in '46

BOSTON, Oct. 5 (AP).—Trustees of the Boston Symphony Orchestra announced today that its festivals at Tanglewood in the Berkshires would be resumed next summer on the pre-war scale. Regular summer concerts were discontinued at the start of the war, but a substitute series with a smaller orchestra was held each season. Dr. Serge Koussevitzky, today starting his twenty-second year as conductor with the opening of the orchestra's sixty-fifth season here, will conduct for the Thursday, Saturday and Sunday concerts in the Berkshires beginning July 25.

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NEW YORK, N. Y.
TIMES

OCT 6 - 1945

TANGLEWOOD FETES SET

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[16]

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"The recent decision of the Berkshire Symphonic Festival Association to turn over to the Boston Symphony Orchestra the great 'Shed' at Tanglewood, for which they had raised the funds to supply a satisfactory auditorium for the concerts of the Berkshire Festival, was a most generous recognition of the permanent place the Festival had won in the musical life of our country and of the Boston Orchestra's part in that achievement. Happily, the resumption of the Festival as a full responsibility of the Orchestra, and the utilization of the superb facilities of its own Tanglewood estate, in no way lessens the cooperation which the concerts will receive from the residents of Berkshire County, to whose initiative the Berkshire Festival is wholly due. Among them, the music-loving public is especially indebted to the indomitable energy and public spirit of Miss Gertrude Robinson Smith, President of the Berkshire Symphonic Festival Association."

Dr. Serge Koussevitzky's message to Miss Robinson Smith read as follows:

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Mr. Greene then outlined next summer's plans as follows:

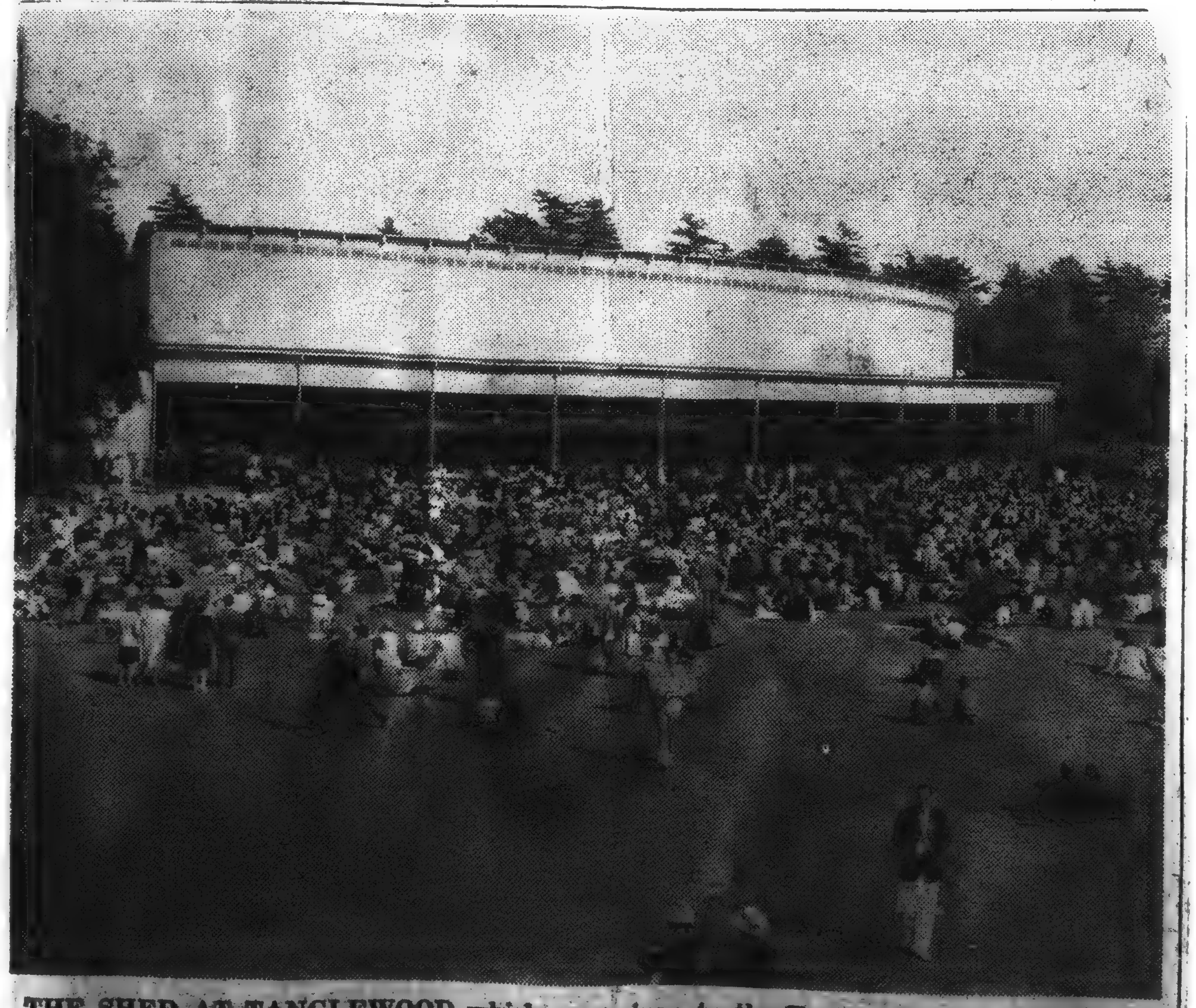
"The experience of the six summers, from 1936 to 1941, has carried the Festival from the stage of an experiment to that of an established feature of the musical calendar which nothing less than the world war could have interrupted. But if the war broke the continuity of the Festivals it also afforded ample evidence that the public's appreciation of symphonic music so far from being diminished by the war has been perceptibly increased.

"An important first chapter has already been written. The Trustees of the Boston Symphony Orchestra have authorized the resumption of the Festival and the Berkshire Music Center next summer on a pattern essentially like the one in operation in the last full season before the War, - that is, in the summer of 1941, when there were nine symphony concerts over a period of three weeks. These concerts under the direction of Dr. Serge Koussevitzky will again be given on Thursday and Saturday evenings and Sunday afternoons, opening on July 25th. Former subscribers will be given first option on their seats. The School will open on July 1st, and will again have for its Director, Dr. Koussevitzky, who will be assisted by the principals and other members of the Orchestra, and by distinguished leaders in charge of each department.

All inquiries or communications about the Festival concerts or the School should be addressed to the Boston Symphony Orchestra, Symphony Hall, Boston, 15, Massachusetts.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

OCT 5 1945



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Post Oct 6

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The Boston Symphony Orchestra began its 65th season yesterday afternoon with no more important change than a slightly less ornate cover on the program book. The other innovation, that affects chiefly the radio audience, is the placing ahead of the hour that goes on the air Saturday evening—from 8:30 to 9:30. Everything else remains the same, even to "The Spangled Banner" at the beginning of the concert. One had imagined that this playing of the National Anthem would cease with the end of the war, as it did in 1918. However, the audience did not wait to be summoned to its feet by Dr. Koussevitzky but rose spontaneously in affectionate greeting when the conductor came upon the platform to begin his own 22nd season as the orchestra's leader.

It is more than a mere coincidence that both the Boston Symphony and the New York Philharmonic-Symphony are starting out the year with Beethoven's "Eroica" and the Suite from Aaron Copland's ballet "Appalachian Spring." The "Eroica" is more than just a symphony. First intended as a tribute to Napoleon, it remains a musical expression of the heroic spirit in any guise and it contains the most solemn of funeral marches. A note on yesterday's program stated that the performance was dedicated "to the peace of the world, and to the heroism which has made it possible."

As for Mr. Copland's Pulitzer Prize-winning ballet, the music is so appealing and attractive, so folksy, so tender and touching that one would expect conductors to seize the first opportunity of placing it on a program, and Koussevitzky, Rodzinsky and Erich Leinsdorf in Cleveland have done that very thing. The original score for Martha Graham's ballet called for a chamber ensemble of 13 instruments. It has now been arranged for full orchestra but the essential fragrance of the music has been retained. It has not been smothered or inflated. Actually the new score abounds in lovely sonorities and, when needed, there is plenty of brilliance. In its celebration of the emotions of a newly wedded mountain couple about to take possession of their home, this music is truly American in spirit, and with other recent works helps to proclaim Mr. Copland our leading native tone poet. He was present yesterday

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PORTLAND, ME.
PRESS HERALD

OCT 6 19

Symphony Orchestra

Boston Globe

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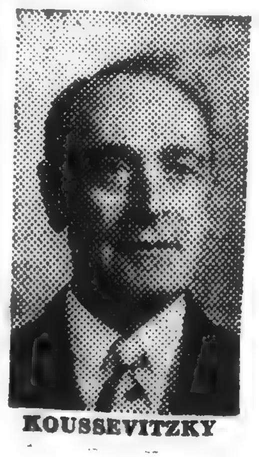

KOUSSEVITZKY

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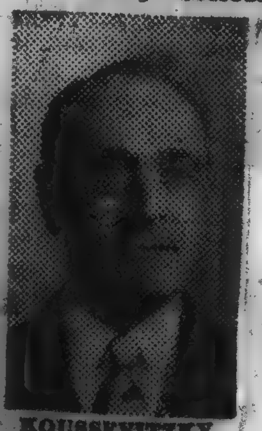


KOUSSEVITZKY

[17]

Oct. 6

THE BOSTON DAILY GLOBE

Symphony Opening Features Ballet 'Appalachian Spring' by Copland

By CYRUS DURGIN

The 65th season of the Boston Symphony Orchestra began at Symphony Hall yesterday afternoon. Everything looked, sounded and was much the same as it has been—blessedly—these several years. Once more the audience rose to greet Serge Koussevitzky as he entered to embark upon his 22d season as conductor of Boston's unparalleled orchestra. Once more, having acknowledged applause and bade his listeners be seated, Mr. Koussevitzky faced them and urged them to sing "The Star Spangled Banner."

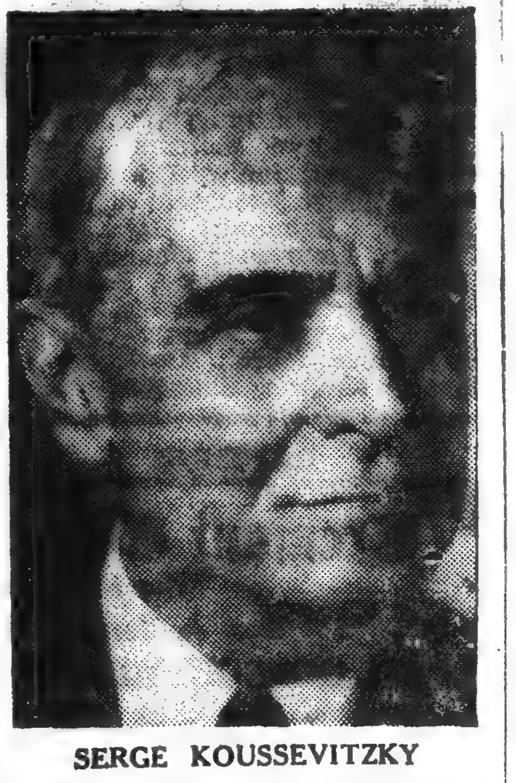
The concert began and ended with Beethoven: the "Leonore" Overture No. 3, and the "Eroica" Symphony. Over the years Mr. Koussevitzky has abandoned the tradition of performing only familiar music at opening and closing Boston Symphony concerts. Accordingly there was a new piece between overture and symphony: the Suite drawn by Aaron Copland from his ballet, "Appalachian Spring."

Music For Dancer

Mr. Copland wrote his ballet for the dancer, Martha Graham, upon commission from the Elizabeth Sprague Coolidge Foundation. Originally designed for a chamber orchestra of 13 instruments, the composer enlarged his scoring for full symphonic ensemble, and that is the version heard this week.

There is always the danger, in transferring ballet music from theatre to concert hall, that what sounded engrossing as accompaniment to stage action may be less so when heard simply as music. "Appalachian Spring" does go on a bit long in concert performance, but mostly it holds attention by the ingenuity of its ideas and the general attractiveness of its style. It is good, clean, spare music whose orchestration is not just orchestration, but an indispensable and organic part of the score itself.

Of course the listener is helped if he reads the program of the ballet action, which tells of a bride-and-groom-to-be of the early 19th century and the festivities concerned with their new house. The beautiful introduction and the ending in similar manner would not necessarily evoke any tone-pictures in your mind, but the rhythmic dance interludes and the variations on the Shaker tune are very atmospheric. The main attribute of "Appalachian Spring," you might say, is lyricism.



SERGE KOUSSEVITZKY

The performance seemed to be excellent. Mr. Koussevitzky brought Mr. Copland upon the stage and there was applause for all concerned.

Performance Well Played

Boston's great conductor has given performances of the "Lenore" Overture and the "Eroica" Symphony that have been more exciting than the ones yesterday. Nevertheless, neither work could have been more clearly played with better style and pace or with a greater sense of symphonic growth and structure than Mr. Koussevitzky and the orchestra attained. Last season when he performed the "Eroica" at the opening concert, Mr. Koussevitzky dedicated the performance "to the heroes of the United Nations"; this week it is dedicated anew, to "the peace of the world and to the heroism which has made it possible."

There is something a little different, come to think of it. The design of the program book cover is changed.

Her. Oct 6

Society Packs First Concert Of Symphony

By ALISON ARNOLD

Boston's first peacetime symphony concert filled Symphony Hall to the topmost seat in the second balcony yesterday afternoon. The vast audience rose in salute to Dr. Serge Koussevitzky, the beloved conductor, as he appeared on the stage, and was wildly enthusiastic in its applause. The opening program of the orchestra's 65th season included Beethoven's Eroica Symphony, long a favorite in Boston, and as a complete contrast, Copland's suite from the ballet "Appalachian Spring," which was its first performance in this city.

Bostonians as a whole prefer Beethoven, and many were soothed into slumber by its quieter bits. One elderly lady tried unsuccessfully to nod her head in rhythm to the Copland selection, but gave it up with a puzzled frown. There weren't many naps taken during that number.

This first Friday afternoon concert is always festive, and this year, with the war over, it was more so than usual. During the intermission, friends greeted friends after the long summer, and everyone seemed glad to be back in town again for the winter season, which really begins with the opening of Symphony.

There were many mothers and daughters in the audience, as Symphony is traditional as family portraits and silver. With Mrs. Dudley L. Pickman, in a black caped suit, was her eldest daughter, Mrs. Alfred Wright, Jr., in black with touches of pink. Mrs. William Dexter was accompanied by her daughter, Miss Constance Dexter, and with Mrs. Fuller Halsey was her daughter, Mrs. Dudley Talbot, very glamorous in royal blue. Other mothers and daughters were Mrs. Augustus W. Soule and Miss Marjorie Soule; and Mrs. Homer F. Livermore and Miss Joan Livermore.

The new high-crowned hats were much in evidence, Mrs. Francis P. Sears sporting a white felt one with a huge red bow. Mrs. Robert Treat Paine's white felt had a perky black bow, and her pearls made another white accent with her smart black ensemble. Mrs. Alfred R. McIntyre, chic in black with sables, was telling friends that her son, Mr. Harry McIntyre, has been discharged from the Army Air Forces and is studying at Columbia University.

Mrs. Francis B. Crowninshield and Mrs. James Hammond attended together and among others in the audience were: Mrs. Ralph Bradley, Mrs. William Dana Orcutt, Mr. and Mrs. Eben Draper, Mrs. Allan Forbes, Mrs. Charles Sumner Bird, Mrs. Charles Higginson, Mrs. John G. Palfrey, Mrs. Alvan T. Fuller, Mrs. Charles P. Howard, Mrs. Charles Gaston Smith, Mrs. Frederick J. Bradlee, Mrs. Frank Stewart, Mrs. John Lyman, Mrs. B. Harrison Ragle, Mrs. John Bartol, Mrs. Henry McBurney Parker, Mrs. Charles P. Ware, Mrs. Richard Thorndike, Mrs. Edward P. Roberts and Mrs. Parker Converse.

Herald Oct. 6

THE

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the first concert of its 65th season in Symphony Hall yesterday afternoon, performing the following program:

Overture to "Leonore" No. 3, Op. 72 Beethoven
Suite from "Appalachian Spring" Copland
Symphony No. 3 in E flat, Op. 55 Beethoven

By RUDOLPH ELIE, JR.

"The performance is dedicated to the peace of the world and to the heroism which has made it possible."

I don't know who wrote that small line of type, which appeared on the printed program of the opening concert of the 65th season of the Boston Symphony Orchestra, in Symphony Hall, but I can't think of a simpler, more beautiful or more distinguished dedication attendant on a concert of music, and it lent additional distinction to what was—from any point of view—a most exceptional musical experience.

The opening concert of the Boston Symphony Orchestra always is exceptional for that matter. It's as much a social (or rather, sociological) thing as a concert of music. It is gala—in a discreet sort of way—exciting—in a well-bred manner—and warm—in a reserved fashion all its own. It is also a sort of beginning, a renewal, a beckoning to think once again of more mature musical values, a challenge to accept the responsibility of listening with the heart and mind as well as the viscera.

All these things with the terrific—if nonetheless inexpressible—sense of relief, of thanksgiving, of joy that peace is at last here that must be felt by everyone contrived to give yesterday's concert a special meaning. For there was, with most of us, I think, the realization that there it was, untouched, intact, perfect. It had withstood the torments of a world five years at war and had emerged unscathed, more firmly rooted and greater than ever before. Why? Because there were young men (many of whom would have dearly loved to have been there yesterday) who lost their lives to see to it that it—and many other things we hold dear—would hold firm.

While I am afraid almost anything would have sounded incredibly good to me yesterday, I am quite sure that the music was unimpeachable from the most critical point of view. The Beethoven, both the Leonore Overture and the "Eroica" were superb as performances (I still can't believe that an orchestra of living men can sound so wonderful and be so in response to themselves and their conductor) and marvelous as interpretations. It was a performance by Dr. Koussevitzky of great technical virtuosity combined with a depth and a sincerity of appraoch while the orchestra was just unbelievable.

Aaron Copland's "Appalachian Spring" is a masterpiece, a thing of rare and fresh beauty and a delight from beginning to end. This is "American" music at its best; beguiling, humorous, gay, powerful, passionate but not voluptuous. No posing, no posturing, no straining for effects, no self-consciousness, no bombast, no Americana for Americana's sake, no tie-in with Sandburg, Walt Whitman or Abe Lincoln, no pretentiousness, no smart-alecks; nothing but musicality expressed in an idiom of the utmost ease and freshness without the slightest striving for newness or novelty (which it thereby seems to attain). I didn't see the ballet that goes along with it; didn't even read the program notes that explain the action, but I had a wonderful time just the same with it, and I think you will, too. It's a really delightful piece and Mr. Copland deserves all the prizes he got for it. He appeared on the stage and got a fine reception from the audience.

As for Dr. Koussevitzky, he never looked younger or better, and certainly never demonstrated more clearly his really stupendous musicianship. Moreover, in the Copland, he got the beat of that unequicably American music as if he had been born in Sioux Falls. He was, in short, superb, and so was his concert.

PROVIDENCE, R. I.
JOURNAL

OCT 7 - 1945

Boston Greets Music Season

Traditional Audience Attends Opening Concert Given by Symphony Orchestra

Special to the Providence Sunday Journal

BOSTON, Oct. 6.—The Boston Symphony Orchestra opened its 65th season Friday afternoon when Dr. Serge Koussevitzky was greeted in Symphony Hall by an audience as traditional as the Bulfinch houses facing Boston Common.

The usual vast audience rose to applaud the world-renowned conductor on Friday, many from the same seat locations in which they have watched that dynamic figure since he first came to Boston. First row faces included those of Mrs. Henry H. Fay Jr., Mrs. William Dana Orcutt, Miss Harriet Rantoul and Miss Edith Rantoul.

Still other traditional symphony-goers who were present Friday were Mrs. Edwin S. Webster, Mrs. Alvan T. Fuller, Mrs. Francis P. Sears, Mrs. Julian Crocker, Mrs. Louis Frothingham, Mrs. Thomas D. Cabot, Mrs. Robert Treat Paine, Mrs. Alexander Forbes, Mrs. John S. Ames, Mrs. George H. Lyman, Mrs. Henry Hornblower, Mrs. John W. Bartol, Mrs. Edward Jackson Holmes, Mrs. Roger

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NEWPORT NEWS, VA.
PRESS

OCT 7 - 1945

Dr. Serge Koussevitzky will inaugurate his Sibelious Festival over Station WGH and the American Broadcasting company next Saturday when the Boston Symphony orchestra is heard in its weekly concert from 9:30 to 10:30 p. m.

The Finnish master, who will be 80 years old in December, will be honored during the season by the Boston Symphony orchestra with Dr. Koussevitzky presenting his principal symphonies and tone poems. It was the Boston conductor who introduced many of Sibelius' scores to this country.

Ten years ago, when Sibelius was honored at Helsinki, Dr. Koussevitzky opened the festival there and received several awards from the Finland Government. Sibelius attended and both composer and conductor became close friends.

The first in the annual series of "Industrial Salutes," a feature of the ABC broadcasts will be heard during next Saturday's concert. On that accasion the iron and steel industry will be saluted.

The general theme of the tribute this year will be the contribution made by each industry to American good-living. Last year the salutes concerned the contributions made by the various industries to the war effort.

War time research has been responsible for many developments which will affect the American way of life and various industries have played important roles in this work. For this reason, on each of sever programs during the season, the special tributes will be paid.

This Clipping From
DAVENPORT, IOWA
DEMOCRAT-LEADER

OCT 7 1945

DR. KOUSSEVITSKY . . . will inaugurate his Silbelius festival over the American Broadcasting network on Saturday, Oct. 13, when the Boston orchestra is heard in its regular weekly concert. The Finnish composer, who will be 80 years old in December, will be honored by Dr. Koussevitsky during the entire season and on Saturday night he will present the "Swan of Tuonela" and the First Symphony.

YOUNGSTOWN, O.
VINDICATOR

OCT 7 - 1945

Bostonians Heard in Records Of Brahms's Symphony No. 3

By Col. L. R. Boals

The featured item of RCA Victor's September Red Seal release is a recording of Brahms's Symphony No. 3, in F major, by the Boston Symphony Orchestra, directed by Serge Koussevitzky. This symphony is considered by many to be the most appealing of the four which Brahms composed in this form.

It was given its first performance in Vienna Dec. 2, 1883, under the direction of Hans Richter, who christened it the "Eroica," probably with the heroic proportions of the first and fourth movements in mind. Early critics considered Brahms "heavy" and obscure. But music whose beauty is on the surface to be appreciated immediately is the kind of music that does not last. As someone has written, "One of the chiefest charms of the music of Brahms is its endless revelation of new and unsuspected loveliness; of hidden perfections, adumbrated to our perceptions even after the 10th and the 50th hearing."

Our great advantage over the early critics is that they could hear such a work only occasionally, while the possessor of a recording of the work can hear it, or any part of it, as often as he wishes. And the possessor of a recording by the Boston Symphony Orchestra under Koussevitzky can hear it under the best conditions, for there is probably no better orchestra in the world than the Bostonians—in fact, many think this orchestra has no peer—and the interpretation of Mr. Koussevitsky is authoritative and convincing. The tone of the orchestra is lovely beyond words and is faithfully caught by the engineers. The symphony is recorded on the four 12-inch disks of the Masterpiece Album DM-1007.

KNOXVILLE, TENN.
JOURNAL

OCT 7 - 1945

Disc Data

by Virginia Ragsdale

Of course, music critics vary in their likes of great masterpieces but to us Brahms' Third Symphony is the most beautiful of them all

The Boston Symphony Orchestra under the direction of Serge Koussevitzy has just completed the works in album form for Victor.

The Third Movement of this symphony is considered by many to be the outstanding one found in any of the four symphonies written by the great composer. To tie it up in a few words, it is the essence of romanticism in music.

Dr. Koussevitzky's beautiful interpretation of the works is beyond reproach. He has previously recorded the two first symphonies by the master and has but one to go, the No. 4 in E minor."

To give a little more vivid picture of this third symphony in F. Op. 90, a noted German critic said of it: "It is Brahms' most typical, personal and important symphonic work. In no other has his whole personality found such marvelously pure and undisguised expression, in no other symphony has he displayed such spiritual independence as this."

Victor lists the album as M or Dm-1007.

NEW YORK, N. Y.
TIMES

OCT 7 - 1945

Hemidemisemiquavers: Serge Koussevitzky and the Boston Symphony Orchestra will give the first performance of Martinu's Third Symphony at the second concert of the season at Symphony Hall, Boston, on Friday afternoon and Saturday evening of this week. . . . Nicolai Lopatnikoff, Russian composer, recently assumed his new post as Assistant Professor of Composition and Theory at the Carnegie Institute of Technology in Pittsburgh. . . . Margit Bokor, Viennese soprano, has been invited by Bruno Walter to take the role of Susanna in Mozart's "Le Nozze di Figaro" during the Chicago Opera Company's season.

BOSTON

"Conductor Magic" of

Boston Symphony Leader Explains Reason of Orchestra's Amazing Qualities in

"Soft, soft—almost nothing!" is what Koussevitzky indicates here with his eloquent left hand, while his baton signals the instant of "attacking" the opening note.

All that the orchestra can give is bound to result when confronted by this look of command on Koussevitzky's face, preceded by the whip-like downward movement of the baton, and followed by a stabbing motion of that left forefinger.

These remarkable action photos were taken by Richard Tucker on the stage of Symphony Hall during a rehearsal. Koussevitzky made it a condition that he would not pose—that he must keep on uninterruptedly at the serious business of rehearsing. The resulting photos show Koussevitzky to the reader as he looks to his men, and as no audience ever sees him.

BY ELEANOR ROBERTS

When the incomparable Boston Symphony Orchestra opened its 65th season last Friday night at venerable old Symphony Hall, an impeccably tailored, proud, gray-haired gentleman stepped on the podium, made his bow to an audience composed chiefly of Back Bay nobility, then turning imperiously to his orchestra, rapped his baton sharply for attention.

For the past 22 years Sergei Alexandrovich Koussevitzky has been the glue that held the Boston Symphony together. He has screamed at them, lunged at them, cajoled them sweetly, chattered crossly at them and even praised them, tongue-in-cheek saying, "Fine fine, iss iss fine, but now we must play it moch better!"

At 71 he is able to out-jitter the best jitterbug at Symphony rehearsals. But just as aptly he can transform himself into the picture of dejection if his men fail to achieve some artistic refinement he is driving at.

He will shake his head from side to side incredulously. His chest caves in, his shoulders droop and with a grief-stricken expression he will look at the 110 members of his great orchestra and say, "Gentlemen, iss eet possible, iss eet possible that ziss could be the Boston Symphony Orchestra? NO—we must play like zee Boston Symphony—one, two three!"

Conductor Magic

This is what Koussevitzky refers to as "conductor magic" or the psychological influence. In an exclusive interview, his first of the season, the famous conductor explained the intricate and elusive conductor-musician relationship that pulled the Boston Symphony out of its historic slump in 1924 and not only sent it zooming to one of the top-ranking organizations of its kind in the United States—but kept it there!

"Artistical discipline," smiled Koussevitzky, his bright blue eyes dancing. (The conductor has a world-wide reputation for tailoring the English language to meet his needs. "It boffles me!" he said once, whereupon he proceeded to invent his own phrases.)

"I give them everything—and they give it back to me. Understand me, eet iss not like a boss and employee. I drive them, yess, but we work together."

When Koussevitzky says he gives them everything, this is no mere understatement. He puts such terrific wear and tear on his mental, physical and emotional resources during rehearsals and performances that men half his age are exhausted.

"The moment I feel I cannot do this," said Koussevitzky, "I will stop conducting and give my stick to a younger man. I must be able to give this, so I can receive it back from my men!"

Koussevitzky's famous left forefinger pointed accusingly at some erring fiddler or over energetic wind instrument has appeared to many a Boston Symphony man in his dreams causing him to awake with a start, bathed in perspiration.

So well attuned to each other are the famous conductor and his men that a mere look from Koussevitzky will prompt a man to go up to his dressing-room after rehearsal and launch into a 15-minute apology.

Just Too Late

With a reputation as a hard master Koussevitzky is used to apologies. In fact, he expects them.

Although Koussevitzky admittedly has a volcanic temper he keeps it well in hand. Unlike other renowned conductors who in fits of temper toss the furniture around, yell at and abuse the men, Koussevitzky is always the gentleman. His anger may boil and bubble furiously but he always turns the gas down under the kettle before it overflows.

This virtue endears him to his men who are inordinately proud of playing under Koussevitzky. There isn't a musician among the 110 members of the orchestra who, from 10 in the morning to 1 in the afternoon, doesn't belong, heart and soul, to his conductor.

But Naturally!

Many people accuse Koussevitzky of being egotistical, but actually he only acknowledges his great worth as a conductor of note. He has heard such great composers as Tchaikowsky, Rimsky-Korsakov, Saint-Saens and Debussy conduct their own works and as great as they were as composers, they were distinctly ordinary as conductors.

One admirer who had listened to both Koussevitzky and the composers confided to him, "You know, Dr. Koussevitzky, it sounded so much better when you conducted it than it did when the composers did."

"But naturally!" replied Koussevitzky.

This was no back-patting on the conductor's part for it is a well-known fact that most composers are unable to conduct their own music to perfection.

Koussevitzky's methods of getting what he wants are many and varied. Once a year, for instance, it has been his custom to put on one of the great masterpieces, calling for a full orchestra and a large chorus.

On one occasion before rehearsal when the orchestra and chorus began he turned to the chorus and addressing them with beaming face and in the friendliest voice said, "Ladies and gentlemen—you have beautiful voices and I have not.

"If you sing well you will have my deepest gratitude and admiration.

"But," and here he paused, "if you sing bad—then I will drown you out with my orchestra!"

Nobody is more aware of how bad Koussevitzky's voice is than his orchestra members. During rehearsals he often sings a few bars to illustrate the way he wants them played, in an unalluring voice. But unfailingly his men get the idea of what he wants and after a two-minute concert by their maestro are able to play it exactly as he wants it.

Rehearsal Jacket

Although Koussevitzky is a miracle of tailoring in evening clothes, he turns up for rehearsals in a shapeless, special rehearsal jacket. The collar slopes way down in the back, there is apparently no fit to it and Koussy or "old man," as his orchestra calls him, looks very unlike the firmly pedestaled idol that greets his audiences on Friday afternoons and Saturday evenings.

The jacket, however, is a product of Koussevitzky's designing genius. As carefully as an architect makes a blueprint Koussevitzky designed a jacket that wouldn't bind his arms as he moved around in it, or split down the back when he threw up his arms in the familiar gesture of monumental despair.

Any normal jacket would have long ago, torn out at the armpits after just one morning of Koussevitzky's podium gymnastics. His evening clothes are designed along the same principles and he is one of the few men to wear a soft collar with an evening suit and escape detection.

Way back in the early days of his career when he was conducting in Moscow, he dressed in the standard fashion of the conductor, with a stiff wing-type collar that was in great wing-type collar that threatened to guillotine him. Every time he turned his head he expected it to roll at the orchestra's feet. He was completely miserable, and when Koussevitzky conducts he wants nothing to interfere with the job at hand.

So he conferred with an exclusive manufacturer of men's collars and together they designed one that neither severed his neck nor suffocated him.

Victor Anticipates

Responsible for keeping Koussevitzky the beau brummel of the baton is his moody-looking valet, Victor, who has been with his master ever since he came to America and who follows him around with great devotion. Victor is able to anticipate the conductor's needs almost before he knows what they are himself.

He is there to wipe Koussevitzky off after his performance when the great man comes off stage dripping with perspiration. It is Victor who hastily throws his master's European opera cloak over him as he leaves the stage.

Victor's wife is Koussevitzky's cook and she is as vigilant at seeing that the conductor gets regular, well-balanced meals as her husband is that his clothes are right at hand.

One thing that enables Koussevitzky to conserve so much of his energy for his music is the careful apportionment of all his time—so much for rehearsal, so much for seeing people, so much for eating, sleeping, program planning and exercising.

On the podium Koussevitzky is the Mordkin of the concert stage. He possesses all the physical eloquence of a ballet master. The graceful sweeps of the Koussevitzky wrists have been a delight to Boston Symphony goers for the last 22 years, the long, square fingers of the artistic hands are so expressive that his men can often tell from a mere gesture just what he wants.

There are two things Koussevitzky is famous for—one the amazingly transparent tone that only he seems able to draw from his orchestra, and the other, a repertory that is greater and gives more variety than any other conductor's in America.

Relentless Rehearsing

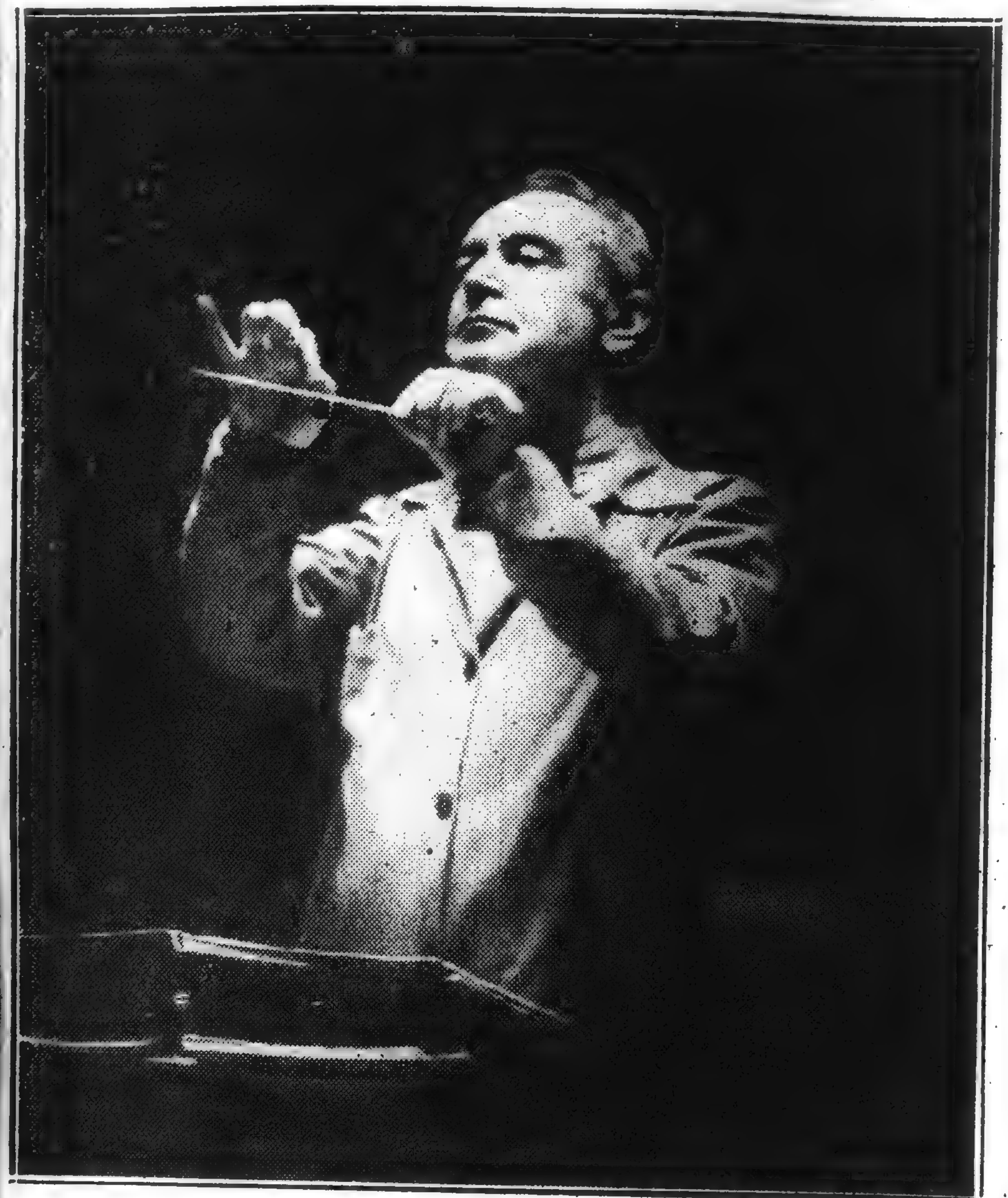
He probably conducts more kinds of music, ancient and modern, with a very high general average of brilliance than anyone else on the concert stage. But outstanding are his Tchaikovsky, Debussy, Ravel and Sibelius. It was Koussevitzky, in fact, who gave Debussy the final lift and sent him skyrocketing to fame when he invited Debussy to conduct his own composition in Moscow.

Certainly Koussevitzky has done more for American symphonic composers than any other conductor. He

SUNDAY POST, OCTOBER 7, 1945

Koussevitzky

Interview as His 22nd Season Opens



The success or failure of a section of a composition, or maybe the whole of it, or even a whole program, depends, according to Koussevitzky, on the absolute perfection of the playing of the first note. He will therefore hold himself in a state of high tension, in such a statue-like pose as this, communicating equal tension to the orchestra, before signalling the "attack."

has introduced such important men as Hill, Piston, Harris, William Schuman, Leonard Bernstein, Lukas Foss, and Aaron Copland, whose "Appalachian Springs" had its first performance in Boston last Friday.. Instead of putting on only one performance of a modernist composer's works, allowing them to be forgotten afterwards, he repeats them so they won't fade into obscurity.

Few people realize the hours of rehearsing necessary for a successful concert. Koussevitzky is a relentless drillmaster. A story is told of the time he was preparing his ensemble for a performance of Beethoven's Ninth Symphony. He wanted a pianissimo from the 'cellos of the finest possible fibre sustained through a long passage, and he insisted that the 'cellos play it over and over again until the men gave him precisely what he wanted. He didn't stop until he got it!

While Koussevitzky's language, to the ordinary bystander, is a masterpiece of contradiction his men know perfectly well what he wants.. In rehearsing Beethoven's Symphony No. 3 in E flat major, "Eroica," the orchestra worked up to a terrific crescendo that filled the hall with sound.

Rapping his baton sharply against the face of his conductor's score, Koussevitzky turned to his men and bellowed in an enraged tone, "Gentlemen, eet does not sound. Eet iss too noisy, I cannot hear!"

What Koussevitzky really meant was that he couldn't hear the clarity of tone he was working for, but to those not acquainted with the conductor's mode of speaking they wondered what it did, if not make noise!

Rise to Fame

Once when he and the orchestra tackled some new and very complex composition over which they had been struggling for hours, Koussevitzky brought them to a halt and said bitterly, "Gentlemen, if you cannot play this better you should take it the music home and study as more as you can!"

Koussevitzky has come a long way since the day he stood, as a little boy, in front of a row of empty chairs in his front parlor, conducting a dream orchestra. With the encouragement of his father, a violin teacher, Koussevitzky left home at 14, freshly graduated from the Philharmonic Conservatory, with a pack on his back and three rubles in his pocket for Moscow to apply for a scholarship in conducting.

But when he got to Moscow there was no scholarship in conducting available—only one for double bass. So proficient did Koussevitzky become on the bull fiddle that he toured Europe and Russia as a virtuoso and is still reckoned as one of the onlv three double bass players in history to achieve rank of virtuoso of the unwieldly instrument.

Always progressive, Koussevitzky inaugurated two great departures in the symphonic world after he formed his orchestra in 1907—he began a series of popular concerts in which young conductors, composers and soloists were given free rein to prove their worth, and he brought music to his people rather than have them come to him by chartering a steamer and touring the Volga for 2300 miles.

Today Koussevitzky is at the peak of his career. At 72 he is the No. 1 symphony conductor in the United States, with an orchestra unequalled in excellence anywhere. During this 65th season, Koussevitzky will, no doubt often look benignly at his men and, as is his custom when something pleases him very much murmur, "Vonderful, vonderful!"

BUFFALO, N. Y.
COURIER-EXPRESS

OCT 7 - 1945

On the Records

Heralded as the greatest improvement in home phonograph records in 45 years, the new unbreakable, high-fidelity discs developed by RCA-Victor live up to advance notices in their debut.

The vehicle is the symphonic poem, Till Eulenspiegel's Merry Pranks, by Richard Strauss, as played by the Boston Symphony. Never, except in concert, has that organization been heard to better advantage, every facet of the brilliant performance being reflected with remarkable realism.

Surface Noise Curbed

Not alone for its fidelity is the new record remarkable. Surface noise has been reduced to the point where a close-bent ear can catch only a faint purr from the gliding pickup. Ruby-red in color, the 12-inch flexible disc weighs only 13 ounces compared with the standard 24, and is slightly thinner.

Incidentally, this "first edition" is another in a long list for the Boston Symphony, which was the first major orchestra ever recorded in America.

There are two records in the initial album.

NEW BEDFORD, MASS.
STANDARD-TIMES

OCT 8 - 1945

This Week's Concert Programs Given

Tonight in Symphony Hall the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give the first concert of the Monday night series. The program will consist of Haydn's Symphony in G major, No. 94 (the "Surprise"), the Second Suite from Prokofieff's Ballet "Romeo and Juliet," and the Second Symphony of Brahms in D major.

The second program of the longer series of concerts next Friday afternoon and Saturday night will include the first public performance of the new Third Symphony by Bohuslav Martinu, which is dedicated to this orchestra. The Symphony is in three movements: Allegro poco moderato, Largo, and Allegro; andante. The program will open with Mozart's Overture to "Idomeneo." The second portion of the program will be devoted to the music of Sibelius and will consist of "The Swan of Tuonela" (English horn solo: Louis Speyer) and the Symphony No. 1 in E minor.

THE ORIGINAL
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This Clipping From
HARTFORD, CONN.
TIMES

OCT 8 - 1945

MONTH or two ago this column surmised—one couldn't call so safe a bet sticking one's chin out—that the Tanglewood Festival would be resumed on a full scale next summer. Symphony Hall was still cagey when questioned but allowed that it was "anybody's guess."

Now the guessing is over. Unequivocally the Boston Symphony trustees have announced that the summer of 1946 will see the return of nine symphony concerts to be given on Thursday and Saturday evenings and Sunday afternoons over a period of three weeks.

Simultaneously is announced the gift of the Music Shed to the orchestra by Gertrude Robinson Smith as president of the Berkshire Symphonic Festival Association. This means that the orchestra will have full control and management of the future Tanglewood festivals.

The only stipulations were that all patrons, members and subscribers of the association have opportunity to subscribe for their regular seats before the public seat sale begins and that if the festivals were ever discontinued the title to the Shed would revert to an authorized committee of Berkshire citizens.

The Music Center will be reopened under the direction of Dr. Serge Koussevitzky on July 1. Plans are also being made to develop the opera department. There is talk of producing Benjamin Britten's new opera "Peter Grimes."

NEW YORK, N. Y.
SUN

OCT 9 - 1945

BERNSTEIN DOES SHOSTAKOVITCH

By IRVING KOLODIN.

In many ways, the task Leonard Bernstein set himself last night in assuming the leadership of the New York City Symphony at the City Center was the most challenging he has faced in his brief two years' career here. But, as in the instance of most of the things which he has undertaken since his appearance as an emergency replacement at the Philharmonic two years ago—whether it has been as composer, conductor, tunesmith of Broadway's "On the Town" or pianist—music's current wonder boy survived the test with credit.

This is no virtuoso ensemble that Bernstein has to work with, and some of its solo performers trod a thin line of separation from disaster several times. I cannot testify to the comparative qualities of the ensemble as Bernstein inherited it from Leopold Stokowski, having not heard the orchestra under its previous conductor. But there was every indication that Bernstein has imposed his own restless, energetic, sometimes impulsive and uncontrolled but always musical personality on the players.

I doubt, for example, that New York has ever heard a more persuasive and well-balanced estimate of the Shostakovitch first symphony than Bernstein provided last night. The fact is that Bernstein has the musical and temperamental orientation to regard Shostakovitch without argumentative intent, as neither a tonal adventurer nor a cause for proselytizing, simply as a contemporary. The consequence was a performance of impressive clarity, equitable pacing and thoroughgoing logic. It was also extremely listenable.

Brahms and Copland.

The Bernstein versatility was exemplified by the following second symphony of Brahms. One might have asked for a more expansive lyricism in some moments of the first and second movements—it tended to be too uncompromisingly streamlined—but the reading had both sweetness and strength, a never-failing contact with musical realities. The orchestra's somewhat shallow string tone was annoyingly evident in this work, but it might well be attributed to the famously poor acoustic properties of this auditorium. He began with a lively, and occasionally inaccurate, playing of the Copland "Outdoor Overture."

If a dissonant ending may be appended here, it would have to do with some of Bernstein's performing mannerisms. It is no sin for any practitioner to seek out a good model, and Bernstein certainly has one in Serge Koussevitzky. But having come so far along the road to individuality, it seems unfortunate for Bernstein to remind us so constantly—in attitudes of arms, body and head, even in mouth breathing—of the famous man from Boston. The program will be repeated tonight at 6 o'clock.

BROOKLYN, N. Y.
EAGLE

OCT 9 - 1945

MUSIC

By Miles Kastendieck

Leonard Bernstein Takes Over City Symphony, Scoring One More Triumph

To say that he "wowed" them is to sum up what happened when Leonard Bernstein took over as musical director of the New York City Symphony at the City Center last night. New life was certainly injected into the orchestral world on this occasion. Enthusiasm ran over on both sides of the stage. If he did nothing else, Mr. Bernstein created a kind of white heat while putting on an excellent show.

But he did more. Endowed with one of the greatest talents in the country today, he galvanized 75 players—more than half of them new — into a group of musicians. There was a true spirit of musicianship among them, and they gave what they had. The playing had a pristine quality that carried its own shiny newness and freshness. There were slips, to be sure, chiefly in the brasses, but these were of little consequence for a first concert.

With the temperament of a Stokowski, the gestures of Koussevitzky, and the showmanship of Bernstein, the young conductor tackled the "Outdoor Overture" of Copland, the First Symphony of Shostakovich, and the Second Symphony of Brahms. Each performance generated definite opinions, unquestioned effectiveness, and over-all brilliance. This was an evening of vigor, of color, of clarity. It was also one of imitation, for Mr. Bernstein has sat at the feet of his master, Koussevitzky, so long as to become the great conductor's shadow. It was amazing to note the resemblance of little gestures as well as large; they made one speculate on where the master leaves off and Bernstein begins. Whatever the mannerisms, they got results.

Of the Copland, let it be said that the music was quite characteristic of the man and that it was played as effectively as it was written. The Shostakovich was played too fast and too bright, however clear-cut the execution. The organic whole was often lost in anti-climax and unpoised assurance. To this taste the Brahms fared better. Not only did it show that the conductor has grown, but that his musical sensibilities are right, so far as getting the musicians to play well. Each movement became more progressively absorbing because it more to this work than came out last night: therein lies the question of Mr. Bernstein's future.

HARTFORD, CONN.
TIMES

OCT 10 1945

Boston Symphony On Radio Again

Allis-Chalmers will close its Oct. 13 broadcast of the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, with a salute to the iron and steel industry. This is the first of a series of Allis-Chalmers salutes to the men and women in industry for their contribution to postwar "Good Living" in terms of scientific advancement.

The Oct. 13 broadcast will include Sibelius' Symphony No. 1 and "The Swan of Tuonela." The symphony broadcasts will be heard every Saturday, 9:30-10:30 p. m. over Station WHTD until Dec. 1 and from then on over Station WTHT.

OCTOBER 9, '4

MUSIC

Monday Symphony

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the first program of the Monday series of the 65th season in Symphony Hall last night, performing the following program:

Symphony in G, No. 94 ("Surprise"), Haydn
"Romeo and Juliet," Second Suite, Op. 64 .... Prokofieff
Symphony No. 2 in D major, Op. 73, Brahms

By RUDOLPH ELIE, Jr.

I can't think how last night's concert by the Boston Symphony Orchestra could have been improved. It was a beautiful concert, an ideal one in point of fact, and it seems to me that if all the remaining concerts in the Monday series are fiascos (which is not at all likely) everybody will still have got his money's worth.

Actually, except for the "Romeo and Juliet" suite of Prokofieff, there was nothing especially exciting on the program. Haydn's "Surprise" Symphony is no longer much of a surprise to anyone, and Brahms' Second hardly comes under the heading of novelty. Yet such is the magic of Serge Koussevitzky and the orchestra he has fashioned in these 22 years, the Haydn was a surprise and the Brahms a novelty.

What he does—so far as I can make out—is approach everything as if he had just discovered for the first time how really marvelous it is. He, and his orchestra, have done the Brahms possibly a hundred times and most of us have heard it a score or more. Yet last night it was better than ever because he had found new facets, new aspects, new depths. And he had had the devotion to his art (not to mention the enthusiasm and the vigor) to re-create it for us with all the wisdom and the skill at his command not because we were customers but because he just couldn't do otherwise.

So the drive, the momentum of the opening, the expressivity of the slow movement, the delicacy and verve of the adagietto, the rugged strength of the finale; all these things seemed new and striking from a purely interpretative point of view. Of course he has the orchestra to work with—and who ever heard such cellos as those in the slow movement or such woodwinds as those in the adagietto?

For new music there was the second suite from Prokofieff's "Romeo and Juliet" ballet, and the only trouble with that was that three of the numbers from it were not played at this concert. The work is typical of Prokofieff in the sense there are certain familiar idiomatic tricks, but it goes somewhat deeper than that. In fact, the final section seems about as powerful an emotional thing as I know in Prokofieff. Yet over all there is a certain wryness, a wit that never allows sentimentality to intrude, and the result is rare musical entertainment. In fine, here was a concert of the highest quality throughout, and a vast credit both to the conductor and the orchestra.

Victory Campaign
RALLY

BOSTON GARDEN
Thursday Evening, October 11, 1945

☆

Greater Boston United War Fund

SPRINGFIELD, MASS.
NEWS

OCT 12 1945

Thinks All Art Needs Government Subsidy

DR SERGE KOUSSEVITZKY

Boston, Oct. 12—Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, said today that "democratic governments have done nothing for art."

The gray-haired 71-year-old conductor told a press conference that democratic government "unfortunately forget that their people need spiritual food as much as physical food."

Now in his 22d consecutive year as Boston symphony conductor, Koussevitzky believes that the only way all forms of art can be brought to the most people is through governmental subsidies.

He added that the best way for "great factories with tremendous profits" to distribute their incomes was by sponsoring art for the people—not by giving out money. But even in that case, he said, federal or state support is a necessity.

"If the 30,000,000 persons in New England—to take only one section of the country as an example—would donate 50 cents yearly each, this region could have three symphony orchestras, a big hall in every city and a New England opera and ballet company," he declared.

However, he emphasized, such a fund must be kept "out of the hands of politicians and entrusted to special persons, such as musicians or orchestra trustees."

The Boston symphony, now in its 65th season, will give 18 works their local or world premiere here this year. Also scheduled are all seven symphonies of Sibelius in honor of the Finnish master's 80th birthday December 8.

Ambitious Tanglewood Plans Outlined by Koussevitzky

By L. A. Sloper

Serge Koussevitzky will offer 20 novelties in his twenty-second season as conductor of the Boston Symphony Orchestra—a number which he surpassed only during the extravagant 'twenties. He also has ambitious plans for the production of opera at Tanglewood, in addition to restoring the full program of nine symphony concerts there next summer; and he is still plugging hard for public support of vast musical schemes.

All this, and more, the maestro revealed in the course of his first g[illegible] interview with the Boston [illegible] critics, whom he graciously [illegible]ed the other day in his new [illegible] in Brookline. The meeting was brought about by a curious circumstance which the conductor recounted with great good humor. There had been, he remarked, complaints from some of the Boston newspapers that he had given New York papers priority on some of his important announcements.

"But I say," he protested, spreading his arms, "that this is not my fault; it is your fault, because you do not come to see me and ask what I do. So-o, I have decided to invite you here to ask me questions."

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The questions and answers were fruitful. It developed, for example, that 12 of the 20 novelties promised for this season will be world premieres, and that seven of these are by American composers.

Dr. Koussevitzky, we learned,

Continued on Page 4 Column 1

Koussevitzky Looks Ahead—

Ambitious Operatic Plans Outlined for Tanglewood

Continued from Page 1

will not himself conduct opera at Tanglewood. The preparation of an operatic production, he explained, takes more time than he can spare from his other duties. But he is eagerly anticipating the inauguration of opera performances in the Berkshires, and enthusiastic over the new young conductors he has been developing at the Tanglewood Music School.

Leonard Bernstein is only one of them. (The conductor hinted broadly that Bernstein might direct the first American performance of Benjamin Britten's English opera "Peter Grimes," next summer.) Another is Lukas Foss, composer of the ballet, "The Gift of the Magi," which had its world premiere in Boston last week, from the Ballet Theater. Foss is now the official pianist of the Symphony Orchestra. And there are other young batonists who have not yet been heard from.

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Nor are Dr. Koussevitzky's plans limited to Boston and Tanglewood. He envisages a future in which music and the other arts will receive government aid instead of being dependent on private or corporate subsidy. He is very definite that art must be supported; it must not be placed on a commercial basis.

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NEW YORK, N. Y.
SUN

OCT 12 1945

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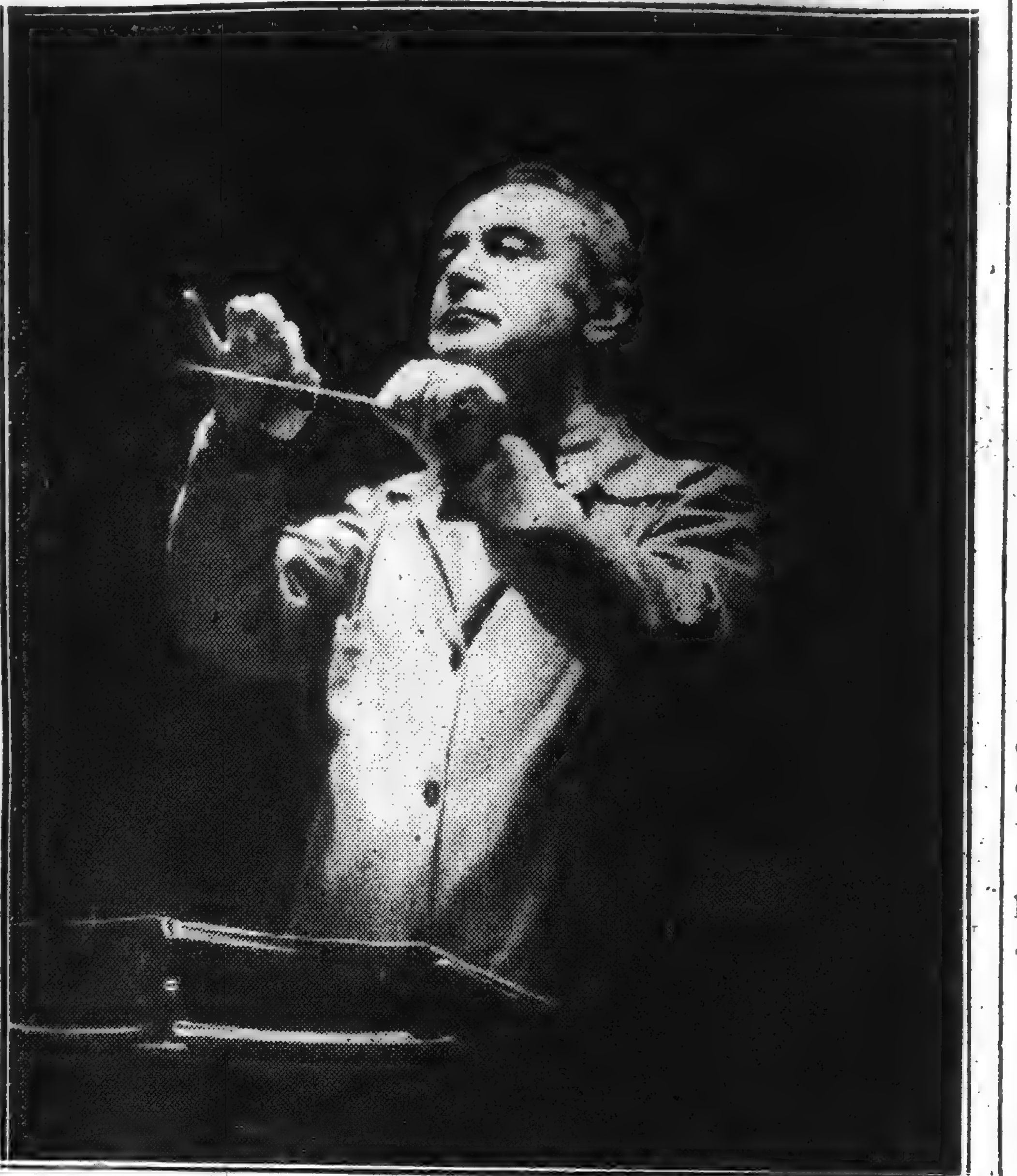
Koussevitsky said he thought the Russian might fly here, possibly to conduct his own Ninth Symphony. Shostakovitch has promised Koussevitsky the first American performance of this opus.

[21]

SUNDAY POST, OCTOBER 7, 1945

Koussevitzky

Interview as His 22nd Season Opens



The success or failure of a section of a composition, or maybe the whole of it, or even a whole program, depends, according to Koussevitzky, on the absolute perfection of the playing of the first note. He will therefore hold himself in a state of high tension, in such a statue-like pose as this, communicating equal tension to the orchestra, before signalling the "attack."

has introduced such important men as Hill, Piston, Harris, William Schuman, Leonard Bernstein, Lukas Foss, and Aaron Copland, whose "Appalachian Springs" had its first performance in Boston last Friday. Instead of putting on only one performance of a modernist composer's works, allowing them to be forgotten afterwards, he repeats them so they won't fade into obscurity.

Few people realize the hours of rehearsing necessary for a successful concert. Koussevitzky is a relentless drillmaster. A story is told of the time he was preparing his ensemble for a performance of Beethoven's Ninth Symphony. He wanted a pianissimo from the 'cellos of the finest possible fibre sustained through a long passage, and he insisted that the 'cellos play it over and over again until the men gave him precisely what he wanted. He didn't stop until he got it!

While Koussevitzky's language, to the ordinary bystander, is a masterpiece of contradiction his men know perfectly well what he wants. In rehearsing Beethoven's Symphony No. 3 in E flat major, "Eroica," the orchestra worked up to a terrific crescendo that filled the hall with sound.

Rapping his baton sharply against the face of his conductor's score, Koussevitzky turned to his men and bellowed in an enraged tone, "Gentlemen, eet does not sound. Eet iss too noisy, I cannot hear!"

What Koussevitzky really meant was that he couldn't hear the clarity of tone he was working for, but to those not acquainted with the conductor's mode of speaking they wondered what it did, if not make noise!

Rise to Fame

Once when he and the orchestra tackled some new and very complex composition over which they had been struggling for hours, Koussevitzky brought them to a halt and said bitterly, "Gentlemen, if you cannot play this better you should take it the music home and study as more as you can!"

Koussevitzky has come a long way since the day he stood, as a little boy, in front of a row of empty chairs in his front parlor, conducting a dream orchestra. With the encouragement of his father, a violin teacher, Koussevitzky left home at 14, freshly graduated from the Philharmonic Conservatory, with a pack on his back and three rubles in his pocket for Moscow to apply for a scholarship in conducting.

But when he got to Moscow there was no scholarship in conducting available—only one for double bass. So proficient did Koussevitzky become on the bull fiddle that he toured Europe and Russia as a virtuoso and is still reckoned as one of the only three double bass players in history to achieve rank of virtuoso of the unwieldly instrument.

Always progressive, Koussevitzky inaugurated two great departures in the symphonic world after he formed his orchestra in 1907—he began a series of popular concerts in which young conductors, composers and soloists were given free rein to prove their worth, and he brought music to his people rather than have them come to him by chartering a steamer and touring the Volga for 2300 miles.

Today Koussevitzky is at the peak of his career. At 72 he is the No. 1 symphony conductor in the United States, with an orchestra unequalled in excellence anywhere. During this 65th season, Koussevitzky will, no doubt often look benignly at his men and, as is his custom when something pleases him very much murmur, "Vonderful, vonderful!"

BUFFALO, N. Y.
COURIER-EXPRESS

OCT 7 - 1945

On the Records

Heralded as the greatest improvement in home phonograph records in 45 years, the new unbreakable, high-fidelity discs developed by RCA-Victor live up to advance notices in their debut.

The vehicle is the symphonic poem, Till Eulenspiegel's Merry Pranks, by Richard Strauss, as played by the Boston Symphony. Never, except in concert, has that organization been heard to better advantage, every facet of the brilliant performance being reflected with remarkable realism.

Surface Noise Curbed

Not alone for its fidelity is the new record remarkable. Surface noise has been reduced to the point where a close-bent ear can catch only a faint purr from the gliding pickup. Ruby-red in color, the 12-inch flexible disc weighs only 13 ounces compared with the standard 24, and is slightly thinner.

Incidentally, this "first edition" is another in a long list for the Boston Symphony, which was the first major orchestra ever recorded in America.

There are two records in the initial album.

NEW BEDFORD, MASS.
STANDARD-TIMES

OCT 8 - 1945

This Week's Concert Programs Given

Tonight in Symphony Hall the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give the first concert of the Monday night series. The program will consist of Haydn's Symphony in G major, No. 94 (the "Surprise"), the Second Suite from Prokofieff's Ballet "Romeo and Juliet," and the Second Symphony of Brahms in D major.

The second program of the longer series of concerts next Friday afternoon and Saturday night will include the first public performance of the new Third Symphony by Bohuslav Martinu, which is dedicated to this orchestra. The Symphony is in three movements: Allegro poco moderato, Largo, and Allegro; andante. The program will open with Mozart's Overture to "Idomeneo." The second portion of the program will be devoted to the music of Sibelius and will consist of "The Swan of Tuonela" (English horn solo: Louis Speyer) and the Symphony No. 1 in E minor.

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This Clipping From
HARTFORD, CONN.
TIMES

OCT 8 - 1945

MONTH or two ago this column surmised—one couldn't call so safe a bet sticking one's chin out—that the Tanglewood Festival would be resumed on a full scale next summer. Symphony Hall was still cagey when questioned but allowed that it was "anybody's guess."

Now the guessing is over. Unequivocally the Boston Symphony trustees have announced that the summer of 1946 will see the return of nine symphony concerts to be given on Thursday and Saturday evenings and Sunday afternoons over a period of three weeks.

Simultaneously is announced the gift of the Music Shed to the orchestra by Gertrude Robinson Smith as president of the Berkshire Symphonic Festival Association. This means that the orchestra will have full control and management of the future Tanglewood festivals.

The only stipulations were that all patrons, members and subscribers of the association have opportunity to subscribe for their regular seats before the public seat sale begins and that if the festivals were ever discontinued the title to the Shed would revert to an authorized committee of Berkshire citizens.

The Music Center will be reopened under the direction of Dr. Serge Koussevitzky on July 1. Plans are also being made to develop the opera department. There is talk of producing Benjamin Britten's new opera "Peter Grimes."

NEW YORK, N. Y.
SUN

OCT 9 - 1945

BERNSTEIN DOES SHOSTAKOVITCH

By IRVING KOLODIN.

In many ways, the task Leonard Bernstein set himself last night in assuming the leadership of the New York City Symphony at the City Center was the most challenging he has faced in his brief two years' career here. But, as in the instance of most of the things which he has undertaken since his appearance as an emergency replacement at the Philharmonic two years ago—whether it has been as composer, conductor, tunesmith of Broadway's "On the Town" or pianist—music's current wonder boy survived the test with credit.

This is no virtuoso ensemble that Bernstein has to work with, and some of its solo performers trod a thin line of separation from disaster several times. I cannot testify to the comparative qualities of the ensemble as Bernstein inherited it from Leopold Stokowski, having not heard the orchestra under its previous conductor. But there was every indication that Bernstein has imposed his own restless, energetic, sometimes impulsive and uncontrolled but always musical personality on the players.

I doubt, for example, that New York has ever heard a more persuasive and well-balanced estimate of the Shostakovitch first symphony than Bernstein provided last night. The fact is that Bernstein has the musical and temperamental orientation to regard Shostakovitch without argumentative intent, as neither a tonal adventurer nor a cause for proselytizing, simply as a contemporary. The consequence was a performance of impressive clarity, equitable pacing and thoroughgoing logic. It was also extremely listenable.

Brahms and Copland.

The Bernstein versatility was exemplified by the following second symphony of Brahms. One might have asked for a more expansive lyricism in some moments of the first and second movements—it tended to be too uncompromisingly streamlined—but the reading had both sweetness and strength, a never-failing contact with musical realities. The orchestra's somewhat shallow string tone was annoyingly evident in this work, but it might well be attributed to the famously poor acoustic properties of this auditorium. He began with a lively, and occasionally inaccurate, playing of the Copland "Outdoor Overture."

If a dissonant ending may be appended here, it would have to do with some of Bernstein's performing mannerisms. It is no sin for any practitioner to seek out a good model, and Bernstein certainly has one in Serge Koussevitzky. But having come so far along the road to individuality, it seems unfortunate for Bernstein to remind us so constantly—in attitudes of arms, body and head, even in mouth breathing—of the famous man from Boston. The program will be repeated tonight at 6 o'clock.

BROOKLYN, N. Y.
EAGLE

OCT 9 - 1945

MUSIC

By Miles Kastendieck

Leonard Bernstein Takes Over City Symphony, Scoring One More Triumph

To say that he "wowed" them is to sum up what happened when Leonard Bernstein took over as musical director of the New York City Symphony at the City Center last night. New life was certainly injected into the orchestral world on this occasion. Enthusiasm ran over on both sides of the stage. If he did nothing else, Mr. Bernstein created a kind of white heat while putting on an excellent show.

But he did more. Endowed with one of the greatest talents in the country today, he galvanized 75 players—more than half of them new—into a group of musicians. There was a true spirit of musicianship among them, and they gave what they had. The playing had a pristine quality that carried its own shiny newness and freshness. There were slips, to be sure, chiefly in the brasses, but these were of little consequence for a first concert.

With the temperament of a Stokowski, the gestures of Koussevitzky, and the showmanship of Bernstein, the young conductor tackled the "Outdoor Overture" of Copland, the First Symphony of Shostakovich; and the Second Symphony of Brahms. Each performance generated definite opinions, unquestioned effectiveness, and over-all brilliance. This was an evening of vigor, of color, of clarity. It was also one of imitation, for Mr. Bernstein has sat at the feet of his master, Koussevitzky, so long as to become the great conductor's shadow. It was amazing to note the resemblance of little gestures as well as large; they made one speculate on where the master leaves off and Bernstein begins. Whatever the mannerisms, they got results.

Of the Copland, let it be said that the music was quite characteristic of the man and that it was played as effectively as it was written. The Shostakovich was played too fast and too bright, however clear-cut the execution. The organic whole was often lost in anti-climax and unpoised assurance. To this taste the Brahms fared better. Not only did it show that the conductor has grown, but that his musical sensibilities are right, so far as getting the musicians to play well. Each movement became more progressively absorbing because it more to this work than came out last night; therein lies the question of Mr. Bernstein's future.

HARTFORD, CONN.
TIMES

OCT 10 1945

Boston Symphony On Radio Again

Allis-Chalmers will close its Oct. 13 broadcast of the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, with a salute to the iron and steel industry. This is the first of a series of Allis-Chalmers salutes to the men and women in industry for their contribution to postwar "Good Living" in terms of scientific advancement.

The Oct. 13 broadcast will include Sibelius' Symphony No. 1 and "The Swan of Tuonela." The symphony broadcasts will be heard every Saturday, 9:30-10:30 p.m. over Station WHTD until Dec. 1 and from then on over Station WTHT.

OCTOBER 9, '4

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Continued on Page 4 Column 1

4** **Art—Music—Theater** THE CHRISTIAN

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Continued from Page 1

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What he does—so far as I can make out—is approach everything as if he had just discovered for the first time how really marvelous it is. He, and his orchestra, have done the Brahms possibly a hundred times and most of us have heard it a score or more. Yet last night it was better than ever because he had found new facets, new aspects, new depths. And he had had the devotion to his art (not to mention the enthusiasm and the vigor) to re-create it for us with all the wisdom and the skill at his command not because we were customers but because he just couldn't do otherwise.

So the drive, the momentum of the opening, the expressivity of the slow movement, the delicacy and verve of the adagietto, the rugged strength of the finale; all these things seemed new and striking from a purely interpretative point of view. Of course he has the orchestra to work with—and who ever heard such cellos as those in the slow movement or such woodwinds as those in the adagietto?

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Victory Campaign

RALLY

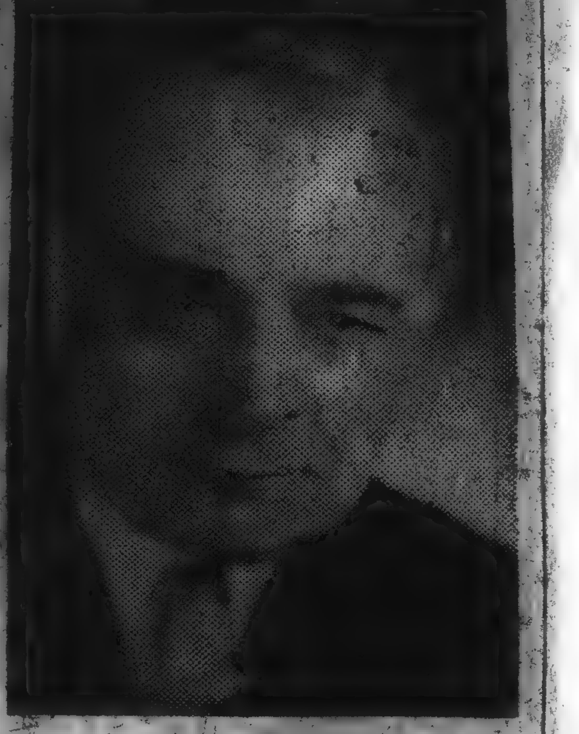
BOSTON GARDEN
Thursday Evening, October 11, 1945

☆

Greater Boston United War Fund

1945

Thinks All Art Needs Government Subsidy



DR SERGE KOUSSEVITZKY

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Ambitious Tanglewood Plans Outlined by Koussevitzky

By L. A. Sloper

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NEW YORK, N. Y.
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Progam

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JIMMY DURANTE
GARRY MOORE
JERI SULLAVAN
and their CBS Radio Gang
FRANK BELL'S WEEI ORCHESTRA

MICHAEL T. KELLEHER
CHARLES FRANCIS ADAMS
MAYOR JOHN E. KERRIGAN
GOVERNOR MAURICE J. TOBIN
HARVEY S. FIRESTONE, Jr.

GREER GARSON
LT. RICHARD NEY U.S.N.R.

Brief intermission while the Boston Symphony
Orchestra is seated

Program

☆

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

TCHAIKOVSKY..........Symphony No. 5 in E minor, Op, 64
(Two Movements)

II. Andante cantabile, con alcuna licenza
IV. Finale (Andante maestoso; allegro vivace)

STRAUSS, J. ....."By the Beautiful Blue Danube," Waltzes

RODGES..........Waltzes from "Carousel"

SOUSA..........."Semper Fidelis," March

SOUSA.........."The Stars and Stripes Forever," March

"THE STAR SPANGLED BANNER"

Baldwin Piano Used

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INFORMATION OBSCURED

The Greater Boston United War Fund greatly indebted to Dr. Serge Koussevitzk and to every member of the Boston Sympho Orchestra, who so generously give their tim talents and contributions to make o Victory Campaign a success.

The appearance of Miss Garson and Lt. N is through the courtesy of Metro-Goldwy Mayer Pictures.

Jimmy Durante, Garry Moore, Jeri Sullava and Company appear through the courte of the United-Rexall Drug Company, a may be heard Friday evening at ten ov CBS—WEEI.

We acknowledge with thanks the coo eration of Musicians' Union, Local No. George Gibbs, President.

We are greatly indebtedly to the manag ment of the Boston Garden for their genero cooperation and use of their facilities.

We express our thanks to Fred Dal Boston representative for the America Guild of Variety Artists, through whos efforts we are able to present the artists o this program.

CHARLES F. MOORE
Chairman, Rally Committee

RICHARD H. EDWARDS, Jr.
Chairman, Events Committee

(2 nos? Mrs Spark

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[21]

BOSTON TRAVELER, FRIDAY, OCTOBER 12, 1945

Shostakovitch Invited To Lead Boston Symphony

Koussevitzky Asks Subsidy Concerts

[By United Press]

Dmitri Shostakovitch, Soviet Russia's outstanding symphonic composer, may make his first appearance in the United States at Boston Symphony Hall this winter.

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SYMPHONY

(Continued on Page Nine)

(AP Photo)
DMITRI SHOSTAKOVITCH

Symphony

(Continued from First Page)

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"I wrote him that he is welcome to come as a guest conductor or as a pianist," Koussevitzky said.

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NEW YORK, N. Y.
TELEGRAPH

OCT 13 1945

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NEW YORK, N. Y.
TIMES

OCT 13 1945

SHOSTAKOVICH GETS BOSTON INVITATION

Koussevitzky Asks Composer to Be Guest at Premiere of 9th —Urges U. S. Aid to Arts

Special to THE NEW YORK TIMES.

BOSTON, Oct. 12—Dmitri Shostakovich, Russia's noted composer, has been invited to make his first United States appearance with the Boston Symphony Orchestra.

Dr. Serge Koussevitzky, conductor of the Boston Symphony, revealed that he and the orchestra's trustees had invited the composer to be a conductor, soloist or a guest when the orchestra presents the first performance in this country of Mr. Shostakovich's newest major work, the Ninth symphony.

His appearance would complete Dr. Koussevitzky's plan for celebrating the war victory of the Allies. Great Britain will be represented this season by Sir Adrian Boult, conductor of the British Broadcasting Company Symphony, and France by Paul Paray as guest conductors.

Expects Russian's Acceptance

The Shostakovich Ninth symphony will be presented in February, and Dr. Koussevitzky expressed the belief that the Russian composer would fly here for the première.

Dr. Koussevitzky, who started his twenty-second year as conductor of the Boston Symphony this month, outlined plans for the orchestra during the season and foresaw a future in which music and other arts will receive Government aid instead of being dependent upon private means.

Governments "unfortunately forget that their people need spiritual food as much as physical food," he said. "Nothing is being done by our Government," he continued. "We have private assistance and we have radio sponsors who are spending money from their great factories. That is the best way to distribute the incomes of the factories to the people. Not in money to them, but in art."

"If the 30,000,000 people in New England would give 50 cents each year," he added, "then there might be three major symphonies in New England instead of one, and every city would have a large hall in which opera, concerts and ballets could be presented, while every town could have a small hall for chamber music."

Operas for Tanglewood

The 71-year-old conductor plans to present opera productions at Tanglewood and restore the full program of nine symphony concerts there next summer.

The orchestra will play this season eighteen major new works. Ten of the pieces will be world premières, four will be the first presentations in the United States and four will be Boston premières.

One of the world premières was given this afternoon when the orchestra presented Bohuslav Martinu's Symphony No. 3.

The orchestra also will present all seven of Jan Sibelius' completed symphonies in honor of the Finnish composer's eightieth birthday, this year.

Other new works include the concerto for 'cello and orchestra by the American composer, Samuel Barber, which will be played with Raya Garbusova, Russian 'cellist, as soloist. William Bergsma's "Music on a Quiet Theme"; the Elliot Cook Carter Jr. "Holiday Overture"; David Diamond's "Rounds for String Orchestra," and Alexander Gretchaninov's "Elegie" are among other American composers' works to be presented for the first time.

Sergei Prokofieff's Fifth symphony and Benjamin Britten's excerpts from the opera "Peter Grimes" will have their first American performance.

PITTSBURGH, PA.
PRESS

OCT 12 1945

Koussevitzky Urges Subsidies for Art

BOSTON, Oct. 12 (UP)—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, said today that "democratic governments have done nothing for art."

The gray-haired 71-year-old conductor told a press conference that democratic governments "unfortunately forget that their people need spiritual food as much as physical food."

Now in his 22nd consecutive year as Boston Symphony conductor, Dr. Koussevitzky said he believed that the only way all forms of art can be brought to the most people is through governmental subsidies.

THE BOSTON DAILY GLOBE—FRIDAY, OCTOBER 12, 1945

Dr. Koussevitzky Has Own Ideas on Music Subsidy

By CYRUS DURGIN

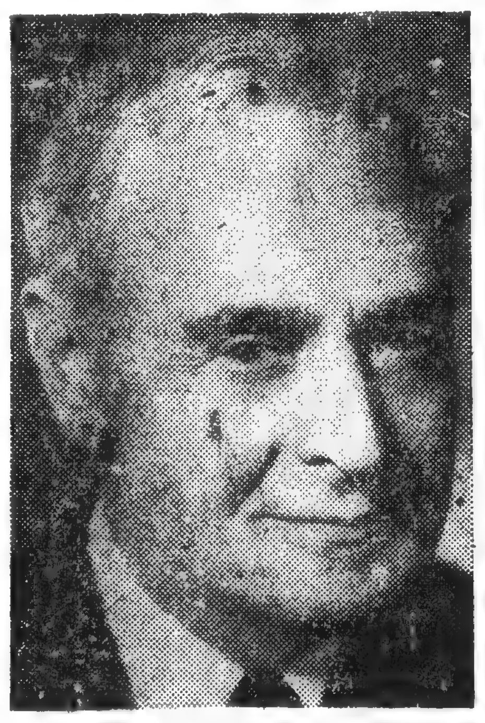
"No democratical country has done something for the art of music," said the Boston Symphony Orchestra's famed conductor, Serge Koussevitzky. "Democratical governments forget people need spiritual food just as physical food," he continued, waving his spectacles for emphasis.

The musician made these observations in his quaint English at an interview in the home he has newly bought in Brookline. It had all begun when he was asked about government subsidy of music. That is a subject dear to Mr. Koussevitzky's heart, and he had plenty to say.

"There are 30 meelion people in New England," said Dr. Koussevitzky. "If a half-dollar everybody gave we would have feefteen meelion dollars for the art.

"Een our country what is doing the government for art? Nothing! Absolutely nothing! We have private assestance, and we have the radio sponsors who are spending the money from their great factories. That ees the best way, what the radio sponsors are doing, to distribute the great eencome of the great factories to the people. Not in money to them, but een art."

With government subsidy, continued Mr. Koussevitzky, every state could have its own great orchestra, and every city its own big hall. He believes that such funds should be administered by special—preferably musical—groups and not by politicians.



SERGE KOUSSEVITZKY

Shostakovich Premiere Here

Dressed smartly in salt-and-pepper tweeds, with matching gray-and-white striped bow tie, Mr. Koussevitzky looked hale and animated as he went from one subject to another.

He announced the American premiere of the new Ninth Symphony by Mimitri Shostakovitch next February.

"Will Shostakovich himself come here?"

"Very possibly," grinned the conductor. "The orchestra has invited him to conduct, play, or simply be our guest."

The opera, "Peter Grimes," commissioned by the Koussevitzky Music Foundation and first presented in London last Summer, will have its American premiere at the Berkshire Festival in "Tanglewood" next Summer. It was composed by a young Englishman, Benjamin Britten; excerpts from the opera will be heard in Symphony Hall during the season.

"Will you conduct the 'Tanglewood' premiere?"

"That would be too much work," smiled Koussevitzky after a pause. "I have not the time. We should get some young and gifted conductor."

"Like Leonard Bernstein?"

"Yes." Again with a smile. This time Mr. Koussevitzky added that while he had conducted opera he never enjoyed doing it.

The 80th birthday of the Finnish composer, Jean Sibelius, will be observed by Boston Symphony performances of all seven Sibelius symphonies. Mr. Koussevitzky said that due to an affliction which has made it impossible for Sibelius to write, he has composed nothing in the last 10 years.

Plans for the current Boston Symphony season, not previously announced, include the first Boston appearance, in November, of the French musician, Paul Paray, as guest conductor.

Among the new scores are: First time anywhere: Cello Concerto by Samuel Barber, Raya Garbousova soloist; Symphony by Aaron Copland; "Holiday Overture" by Elliot Cook Carter Jr.; "Rounds for String Orchestra" by David Diamond; Elegie by Alexandre Gretchaninoff; "From the American Folklore," Boris Koutzen; Symphony by Darius Milhaud; "In Memoriam," by Douglas Moore; "Commedia dell' Arte," Aurelio Pescara.

First Boston performances: "Music on a Quiet Theme," by William Bergsma; Second Symphony by Dmitri Kabalevsky; Symphony No. 22 by Nikolai Miaskovsky. First American performances: Prokofieff's Fifth Symphony.

Gospel Crusade Rally of Children Tomorrow

Carlton Booth, nationally known Gospel soloist and song leader, and a junior choir of 300 boys and girls will be heard in the mass rally of the children's Gospel crusade tomorrow morning at 10:15 in Tremont Temple auditorium.

Participants in the program will include Betty and Barbara Aldenberg, aged 8, of Wakefield; David and Jonathan Chorlian, young violinists from Revere; Rosemary Roberts, 7, of Weymouth; Joyce Steele, 12, of Quincy, and Stanley Smith, 8, of Dorchester. Scripture will be read by Alice Taylor and prayer offered by William Reed.

SO. NORWALK, CONN.
SENTINEL

OCT 12 1945

DEMOCRACIES DO LITTLE FOR ART

BOSTON, Oct. 12.—(UP)—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, said today that "democratic governments have done nothing for art".

The gray-haired 71-year-old conductor told a press conference that democratic governments "unfortunately forget that their people need spiritual food as much as physical food".

This Clipping From
WATERBURY, CONN.
DEMOCRAT

OCT 12 1945

Boston, Oct. 12—(UP)—Dmitri Shostakovitch, Soviet Russia's outstanding symphonic composer, may make his first appearance in the United States at Boston Symphony hall this winter.

Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, said today that he had invited the Russian composer to attend the nation's first performance here of his latest major work, the Ninth Symphony.

"I wrote him that he is welcome to come as a guest, a conductor or as a pianist," Koussevitzky said.

PORTLAND, ME.
EXPRESS

OCT 12 1945

Russian Composer May Come To Hub

BOSTON, Oct. 12 (AP) — Serge Koussevitzky, conductor of the Boston Symphony Orchestra, disclosed today that Dmitri Shostakovitch, Russian symphony composer, had been invited to come to Boston as a guest conductor of the Boston musicians.

Koussevitzky said he thought he Russian might fly here, possibly to conduct his own Ninth Symphony. Shostakovitch has promised Koussevitzky the first American performance of this opus, the Bostonian said.

NEW YORK, N. Y.
POST

OCT 12 1945

Boston Invites Shostakovich

Boston, Oct. 12 (AP)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, said today that Dmitri Shostakovitch, Russian composer, had been invited to come to Boston as a guest conductor, piano soloist or "as a simple member of the orchestra audience."

SPRINGFIELD, MASS.
EVENING UNION

OCT 12 1945

Russian Composer Invited to Boston

BOSTON, Oct. 12 (AP) — Serge Koussevitzky, conductor of the Boston Symphony Orchestra, disclosed today that Dimitri Shostakovitch, Russian symphony composer, had been invited to come to Boston as a [illegible] conductor of the Boston musicians.

Koussevitzky said he thought the Russian might fly here, possibly to conduct his own Ninth Symphony. Shostakovitch has promised Koussevitzky the first American performance of this opus, the Bostonian said.

Koussevitzky has long been an admirer of the Russian's work. Several years ago, irritated at reviews uncomplimentary to the composer of the Boston orchestra's performance of his Fifth Symphony, Koussevitzky vowed he would repeat it until critics admitted it was a fine work. He did and they did.

[22]

SATURDAY, OCTOBER 13, 1945

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the second concert of its 65th season in Symphony Hall yesterday afternoon, performing the following program:

Overture to "Idomeneo" (K.366) . . . Mozart
Symphony No. 3 . . . . Martinu
"Swan of Tuonela," Op. 22. No. 3;
Symphony No. 1 in E minor, Op. 39 . . . . Sibelius

By RUDOLPH ELIE, JR.

With every new work Martinu makes it more clear that he is, all things considered, one of the first two or three composers of our times. His First Symphony was without doubt the finest musical product of 1942; his Two Piano Concerto, given last year, was wondrous, while his Piano Quintet proved last year to be far and away the best chamber music of this generation.

Yesterday afternoon the Boston Symphony orchestra introduced his Third Symphony in a remarkably vigorous and discerning performance under Dr. Koussevitzky, and if it didn't quite have the outspoken beauty or unswerving progress of musical thought of the First it had moments of great charm along with its very obvious musical distinction. You couldn't challenge the form of its three movements; each was about as clear and logical as could be, while the melodic inspiration was as always in Martinu, fresh, spontaneous and plentiful—as witness the really exquisite little duet involving Mr. Laurent on the flute and Mr. Foss with one finger at the piano. Nor could you fail to be enchanted by the orchestral textures and sonorities, as for instance in the slow movement when the violins plan a dry-ish sort of figuration against the sustained sound of woodwinds over a gently undulating rhythm. Throughout the entire work there were such moments.

Still, somehow or other I didn't feel there was a wholeness or a great underlying unity in the Symphony. It isn't that it was contrived, for I don't think Martinu ever "contrives" anything. It just didn't strike me as being inevitable but maybe I was too busy thinking how good it did sound when at its best to catch all the musical complexities of the score.

Nonetheless, it is a highly interesting and certainly masterly work and it was most successful with the audience which gave the composer a very respectable and, I am sure, sincerely felt, ovation. Everybody realizes—it is most encouraging to report—that Martinu is indeed one of our foremost men of music, and even if some of us don't hear all there is to hear in his music (and we'd certainly be pretty special if we did in a first hearing), we can somehow tell that it's there and maybe we'll hear more of it next time.

The concert opened with the Overture to Mozart's "Idomeneo," a piece of utter simplicity but with such implications it makes you furious to think nobody ever dreams of doing the opera itself, continued with a superb performance of Sibelius' familiar "Swan of Tuonela" with the solo English horn part beautifully done by Mr. Speyer, and concluded with Sibelius' First Symphony in a glowing interpretation by Dr. Koussevitzky. In the light of latter day Sibelius it is, to be sure, a little mellow, but it is good to hear once in a while—and it was certainly done up to a good brown yesterday.

SOUTH STATION

The South Station Theater this week is featuring "The True Glory," the magnificent documentary on the allied campaign in Europe, from months before D-Day to the conclusion of the war. The film is the result of combined efforts by photographers of the American, British, and other allied armies, and commentary is by soldiers of all ranks and many nations. The program also includes varied short subjects and latest news features.

Oct. 13, 1945

Martinů's Third Symphony Given First Performance

By L. A. Sloper

Bohuslav Martinů's Symphony No. 3 had its first performance anywhere at the Boston Symphony concert yesterday afternoon in Symphony Hall. Dr. Koussevitzky opened this second program of the season with Mozart's Overture to "Idomeneo, Rè di Creta." Listed for the second half of the program were two items designed to begin the Sibelius "festival" which the conductor has announced will include all the seven symphonies. This first installment consists of "The Swan of Tuonela" and the First Symphony, in E minor.

Mr. Martinů's new symphony is dedicated to Dr. Koussevitzky and the Boston Symphony Orchestra. It was projected in observance of the twentieth anniversary of the conductor's tenancy, but has been delayed until the beginning of his twenty-second season here.

According to Milos Safránek, quoted in the program book, Mr. Martinů's. "compositions are in a manner of his own, having no relation to current fashions." The composer himself, who is very articulate with words, has pointed out some of the difficulties encountered "when a composer is trying to express elevated thoughts." He also hints that the symphony form is thought of today as dependent upon a program; and he subscribes to the employment of intensity of expression in this form.

These observations are all germane to a consideration of this symphony. As I listened to it yesterday, I felt throughout that it must have had a program, and that it would have been much better if the program had been announced. As it is, we have only the dedication to go by, and the suggestion made here the other day by my colleague Mr. Tryon, that the music is intended as a tone portrait of the conductor, may well be significant. For the score is marked by a notable intensity, to which Dr. Koussevitzky gave full sway.

This problem of the literary content of the score is important because the music does not stand well alone. Its melodic content is unimpressive, and a literal repetition of an exposition hardly forms a satisfactory recapitulation. There are groups of notes with sequences, inversions or imitations, scale passages which are repeated, brief contrapuntal excursions, but no salient material or compelling treatment. The score is episodic, with little apparent relation between the several segments, and a want of total integration. The most effective moments are toward the end, where a chorale-like passage is followed by a quiet close.

Mr. Martinů is described as a highly individual composer, but his independence is not, so far as I can judge, built upon original musical thoughts nor novel construction. Shall we consider that emotional intensities strung upon a loose framework constitute individuality? In that case, it must be admitted that the individuality is not well disciplined. This symphony might be called the Czech "Pathétique," just as the Sibelius First might serve in a similar capacity for the Finnish people—except that Mr. Martinů's contribution lacks the architectural solidity of the other two.

The new symphony was well received, and the composer appeared on the platform to share the plaudits with conductor and orchestra.

E BOSTON DAILY GLOBE

Oct. 13

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

If anyone is tired of hearing what a magnificent orchestra the Boston Symphony is, that's just too bad. They're going to hear more of the same right now. These two sentences will serve as text for this morning's observations about the concert in Symphony Hall yesterday afternoon.

First, the program was exceptionally good, beginning with the Overture to Mozart's opera, "Idomeneo, King of Crete"; including the first performance of the Third Symphony by Bohuslay Martinu, and ending with two early works of Sibelius—"The Swan of Tuonela" and the First Symphony. Second, the music was the sort to draw out Serge Koussevitzky's necromantic powers of interpretation. Apart from an almost indistinguishable roughness toward the end of the scherzo in Sibelius' Symphony, the orchestra played gorgeously.

Mr. Martinu's Third Symphony is so agreeable that you might wonder whether it will add to his artistic stature, since everyone is aware that music which lives never is easily digested at first hearing. The Symphony falls in three fairly short movements, and its dominant quality is a pre-occupation with complex orchestral effects. There are logic and "line" and a certain amount of forward motion, but also there are so many details that oftentimes the music seems to lag by the wayside. Certainly it doesn't bowl you over.

Nevertheless the work is full of pleasant sounds and what, after a few more performances, may likely prove to be tunes. This is a score that glows with exotic tints. It made me think a little of Mahler's orchestral writing, and a little of the orchestral counterpoint Richard Strauss used to write in his younger days. The resemblance is not to be overemphasized, let it hastily be added, because the Martinu Symphony is in no sense "big" music.

Needless to add, Mr. Koussevitzky gave all possible splendor to a score that only a clever orchestrator could write, and which, I daresay, only a few orchestras can play well. Mr. Martinu appeared on the stage and was applauded.

Were there ever such luminous, rich or emotionally persuasive strings as provided much of the background for Louis Speyer's masterly English horn solo in "The Swan of Tuonela"? I doubt it. Or was the Sibelius E minor Symphony ever read with better style or more overwhelming passion? That, too, I doubt.

The Overture to "Idomeneo," though dramatic, is lesser Mozart, lacking the authority of the "Magic Flute" Overture of the grandeur of that to "Don Giovanni." It has its place and makes its effect, however, when performed as Mr. Koussevitzky does it: with a blend of classic proportion, tonal clarity, and the conductor's own personal intensity.

For the first time since Nov. 14, 1941, the Friday subscribers did not stand and sing "The Star Spangled Banner" yesterday. Mr. Koussevitzky began the new season with it in token of the victory. But now that the war is over he will reserve the National Anthem for special occasions.

This Clipping From
OTTOWA, CANADA
EVENING JOURNAL

OCT 13 1945

Shostakovitch Invited to Boston

BOSTON, Oct. 13.—(AP)—Conductor Serge Koussevitzky of the Boston Symphony Orchestra said today Dmitri Shostakovitch, Russian composer, has been invited to come here as guest conductor. Mr. Koussevitzky said he thought the Russian might fly here to conduct his own ninth symphony whose first American performance he has promised the Boston conductor.

Hall, with Ed Andrews every Wednesday and Saturday and Dick Hingston on Fridays.

Oct 13 1945

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Yesterday afternoon Dr. Koussevitzky and the Boston Symphony Orchestra began their season-long observance of the approaching 80th birthday of Jean Sibelius. Apparently a chronological plan will be followed. In any event, yesterday's pieces were "The Swan of Tuonela" of 1893 and the First Symphony, composed six years later. The conductor said the other day that not only did he intend to play seven symphonies but he would also see to it that they came in the latter or broadcast half of the concert. The true Sibelians do not particularly esteem No. 1. It is indeed less characteristic, more reminiscent. There is more of what is called patheticism, more 19th century romanticism, more tonal drama of the rather obvious sort. Nevertheless, we can descern here what was at the time a new voice, the expression not only of a powerful personality but of the ruggedness and bleakness, the occasional wildness as well as the charm and poetry of the North. As was to be expected, yesterday's performance was one of great eloquence. Dr. Koussevitzky admires Sibelius and believes in him, and among the conductors now functioning in this country he may truly be called the Finnish master's prophet.

The anti-Sibelians will have it that all the music of the mighty Finn is fading. There is precious little music that does not. Some of the symphonies are wearing better than others and the tone poems are wearing less well than the symphonies. Anyway, with Louis Speyer to take the important English horn solo, the gloomy "Swan" was beautifully played yesterday.

There was another symphony and a far less important one, the Third of Bohuslav Martinu, dedicated to Dr. Koussevitzky and his orchestra. After the Second Symphony and the Concerto for Two Pianos, this latest from the Czech composer was something of a disappointment. It seemed to lack impulse and direction and also conviction. It tends to be spotty and episodic, though some of the episodes are very attractive. If everything had been as good as the last quarter of the finale the work could at least be set down as extremely agreeable. Summoned to the stage by Dr. Koussevitzky, the composer was warmly applauded. He is, of course, one of the distinguished figures in contemporary music. Mozart's none-too-familiar Overture to "Idomeneo," which looks back to Gluck and forward to the "Jupiter" Symphony, began the concert and, like everything else, in superb performance.

This Clipping From
STAMFORD, CONN.
ADVOCATE

OCT 13 1945

Shortakovich Invited To Conduct In Boston

Boston, Oct. 13. (AP) — Serge Koussevitzky, conductor of the Boston Symphony Orchestra, disclosed today that Dmitri Shostakovitch, Russian symphony composer, had been invited to come to Boston as a guest conductor of the Boston musicians.

Koussevitzky said he thought the Russian might fly here, possibly to conduct his own Ninth Symphony. Shostakovitch has promised Koussevitzky the first American performance of this opus, the Bostonian said.

Koussevitzky added that Shostakovitch would be welcome to come here either as guest conductor, piano soloist or "as a simple member of the orchestra audience."

Koussevitzky has long been an admirer of the Russian's work. Several years ago, irritated at reviews uncomplimentary to the composer of the Boston orchestra's performance of his Fifth Symphony, Koussevitzky vowed he would repeat it until critics admitted it was a fine work. He did and they did.

NEW YORK TIMES, SA

SHOSTAKOVICH GETS BOSTON INVITATION

Oct. 12

Koussevitzky Asks Composer to Be Guest at Premiere of 9th —Urges U. S. Aid to Arts

Special to THE NEW YORK TIMES.

BOSTON, Oct. 12—Dmitri Shostakovich, Russia's noted composer, has been invited to make his first United States appearance with the Boston Symphony Orchestra.

Dr. Serge Koussevitzky, conductor of the Boston Symphony, revealed that he and the orchestra's trustees had invited the composer to be a conductor, soloist or a guest when the orchestra presents the first performance in this country of Mr. Shostakovich's newest major work, the Ninth Symphony.

His appearance would complete Dr. Koussevitzky's plan for celebrating the war victory of the Allies. Great Britain will be represented this season by Sir Adrian Boult, conductor of the British Broadcasting Company Symphony, and France by Paul Paray as guest conductors.

Expects Russian's Acceptance

The Shostakovich Ninth Symphony will be presented in February, and Dr. Koussevitzky expressed the belief that the Russian composer would fly here for the première.

Dr. Kousssvitzky, who started his twenty-second year as conductor of the Boston Symphony this month, outlined plans for the orchestra during the season and foresaw a future in which music and other arts will receive Government aid instead of being dependent upon private means.

Governments "unfortunately forget that their people need spiritual food as much as physical food," he said. "Nothing is being done by our Government," he continued. "We have private assistance and we have radio sponsors who are spending money from their great factories. That is the bet way to distribute the incomes of the factories to the people. Not in money to them, but in art."

"If the 30,000,000 people in New England would give 50 cents each year," he added, "then there might be three major symphonies in New England instead of one, and every city would have a large hall in which opera, concerts and ballets could be presented, while every town could have a small hall for chamber music."

The 71-year-old conductor plans to present opera productions at Tanglewood and restore the full program of nine symphony concerts there next summer.

The orchestra will play this season eighteen major new works. Ten of the pieces will be world premières, four will be the first presentations in the United States and four will be Boston premières.

Martinu Symphony Heard

One of the world premières was given this afternoon when the orchestra presented Bohuslav Martinu's Symphony No. 3.

The orchestra also will present all seven of Jan Sibelius' completed symphonies in honor of the Finnish composer's eightieth birthday, this year.

Other new works include the concerts for 'cello and orchestra by the American composer, Samuel Barber, which will be played with Raya Garbusova, Russian 'cellist, as soloist. William Bergsma's "Music on a Quiet Theme"; the Elliot Cook Carter Jr. "Holiday Overture"; David Diamond's "Rounds for String Orchestra," and Alexander Gretchaninov's "Elegie" are among other American composers' works to be presented for the first time.

Sergei Prokofieff's Fifth symphony and Benjamin Britten's excerpts from the opera "Peter Grimes" will have their first American performance.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

1945

Boston Symphony Presents New Work by Martinu

The second program of the season for the Boston Symphony Orchestra had as its particular excitement a new Symphony, No. 3, by Bohuslav Martinu, in a first performance Friday afternoon. This Czech composer, now 55, has been in America since 1941. The new symphony was dedicated "To Serge Koussevitzky and the Boston Symphony Orchestra on his 20th anniversary."

We listened to Martinu's work with extreme interest and admiration, but had no response of uplift. There was an odd impression of a broad, well-tilled field showing no rising ground of outlook. Growth was struggling through from richly fertile ground but did not reach up triumphantly.

An under level of quietly-stirring sound characterizes the first movement which creates a feeling of expectancy which does not eventuate. To one not looking merely for program music, there is an abundance of expert harmonic content. A striking closing passage of this movement is concerned with constantly changing rhythm.

Outbreak of Applause

The Largo was received by an unusual outbreak of applause. It had its charm in the minor and a customary passage for woodwinds followed by strongly-marked support by warmer strings and percussion.

The Allegro of the third movement opened harshly, presaging conflict—apparently of the spirit. The associated Andante of this movement is recalled as using a hymn motive in a nobility of mood mirrored in choice instrumentation for the quiet finale.

Mr. Martinu, a de Gaulle type, affectionately escorted by Dr. Koussevitzky, was given a hearty evidence of approbation, both by the audience and by the orchestra, which was twice called to its feet.

As first number, Dr. Koussevitzky had chosen the overture to Mozart's "Idomeneo," an "opera seria" which he conducted in the Mozart Festival at Tanglewood, Aug. 5, 1944, and repeated in regular Symphony Hall concerts Dec. 1 and 2, 1944. The orchestra seemed larger than for a usual Mozart work—indeed, this overture for a tragic opera plot written in Mozart's matured and vital 24th year is appraised as necessarily of richer texture than for his chamber music and more brilliant operas.

Horn Solo Is Feature

For second half of the program, an English horn solo by Speyer featured the majestic gliding "Swan of Tuonela," one of Sibelius' four Legends from the "Kalevala," Finnish folk saga.

One of Dr. Koussevitzky's enthusiasms is the work of Sibelius. He always gives it with authority. His performance in the Symphony No. 1, in E minor, Op. 39, was magnificent fruit of long devotion. In clarity, breadth and keenly perceptive balance of brass and strings it may stand superbly alone as one of his masterpieces of conducting dedicated to the music of an aged and famous contemporary composer whose days are rumored to be verging on national and financial sadness.

This Clipping From
ST. LOUIS, MO.
POST DISPATCH

OCT 14 1945

Music and Music Makers
Off the Records
By Thomas B. Sherman

AFTER hearing the complete recording of "Till Eulenspiegel's Merry Pranks," done by the Boston Symphony Orchestra under Serge Koussevitzky on the new plastic discs, I must concede that the results are magnificent. The new record, made from a material called vinylite, is described as non-breakable, with minimum surface noise and life-like fidelity. This is no exaggeration. The richness of sonority produced by the orchestra is not exactly life-like since the acoustic character of phonographic reproduction in a small room is necessarily different from that of the concert hall. But the sound is unmarred by rattles, murmurs or buzzes and, moreover, every solo instrument comes through in its true quality.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

OCT 14 1945

RECENT RECORDS
By JEROME D. BOHM

VICTOR'S new unbreakable, pliable, plastic record has been made available to the public; its translucent, ruby-red surfaces carrying on two disks Strauss's "Till Eulenspiegel," set forth by the Boston Symphony Orchestra under Serge Koussevitzky's direction. Victor's belief that the release of this record constitutes the greatest improvement in forty years in phonograph records for use in the home seems fully justified, for not only are the records pliable, light in weight and not subject to breakage by dropping on the bare floor, but surface sounds, caused by motor vibration and needle scratching, so prevalent when shellac records are used, have been reduced almost to inaudibility on these new disks.

The recording process, too, seems greatly improved on these vinyl records, for both the quality of the reproduced sound and the frequency range captured seems greater than ever before achieved. The performance of "Till Eulenspiegel" is a superb one, the tone of the Boston Symphony Orchestra having been mirrored with such increased veracity. This is an achievement which redounds to the glory of all concerned—musicians, technicians and publishers.

Another excellently recorded performance by the Boston Symphony Orchestra is that of Brahms's Third Symphony. This is perhaps Victor's finest accomplishment on shellac records. Mr. Koussevitzky's interpretation is on the whole affectingly eloquent, although exception might be taken to occasional touches of sentimentality.

This Clipping From
MILWAUKEE, WIS.
JOURNAL
OCT 14 1945

6

Reviews of New Disks

PRESUMABLY there are many people hereabouts who have, in a manner of speaking, adopted the Boston symphony orchestra ever since—let's not be coy about it—the Allis-Chalmers Co. began their regular broadcasts with the distinguished Serge Koussevitzky in command.

For that reason, and many others, there should be considerable local interest in the orchestra's recording of the Brahms third symphony, a recent Victor offering of the highest merit. Surely the third, if a vote were taken among the more devoted followers of music in Milwaukee, would be named the favorite among the four Brahms symphonies, possibly because of the instruction of the late Frederick Stock. Anyway, people love it.

As for the Boston orchestra's recording, it should go without saying that the entire work is beautifully done—richly, majestically, powerfully from first note to last, but still with the sense of intimacy that makes this work the most appealing of the four. It is needless to repeat here that the Boston orchestra is so blessed with able personnel that any desired effect is easily obtainable, but it is certainly true that third symphony brings out the exceptional quality of the orchestra in the most striking fashion.

Koussevitzky, to be sure, has had something to do with it.

This Clipping From
PITTSBURGH, PA.
PRESS

OCT 14 1945

Music and Song—

Record Corner

Superb in every detail, Victor's first album of non-breakable plastic records carries a brilliant performance of Richard Strauss' tone poem, "Till Eulenspiegel," with Serge Koussevitzy and the Boston Symphony orchestra as the artists.

Perhaps a more popular symphonic work could have been chosen for the first pair of plastics—but it is doubtful if a more colorful piece, one which displays fine orchestral performance, could have been picked from the limitless supply of possibles.

"Till" does not, to any great degree, come under the heading of the so-called popular classics, but appears to be just the item for the two ruby-red platters of plastic in this Victor "first edition."

There is practically no surface noise to mar the tonal quality of the orchestra, and in this particular recording that is of prime importance. While the transparent feature has nothing to do with the audible excellence of the records, chances are that one of the first things you will do with the new discs is to hold them up to a light and murmur "how pretty." Everyone who has viewed this corner's review set has done just that anyway.

Aside from the fact that the album, which incidently carries the catalogue designation of DV-1, introduces plastic records, it is a first rate bit of music, too. The excellence of the Bostonians is enhanced by the crystal clear recording.

"Till Eulenspiegel" (pronounced Oil-en-Speegal) tells in music the story of the practical joker of German legend. Till goes through life playing one prank after another with a nonchalant indifference and a merry whistle until he swings from the gallows. According to the old German legend, Till escapes the gallows through trickery but Strauss swings him with a few choice notes. And then carries his soul away on the wings of ethereal tones.

There have been other recordings of Till, but none to surpass this newest Victor offering. It is really first edition material.—H.H.W.

RECORDS: PLASTIC DISKS

Oct. 14

By MARK A. SCHUBART

THE first unbreakable plastic records have been issued by Victor, and the new disks represent a technicological triumph of no mean proportions. For not only are they easier to handle than the traditional shellac records, but surface noise seems to have been almost completely eliminated, and the sonorities of the music sound wonderfully fresh and clear.

For its first recording on these new disks, Victor has released a performance of Richard Strauss' "Till Eulenspiegel" by the Boston Symphony Orchestra under the direction of Serge Koussevitzky (Album DV-1, two twelve-inch records), an appropriate choice since the composer's lavish orchestration and use of wide dynamic ranges allows ample opportunity for displaying recording fidelity. Dr. Koussevitzky and the orchestra have risen to the occasion with a sparkling and vital performance of the music.

Victor has announced that their plastic records will sell for $2 per twelve-inch record—just twice the price of the shellac disks—which, despite the obvious advantages, seems expensive. However it appears likely that as they come into wider use, the disks will be sold at lower prices and eventually—unless circular disks are entirely superseded by wire recording or some other new device—will undoubtedly completely replace the shellac product.

This Clipping From
DURHAM, N. C.
HERALD

OCT 14 1945

Victor Recordings

STRAUSS: TILL EULENSPIEGEL'S MERRY PRANKS, OP. 28. Boston Symphony Orchestra, Serge Koussevitzky, conductor. Victor: Album DV-1; two 12-inch records.

For the first release on its new non-breakable plastics records, Victor has chosen Richard Strauss' famous tone-poem, "Till Eulenspiegel's Merry Pranks, Op. 28," as recorded by Serge Koussevitsky and the Boston Symphony Orchestra. It is a record event.

The new type disc, which is flexible and a translucent ruby-red, has been described by J. W. Murray, general manager of the RCA Victor Records Division, as the most important new development in home recording in the record industry's 45-year history. Although similar plastic records have been used for some time by the armed forces, the high cost has hitherto made them impractical for home use. Production of the new records is still so limited that they will cost a little more than the ordinary records and only special selections will be released on them at present.

Two chief advantages of the plastic records are immediately obvious: they don't have to be handled with delicate care and thus can be safely transported, and surface noise on them is reduced to a minimum. These qualities alone justify the fanfare that the new discs are receiving. But, also, the tonal quality is finer, approaching concert-hall fidelity. This new album will, of course, be available in limited quantities, and later will be presented on the regular type records.

The fourth of Strauss' seven Symphonic Poems, "Till Eulenspiegel" is perhaps the most famous, and certainly the most popular. It was performed for the first time in 1895, five years after the mysterious and intensely brooding "Death and Transfiguration," which stands in severe contrast with this portrayal of a devilish rogue. Through brilliant music the story of the hero, Till Eulenspiegel, is told, his endless tricks, flirtations, and then his trial, at which he first mocks and then bemoans his fate, finally dying with shouts of laughter.

Dr. Koussevitzky and the Boston Symphony Orchestra do a masterly job in this recording. From the opening tender Rondo to the closing chords of musical laughter, they are complete masters of the elaborate orchestration. Strauss' music, when mis-

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This Clipping From
NEW YORK, N. Y.
TIMES

OCT 14 1945

RECORDS: PLASTIC DISKS

By MARK A. SCHUBART

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[24]

This Clipping From
NEW YORK, N. Y.
TIMES

OCT 14 1945

EVENTS IN

ONE of the first direct communications from Pablo Casals, the famous Spanish 'cellist, has been received here by Boaz Piller, a member of the Boston Symphony Orchestra.

"I was delighted to have word from you after all this sad time," Casals wrote from Perpignan, France. "Music in America has not lost its rights, as becomes a civilized people. I have thought of you as among my good friends in America, the country of liberty, at the time when we lived in fear of the caprices of the military and the Gestapo. In spite of all the suffering, the honest people here have remained steadfast. For my part, I felt confident in them even in the worst moments.

"I have resumed my activities in England and in Switzerland, from whence I have just returned," Casals continued. "In October I will go back to England. In Paris they will celebrate the forty-sixth anniversary of my debut with the Lamoureux Orchestra. After that will come Belgium and Holland and Switzerland once more—about fifty concerts in all. My cordial good wishes to my friends, beginning with Koussevitzky."

~~Oct~~ 14 - Times

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This Clipping From
DAYTON, OHIO
NEWS

OCT 14 1945

Brahms' Third Is Superbly Played By Koussevitzky

ASTONISHING, isn't it, that out of a few shining black discs can come so much beauty? It's the new Victor album for which the Boston Symphony has recorded the Brahms Third, that I'm talking about. The Third symphony, which the brilliant German conductor, Richter, called Brahms' Eroica, is intensely personal music, gloriously sweeping stuff that alternates with gentleness and singing eloquence. The Boston orchestra and its meticulous conductor, Koussevitzky, are in their element, giving a performance that is truly superb. The recording is of matching calibre.

This Clipping From
NEW YORK, N. Y.
NEWS

OCT 15 1945

Rodgers Honored By Koussevitsky

"The Carousel Waltz" from the musical hit, "Carousel," was given its first symphonic presentation last week by Serge Koussevitsky and the Boston Symphony Orchestra at Boston's Garden. Composer Richard Rodgers was guest of honor.

URDAY, OCTOBER 20,

MUSIC

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the third concert of its 65th season in Symphony Hall yesterday afternoon. Albert Spalding, violinist, was the soloist. The program was as follows:

Two Interludes from "The Island God" .... Menotti
Concerto for Violin and orchestra in E major .... Bach
Fantastic Symphony, Op. 14A ... Berlioz

By RUDOLPH ELIE, JR.

It is not too wise a course to be very definite about a new composer's merits on the basis of a seven or eight minute composition, but it struck me that Mr. Menotti, in his two Interludes from the opera "The Island God," given their first Boston performance yesterday by the Boston Symphony orchestra, is a man we are going to hear a good deal of from now on.

True, there was not exactly a new note sounded in his two pieces, the first in an elegiac mood rising slowly in intensity to a striking climax, the second a sound and fury piece of considerable excitement. The textures, the idiom, the melodic lines (and very good ones, too) were more or less conventional; indeed, you might even say they harked back a little, but I can't see anything wrong in that. On the contrary, there was an honesty and a straightforwardness of approach that appealed strongly to me simply because I like to see if a composer can write a good tune or a good conventional piece before he tries to astonish me with his musical cerebrations.

Albert Spalding can do a good deal better than he did in the Bach Concerto yesterday, as we all very well know. If he proved to be a little bit rusty yesterday, he had, it seemed to me, the best excuse in the world, for everybody knows of his important contribution to the war effort in the armed forces these past years. So it was wonderful to have him back as the first guest soloist of the season even if he hasn't quite got his fingers up to concert pitch. He still has all his superb musicianship, his stage presence and his tone (as witness the Adagio which, though taken altogether too slowly, was very beautiful), and we're all for him.

As was to be expected, it was Dr. Koussevitzky—with the help of Berlioz and 110 of the best musicians in the world—who in the final analysis stole the show yesterday. The way he reads that Fantastic Symphony is not at all short of fantastic. Every time he does it, which is about once a year, you think he has reached the ultimate in the expresion of the miracles of this famous landmark in music, but each time he finds more to reveal. Yesterday, more than ever before, it seemed that he had written the symphony himself, and I am sure that if Berlioz had heard it yesterday he might well have thought so, too. I don't mean Koussevitzky distorts it out of recognition; on the contrary. I mean that he so perfectly and so passionately catches (and through the orchestra realizes) the wild flights of fancy in the music that it takes you off your feet, and makes you wonder if you've ever really heard it before. As for the orchestral aspects of the performance, who ever heard anything like the English horn and timpani of the closing measures of the Scene in the Fields, or the brasses of the March to the Gallows, or the unison strings of the Ball scene? Not I, for one.

SYMPHONY CONCERT

Post Oct 20

BY WARREN STOREY SMITH

The program of this week's pair of Symphony Concerts is as curious a list as Dr. Koussevitzky or any conductor ever made. It begins with Two Interludes from Gian-Carlo Menotti's opera "The Island God," crass and garish. Obviously, "good theatre" but, as music, very bad. To them succeeds the chasteness and austerity of Bach's E major Concerto for Violin and String Orchestra, in which Albert Spalding is the soloist, and this appalling difference is split by the final number, the "Fantastic" Symphony of Berlioz.

We are beginning to think of Mr. Menotti as an American composer. Actualy he has spent half of his 34 years here and half of them in his native Italy. In his "Amelia Goes to the Ball," brought out by the Curtis Institute in 1937, and performed the next year at the Metropolitan, he showed a flair for the stage and for opera buffa. In this lighter vein was his next work, the radio-commissioned opera "The Old Maid and the Thief." Wholly serious in character, "The Island God" was done at the Metropolitan in 1942, and failed to win acclaim.

It is said that the Overture to "Amelia" is a good concert piece. In the Interludes heard yesterday Mr. Menotti seems to have assimilated the styles and idioms of Mascagni, Puccini and Respighi (there are other influences, too) and to have put the fused result on paper. No more than the vulgarity of certain sections can the outward effectiveness of this music be denied. Yesterday's audience was plainly excited by it and when Dr. Koussevitzky brought the composer to the platform he was roundly applauded. A piano concerto from his hand now impends. What, one wonders, will it be like?

Something got into Mr. Spalding in the first movement of the Bach Concerto yesterday, nor was there perfect agreement between soloist and orchestra. Intonation was dubious, tone was not all that it should have been and attacks lacked perfect precision. In the beautiful Adagio harmony was restored and the final Allegro went much better than the first one. By that time the audience was ready to give Mr. Spalding a big hand, which he in a measure deserved.

It is generally conceded that the "Fantastic" is Berlioz' most successful Symphony. It is certainly one of Dr. Koussevitzky's most successful vehicles.

This Clipping From
VARIETY
NEW YORK, N.Y.

OCT 17 1945

BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky conducting; Gene Hamilton, announcer
Writer: Maurice Hastings
P.oducer-Writer: Oliver Daniels
60 M'ns.; Sat., 9:30 p.m.
ALLIS-CHALMERS MFG. CO.
WJZ-ABC, N. Y.
(Compton)

Symphonic representation on the air is almost assuming full strength, with only the Detroit Symphony and Philadelphia Orchestra groups needed to complete the roster. The Boston Symphony Orchestra's return brings what radio needs most—artistic distinction. For here is unquestionably the finest orchestra in the land and in the world, an organization welded through a 20-year association of conductor and musicians into a brilliant ensemble that is unique. Strings, brass and winds have been brought to such degrees of refinement and virtuosity as to startle the listener, while musicianship has never been neglected for technique or mere show.

In resuming for the season, the orch has switched from its previous 8:30 p.m. time to 9:30. The switch is likely to increase its audiences west of the Mississippi, who'll find the new time more convenient. Change should also appeal to others and increase draw, as the broadcast will now present the second half of the orchestra's regular concerts, which usually includes soloist or novelty.

Second program of season, Sat. (13), was devoted to Jan Sibelius in honor of the Finnish composer's 80th birthday. Dr. Koussevitzky leading his men through an eloquent performance of "Swan of Tuonela" and the First Symphony. The English horn solo in "Swan" was particularly noteworthy. Program was also interesting for the anecdotes about Sibelius and the tie-in with the Bostonians, as Koussevitzky has been the composer's leading exponent in America (which the program pointed out).

Allis-Chalmers' commercials were on the same high plane as the program. Evening was dedicated to the half-million employees of the iron and steel industry, the three commercials (opening, middle, and close), all of them brief, pointing to the achievements of the men who found ways of refining raw metal. At the close there was brief mention of one of Allis-Chalmers' own products, but most of the talk was generalization. It was all in excellent taste.

Bron.

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Bron.

An admirably styled and proportioned account of the Bach Violin Concerto rounded out the consistent pleasure of the afternoon. For this work Mr. Koussevitzky radically reduced the strings, which had as foundation four double-basses.

This orchestral background was suited perfectly to the slender but not pallid tone of Mr. Spalding. He is just the soloist for this Concerto. He plays it with graceful phrasing and unflawed style, with simplicity and none of the virtoso's intensities or mannerisms that are out of place with Bach.

CHRISTIAN SCIENCE MONITOR OCT. 20, 1945

Albert Spalding Soloist In Bach E Major Concerto

By L. A. Sloper

Albert Spalding, first soloist of the Boston Symphony season, played Bach's Violin Concerto in E major, No. 2, with the orchestra in Symphony Hall yesterday afternoon. Dr. Koussevitzky opened this third program of the season with Two Interludes from Menotti's opera, "The Island God," and closed it with the Fantastic Symphony of Berlioz.

Strangely enough, the Bach E major Concerto had been played only once before at these concerts, and that was 41 years ago, when Ysaÿe was the soloist and Gericke the conductor. New York, however, has heard it twice since then from the Boston orchestra, once with Mr. Spalding and once with Viola Mitchell.

Without invidious comparisons, I should say that Mr. Spalding is the man for this concerto. He has the tone, the technique and above all the classic style needed for it. He played it yesterday with a superb purity of line and an exquisite tonal loveliness. Let us hope that we shall not have to wait 40 years to hear this work again. Its musical values are high, and the slow movement has a devotional quality that recalls its composer's B minor Mass and St. Matthew Passion. Dr. Koussevitzky with a small string orchestra provided an unobtrusive but completely sympathetic accompaniment, and the audience listened intently and applauded warmly.

Mr. Menotti's Interludes had their first performance in Boston. The opera from which they are drawn was produced in 1942 by the Metropolitan in New York. These intermezzos, the program book explains, are designed to picture the rising of mist and fog under the glare of the sun, and the struggles of the exiles who have been cast on a Greek island.

In reviewing the opera, the late Oscar Thompson, writing in these columns, described the music as in a "post-Puccini arioso style." This applies well to the first of these interludes. The second is rather more late-Verdi dramatic. Both are clearly of the theater, and it is easy to believe that they supported effectively the expression of the composer's purposes in the lyric theater. Mr. Menotti was present to take several bows from the platform.

The Fantastic Symphony is one of those in which Dr. Koussevitzky is at his happiest. He revels in the frenetic measures and caresses gently the moments of nostalgia. He has under his command one of the greatest orchestras ever built, and with its quick co-operation he elicits the last gasp of emotion from the score. If only as a medium for the display of the orchestra's magnificent tone and astounding virtuosity, the Fantastic would be welcome.

Music Lovers' Pre-Symphony Meetings Open

By ALISON ARNOLD

The unseasonably warm weather brought Symphony followers out in full force yesterday. And many of the music-lovers on their way to Symphony Hall for the afternoon concert met, from 12:15 until 2 o'clock, at The Copley Plaza, for the first of this season's Symphony luncheons, featuring piano illustrations and explanations of the afternoon's program, by Boris Goldovsky.

Resumed after an interval of a year, the luncheons are sponsored this winter by the Institute of Modern Art, which, besides encouraging the best in contemporary painting by exhibitions at its galleries, on Newbury street, helps to promote interest in all the arts. Mr. Thomas N. Metcalf of the Institute attended the luncheon yesterday with Mrs. Metcalf; and another active member present was Mrs. Gardner Cox.

Mrs. Thomas D. Cabot, wearing a blouse the color of yellow chartreuse with her dark suit, and a band of gold embroidery on her black hat, was at a table with Mrs. Charles Higginson and her daughter, Miss Sally Higginson. Mrs. Higginson wore a gray suit with a matching postillon hat. Also in gray, was auburn haired Mrs. Harold Blanchard.

Sharing a table with Mrs. Francis L. Coolidge, 2d, was her sister, Miss Mary Curtis Mrs. John B. Buttrick and Mr. Horatio Colony. Mrs. Franklin W. Hobbs, with a rose on her black hat, was at a table with her daughter, Miss Rebekah Hobbs, and Mrs. George Hawley.

Mrs. Sohier Shaw was in the audience listening intently to Mr. Goldovsky, and others noted were: Mr. Donald McKay Frost, Mrs. T. Mott Shaw, Mrs. William Bayne, Mrs. Edwin S. Dodge, Mrs. Harold Keller, Mrs. Harold D. Hodgkinson, Mrs. Samuel Chamberlain, Mrs. H. Bigelow Emerson, and Mrs. Alexander Steinert, who wore a costume of cinnamon wool, a hat of the same shade with shaded feathers on the brim, and a mink scarf.

Some thought the first movement went too fast, but I thought it was about right. The movement rippled but did not rush. The songful beauty of the adagio is hardly to be described, and as for the final allegro, that was a model of clarity. Mr. Spalding was received most enthusiastically.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Hector Berlioz and Serge Koussevitsky at white heat make a peerless combination. That was exactly the situation at Symphony Hall yesterday afternoon during the Boston Symphony Orchestra's performance of the "Fantastic" Symphony by the French composer who was "father of modern orchestration."

The concert began with the first Boston performances of Two Interludes from Gian-Carlo Menotti's opera "The Island God," and included the E major Violin Concerto of Bach, with Albert Spalding as soloist.

Some of the purist boys look down their sharp, academic noses at mention of Berlioz' name. But for concert audiences in general, for many musicians and this chronicler in particular, Berlioz always provides a good time.

The opulence of his orchestration, lush quality of his tunes, passion of his fantasy, and pervading warmth that clothes all his music are not to be sneered at.

The "Fantastic," like the "Harold in Italy" Symphony, is a grand old show, and for a conductor like Mr. Koussevitzky and an orchestra like the Boston Symphony, it is a virtuoso piece of the highest importance. No more proof of the fact is needed than the rousing applause that followed yesterday's performance.

Mr. Koussevitzky has done the "Fantastic" many times before, but I cannot recall any other reading of it so taut or so incandescent. On a hot, sticky day, when strings easily slip out of tune, the orchestra sounded marvelously deep, rich and multicolored.

The Symphony went with a verve and precision that took your breath away, and the finale especially was hairraising.

The only thing off was the chimes. Something ought to be done about those chimes, whose tones are tinny and whose overtones produce a fuzz of dissonance.

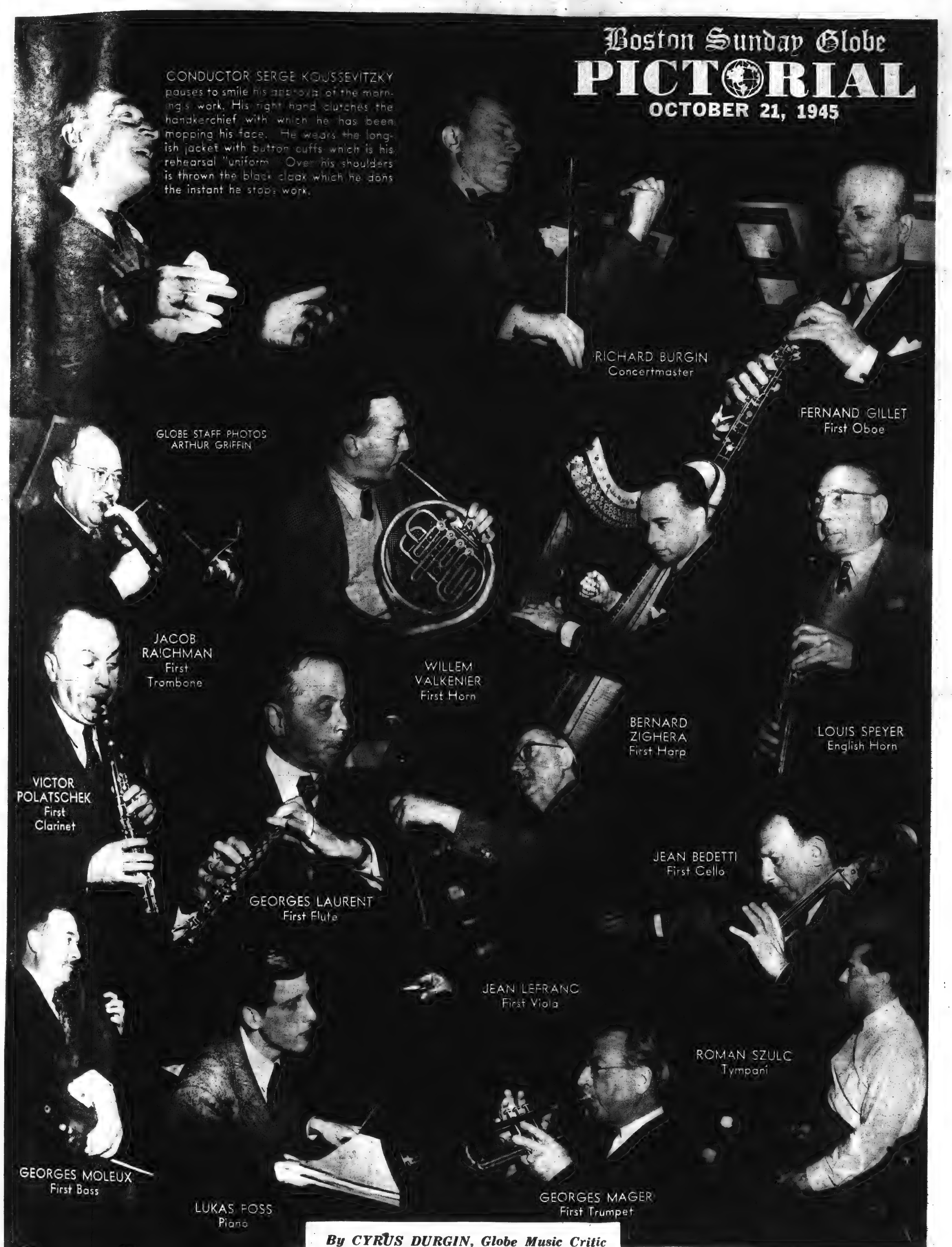
The Two Interludes from "The Island God" are more theatre than concert music, but when played by a large, first-rate orchestra they take on added vivacity which makes them suitable for use in the concert hall.

Mr. Menotti's idiom is modern-cosmopolitan, with a pleasant Italian flavor around the edges. His scoring is solid, and at the same time it sounds "big" and iridescent.

These fragments are not enough to give much of an idea of Mr. Menotti as composer, but that will be remedied soon when his new Piano Concerto is played at these concerts. The dark-haired young composer was brought to the stage by Mr. Koussevitzky, where he was cordially applauded.

[25]

Boston Sunday Globe
PICTORIAL
OCTOBER 21, 1945



CONDUCTOR SERGE KOUSSEVITZKY pauses to smile his approval of the morning's work. His right hand clutches the handkerchief with which he has been mopping his face. He wears the longish jacket with button cuffs which is his rehearsal "uniform." Over his shoulders is thrown the black cloak which he dons the instant he stops work.

GLOBE STAFF PHOTOS
ARTHUR GRIFFIN

RICHARD BURGIN
Concertmaster

FERNAND GILLET
First Oboe

JACOB RAICHMAN
First Trombone

WILLEM VALKENIER
First Horn

BERNARD ZIGHERA
First Harp

LOUIS SPEYER
English Horn

VICTOR POLATSCHEK
First Clarinet

GEORGES LAURENT
First Flute

JEAN BEDETTI
First Cello

JEAN LEFRANC
First Viola

ROMAN SZULC
Tympani

GEORGES MOLEUX
First Bass

LUKAS FOSS
Piano

GEORGES MAGER
First Trumpet

Symphony Aces at Rehearsal

By CYRUS DURGIN, Globe Music Critic

HOURS OF EXHAUSTING REHEARSAL precede the magnificent concerts of the Boston Symphony Orchestra. Every morning Monday through Thursday at Symphony Hall Serge Koussevitzky works with the virtuosi he has fashioned into what has been called "the greatest orchestra in the world." Now in his 22d year as conductor, Koussevitzky is a merciless taskmaster and spares neither himself nor his men in the preparation of his vivid interpretations. The Globe's Arthur Griffin took his camera to a rehearsal the other morning and came away with some views of the conductor and the leaders of the various sections of the orchestra, called in musical jargon, "first desk men." This is how they look as they play.

NEW YORK N.Y.
DAILY WORKER
OCT 21, 1945

Change the World

by Mike Gold

BOSTON is soon going to get a fine man to conduct its symphony orchestra in Paul Paray, now head of the Paris Colonne symphony.

Paray was one of the many brave Frenchmen who defied the Nazi occupation. He risked torture and death rather than submit to the beast; he resigned from the Lyons symphony orchestra rather than fire its Jewish members, as instructed by the pianist Alfred Cortot.

Six months after the Nazi invasion this Cortot, well-known to American music lovers, visited Berlin and made his own deal with the beast. Thereafter he left his job as professor in the Ecole Normal de Musique in Paris, and became Vichy's secretary of musical affairs. He is now under house arrest, and will soon be tried for treason.

Not many French artists sold their souls to the Nazi, yet there was enough of a quota of big names that now are being rounded up for trial.

* * *

IN JUNE, 1940, Adolf Hitler paid his triumphal visit to Paris. The Nazi leader came with three ambitions burning in his sick Nazi mind: he wanted to sign the armistice in the Campiegne forest, where the Germans signed for the defeat of World War I; he wanted to visit Napoleon's tomb; and he wanted to enjoy a performance at the Paris Opera.

Hitler and his fellow-rats were shepherded about the Opera by servile Serge Lifar, the ballet master and Germaine Lubin, a massive pro-Nazi soprano. Next night the opera company put on a command performance for the great conqueror of free France.

Now Madame Lubin is in a collaborator's prison; Lifar is under arrest, like Cortot; and a tribunal of great anti-fascists and musicians who did not sell out to the Nazis, will sit in judgment upon the traitors. Paul Paray is on this tribunal, as well as the violinist Jacques Thibaut and the famous Catalan cellist, Pablo Casals, who for the years since Spain fell to the Nazis was believed dead.

Conductor Wihlem Mengleburg, who sold out also to the Nazi sadists, has been permanently barred from the Amsterdam music world, where he once was such a glittering star.

Wilhelm Furtwaengler, appointed by Goering to be the Nazi sub-leader over the musicians of Prussia, is hiding somewhere in Swiss exile. Pianist Walter Gieseking, a rabid Nazi and tool of the beasts, tried to wriggle back to respectability by playing for U.S. Army audiences. But some officers belatedly discovered his Nazi record, and he was forbidden to appear in public again.

* * *

THE mills of the gods grind slowly, but exceedingly fine. It is not a bandwagon any longer, this Nazi Juggernaut. Now the traitors are trying to climb off it, not upon it.

Charles Bedeaux, friend of Eddie the Duke, and a notorious collaborator, explained his deals with the Nazis in the following terms: "I was not doing wrong or being unpatriotic. It was merely that there was nobody left in France except the Nazis with whom a businessman could conduct business."

Boston Symphony Will Be Honored

Bedeaux took his own life, because American democracy caught up with him, finally. Laval has been executed, as was the infamous Darnand and others. No, it is no longer a good business move, a source of cash, and special privilege, and monopoly profits. this Nazi bandwagon.

In the United States, the tendency may be in a different direction. I see where the former "editor" of the Daily Worker, Louis Budenz has jumped on the bandwagon of Monsignor Sheen, and has achieved "spiritual freedom" at last.

Yet so "spiritual" a person should not have been so powerful a hypocrite as to work on a Communist paper, writing Communist editorials while at the same time conniving in secret with that famous politician, M. Sheen.

This ecclesiastical official is running the Polish anti-Soviet movement which the London fascist Poles maintain. M. Sheen conducted much of the propaganda campaign that destroyed the Spanish republic with slander and intrigue, and delivered Spain into the hands of Hitler and Franco.

To my own simple mind, Budenz' conversion is about as "spiritual" as the conversion of Laval or Charles Bedeaux. If it were genuinely religious, he could not have lied with such a smooth face to his co-workers over many years. I despise a liar for pay, and Budenz by his own confession was such a person for quite a time. How can a "spiritual person" be a double-dealer for years? St. Francis never preached such Catholicism, nor was Jesus the friend of fascism.

Sunday Symphony

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the first of the series of Sunday concerts of the 65th season in Symphony Hall yesterday afternoon, performing the following program:

"Classical' Symphony, Op. 25 . . Prokofieff
Suite from "Appalachian Spring" . . Copland
Symphony No. 2 in D major, Op. 43
Sibelius

By RUDOLPH ELIE, JR.

There is no question in my mind that Aaron Copland's "Appalachian Spring" music is well on its way to becoming an American classic.

It has about everything that I can think of offhand that music should have: beauty in the melodic lines, sonority in the harmonic ideas, creative drive, emotional impact, form, proportion, style and taste. And on top of that it has what you might call wisdom for lack of a better term to convey the idea that the composer has learned and lived and has perhaps unconsciously conveyed to us through his music that his heart is in the right place.

Actually of course I don't know if it is or not as I've never met him, but I don't think anyone could write so warmly and tenderly of (as the program of the (suite puts it) presentiments of motherhood or of a husband and wife 'quiet and strong in their new house' if it weren't. Maybe I'm naive or something, but I think the composer really meant what he wrote.

Be that as it may, the composition stands near or on the top purely as American music, 1945. The scoring is exceedingly clever, in fact brilliant, as witness the incomparable texture of the long series of beautiful cadences finally ending on the unison which—except for touching the final chord—brings the work to a very remarkable conclusion. If he uses a melody not his own in the final section (and there's certainly plenty of precedent for that in any composer you can name), he proves time and again throughout that his own melodic inspiration is very superior. Well, here I am talking about Copland as if nobody had ever heard of him before when everybody knows he's one of our best. But to me his new Suite is his best, so I might as well shoot the works.

The Suite, incidentally, was marvelously well played by Dr. Koussevitzky and the orchestra in the top of their form, and Mr. Copland was on hand to receive a fine welcome from the large and attentive audience. The program began with a really delightful performance of Prokofieff's well-liked "Classical" Symphony, and ended with a stormy and intense playing of Sibelius' Second Symphony which, to judge by the audience response, is as popular as ever.

Globe OCT 21

Boston Symphony "Till" and Much Opera Newly Recorded

By CYRUS DURGIN

Victor has issued its first album of records made of the new, red-colored, non-breakable vinyl resin. It is "Till Eulenspiegel's Merry Pranks" in a gorgeous performance by Serge Koussevitzky and the Boston Symphony Orchestra. In addition to its non-breakable qualities, the new material cuts down surface noise appreciably and, I think, provides better reproduction of tone. DV-1, $4.73 plus tax.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
OCT 21 1945

Boston Symphony Programs Given

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will open the Sunday afternoon series of six concerts this afternoon in Symphony Hall and will give the fourth pair of concerts in the longer series there next Friday afternoon and Saturday night.

Today's concert will begin with Prokofieff's "Classical" Symphony and will include the Suite from the Ballet "Appalachian Spring" by Aaron Copland. The second portion of the program will consist of the Second Symphony in D major by Sibelius, which Dr. Koussevitzky will present in accordance with his plan of doing special honor to the Finnish composer, whose 80th birthday will be observed next Dec. 8.

The soloist at the Friday and Saturday concerts will be Alexander Brailowsky, who will be heard in Rachmaninoff's Second Piano Concerto in C minor. The opening number will be Mozarts' "Paris" Symphony in D major (K. 297). This Symphony was composed for the Concert Spirituel in Paris when Mozart visited the capital at the age of 22. Although performed at Tanglewood last Summer, it has not been played at the Boston concerts since 1898. Also on this program are Prokofieff's Second Suite from his Ballet "Romeo and Juliet" and Rimsky-Korsakov's Capriccio Espagnol.

Oct 14

Berkshire Festival Announced for 1946

Pre-War Scale Is Scheduled for Next Summer

The Berkshire Symphonic Festival will be resumed on its pre-war scale next summer at Tanglewood, Lenox, Mass. The Boston Symphony Orchestra under Serge Koussevitzky will give concerts on Thursdays, Saturdays and Sundays—nine concerts in all, if the 1941 schedule is followed—beginning July 25, 1946. The share in the festival to be taken by the Berkshire Music Center has not yet been announced.

The festival's board of trustees have voted to give the Music Shed and its contents at Tanglewood to the Boston Symphony, giving it the entire control and management of future festivals. The festival's patrons, members and subscribers are to have an opportunity to subscribe for their regular seats before the public sale opens, and, if the Boston Symphony should decide at some future time to discontinue the festivals, the Music Shed will then revert to an authorized committee of Berkshire residents.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
OCT 14 1945

This promises to be an interesting music season all around. At the Symphony Concerts we have already heard new pieces from Messrs. Copland, Martinu and Gian-Carlo Menotti. The last-named will soon be represented later by a Piano Concerto to be played by Rudolf Firkusny. Among the new symphonies will be the Ninth of Shostakovitch, very likely with the composer in attendance, the Fifth of Prokofieff, also in its first American performance, the Second of Kabalevsky, and Twenty-second of Miaskovsky and unnumbered ones from Copland and Milhaud. New names at the Symphony Concerts will be those of William Bergsma, "Music on a Quiet Theme"; Elliot Carter, "Holiday Overture"; Henry Cowell, "Hymn and Fuguing Time"; Douglas Moore, "In Memoriam"; and Aurelio Pescara, "Commedia del Arte." Other novelties in prospect are a 'Cello Concerto by Samuel Barber, excerpts from Benjamin Britten's opera "Peter Grimes," David Diamond's Rounds for String Orchestra, and "Elegie" by Gretchaninoff and Boris Koutzen's "From the American Folklore."

POST * * * OCT 21

This afternoon's Symphony Concert will offer Prokofieff's "Classical" Symphony, Copland's "Appalachian Spring" and the Sibelius Second. On Friday and Saturday Dr. Koussevitsky's program will be: Mozart's unfamiliar "Paris" Symphony, the Second Suite from Prokofieff's ballet "Romeo and Juliet," Rimsky-Korsakov's "Spanish Caprice" and Rachmaninoff's Second Concerto, with Alexander Brailowsky as the pianist. Impending recitals are those of Norma Farber, soprano, in Jordan Hall on Tuesday evening and Jan Smeterlin, pianist, in the same auditorium next Sunday afternoon, when the Gen. Platoff Don Cossacks will appear at Symphony Hall.

This Clipping From
PORTLAND, ME.
EXPRESS
OCT 22

Dr. Koussevitzky To Resume Berkshire Music Festivals

By Helen Havener

NEW YORK, Oct. 22—The best of news of all music-minded New England is the announcement that the famous Berkshire Music Festivals given by Dr. Serge Koussevitzky and his Bostonians will be resumed next Summer. Beginning July 25, 1946, there will be nine concerts on successive Thursdays, Saturdays and Sundays. It is understood that the summer school which Dr. Koussevitzky formerly conducted, and which was discontinued during the war for lack of travel facilities to bring distant students to Tanglewood, will also be resumed. Hotel proprietors, in anticipation, are already issuing notices about the Summer of 1946, and beginning a little refurbishing, and by June America's Salzburg is expected to don again its festival attire.

Young Leonard Bernstein is living up to his title a "boy wonder" in his new capacity as music director of New York's City Center. Taking up the baton laid down by Leopold Stokowski, he has welded together an orchestra that has been giving a prime account of itself ever since its initial concert just two weeks ago. Part of this was undoubtedly response to Mr. Bernstein's own youth, ardor and enthusiasm, for one critic remarked that they "played as if their lives depended on it." But there was no lack—and there has been no lack—of skilled musicianship and gifted interpretation. When critics can write of the playing of Debussy's La Mer that "one could scarcely avoid hearing, on occasion, the foaming surge of the sea" and later, of a Wagnerian selection that "one couldn't be deaf to the death of Siegfried, rattling tympani and all," the mere layman may fairly conclude that the young maestro has arrived. Visitors to New York would do well to visit the City Center and make the acquaintance of his 26-year-old musical genius. American music will obviously hear much of him in the future, and learning to know and evaluate his talent early will place one among the musically sophisticate.

Concert In Paris

Although the elaborate project for a series of American music festivals in Paris under OWI auspices, which would have sent two or three of our most prominent composers and conductors hurrying abroad, was abandoned because funds from French sources, so it is understood, were not forthcoming, the now semi-defunct OWI is apparently salvaging something of its plan. Dispatches from Paris report the first of a series of four festivals held week before last which is alleged to have "taught Parisians that there is modern American music other than jazz" even though a member of the race with which jazz originated, Rudolph Dunbar, Negro, was on the podium. The concert was given as a benefit for French war orphans in the Palais de Chaillot, and the program consisted of William Schuman's American Festival Overture, the same composer's Third Symphony; Virgil Thomson's Symphony on a Hymn Tune, and—what will be of paramount interest to Portlanders—the Aladdin of the late Dr. Edgar Stillman Kelley, whose visit to the City at the time of the presentation of his Pilgrim's Progress a few years ago is so well remembered.

Also from abroad, from Virgil Thomson, the brilliant but caustic critic of the New York Herald-Tribune, comes word that the Berlin Philharmonic, in spite of numerous purges of its Nazi membership—and presumably of previous Nazi purges of its Jewish membership—has emerged a pretty fair orchestra after all. It suffers, Thomson says, from lack of its accustomed leader since Furtwangler and Knappertbusch, two of its foremost conductors, are under ban because of their previous political affiliations, but it gets through its concerts pretty well just the same. Also it made an effective contribution to the revived Salzburg Festival, which ran from August 12 to September 1 in the Festspielhaus and the Mozarteum, and included orchestral and choral music, opera and oratorio.

Opera has also arrived in Berlin, although, the huge state opera having been destroyed by bombing, the performances have been moved to the Admiralspalast. This is located in the Russian district, and another company, the Staedtische Opera, plays in the Theater des Westens. In Vienna, too, opera has been revived. That music has gained enormous impetus through the war there can no longer be room for doubt, or that people will turn to it in an extremity as a major means of release.

The effect of the war on music in America aside from the vast enrichment of American musical life through the influx of musical genius from other countries, remains to be determined. Not until our boys, who have been exposed to the best that other countries have to offer and to our own finest talent through the many concert artists who have entertained them overseas, finally come home will we know the status of the American music of tomorrow.

Mrs. Jane Phinney Harlow will read Dear Ruth at the meeting of the Business and Professional Women's Club this evening at the clubhouse. The Misses Dorothy and Mary Page will have charge of the supper which precedes the meeting. Next Monday evening, a Halloween party will be held with Mrs. Esther Tanner, sports chairman, in charge.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Sibelius, Prokofieff, and Copland were excellent program companions at the opening of the Sunday afternoon series of concerts by the Boston Symphony Orchestra yesterday. The romantic fullness of the Sibelius Second Symphony, the urbanity of Prokofieff's "Classical" Symphony, and the taut simplicity of the Suite from the ballet, "Appalachian Spring" offered contrasts as sharp as yesterday's weather, which looked like Fall and felt like Spring.

Chronologically, Serge Koussevitzky's choices for yesterday covered little more than 43 years. Musically, the program owed something to three centuries, beginning with Prokofieff's slight bow to the formalities of the 18th. The concisely patterned "Classical" Symphony was taken at a formidable pace, but better an accasional squeak from a first violin than blurred phrases in the allegro or dragged out moments in the gavotte.

The Sibelius Second was admirably Koussevitzkean, which is to say that the introspective music was richly performed. Melodic themes emerging full grown from a sustained note or a fragmentary tune continue to seem unexpected no matter how familiar the symphony has become.

Begun during an Italian Spring the Second Symphony is full of the changes in atmosphere which G.I.'s have written about as the conditioning agent during the campaign in Italy. Abrupt changes from minor to major midway in the symphony, the quickening 6-8 rhythms, the dizzying figures executed by the strings, produce heady effects associated particularly with Sibelius.

Copland's sharply detailed "Appalachian Spring" improves with hearings at close intervals. The vitality of this music, written for Martha Graham's angular dance motions, seems to have an entirely appropriate affinity with the sensation of strength derived from being outdoors regardless of whether the listener follows the descriptive legend of the ballet furnished in the program, the drive of the music comes through. Folk and regional elements, including five variations on a Shaker theme interpreted by the oboe are strong, but the depth of imagination and the originality of the scoring lift it far above occasional music.—P. W.

SUNDAY SYMPHONY

The opening concert of the Sunday Symphony series took place yesterday afternoon under the direction of Serge Koussevitzky. The program offered two-thirds delightful and one-third Sibelius.

"Some critics attach the label 'pastoral' to the Second Symphony of Sibelius because of what they refer to as a strong spirit of Finnish folk-music and the atmosphere of fjords and wasteland. But the same reasons would apply to so much of Sibelius' music that a large lump of it could be taken under the single title, 'Finlandia.' However, Dr. Koussevitzky was less interested in painting landscapes than in depicting terse and vital music in the most enormously exciting manner possible."

All this excitement was preceded by two less spectacular works: Prokofieff's "Classical"-Symphony and Aaron Copland's suite from the ballet, "Appalachian Spring." The performance of the first of these merits a criticism rarely directed at the Boston Symphony Orchestra—that is, squeaky strings. It is still a little hard to believe. But it was Copland's composition which must have been the biggest treat for veteran symphonites. Startling instrumental combinations with exciting rhythms and counterpoint had interest beyond that of just novelty. Mr. Copland was present to acknowledge the applause of the audience.

He. Oct 27

MUSIC

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the fourth concert of its 65th season in Symphony Hall yesterday afternoon. Alexander Brailowsky, pianist, was the soloist. The program:

Symphony in D ("Paris") K 297...Mozart
"Romeo and Juliet," Second Suite, Op 64..........Prokofieff
Concerto No 2 in C minor, Op. 18..........Rachmaninoff
Capriccio Espagnol.....Rimsky-Korsakov

By RUDOLPH ELIE, JR.

Yesterday's concert was the sort to turn you out into the rain in a slightly out-of-this world condition. There was nothing to think about or fret about or even really listen to. It was merely a question of letting yourself go, come what may.

Certainly the high-point of the afternoon was the performance by Alexander Brailowsky and the orchestra of Rachmaninoff's second Piano Concerto. From a purely objective point of view it was by no means a finished performance. There were rather more slips than are usually heard in a concerto performance, and often the contesting forces of orchestra and piano didn't come together as they do on paper. The reason for this could conceivably lie in the super-charged artistic temperaments of the conductor and the soloist, in conflict, but the fact is it generated a tension or an electricity that heightened the emotional excitement of the performance. For a work we all know so well it was a powerful and gripping tour de force, and far more to be desired than a merely routine or letter-perfect reading. Mr. Brailowsky achieved the most clamorous ovation, in any case, that I have heard in Symphony Hall in five years.

The concert began with Mozart's sel -heard "Paris" Symphony, a del ful work revived last summer by Koussevitzky at Tanglewood. After Mozart's laughable ups and downs with the orchestra that first performed it in Paris ("You cannot imagine how they scraped and scrambled," he wrote), it is amusing to speculate on his stupefaction could he have heard it performed with such perfect clarity and distinction and grace as it was yesterday. The slow movement, which you would hardly recognize as Mozart through the almost total absence of characteristic mannerisms, seemed especially interesting to me for its repose, but the entire work proved itself altogether too long neglected. It belongs in the repertoire.

With the Prokofieff "Romeo and Juliet" Ballet Suite the concert's temperature began to rise. The Suite begins with a marvelously effective stroke, and from then on it never ceases to hold your attention or touch your emotions. But it is more than clever. The concluding movement certainly stands among Prokofieff's most sustainedly beautiful things, and the whole reflects a musical invention and a mastery of of the orchestral media pretty hard to equal, let alone surpass, today.

The super-heated Rachmaninoff followed Prokofieff's Suite, and the concert came to climactic end with Rimsky's familiar Capriccio Espagnol in which most of the first desk men—Richard Burgin, Georges Laurent, Ferdinand Gillet, Victor Polatschek, Jean Bedetti and Bernard Zighera—demonstrated once again their prodigious instrumental virtuosity. The whole was, in fine, a spectacular affair.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

BY CYRUS DURGIN

The Boston Symphony Orchestra concerts in Symphony Hall this week are divided about half and half between symphonic solidity and the tempting fleshpots of coloristic orchestration.

Mozart of the "Paris" Symphony (K. 297) and the Second Piano Concerto of Rachmaninoff represent the aspect of symphonic solidity, while the candidates from the tempting fleshpots of coloristic orchestration are four movements from the Second Suite derived by Serge Prokofieff from his ballet "Romeo and Juliet," and the Spanish Caprice of Rimsky-Korsakoff. Serge Koussevitzky conducts and the soloist for the Concerto is Alexander Brailowsky.

This is an occasion when I must do a humble about-face, because the "Romeo and Juliet" music of Prokofieff now seems extraordinarily good. It is admirably invented, beautifully and cleverly scored and it characterizes the incidents and people from Shakespeare's drama. It should be recorded by Mr. Koussevitzky and the Boston Symphony as soon as possible, for theirs is a tremendously vivid reading.

In 1938, the "composer's conducting" of Mr. Prokofieff did not make the most of these pieces. In 1941, Mr. Koussevitzky drew a great deal more from them. At that time I said, ". . . Shakespearean music? Never!" I trust that will not be held against me at the Final Reckoning.

With four more years of age—and let us hope, of wisdom—it is now easy to see that it is Shakespearean music. English, Americans, French, Germans, Finns and Russians have written music for or about the plays of Shakespeare, which are universal. This of Prokofieff is universal, too and although its dissonant idiom makes it hard to grasp at a few hearings, further performances ripen your understanding so that its beauty and power are evident.

The first soloist of the season, Mr. Brailowsky, had a reception little short of terrific, considering the usual reserve of the Friday audience. Indeed he gave a spirited and heartwarming account of Rachmaninoff's melancholic, melodious and luxuriously perfumed score. Yet the first movement was not too well integrated between soloist and orchestra, and the slow movement could have been more intense. Not until the finale did Mr. Koussevitzky's driving guidance bring the performance to a boil.

Mozart's perky and formalistic little Smyphony got lost amid the brilliance of Prokofieff, Rachmaninoff and Rimsky-Korsakoff, which was too bad, since it hadn't been played at these concerts since 1898. Perhaps Mr. Koussevitzky will have another go at it.

While the clarinets and flutes sounded a wee bit below pitch in the Spanish Caprice, that Slavic distillation of Iberian dance tunes brought the afternoon to a rou- ing conclusion.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Post Oct 27

The program of this week's Symphony Concerts represents a crescendo in musical warmth and excitement. Whether it also represents a decrescendo in musical values only time will tell. Certainly Mozart's "Paris" Symphony, written 167 years ago, when its composer was 22, still makes pretty good listening. Will Prokofieff's "Romeo and Juliet" Ballet Suite, Rachmaninoff's Second Piano Concerto, in which Alexander Brailowsky is the soloist, and Rimsky-Korsakov's "Spanish Caprice" live that long? We may well have our doubts, though the "Capriccio Espagnol" has already gone more than a third of the way.

When the Boston Symphony Orchestra played as a body in Tanglewood Dr. Koussevitzky used to draw heavily upon the music he had presented in Symphony Hall during the winter. In the case of the Mozart and Bach-Mozart Festivals for chamber orchestra of the past two seasons, he has reversed the process, enriching the repertory of the Symphony Concerts proper with rare Mozart works revived for Tanglewood, such as this same "Paris" Symphony, which the orchestra had not played in Boston since 1898. It is an interesting, as well as an attractive piece, by reason of Mozart's adoption of certain tricks that he had picked up in Mannheim and of others that he knew to be dear to the Parisians. Dr. Koussevitzky seemed to be hitting off the music very well yesterday, save for an almost frightening speed in the finale.

In association with the semisatirical ballet for which it was composed Prokofieff's music might make more sense than it does in the concert hall. There is much in the score that is brilliant; there are imposing passages and measures that have no small degree of allure. There is also a curious mixture of styles and intentions, many reminders of Prokofieff's other music and, as has been observed before, scant suggestion of Shakespeare's play as we know it.

When Rachmaninoff used to play his own C minor Concerto the piece had a certain somber dignity, lent to it no doubt by the man's presence as well as by his playing. Of that particular quality there was not much in yesterday's performance, which did, however, make the most of the music's sigh-provoking and pulse-quickening potentialities. Call the performance over-sentimentalized and a bit frenetic, if you will, it went big with the audience. As for the "Spanish Caprice," Dr. Koussevitzky always handles it brilliantly.

AT SYMPHONY—Snapshots in the sold-out house at Symphony Hall where Alexander Brailowsky was soloist in the Rachmaninoff Second Piano Concert. . . . Mrs. Alvan T. Fuller, black hat trimmed with rose-colored velvet bows and a black fitted coat. . . . Mrs. Allan Forbes in furs despite yesterday's rain, a briefly veiled brown felt hat and flat gold earrings of Florentine design. . . . Jean Halliday Brooks in a tailored brown suit. . . . Mrs. Richard C. Williams (Helen Knowles), attractive in a suit of black wool worn over a striped chartreuse and black blouse, her suit pockets edged with the striped material, chatting with Mary Churchill Small during intermission.

Mrs. Bartlett Harwood wore furs with her gray-blue tweed suit. Maj and Mrs. Hamilton Osgood were early arrivals, Mrs. Osgood in black.

Others who came in before the second warning bell rang included George Lewis, Harry Coolidge, Sabra Harwood, wearing a black velvet ribbon in her fair hair; Mrs. Franklin W. Hobbs, in a plum-colored suit with a lavender blouse and a triple strand of pearls at her throat. . . . Mrs. Malcolm Bradley French in black, with pearl earrings and a small black hat, Mrs. James O. Seamans (Diana Frazer), and Nancy Roelker.

Gl. Oct 27

MARJORY ADAMS

Gl. Oct 27

HENRY B. CABOT ELECTED PRESIDENT B. S. O. TRUSTEES

Henry B. Cabot of Dover was chosen president of the board of trustees of the Boston Symphony Orchestra at a meeting yesterday. Cabot, former treasurer of the corporation, succeeds Jerome D. Greene.

Richard C. Paine was elected treasurer, Henry B. Sawyer was reelected vice president, and George E. Judd, clerk. Trustees reelected were Philip R. Allen, John Nicholas Brown, Jerome D. Greene and M. A. DeWolfe Howe. The other trustees are Alvan T. Fuller, N. Penrose Hallowell, Jacob J. Kaplan, Roger I. Lee, Richard C. Paine, Bentley W. Warren and Oliver Wolcott.

Symphony Trustees Name Cabot President

The trustees of the Boston Symphony Orchestra, at their annual October meeting, accepted with regret the resignation of Jerome D. Greene as president of the board and elected as president Henry B. Cabot, until then treasurer of the corporation. Richard C. Paine was elected treasurer; Henry B. Sawyer, re-elected vice-president; and George E. Judd, clerk.

Trustees re-elected, their terms having expired, are: Philip R. Allen, John Nicholas Brown, Jerome D. Greene and M. A. DeWolfe Howe. The other trustees are: Alvan T. Fuller, N. Penrose Hallowell, Jacob J. Kaplan, Roger I. Lee, Richard C. Paine, Bentley W. Warren and Oliver Wolcott.

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

OCT 28 1945

'Till Eulenspiegel' First Entire Work On Plastic

New Unbreakable Disc by Boston Symphony Heads RCA Victor List — Stokowsky Leads N. Y. Symphony in 12 Selections From Bizet's Carmen

By VICTOR PRAHL

Richard Strauss's tone poem "Till Eulenspiegel" played by the Boston Symphony under Serge Koussevitsky (album DV-1, two 12-inch deluxe records) heads RCA Victor's list for the month. The recording is doubly significant in that it presents a superb interpretation in an outstanding performance, and is the first complete work to be pressed on the much discussed new nonbreakable plastic records. A conscientious friend who spent hours playing these discs on three different types of machines, comparing them to previous recordings arrived at the conclusion that surface noise is entirely absent on home sets and audible to only a minimum degree on over-sensitive sets. They definitely will not break and hardly warp. He even soaked them in water and found that it made no difference in the surface. These improvements will cost you just double the price of the old records but in case you are contemplating investing in a sample, this set may prove a wise choice. For a composition rich in the tonal texture and sonority of the different instruments, as well as the ensemble of combinations, and wealth of full orchestration, it can hardly be surpassed. And as it is the first work to be pressed on this new material, it will eventually become a collector's item.

Leopold Stokowski conducting the New York City Symphony offers 12 selections from Bizet's "Carmen" (album DM-1002, four 12-inch records), not confining himself to orchestral excerpts alone but including as well orchestrations of songs and arias. Although the "Toreador Song" has more esprit than any performance we have ever heard, the "Habanera" fairly speaks, and the violinist pours plenty of temperment, emotion, and an over-abundance of luscious tone into Micaela's aria, one nevertheless misses the voices, these very expertly played bits merely serving as a reminder of the opera when well sung. It serves further to remind us of the magnificent job Stokowski accomplished with this newly formed orchestra during his short conductorship. In listening to this music one realizes anew why, from the standpoint of theater and popular appeal, "Carmen" remains the greatest opera ever written.

This Clipping From
CLEVELAND, OHIO
NEWS

OCT 25 1945

New Fall Classiwaxies

BY ELMORE BACON

LISTENING again to the complete Victor recording on the new plastic records of the Strauss "Til Eulenspiegel" played by the Boston Symphony directed by Serge Koussevitsky, confirmed our earlier conviction that here is a recording method that is tops.

The Koussevitsky version of this brilliant music itself is a masterpiece. But this new recording method brings out all the color, the depth, all the beautiful shadings with a clarity that is almost unbelievable in records. And there's no surface noise. This Red Seal DeLuxe Musical Masterpiece Album V-1 is one which Victor may well be proud.

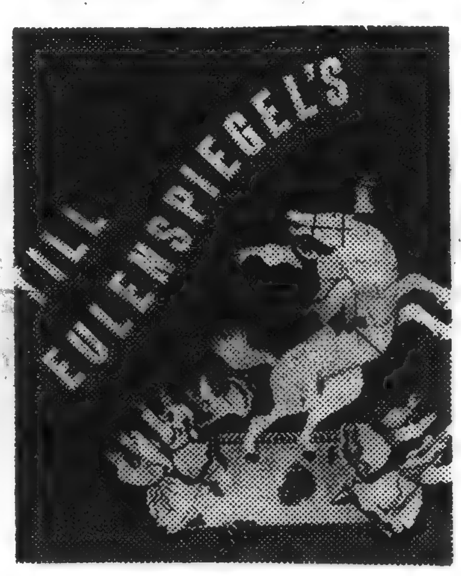
This Clipping From
MIAMI, FLA.
NEWS

OCT 28 1945

Speaking Of Records

By JINNY CONSTANCE

Victor's recent announcement of the new non-breakable de luxe records have been eagerly awaited, and now, the first release of this remarkable development presents Richard Strauss' "Till Eulenspiegel" by the Boston Symphony under Serge Koussevitzky.



Strauss immortalized the folk legend of Till Eulenspiegel with this lively, naughty, diabolically ingenious music. It fairly bubbles and sparkles with excitement and foolish pranks this michievous fellow creates as he pursues new adventures, and has become one of the favorite symphonic poems in today's concert halls.

The Boston Symphony under Koussevitzky gives an intelligent reading, and the reproduction is first class. These records, ruby red, produce music with amazing lifelike realism and high fidelity, thus eliminating surface noise entirely. The price of these records is slightly higher, but you cannot afford to miss the experience of this brilliant "autographed" album.

Gl. Oct 27

Koussevitzky Foundation

Composers named to receive the 1945 commissions for symphonic works awarded by the Koussevitzky Music Foundation are Howard Hanson, Olivier Messaien, and Heitor Villa Lobos. Awards were also made to David Diamond and Harold Shapero who will write short compositions for symphony orchestra.

Earlier this year the Foundation announced commissions to Lukas Foss and Alexei Haieff for pieces for cello and piano.

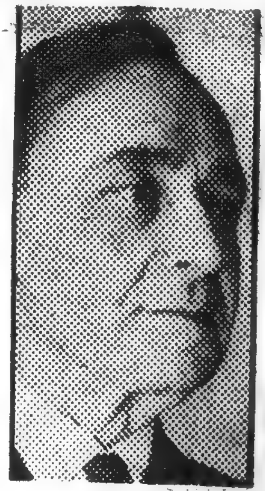
These commissions bring to a total of 21 the composer awards made by the Foundation since it was founded in memory of Natalie Koussevitzky in 1942.

This Clipping From
BIRMINGHAM, ALA.
NEWS

OCT 28 1945

* * *

MARTHA PUGH writes from Massachusetts where she is visiting, telling of the Worcester Festival and the part Lansing Hatfield, (Metropolitan baritone who sang "The Vagabond King" here with Marthe Errolle in our Starlight Opera last Summer) has played in the festival. . . . Marvin McDonald (no relation to Jeanette) was in town for the week-end and the opening of the Birmingham Music Club's 40th anniversary season with Verdi's "Rigoletto" Saturday night. . . . A priceless gift I have just received is an autographed album of Koussevticky and the Boston Symphony Orchestra playing Richard Strauss' delightful "Till Eulenspiegel's Merry Pranks," one of the most masterly of the symphonic poems, and done on the new non-breakable ruby-red translucent discs that capture the full tonal resources of the orchestra, are remarkably life-like in concert hall fidelity, silent so far as surface noises are concerned, and beautiful in acoustical reproduction.



SERGE KOUSSEVITZKY

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

OCT 25 1945

Tanglewood Music Banned by Petrillo

Recording by Boston Symphony Cannot be Used With Motion Film at Conference Dinner Says Union Boss.

James C. Petrillo, the country's boss of union musicians, has decreed that a recording by the Boston Symphony orchestra made at Tanglewood this summer, cannot be used in connection with the showing of motion pictures taken at the same time. No reason was given for the refusal.

Haydn Mason, publicity man for the Berkshire Hills Conference, said that an electric organ accompaniment will be substituted for the symphony recording as a result of Petrillo's ruling. The first showing of the film, with Petrillo approved sound effects, will be at the annual conference dinner in December.

10,000 HAIL FILM FOLK IN FUND SHOW

Greer Garson and Jimmy Durante Lead Screen Stars in Performance for Red Feather Drive

GREER HONORS A CAPTAIN
Beauteous Greer Garson of the movies placed a United War Fund Feather on Capt. Garland Shell, at last night's great meeting at Boston Garden.

The star-studded United War Fund rally with Greer Garson, Jimmy Duranty and the world famous Boston Symphony conductor, Serge Koussevitzky and his orchestra drew some 10,000 cheering Bostonians, some who have already contributed and some who will before the closing day Oct. 17, to the Boston Garden last night.

The show which was worth the price of a $5 ticket was free. The performers gave of their services to the rally in the hope that by next Wednesday the $7,759,000 goal, now far behind with a total of only $4,489,672 paid in, will be successfully reached.

STARS BOOST FUND DRIVE

13,000 Workers Hear Symphony at Garden

Sparked to a high pitch of enthusiasm by the antics of Jimmy Durante, the soft voice of Greer Garson and the music of the Boston Symphony Orchestra directed by Serge Koussevitzky, 13,000 volunteer workers left Boston Garden last night keyed-up to put the 1946 Greater Boston United War Fund victory campaign for $7,750,000 over the top in the closing days of the drive.

Fund officials announced that contributions last night had reached the total of $4,489,672 or 58.1 per cent. of the goal to be reached by Oct. 17.

SERIOUS PLEA

Sharing the spotlight with Durante and Miss Garson were Garry Moore, Jeri Sullavan and their CBS radio gang. Funnyman Moore turned serious for a moment at the end of the show to urge, "Keep working very hard for this war chest thing. It is well worth while."

Greer Garson, the current sweetheart of the movies, stole the hearts of the gathering with the plea, "This year after four dark years of war we have a chance to do our part in helping our new world of peace to be a good and lasting one. I suggest we consider this fund a thanks offering for the end of the war or as a proud contribution of your own city."

Stressing the importance of the Fund's work in aiding our former allies, Harvey S. Firestone, Jr., president of the Firestone Tire and Rubber Company and Ohio chairman of the U. S. O., warned:

"In Europe and Asia the next few months will settle for millions of people the grim question of survival

(Continued on Page Ten)

Adams Stirs 10,000 by War Fund Show Appeal; Durante, Garson Star

ESKIMO GREETING—Jimmy Durante greets charming Jeri Sullivan with his 'schnozzle' at War Fund show.

By ROBERT PLAYFAIR

Jimmy Durante made them laugh; Greer Garson brought stars to their eyes; Serge Koussevitsky played classical music under silent hockey clocks—but Charles Francis Adams stole the War Fund show last night by a stirring appeal that left many in tears, in which he pleaded with an audience of 10,000 persons to make up a serious deficit of more than $3,260,328.

See FUND Page 27

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

OCT 29 1945

From Sally Willeke: Knowing your long and loyal interest in South Mountain, I feel sure you will like to read the enclosed clippings about the recent achievements of its "Musical Children." Miss Carol Brice, the Negro contralto who sang on the 1944 South Mountain series, was invited by Koussevitzky to sing for the trustees of the Boston Orchestra two weeks ago. He pronounced her voice one of the great ones of the present day. You may recall Joseph Knitzer as a little boy in short trousers when he studied for five years (1929-1934) on the Mountain. William Kapell spent the summer of 1943 with us, his rise to stardom following his recital in the Berkshire Museum two short years ago being now almost like musical history. As soloist with the New York Philharmonic, under Dr. Artur Rodzinski, he was heard in the Rachmaninoff Variations for piano and orchestra broadcast on a coast to coast network Sunday afternoon. Miss Brice, who gives a weekly song recital on Mondays at 6.30, has as her accompanist Miss Bertha Melnik who appeared on the South Mountain series this past summer.

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

OCT 29 1945

Dr. Hanson Chosen For Music Award

Dr. Howard Hanson, Eastman School of Music director, is one of three composers to receive the 1945 Koussevitzky Music Foundation commissions for symphonic works, announced yesterday. The others are Olivier Messaien and Heitor Villa Lobos. David Diamond, former Eastman student, is one of two composers commissioned to write short compositions for symphony orchestra.

Since the Foundation was established in 1942, in memory of Dr. Koussevitzky's wife, Natalie, it has given 21 commissions to composers. William Bergsma, Eastman graduate, commissioned earlier to write a string quartet, already has had his work performed.

Yet to be performed, and receiving an earlier award, is a symphonic composition by Burrill Phillips, member of the Eastman faculty.

Bulletin of Brooklyn Institute of Arts & Sciences November, 1945

SIXTY-FIVE GLORIOUS SEASONS

Richard Tucker

Koussevitzky at Rehearsal

The following article is drawn from an editorial, "Vision of Greatness," that appeared in the Boston Globe on October 5, 1945:

When living in a great age it is well to know it. For more than two decades we in Boston and New England have been living in a great period of the Boston Symphony Orchestra. If a repertory theatre of virtuoso actors played in this city week after week the year round none but the classic dramas of ancient and modern literature, it could pour no greater stream of vital energy into our veins—if as much, for the literature of the stage is not as rich as that of music. Hardly two dozen tragedies of the first rank exist; the literature of music is almost an embarrassment of riches.

This afternoon the Boston Symphony Orchestra begins its sixty-fifth season. Throughout the war this mighty instrument of joy, hope, peace, and the sacrament of beauty went on sounding. So far from letting us down, it held us up; never slackening its tours and schedules in the great concert halls of the land, it played devotedly in Army camps and war hospitals, and one of the historic moments in its career came last August when the Commonwealth of Massachusetts made the closing concert of the season at the Esplanade our public solemnization of the victory over Japan, with a moving address by the Governor and music by the Orchestra to an audience of forty thousand people, hushed and thankful.

The Orchestra has interwoven great music with the life of this community. Beginning more than six decades ago with a public that numbered hundreds, it widened like a majestic river to a public numbering thousands and, as its vibrations have extended to other cities, to Tanglewood, to the Esplanade, and to the broadcast of its Saturday evening concerts, these sightless couriers of the air now carry its art to the invisible millions. It would be hard to name an institution whose beneficence so easily, so naturally, so harmoniously transcends those barriers of nationality, race, color, creed or class which ordinarily divide mankind; for art is universal, and so is the response to it. . . .

"Moral education," says Whitehead, "is impossible apart from the habitual vision of greatness." Year after year the Boston Symphony Orchestra has kept before us the vision of greatness. We, its beneficiaries, can hardly imagine how different our lives would have been without it, and how much poorer. With the constant example of such excellence before us, we instinctively reject mediocrity, and our lives and this community abound in good work which could hardly have been done without the energization of such music sounding through a virtuoso orchestra from the brains and hearts of composers of genius. In the sociological evolution of our era, too, the Orchestra is moving powerfully forward into the new age, evolving from the instrument of a musical elite into a People's Orchestra, admired, prized, and loved by us, the multitude, who owe to it so many great occasions when it fortified our courage, assuaged our grief, and made glad our hearts.

The warmth of appreciation expressed in the above editorial is shared by thousands in Brooklyn. Less than a decade after it was organized the Boston Symphony Orchestra gave a concert in our Borough (then a separate city) and has returned ever since to present its annual series of concerts. The first concert for 1945-1946, under the direction of the incomparable Serge Koussevitzky, will take place on Friday evening, November 16.

Christian Science Monitor Nov 1 1945

New Pianist for Symphony

Rudolf Firkusny to Be Heard In Menotti's New Concerto

By Winthrop P. Tryon

"Clear-cut," the score of the Piano Concerto in F major of Gian-Carlo Menotti is, by remark of Richard Burgin, who is bringing the new work out at the concerts of the Boston Symphony Orchestra this week, taking his first turn of the season at conducting for Dr. Koussevitzky. "No striving to be modern," by observation of another member of the orchestra who took part in practice of the music one morning.

Those broad covering judgments should serve as quite an introduction, too, to the piece, though they were passed more especially with reference to the orchestral side of it and without particular regard for the solo aspect. But if the concerto has the unity of content and of style that it ought to have, its character as a whole should safely be estimated from any constituent.

Many scores of clear-cut variety have been written which disclose nothing remarkable in performance. Composers sometimes manifest a purpose to be clear-cut when they have little to say, or when they are laying present foundations for something individual and impressive to say at a future day.

Take, for example, the little piece of practice carpentry of Tchaikovsky's which stands on the program with the Menotti Concerto and which bears the designation, Symphony No. 2 in C minor, op. 17. It is hard to believe that the composer of the "Pathetic" Symphony contrived such an obvious and commonplace job as that; and yet, it was in all likelihood a necessary preparation for the masterwork which in the mature development of the man came through.

The Menotti score, then, may be clear-cut even to the point of conventionality and may carry a prediction of big accomplishment yet to eventuate. The book opens out to page one with an Allegro movement for a rather full orchestra, not over-rich in winds but plentifully supplied with percussion. If the actual scoring looks plain, the rhythmic scheme is complicated enough, with threes and twos and other measures demanding the beat one after the other. It can hardly be safe for the conductor to look away from the desk too often. As for the solo part, that in a remarkable way seems to be written with express acknowledgment that a pianist has but one pair of hands and that they cannot be all over the keyboard all the time. So here, likewise, things are clear-cut.

In due course, the Allegro terminates and a slow movement, Lento, succeeds. Hoping that everything goes well with the Allegro and the Lento and that the soloist, Rudolf Firkusny, who is a newcomer to the Boston Symphony, though he was heard some years ago in Boston at an academic musical gathering of some size, makes a good impression with them, let us turn along to the Finale. This is an exhibition of clear-cut scoring in the extreme. It is a march, Allegro Moderato, founded on a four-note theme of the utmost plainness and on a two-note rhythm, heavy-footed and constant.

The four-note main subject, after what seems to be Menotti's way, is formed of a succession of notes that presumes we all sing the chromatic scale as naturally as we do the regular diatonic. When its numerous repetitions are completed, perhaps we shall feel persuaded so ourselves.

The march is broken by a diversion in slow time and is resumed for a tramping, ground-shaking finish. To turn the pages of the book back, here well along in the first movement stands out a longish passage for the piano alone, evidently designed for a cadenza—thanks for soloists at an orchestral concert, and thanks for their cadenzas, which always produce a moment of exaltation when the artist rises to h

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[30]

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CHRISTIAN SCIENCE MONITOR NOV 1 1945

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[30]

BOSTON HERALD

MUSIC

NOV 3

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the fifth program of its 65th season in Symphony Hall yesterday afternoon. Rudolf Firkusny, pianist, was the soloist. The program was as follows:

Overture to "Prometheus," Op. 43 .... Beethoven
Piano Concerto in F major ..... Menotti
"Spirituals" for String Choir and Orchestra .... Gould
Symphony No. 2 in C minor, Op. 17 .... Tchaikovsky

By RUDOLPH ELIE, JR.

What I liked about Gian Carlo Menotti's F major Piano Concerto, given its first performance yesterday afternoon, is its Music for Here and Now flavor. The composer has had the modesty to write for today, not tomorrow, and if he succeeds in speaking his piece tomorrow so much the better. The point is his Concerto proved to be wholly assimilable by yesterday's audience on a first hearing, and what more can be asked of a composer of music I do not know.

There were a number of things that could be discussed from a more artistic point of view, to be sure. There is first the question of reminiscence. Is a touch of Gershwin here, a touch of Ravel there (I'm thinking of the opening of the slow movement), a touch of Rachmaninoff somewhere else and generous splashes throughout of Italian opera and American jazz to be held against a young composer? Especially if that composer demonstrates—as Menotti does—a great gift for inventing a melodic line? I don't think it is. On the contrary, I had much rather hear a new composer's idea of a good tune any day than have him demonstrate to me that he passed his classes in dissonant counterpoint with high marks. So the final movement of his Concerto yesterday, which verges very close indeed on the banal, seems far more honest to me than the most learned essay in musical cleverness.

The first two movements—and the first especially—were exceptionally good. According to the program notes, the composer has had Scarlatti's piano music in mind as a model. He has, in fact, sought a transparent quality throughout, possibly something akin to Mozart or to Stravinsky's latest style. He succeeds very nicely in this until the time comes, as it always must in a concerto, to give the soloist a chance to show us his mettle. Then the purely display qualities of the work crash through, and its musical value lessens. Nonetheless, the abundance of musical ideas throughout, their general level of quality, and the overall display of creative ability, much more than make up for the weaker parts of the work. It seems to me that Mr. Menotti who was on hand to share in the decidedly favorable reception the work received, is to be considered a coming factor in American music.

Rudolf Firkusny, appearing as soloist in the Concerto, performed it with the clearest perception of its author's intentions, displaying besides a powerful technic and a highly musical feeling, and his success with the audience was unmistakable from the outset. The trio of composer, pianist and conductor, in fact, achieved an unusually warm reception.

The program opened with Beethoven's Overture to "Prometheus," an altogether too short piece considering the astonishing musical thought expressed in its brief span, continued with Morton Gould's very amusing "Spirituals" and came to an end with Tchaikovsky's Second Symphony, an interesting revival of no great shakes. Richard Burgin conducted admirably throughout and the orchestra, barring a few rather surprising slips in the Gould piece, sounded fine.

X

SYMPHONY CONCERT

POST NOV 3

BY WARREN STOREY SMITH

The first four Symphony programs having been on the substantial side, it was decided (by whom I do not know) to introduce into this week's list, conducted by Richard Burgin, echoes of the night club and the lighter theatre. To this end a new Piano Concerto by the now much-in-evidence Gian-Carlo Menotti and Morton Gould's "Spirituals" for string choir and orchestra were placed in most unfortunate juxtaposition in the middle part of the program. Even the rest, while most agreeable to hear and altogether welcome because of the comparative rarity of both numbers, escapes any hint of profundity. This pair of concerts begins with Beethoven's rather Mozartian Overture to "The Creatures of Prometheus" and ends with the anything but gloomy Second Symphony of Tchaikovsky.

The two Interludes from Mr. Menotti's "The Island God," recently heard at Symphony Hall, suggested to this reviewer such composers as Mascagni, Puccini and Respighi, Italians all. In the Concerto Mr. Menotti starts off, and quite successfully, by paying his respects to another countryman, the 18th Scarlatti. The first movement also contains a prominent quotation from Shostakovitch's Seventh Symphony. You hear Gershwin in the second movement, some of which, incidentally, is excellent; and Gershwin and what might well be Victor Herbert in the finale, while Prokofieff and a few other composers bob up here and there. Mr. Menotti has talent and plenty of fluency but distinctly he has not yet found his own voice, unless it is in the opera "Amelia Goes to Ball," which Boston has not heard. Rudolf Firkusny played the Concerto brilliantly and both he and the composer received an ovation.

When Dmitri Mitropoulos introduced Mr. Gould's "Spirituals" here last season they made a striking, in part, a deep impression. Yesterday you began to wonder how much of this was Mr. Mitropoulos and how much Mr. Gould. The more dramatic portions of the music seemed less dramatic, the more frivolous pages more frivolous.

Tchaikovsky's Second Symphony may not be as great, as an important a work as the over-played Fourth, Fifth and Sixth but its neglect in this city is out of all proportion to its merits. In their various ways the first three movements make decidedly pleasant listening and if much of the finale is on the blatant side, at least the second theme is good. For this listener the brightest spot on the program was the Beethoven Overture, charming in itself and beautifully played.

This Clipping From
SAN FRANCISCO, CALIF.
CHRONICLE

NOV 4 - 1945

✓ **STRAUSS: TILL EULENSPIEGEL. Recorded by Serge Koussevitzky and the Boston Symphony Orchestra. Two 12-inch records in album: $4.68. Victor set No. V-1.**

THIS IS the first of a new series of records pressed in the transparent plastic called Vinylite which has been used for years in the making of electrical transcription for radio stations. Vinylite is flexible, and is therefore, to all intents and purposes, unbreakable. It practically eliminates surface noise, and consequently produces the illusion of higher fidelity recording. It is also much more resistant to wear and tear from the needle than is shellac. Finally, as Victor uses it here, it has the most beautiful rich, red color imaginable; it is an esthetic experience in itself simply to hold these disks up to the light.

Koussevitzky's performance of Strauss' brilliant, gay piece is the last word in zestful virtuosity, and the recording is unbelievably magnificent. Observe, however, this set sells for twice the usual price.

This Clipping From
DALLAS, TEX.
TIMES-HERALD

NOV 4 - 1945

Here, in this magnificent performance of a great structural and harmonic work, we find an almost unbelievable clarity of tone. The powerful sweep of Koussevitzky's feeling for the most subtle nuance was never more evident. Master meets master here, and the result is one of the finest albums we have heard.

Leonard Lyons

CHICAGO, ILL. NEWS

Koussevitsky Has Personal Interest In Prokofieff's 5th Symphony

NOV. 5

NEW YORK—Dr. Serge Koussevitsky, who will serve as honorary chairman at the conference of American-Soviet cultural cooperation, will conduct Prokofieff's Fifth Symphony in Boston next month. He feels that he is partly responsible for this composition.

More than a year ago Koussevitsky, upon being told that Soviet composers found it difficult to write because of lack of paper, placed an order at Schirmer's for several thousand sheets of music paper to be sent to the Soviet Union, via the embassy, each week.

A few days ago Koussevitsky received the photostat score of Prokofieff's newest work. In the lower left-hand corner he found the trademark, "G. Schirmer, Inc., Music Publishers," identifying it as having been written on paper he sent.

Rudolf Firkusny Soloist In Menotti Piano Concerto

MONITOR

By L. A. Sloper

NOV 3

Gian-Carlo Menotti's Piano Concerto in F had its first performance anywhere yesterday afternoon in Symphony Hall, with Rudolf Firkusny as soloist, and Richard Burgin conducting. It was the second item of the fifth program of the season, which opened with Beethoven's Overture to the ballet, "The Creatures of Prometheus," and consisted otherwise of Morton Gould's "Spirituals" for string choir and orchestra and Tchaikovsky's Second Symphony, in C minor.

A program designed apparently for entertainment. The overture, the concerto, the "Spirituals" and the symphony are all lively music, and none of them makes very exacting demands upon the listener's attention. Or perhaps somebody said: "Here are a lot of things that are due for performance; let's toss them together and be done with it." The result was not without interest.

Mr. Menotti gave the editor of the program notes no more information about his concerto than that he had been influenced by the pre-Romantic Italian instrumental style and particularly by the keyboard music of Domenico Scarlatti. If he had been more communicative, he might have confessed to glancing back at other composers, of other periods and other countries; but no doubt he knew we could see this for ourselves. Certainly Scarlatti would have been surprised by some of Mr. Menotti's harmonic and rhythmic effects.

If the work has no profound musical significance, it is ingratiating, it is superficially brilliant, and it offers a rewarding vehicle for a virtuosic pianist. It might well become a favorite at popular concerts, alongside, or a cut above, the "Rhapsody in Blue." Mr. Firkusny, in his first appearance with the Boston orchestra, made the most of his opportunity, displaying a good tone, a fluent technique and a firm hold of the rhythmic complexities. The ovation that followed must have been directed at least as much at the soloist as at the composer.

Morton Gould's "Spirituals" were played here last December under the direction of Mr. Mitropoulos. If Menotti's concerto belongs on a popular program, these "Spirituals" belong to the Pop concerts. They do not achieve the lightness and gayety, much less the tragic impact that the composer says he has found in American folk music. The "Sermon" does not convey the devotional feeling that one finds in the Negro Spirituals, the "Little Bit of Sin" is trivial, the "Protest" unimpressive.

The Second Symphony of Tchaikovsky was revived here four seasons ago by Igor Stravinsky. It is a sort of sketchbook, or rehearsal, for the Fourth, Fifth and Sixth. It was interesting to hear it again, to note the passages that were transformed and glorified in the later works.

Mr. Burgin as usual was in complete command of the situation throughout the afternoon, and secured sound and at times eloquent performances.

GLOBE

MUSIC

NOV 3

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Richard Burgin made his first appearance of the season as assistant conductor of Boston Symphony Orchestra in Symphony Hall yesterday afternoon. He gave the first performance of the Piano Concerto by Gian-Carlo Menotti, with Rudolf Firkusny as soloist, and presented Beethoven's Overture to "The Creatures of Prometheus," the "Spirituals" for string choir and orchestra by Morton Gould, and the rarely-heard Second, or "Little Russia," Symphony of Tchaikovsky.

With this Concerto Mr. Menotti has provided pianists with a work of high brilliance, and to the keyboard-orchestral repertory he has contributed a very agreeable work that ought to endure. The orchestral texture is light, to balance a keyboard part whose comparative slenderness was derived, as the composer has explained, from study of the 18th century clavecinists, especially Domenico Scarlatti.

This is not a case of old bottles and new wine, however, because the Concerto is in no sense a return to archaic methods of composition. It is intrinsically modern, gay and bright, with dissonance that seasons but does not paralyze one's musical taste buds. It is also melodic and rhythmically alive. The finale, as more than one listener observed, carries, in its touches of jazz, a strong suggestion of Broadway.

The little reminiscence of the march in Shostakovich's Seventh Symphony, appearing at the outset of the Concerto, is disconcerting, and the first and last movements perhaps are a bit too long. Otherwise the work is fresh and agreeable, and we ought to have another chance to hear it. Mr. Firkusny played brilliantly. The orchestral side was more than competent, but I suspect many little details could be improved with further rehearsal. Composer, soloist, conductor and orchestra all shared a general ovation.

The "Spirituals" of Mr. Gould, first presented last December by Dimitri Mitropoulos, improve on rehearing. (What music doesn't, for that matter?) The writing is ingenious, the contrasted moods engaging, and that final slam-bang of the "Jubilee" section is really good fun.

The first time you hear Tchaikovsky's "Little Russia" Symphony, it is quite an eye-opener (or should it be ear-opener?) because in this work upon Ukrainian folktunes you encounter a side of Tchaikovsky quite different from his pessimism and black despair. I like to think that every symphonist at one time or another writes a "Pastoral" Symphony. This would be Tchaikovsky's. Slight as the "Little Russia" may be in texture and development, it is music of charm, notably the toy march and the irresistible trio of the scherzo. The performances this week are the first since 1941. We ought not to wait until 1949 for the next ones.

Mr. Burgin conducted admirably. The orchestra sounded extremely well, and there was more care for nuances than once was true of his readings. With Beethoven's lesser and unhackneyed Overture he achieved genuine eloquence, and of the other three compositions about the same may be said.

NEW YORK, N.Y. - POST
NOV 3 - 1945

The Lyons Den

By Leonard Lyons

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NEW YORK, N. Y.
MIRROR

NOV 7 - 1945

This Clipping From
LOUISVILLE, KY.
TIMES

NOV 8

This Clipping From
MACON, GA.
NEWS

Nov 22, 1945

This Clipping From
DAVENPORT, IOWA
DEMOCRAT-LEADER

NOV 7 1945

Walter Winchell
In New York

married, he's a father, owns his own home and stethos

The Boston Symphony's new conductor will be Dimitri Metropoulis...Be sure and read the short piece in a newsmag under "California," sub-christened: "Sin and Souffle"...Army bigwigs are in a swivet because a burlesk stripper (recently discharged honorably from the WACs) uses that fact in her advertising in Newark...

Dr. Serge Koussevitzky, who will serve as honorary chairman at the Conference of American-Soviet Cultural Co-operation, will conduct Prokofieff's Fifth Symphony in Boston next month. He feels that he is partly responsible for this composition. More than a year ago Koussevitzky, upon being told that Soviet composers found it difficult to write because of lack of paper, placed an order at Schirmer's for several thousand sheets of music paper to be sent to the Siviet Union, via the embassy, each week . . . A few days ago Kousevitzy received the photostat score of Prokofieff's newest works. In the lower left-hand corner he found the trade mark, "G. Schirmer, Inc., Music Publishers," identifying it as having been written on paper he sent.

This Clipping From
ATLANTA, GA.
JOURNAL

NOV 9 - 1945

This Clipping From
PANAMA CITY, FLA.
NEWS-HERALD

NOV 11 1945

[3']

HERALD USIC NOV 10

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Symphony No. 5, Op. 100.....Prokofieff
Adagio and Fugue (K. 546).....Mozart
Symphony No. 2 in D, Op. 73.....Brahms

By RUDOLPH ELIE, Jr.

Perhaps the most important musical premiere of the season, Prokofieff's Fifth Symphony is also perhaps the most troublesome to assess with any degree of satisfaction to anybody in a first hearing.

This is not because it is so formidable as music, because it isn't. On the contrary, there is not much of anything new or advanced about it. It is rather because it represents a Prokofieff none of us know very well, not so much from a technical point (for all the familiar mannerisms are there), as from an emotional or even spiritual point of view. Something has happened to our sardonically witty friend of "Peter and the Wolf," the "Classical" Symphony, the Violin and Piano Concertos, even the most serious Piano Sonatas. The old Prokofieff is there in the Scherzo, to be sure. Indeed, he has in that extraordinary movement written what seems to me not only the best Prokofieff in many years, but one of the ranking orchestral scherzos of this century.

It is the first and the third movements that offer the puzzle, for even the roots of the finale are easily found in the Prokofieff of old. The first movement begins marvelously, announcing two striking melodic ideas against a background of rich and dramatic texture. And presently you begin to wonder where you are. You have lost your way in a viscous mass of what is obviously solemn music which is obviously trying to prove something that its composer never tried to prove before. Then all at once you emerge into a truly extraordinary coda, and you realize you are listening to an important musical statement no less important for the fact you didn't catch all the words leading up to it. Its eloquence throughout is unmistakable; it is simply that you (or should I say I?) can't follow the trend of thought through so protracted and highly complicated a development. Yet this first movement is by far the most important of the four, and I suspect that its true greatness will be increasingly evident on further hearings.

The scherzo which follows is a delightful open book, but the adagio again takes us into a rarefied realm, a little less rare for the fact that its chief theme is fairly commonplace and its treatment almost Beethovenate, but as John Burk points out in his program notes, it does carry the symphony to its deepest point of tragic tension. Tragic tension, in fact, characterizes both the first and the third movements, and it is this that catches those who know Prokofieff of old off guard.

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The second half of the program offered Mozart's Adagio and Fugue, which was rather heavily done by a rather larger force string band than seemed necessary, and Brahms' Second Symphony, which was so exquisitely done that a lot of people who usually rush out at the final chord remained to applaud.

GLOBE NOV 10 MU

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

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Prokofieff's new work is altogether remarkable. It is not often that a first hearing impels one to think of a composition as a masterpiece, but this is just such an occasion.

The business of prophecy is not only risky but foolish, however, and since eternity seems to have plenty of time, let us not rush into cold, cold print with predicitions based upon dubious first impressions.

Suffice it to say the new Fifth Symphony is "big" all the way. The outline is big, so is the spirit. It is music of tension and force and passion and, I think, of profundity.

The idiom is solid and extremely resourceful in terms of modern orchestration and technical devices. Through all four movements runs a sense of inexorable logic, of pattern and structure.

In short, this appears to be music in which high expressive power is balanced by extraordinary theoretical craftsmanship.

The first and last movements are massive, the scherzo of a breadth whose equal you would find only in Beethoven's Ninth Symphony and certain symphonies of Mahler. The adagio is both lyrical, with a long melodic line, and curiously resolute. Throughout all four movements Prokofieff's melodic invention is distinctive.

The composer disclaims any program for the Fifth Symphony, terming it only a "symphony about the spirit of man." He wrote it in one Summer month of 1944, after several years of gathering thematic material for it.

Since the work promises to be around indefinitely, there will be plenty of time to attempt to fathom its "meaning." For the present let us merely say it is a musical expression of enormous power.

No doubt Prokofieff's esthetic point of view, as he wrote it, was affected by the war in Russia. Just how much is not a point for the moment.

In the Fifth are pages where both the spirit and the sound make me think of Shostakovich. I doubt that either composer would be "influenced" by the other. Perhaps this similarity is just a manifestation of a common coinage of musical expression in Soviet Russia today.

The Friday audience received the Fifth Symphony with more than usual cordiality. There must have been many in the audience for whom the astringent quality of Prokofieff's dissonance and the uncompromising harshness of his texture made hard listening. Yet one left Symphony Hall with the feeling that the Fifth Symphony had enjoyed a decided success.

After Prokofieff, the thoroughly uncharacteristic Adagio and Fugue of Mozart (the Fugue a summation of what Mozart learned from Bach), and the gracious Brahms Symphony seemed very tame. This in spite of magnificent conducting and playing the afternoon through.

This Clipping From
NEW YORK, N. Y.
POST

NOV 1 0 1945

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SAN FRANCISCO, CALIF.

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Dr. Koussevitzky has delved into the annals of the orchestra for part of his program on this occasion. The orchestra, organized in 1881, is now observing its 65th season. It was toward the end of the first year, on February 24, 1882, that the Second Symphony of Johannes Brahms was introduced into its repertoire. It had been premiered on December 30, 1877, in Vienna, and introduced to the United States on October 3, 1878, by Theodore Thomas, but Boston did not hear it until nearly four years later.

Even then its reception was not of the best, and William F. Apthorp wrote that Brahms appeared to be "the hardest nut to crack" while the Boston audience, which, like audiences today, clamor for new works, "turned up its nose" at the work which has remained in the orchestra's repertoire since.

This Clipping From
OKLAHOMA CITY, OKLA.
TIMES

NOV 1 0 1945

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BOSTON, Nov. 10—(AP)—The Fifth symphony of Serge Prokofieff, performed for the first time in America by the Boston symphony orchestra Friday, was warmly received by audience and critics.

The Russian composer, who termed his work "a symphony about the spirit of man," sent a cablegram to Conductor Serge Koussevitzky:

"Happy you are conducting American premier of my Fifth symphony. This work is close to my heart."

Praising "a truly marvelous interpretation by Dr. Koussevitzky," Rudolph Elie jr., Boston Herald music critic, said:

"This indeed is a 'war symphony' heard through the ears of a Russian who has been as much a citizen of the world as a Russian. He has been touched and deeply touched by the war, and although the dry wit, the cosmopolitan humor, the irony, the confident self-assertion and the elan are still there, there is a profound sadness in this symphony."

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Cyrus Durgin, of the Boston Globe, pronounced the new symphony "big all the way."

Warren Storey Smith of the Boston Post commented:

"Written in the summer of 1944, it was bound to have some connection with the stirring events then in progress. The doubters may well find that the symphony will grow upon acquaintance and Friday's audience took it immediately."

SYMPHONY CONCERT

POST NOV 10

BY WARREN STOREY SMITH

Time was when the music critic confronted with a new work had a perfect alibi. He could say that the composer's idiom was so strange, so baffling that evaluation was difficult if not impossible and there was nothing left to do but to record a purely personal reaction, favorable or otherwise. The Fifth Symphony of Prokofieff, which had its first performance in America at Symphony Hall yesterday afternoon, presents a very different problem. Although Prokofieff in this instance has abandoned his rather frequent practice of quoting from himself, there is still nothing about either the matter or the manner of the piece that is essentially unfamiliar. As H. T. Parker liked to say, it is fashioned "from the common stock of music."

And yet the new Symphony has qualities. It may turn out to be of great importance, although in the past important pieces, if not ahead of their time, have been at least abreast of it, and this particular symphony in nearly every respect looks backward. The slow movement, one of the best of the four, even suggests Rachmaninoff, who in his own day was never a radical, while the cheerful finale, at least on a first hearing, has in it little that might be called arresting.

Structually the Symphony seems a masterly achievement, and on the whole it is more serious in character than much that Prokofieff has written. The introspecting opening movement, if not exactly gripping, has mood. The ensuing Scherzo is brilliant, the Adagio full of deep feeling. While denying to the music any programmatic content, the composer has been quoted as saying that it is "a symphony about the spirit of man." Written in the summer of 1944, it was bound to have some connection with the stirring events then in progress. The doubters may well find that the Symphony will grow upon acquaintance and yesterday's audience took to it immediately.

The balance of the program consisted of Mozart's Adagio and Fugue for String Orchestra, played last summer in Tanglewood but last heard at the Symphony Concerts-proper in 1910, and the very familiar Second Symphony of Brahms. No Bach, when it came to writing fugues, Mozart could nevertheless handle the old gentleman's weapons better than anyone else in the second half of the 18th century. By both Prokofieff and Mozart, Dr. Koussevitzky and the Orchestra did handsomely.

This Clipping From
DES MOINES, IA.
TRIBUNE

NOV 1 0 1945

Airglances

By Mary Little.

Dr. Karl Compton, president of the Massachusetts Institute of Technology and one of the country's leading scientists, will discuss the place of science in post-war activities during the broadcast of the Boston Symphony Orchestra program (8:30 p. m. KRNT-WNAX).

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NEWS

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GAZETTE

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NEW YORK, N. Y.
TIMES

NOV 1 0 1945

PROKOFIEFF 'FIFTH' HEARD

Boston Symphony Offers First U. S. Performance of Work

Special to THE NEW YORK TIMES.

BOSTON, Nov. 9—Serge Prokofieff's "Fifth Symphony" was accorded a warm reception here today at its première in the United States by the Boston Symphony Orchestra under Dr. Serge Koussevitzky before a capacity audience in Symphony Hall.

Several days ago, Dr. Koussevitzky received a cable from the Russian composer who offered his appreciation for the presentation by the orchestra.

The appearance of the "war" symphony on the Boston Orchestra's program is in line with Dr. Koussevitzky's plans for celebrating the victory of the Allied nations this season.

This Clipping From
NEW YORK, N. Y.
SUN

NOV 1 0 1945

MUSIC NOTES

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will open its sixtieth New York season at Carnegie Hall next Wednesday night. Prokofieff's Fifth Symphony will receive its first local performance, and the work will be repeated by the Boston orchestra at its concert the following Saturday afternoon. The Soviet composer's first effort in a purely symphonic form in fifteen years will be coupled on Wednesday with his first symphony, the "Classical." The Second Symphony of Sibelius will complete the program. Saturday's program will have only the Shostakovich Fifth Symphony as complement to the new Prokofieff Fifth.

This Clipping From
TEXARKANA, ARK.
NEWS

NOV 8 1945

The Lyons Den

. . . By Leonard Lyons

By LEONARD LYONS

copies.

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[32]

HERALD USIC NOV 10

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Time was when the music critic confronted with a new work had a perfect alibi. He could say that the composer's idiom was so strange, so baffling that evaluation was difficult if not impossible and there was nothing left to do but to record a purely personal reaction, favorable or otherwise. The Fifth Symphony of Prokofieff, which had its first performance in America at Symphony Hall yesterday afternoon, presents a very different problem. Although Prokofieff in this instance has abandoned his rather frequent practice of quoting from himself, there is still nothing about either the matter or the manner of the piece that is essentially unfamiliar. As H. T. Parker liked to say, it is fashioned "from the common stock of music."

And yet the new Symphony has qualities. It may turn out to be of great importance, although in the past important pieces, if not ahead of their time, have been at least abreast of it, and this particular symphony in nearly every respect looks backward. The slow movement, one of the best of the four, even suggests Rachmaninoff, who in his own day was never a radical, while the cheerful finale, at least on a first hearing, has in it little that might be called arresting.

Structually the Symphony seems a masterly achievement, and on the whole it is more serious in character than much that Prokofieff has written. The introspecting opening movement, if not exactly gripping, has mood. The ensuing Scherzo is brilliant, the Adagio full of deep feeling. While denying to the music any programmatic content, the composer has been quoted as saying that it is "a symphony about the spirit of man." Written in the summer of 1944, it was bound to have some connection with the stirring events then in progress. The doubters may well find that the Symphony will grow upon acquaintance and yesterday's audience took to it immediately.

The balance of the program consisted of Mozart's Adagio and Fugue for String Orchestra, played last summer in Tanglewood but last heard at the Symphony Concerts proper in 1910, and the very familiar Second Symphony of Brahms. No Bach, when it came to writing fugues, Mozart could nevertheless handle the old gentleman's weapons better than anyone else in the second half of the 18th century. By both Prokofieff and Mozart, Dr. Koussevitzky and the Orchestra did handsomely.

This Clipping From
DES MOINES, IA.
TRIBUNE
NOV 10 1945

Airglances

By Mary Little

Dr. Karl Compton, president of the Massachusetts Institute of Technology and one of the country's leading scientists, will discuss the place of science in postwar activities during the broadcast of the Boston Symphony Orchestra program (8:30 p. m.

This Clipping From
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NEWS

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NEW YORK, N. Y.
TIMES
NOV 10 1945

PROKOFIEFF 'FIFTH' HEARD

Boston Symphony Offers First U. S. Performance of Work

Special to THE NEW YORK TIMES.

BOSTON, Nov. 9—Serge Prokofieff's "Fifth Symphony" was accorded a warm reception here today at its première in the United States by the Boston Symphony Orchestra under Dr. Serge Koussevitzky before a capacity audience in Symphony Hall.

Several days ago, Dr. Koussevitzky received a cable from the Russian composer who offered his appreciation for the presentation by the orchestra.

The appearance of the "war" symphony on the Boston Orchestra's program is in line with Dr. Koussevitzky's plans for celebrating the victory of the Allied nations this season.

This Clipping From
NEW YORK, N. Y.
SUN
NOV 10 1945

MUSIC NOTES

The Boston Symphony Orchestra under the direction of Serge Koussevitzky, will open its sixtieth New York season at Carnegie Hall next Wednesday night. Prokofieff's Fifth Symphony will receive its first local performance, and the work will be repeated by the Boston orchestra at its concert the following Saturday afternoon. The Soviet composer's first effort in a purely symphonic form in fifteen years will be coupled on Wednesday with his first symphony, the "Classical." The Second Symphony of Sibelius will complete the program. Saturday's program will have only the Shostakovich Fifth Symphony as complement to the new Prokofieff Fifth.

This Clipping From
TEXARKANA, ARK.
NEWS
NOV 8 1945

The Lyons Den

. . . By Leonard Ly

By LEONARD LYONS

copies.

Dr. Serge Koussevitsky, who will serve
honorary chairman at the Conference
American-Soviet Cultural Co-operation,
conduct Prokofieff's Fifth Symphony in Bos
next month. He feels that he is partly respo
sible for this composition. More than a ye
ago Koussevitzky, upon being told that Sov
composers found it difficult to write because
lack of paper, placed an order to Schirme
for several thousand sheets of music paper
be sent to the Soviet Union, via the Emba
each week . . . A few days ago Koussevit
received the photostat score of Prokofie
newest work. In the lower left-hand corner
found the trade mark, "G. Schirmer, In
Music Publishers," identifying it as havi
been written on paper he sent.

NEW YORK HERALD TRIBUNE NOV. 11, 1945

PARIS ORCHESTRAS

By VIRGIL THOMSON

By Wireless to the Herald Tribune Copyright, 1945, New York Tribune Inc.

PARIS, Nov. 3 (Delayed).—Paris has five established concert orchestras. These are, in the order of their seniority, that of the Société des Concerts du Conservatoire (conducted by Charles Munch), that of the Concerts Colonne (conducted by Paul Paray), that of the Concerts Lamoureux (conducted by Eugène Bigot), the Orchestre Pasdeloup (of which the titular conductor is Albert Wolff, not yet returned from Argentina where he has passed the last five years) and the Orchestre National de la Radiodiffusion Française (conducted by Manuel Rosenthal). Other permanent orchestras of the first class are those of the Opéra and of the Opéra-Comique. The first of these is conducted in repertory by Reynaldo Hahn, director of the Opéra, by François Ruhlmann, by Louis Fourestier and by Roger Desormière, who is also in charge of the Opéra ballet spectacles. The second, while awaiting the return of Wolff, newly appointed to the directorship of the Opéra-Comique, is led variously by Desormière, by Bigot, by Gustave Cloez and by Francis Cébron.

Four of the concert orchestras—those of the Conservatory, of the Concerts Colonne, Lamoureux and Pasdeloup—play to weekly subscription audiences on the same day at the same hour, which is Sunday at 5:45 p. m. The National Radio Orchestra plays, in addition to studio broadcasts, a public concert every Thursday evening at 8 o'clock in the Théâtre des Champs-Elysées, also broadcast.

The Sunday orchestras all play similar programs. Not identical ones, of course, but programs of such standard character that, like those of our own orchestral subscription concerts, they could on any given day be exchanged one for another without anybody's noticing much. What distinguishes them from ours is chiefly their lack of insistence on Brahms, Tchaikovsky, Sibelius, Shostakovitch and, at present, Wagner. I haven't noticed yet any Strauss either, this season. There is a higher proportion, on the other hand, than we use of Berlioz, Ravel and Schumann. Beethoven and Mozart are, of course, all over the place, as is normal.

The Orchestral Associations

THE big four are not, like our orchestras, philanthropic foundations but musicians' co-operatives. The conductors are elected by the players. The latter receive no fixed wage; they merely share in profits. The four societies receive each 800,000 francs a year as subsidy from the government. In return for this they play 100 minutes a year, as a minimum, of new music by French citizens. The state's subsidy fund, which supports as well the two state opera houses and the state theaters, is derived from horse racing, from the state's percentage in pari-mutuel betting All vacancies in the orchestras, as also in those of the state opera houses, are filled by open competition. Orchestral posts are much sought after because, though the direct income they bring to the holder is small, their prestige, which is great, brings to their incumbents profitable outside engagements and private pupils. Those of the opera houses, which are state owned and operated, amount to a civil service appointment and carry full pension rights.

The most prized posts are those of the Conservatory Orchestra, which is the oldest (it was founded by Habeneck in 1829) and the most highly reputed of them all. After this come in order Colonne, Lamoureux and Pasdeloup. All these groups do first-class work, though the right of the musicians to send substitutes to any rehearsal or concert (however desirable from the point of view of the players, who have to accept every possible outside engagement in order to live) is not conducive to infallible standards of execution. The opera houses permit substitution also. The Radio Orchestra does not.

In all the orchestras the woodwinds and brass are excellent. The string playing, though accomplished, is a little thin for American tastes. Also, it is sometimes inferior to ours in beauty of sound, simply because the musicians do not wish to risk carrying their best violins around in the rain. Last season two cellos being transported by members of the Radio Orchestra were crushed in crowded subway trains. The wonder is that under present working conditions the Paris orchestras continue to do first-class work at all. They do, however; and though their style is somewhat different from ours, their execution, its beauties of balance considered along with its inefficiencies, is no less expert. The Conservatory Orchestra, in fact, is still one of the great orchestras of the world. And when transportation shall be available one hopes an exchange of visits may be arranged with one of our own societies that will enable our music lovers to hear it again.

The Conductors

THE chief French conductors now working here are in order of seniority: Paul Paray, who will visit America this month; Charles Munch, who will take his Conservatory Orchestra to London this month in exchange for Sir Thomas Beecham and the London Philharmonic, who will come to Paris; Roger Desormière and Manuel Rosenthal. Paray and Munch are elderly men, specialists of standard repertory, internationally famous and, like all other subscription concert conductors, conservative minded. Their work in the Beethoven—through—Ravel repertory is impeccable.

Desormière and Rosenthal, now in their forties, are at home in a broader repertory. The music of today and that of the eighteenth century is particularly congenial to them. Their horizon is far larger than Romanticism, and their knowledge of composers' techniques is up-to-date. It is Desormière, for instance, who usually conducts at specially organized concerts the rhythmically complex Messiaen scores and who revives Rameau with the most convincing authority. He also conducts at the Opéra-Comique a "Pélléas et Mélisande" that is all of tenderness and sustained luminosity, with no thickness or weight in it anywhere, a revelation of loving comprehension and of exactitude. His work at all times is musically delicate and intellectually distinguished in a way that that of the standard repertory conductors seldom approaches, though the latter has, of course, a robustness for popular usage that is valuable in large-scale dissemination.

Rosenthal, a voracious score reader, plays to his radio public everything, literally everything. He even plays American music. He plays English music, too, and modern German, including Hindemith; Schoenberg and Alban Berg are announced for shortly. He gives Bartok and Mahler and rare Romanians and all the Poles and Czechoslovaks and naturally the newer French composers like Henry Barraud, and his own picturesque scores as well. Leaving to the four subscription societies their valuable if a little boring rôle as purveyors of standard repertory, he specializes in everything that is not standard repertory, everything that is novel and of good report.

Like all skilled radio men he plays for auditory rather than for visual effect, for what music really sounds like rather than for an emotive appeal that is ineffective beyond the confines of the concert room. He works quickly and correctly. Nothing confuses him, nothing shocks him. And no limitation, intellectual or administrative, hinders him in the execution of the program he considers to be the proper one for a national orchestra playing to a national public, which is to play everything, particularly that which nobody else is playing, to make of his orchestra a sort of national museum of music, a Louvre, a Luxembourg and a Museum of Modern Art all combined. He is thus at once a scholar and a defender of the faith. He poses as nobody's rival. He merely completes the picture, gives a panoramic breadth to the French musical scene. Without him this would be merely a series of peep shows, ancient and modern, surrounding the subscription concerts, which constitute here else, as everywhere, as much a rite as a means of public instruction, a celebration of the accepted Fifty Pieces.

The Available Repertory

WITH two opera houses running all the time, with the Radio Orchestra playing all year, too; with four standard orchestras playing from October to May and with special concerts like those of "La Plèiade" giving works of the most advanced category, with ballet being given a large part of the time by one new enterprise or another and all the time at the Opéra, with young conductors and visiting foreigners constantly appearing in extra concerts, Paris is probably richer today in orchestral music than any other city of the world.

The Negro conductor Rudolf Dunbar is giving right now a series of four concerts of American orchestral music which are being widely attended and discussed. Having not yet heard one of these, I have no opinion as to their quality, though French opinion is friendly, and everybody is grateful for the chance to hear Harris and Piston and Schuman and Copland, and symphonies by Randall Thompson and by myself. My ballet "Filling Station," I may add for the record, was performed a few weeks back at a concert of the National, Rosenthal conducting, and more than favorably received by both public and press.

The greatest excitement, however, that has so far been created here by an American work is due to the broadcasting about six weeks ago of a brief piece by John Cage. Many thought it sterile, and others found it horrid. But all the persons who are sensitive to musical novelty, as well as many of the uninstructed, are eager to hear more of Cage's work, because it does not sound like music they already know.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

NOV 1 1 1945

Symphony Makes Appeal for Copies of Program Here

FIFTY of the printed program of the Boston Symphony Orchestra concert ~~that were dis~~tributed to the record-breaking audience in the Metropolitan Theater Tuesday night are urgently needed by the orchestra management. Persons who carried programs home but are willing to part with them are asked to send them at once to the Boston Symphony Orchestra, Symphony Hall, Boston.

A frantic appeal for the programs came yesterday from the orchestra's publicity department. Attendance at Tuesday's concert was the largest ever recorded at a symphony concert here, it was explained. Every seat in the theater was taken and there were scores of standees. As a result, the supply of programs was exhausted. Late in the week, it was discovered that not one had been saved for the orchestra's archives, and an SOS call to the theater revealed that it had disposed of its waste paper and there was no chance of retrieving any of the programs discarded there. So the appeal to the public was made as a last resort.

"This is something that has never happened before in the history of the orchestra," the press agent explained ruefully.

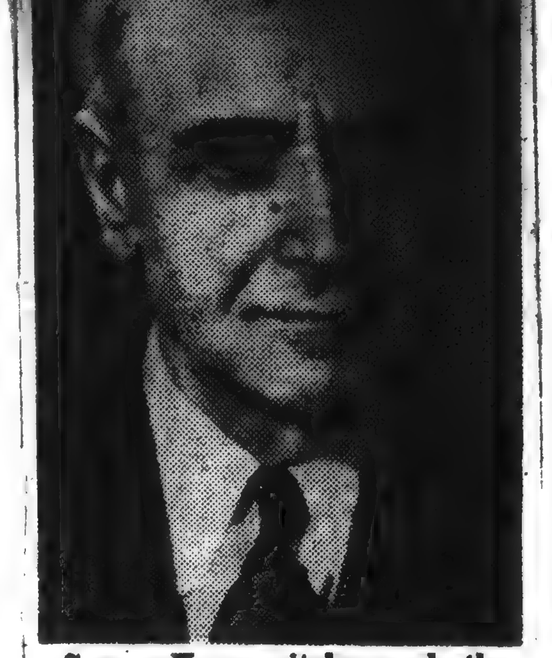
Paul Paray Next Symphony Guest Leader

HERALD NOV. 11 1945

Paul Paray, a distinguished visitor from France, who is expected to arrive in America in the next few days, will make the first appearance of his visit here when he conducts the next pair of concerts by the Boston Symphony Orchestra in Symphony Hall. These concerts will be on Nov. 23-24, since the coming week will be occupied with the orchestra's first visit of the season to New York and other cities.

M. Paray will also conduct the orchestra at Sanders Theater, Cambridge, on the previous Wednesday, Nov. 21, and the second concert of the Monday evening series on Nov. 26. Conductor of the Colonne Orchestra in Paris, he will present at the coming concerts Cesar Franck's Symphony in D minor, the Suite from Faure's Incidental Music to "Pelleas and Melisande," Ravel's "La Valse," Debussy's Prelude to "The Afternoon of a Faun" and "L'Apprenti Sorcier," by Dukas.

Visiting Conductor



Serge Koussevitzky and the Boston Symphony will give three concerts here this week.

N.Y. TIMES, NOV. 11 '45

Prokofieff Fifth Given U. S. Premiere

BOSTON, Nov. 10.—(AP)—The Fifth Symphony of Serge Prokofieff, performed for the first time in America by the Boston Symphony orchestra yesterday, was warmly received by audience and critics.

This Clipping From
DAYTON, O.
~~HERALD~~
News
NOV [illegible]

The Russian composer, who termed his work "A symphony about the spirit of man" sent a cablegram to conductor Serge Koussevitzky:

"Happy you are conducting American premiere of my Fifth Symphony. This work is close to my heart"

Praising "A truly marvelous interpretation by Dr. Koussevitzky," Rudolph Elie, Jr., Boston Herald critic, said:

"This indeed is a 'war' symphony heard through the ears of a Russian who has been as much a citizen of the world as a Russian. He has been touched and deeply touched by the war, and although the dry wit, the cosmopolitan humor, the irony, the confident self-assertain and the elan are still there, there is a profound sadness in this symphony."

Cyrus Durgin, of the Boston Globe, pronouncing the new symphony "'big' all the way," continued:

"It is not often that a first hearing impels one to think of a composition as a masterpiece but this is just such an occasion"

BOSTON HERALD, NOVEMBER 11, 1945

Programs for Faure Festival Are Announced

Although recognized as a composer who has exerted a far-reaching influence on the direction of contemporary music, Gabriel Faure is known in the United States chiefly through his lesser works. It is with this in mind that Harvard University, in its forthcoming festival celebrating the 100th anniversary of the birth of Faure, will offer a notable group of soloists with orchestra and chorus in a series of five programs representing the "greater" Faure.

The first program on Tuesday, Nov. 27, consists of music from "Pelleas et Melisande," excerpts from "Promethee," and "Shylock," and a complete performance of the famed Requiem. This concert takes place in the Harvard Memorial Church at 8:15 P. M. and like all other events in the festival, is open to the public without charge.

On Wednesday afternoon, Nov. 28, at 4:30 P. M. in Paine Hall, the program offers the Second Violin Sonata and the Trio for Violin, 'Cello and Piano. Wednesday night's program in Sanders Theater includes the song cycles "Clinq Melodies de Venise" and "La Bonne Chanson."

A second chamber music concert follows on Thursday night in Sanders Theater, offering the First and Second Piano Quintet, as well as a number of songs. The festival will be brought to an end on Friday night, Nov. 30, in Sanders Theater with a concert performance of the opera "Penelope" with soloists, chorus, orchestra and narrator.

This Clipping From
ST. PETERSBURG, FLA.
TIMES
N[illegible] 1 [illegible]

Music Prokofieff's Fifth

"I want to tell you a story," Dr. Koussevitzky said.

We had been discussing the work of the Music committee of the National Council, of which Serge Koussevitzky is chairman. We ~~had been talk~~ing of ways and means for building American-Soviet friendship in the field of music.

"It was in the spring of 1944," Dr. Koussevitzky said. "Someone came to me and told me, 'The Soviet composers cannot write any more. They are stopped.' 'But, why?' I asked. 'Because there is no paper, no music paper,' I was informed.

"I immediately called G Schirmer's, the music publishers to ask them if they could supply the paper. But I couldn't rest easy with the telephone call alone. I was deeply concerned and distressed. I wanted to get action right away. So I went down to Schirmer's myself to place an order with them. I ordered several thousand sheets of music paper to be sent to the Soviet Union every other week through the Soviet Embassy. The paper is still being sent."

Dr. Koussevitzky got up and walked over to his piano. "Come here," he said, "I want to show you something." He pointed to a manuscript on top of the piano.

"This is Prokofieff's Symphony. I received it just a few days ago. Early in November I will conduct it with the Boston Symphony or-orchestra. That will be its first performonce in America. A new symphony by one of the world's great composers," he went on. "Look at the paper."

In the bottom left-hand corner was printed "G. Schirmer, Inc., Music Publishers."

This Clipping From
NORFOLK, VA.
VIRGINIAN PILOT

NOV 1 6 1945

Koussevitzky Gets a 'Dividend'.

Serge Koussevitzky, long-time conductor of the ~~Boston Symphony~~ orchestra, plays more new music than most symphony conductors dare. He is always on the lookout for new manuscripts. In the spring of 1944 someone told him the Soviet composers had stopped writing because they could get no more music paper.

Koussevitzky went personally to Schirmer's, the music publishers, and ordered several thousand sheets of music paper to be sent every week to Russia, through the Soviet embassy. The gesture evidently tickled the embassy people. They made room for it in the diplomatic pouches or elsewhere, although transport was then deathly tight.

Anyhow, this fall, Koussevitzky received a manuscript of a Fifth Symphony by the Soviet composer Prokofieff—a notable event in any season. The manuscript was on some of the Schirmer paper he had sent over!

This Clipping From
DES MOINES, IA.
REGISTER

NOV 1 1 1945

FRIDAY, NOVEMBER 16, at 8:30 P.M.
FIRST BROOKLYN CONCERT
Boston Symphony Orch.
SERGE KOUSSEVITZKY, Conductor
STANDING ROOM ONLY
BROOKLYN ACADEMY OF MUSIC
30 Lafayette Ave., Brooklyn 17. STerling 3-6700

This Clipping From
BRIDGEPORT, CONN.
POST

NOV 20 1945

After the Allis-Chalmers radio debut of Prokofieff's 5th Symphony, Dr. Koussevitzky told of having in~~troduced Prokofieff~~ in 1908 before a Petrograd 5c-per-head audience. "Already he was composing like nobody else," said Koussevitzky. "Already he was composing like Prokofieff" . . . . The composer-pianist, incidentally, once was managed by S. Hurok, who has managed most of the big names in music. Hurok who measures all events on an occupational basis, was discussing Charles Camille Saint-Saens. "When did he die? Hurok was asked. The impresario replied: "When did Saint-Saens die? It was in the season of 1920-1921."

This Clipping From
CANTON, OHIO
REPOSITORY

NOV 22 1945

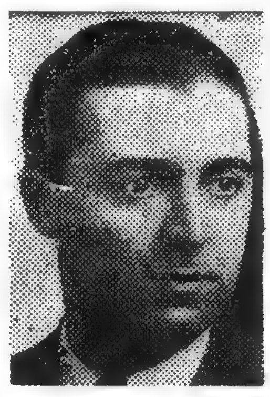
This Clipping From
ST. LOUIS, MO.
GLOBE DEMOCRAT

NOV 22 1945

NEW YORK WORLD-TELEGRAM, THURSDAY, NOVEMBER 15, 1945.

Music

By Louis Biancolli



Prokofieff's Fifth Premiered by Boston Symphony

The Boston Symphony celebrated its 60th anniversary as a visiting orchestra in Carnegie Hall last night, and instead of receiving gifts it gave them.

There were three presents, all symphonies, each wrapped in glistening tone and autographed by Serge Koussevitzky in his best handwriting. They left New York sounding and feeling better.

As a tribute to the orchestra and its suave maestro, the crowd stood and applauded when Mr. Koussevitzky took his place on the podium. Then the man handed out the three glittering parcels—Prokofieff's Classical and Fifth Symphonies and Sibelius' Second.

'Classical' Is Tops.

Possibly the best gift came in the smallest package last night—the "Classical." Perfection lies on that music like a benediction. Mr. Koussevitzky merely added his own blessings and the orchestra's.

The symphony runs 12 minutes, but in those 12 minutes you glimpse beauty and order almost unmatched since Mozart. Themes and phrases sweep by like a flight of birds. There isn't a note too many or a note too few.

Since they first ran their fingers through it, Mr. Koussevitzky and the orchestra haven't lost the wonder of this music. They played it like dazed men, dazed the Svengali way, with a weird hint of the unearthly in their mastery.

Prokofieff Premiere.

Prokofieff's Fifth, locally premiered last night, is another story, a longer one and a tougher one. "A symphony of the spirit of man," the composer calls it. Well, the spirit of man isn't exactly an open book; neither is this symphony.

I found the second and fourth movements the quickest to grasp and like. The second, in scherzo style, over a reiterated staccato bass, moves briskly, swaggeringly, like the passacaglia of Shostakovich's Eighth.

The Finale is good fun, with dazzling glints of satire, the closest reminder being the finale of Shostakovich's Sixth. Shostakovich seems to repay a few debts here by lending his colleague some of his best tricks.

Two Moods.

The other two movements left me puzzled. They bulk large and turbulent and obviously pack a graver message. But the style is dark, even turgid. The music burrows deep into the orchestra, as if afraid of the light.

My idea is this—Prokofieff worked on two plans here, two opposing points of view. In the second and fourth movements he followed the formula of his "Classical Symphony." That is, the themes laid down certain laws, and the composer enforced them.

In the other two movements, Prokofieff let his feelings guide him. The direction was more roundabout, the detours plentiful. You might say here he was the romanticist, the style being freer and the goal hazier. Frankly I prefer Prokofieff when he thinks to when he feels.

A New Idiom.

But the Soviet composer might reply: "Such is the 'spirit of man,' which I tried to picture. An accurate image must show the shadows as well as the lights. I am only reporting what I heard."

True; but Prokofieff has done crisper reporting in the past, even when tackling grim and involved ideas. Maybe he is trying out a new idiom in the first and third movements. I suppose we should await further experiment and rehearing.

One thing about last night's performance. The men played as if everything was as clear as day. If there were riddles in the score, they played with the blithe certainty of those who know all the answers. And Mr. Koussevitzky conducted as if every phrase was as plain as a headline.

This Clipping From
ST. PAUL, MINN.
PIONEER-PRESS

NOV 18 1945

Paul Paray Reaches U. S. From Liberated Paris

BOSTON—(AP)—First important musician to reach this country from liberated Paris is Paul Paray, noted conductor.

He will appear as guest conductor of the Boston Symphony orchestra next week in Boston and Cambridge.

PROKOFIEFF FIFTH IN PREMIERE HERE

NOV 14

Composer's New Symphony Is Presented by Koussevitzky and Boston Orchestra

By NOEL STRAUS

The Boston Symphony Orchestra, under Serge Koussevitzky, gave its first local concert of the season last night in Carnegie Hall. Featured on the program was the Fifth symphony of Prokofieff, which received its first New York hearing. This novelty was preceded by the same composer's "Classical" symphony and followed by the Second symphony by Sibelius.

The juxtaposition of the two Prokoffief compositions was a happy idea on the part of the conductor. Since the "Classical" symphony was the first and the Fifth symphony the latest of the composers works in the genre, their performance made clear his growth in his art over the years.

Both were written in a world in turmoil, the "Classical" during the first World War and the Fifth symphony in 1944, while Russia was still at grips with the Nazis. The elegant refinements of the earlier symphony with its attempt to recapture the Mozartean idiom in more modern terms, without a hint of Mozart's subtlety and depth, failed to reflect in the slightest any emotional reaction to the great conflict then confronting humanity. But the Fifth symphony tells a different story.

Feelings Are Evident

Here Prokofieff comes to grips with humanity in its tremendous struggle, and does so with telling sympathy in music of extraordinary vitality. Not suffering and sorrow dominate the work, however, but the sense of power felt by his race and the overwhelming joy experienced in its realization of certain victory over its foes and the forces of evil.

The symphony begins at once with a statement of the chief theme of the initial movement. It is a noncommittal melody, beginning peacefully enough. But soon, the movement, an Andante in sonata form, increases in restlessness, conflicting rhythms adding to the growing agitation which reaches its first peak in the final part of the development section. Then with the beginning of the restatement the chief theme accumulates in power as it is proclaimed by the brasses, and finally makes its appearance in greatly intensified form in a mighty peroration which brings the splendid division to a militant and highly effective close punctuated by crashes of percussion simulating the firing of ordnance.

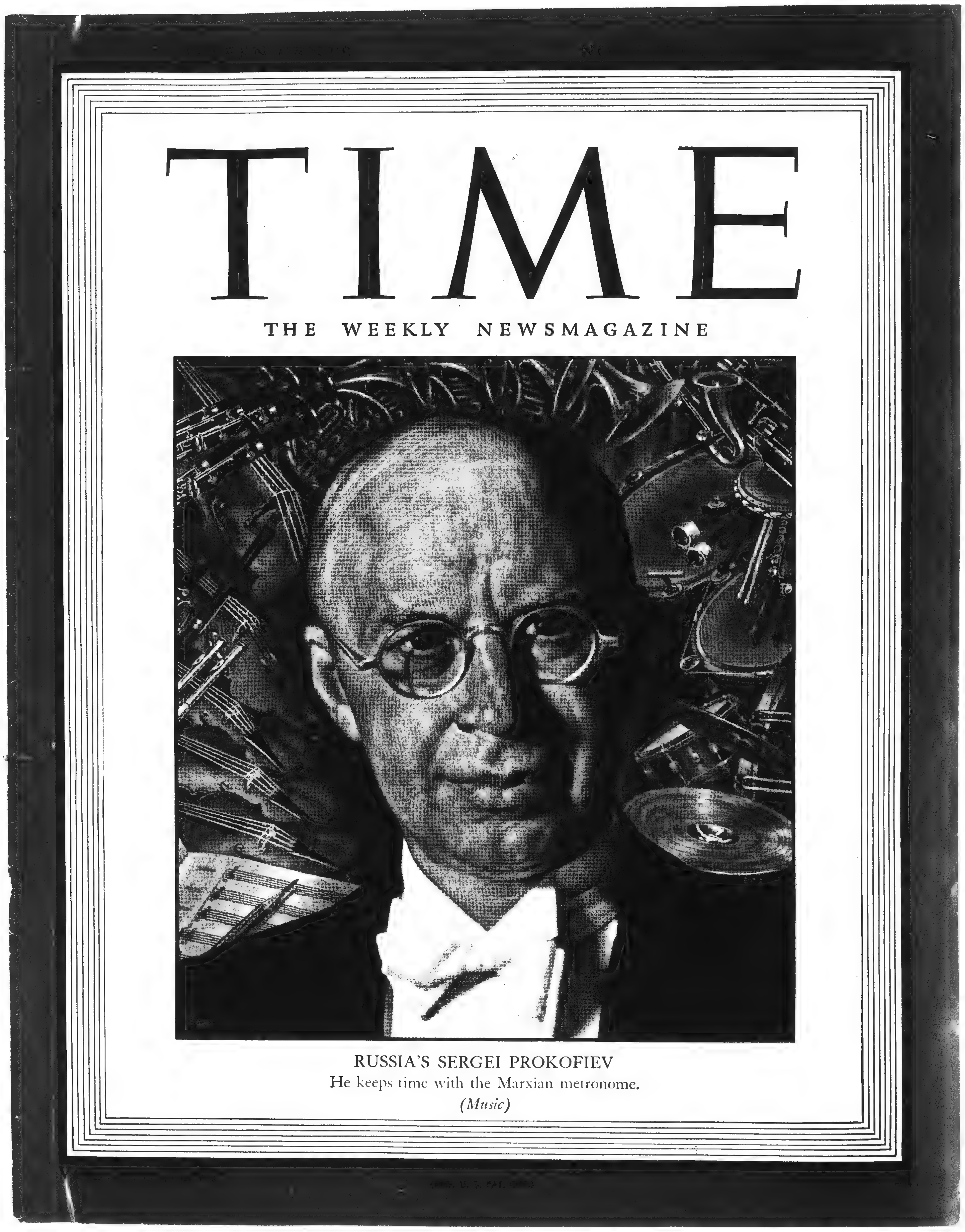
This movement is the crown of the work, but it is followed by a scherzo-like division in quadruple time, with a trio in triple rhythm which comes nearest to rivaling the opening section in interest and clarity of intention. It is filled with exuberance, intensity and energy, and clearly represents soldiery in an orgy of exultation. The second theme has an accompaniment suggesting the galloping of cavalry horses and the cracking of whips. The Trio is introduced and terminated with music for the woodwinds, strikingly simulating Russian peasants of the army playing their folk tunes, and like the first movement arrives at stirring climaxes in its central and terminating measures.

Return to the Warlike

After these two highly impressive movements, the Adagio and the final Allegro Giocoso seemed less convincing at a first hearing. Again, warlike elements appear in the Adagio in its central episode, but the sinuous melodies of this section of the work seem to wander about without sufficiently definite aim, while the overlengthy finale, though replete with joyous life, also missed the sure sense of conviction as a whole that was boasted by the first two movements, which represent Prokofieff at his very best and should rebound advantageously to his fame.

Dr. Koussevitsky, always a champion of Prokofieff's music from the start of the composer's career, led his men in a superb performance of this new and stirring creation. It was played with splendid virtuosity and brought out to the full the vivid coloring and varied moods of the richly scored opus.

In the "Classical" symphony, where the leader adopted brisk tempi for all the movements, the orchestra also performed with marked precision and beauty of detail. As for the Sibelius Second symphony, the Bostonians have presented it here so frequently that their achievement with this masterpiece need not be mentioned here.



TIME

THE WEEKLY NEWSMAGAZINE

RUSSIA'S SERGEI PROKOFIEV

He keeps time with the Marxian metronome.

(Music)

(REG. U. S. PAT. OFF.)

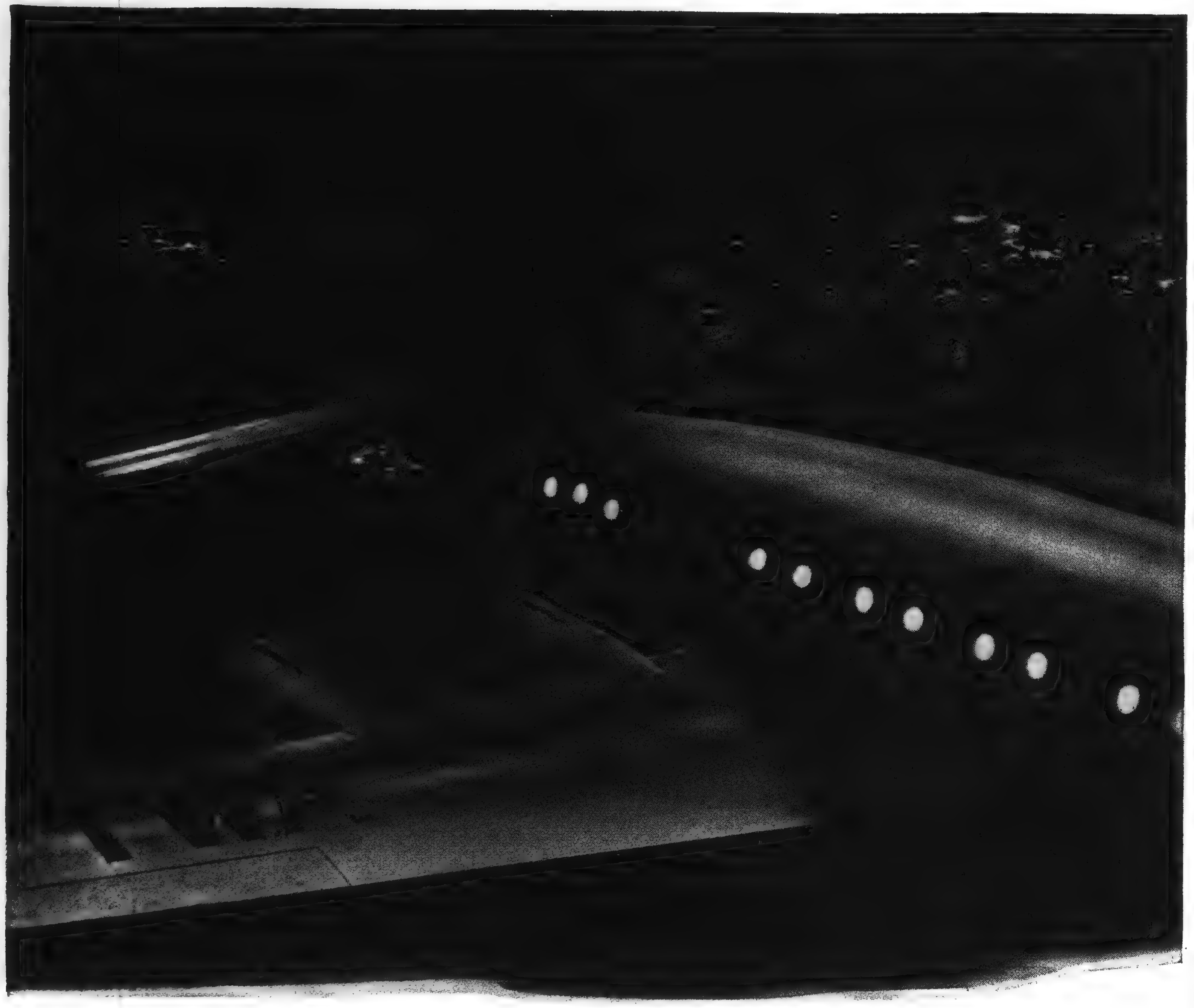
TIME

THE WEEKLY NEWSMAGAZINE

RUSSIA'S SERGEI PROKOFIEV

He keeps time with the Marxian metronome.

(Music)



The Trans-World Airline

IT'S A SHAME TO COME DOWN TO EARTH

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MUSIC

Composer, Soviet-Style

(See Cover)

In the Great Hall of the Moscow Conservatory, the intermission had just ended. It was exactly 9:30 p.m. A woman announcer in a black dress stepped to the platform. Said she: "In the name of the fatherland there will be a salute to the gallant warriors of the First Ukrainian front who have broken the defenses of the Germans—20 volleys of artillery from 224 guns." The dark days of Stalingrad were over; the Polish offensive of January 1945 had begun.

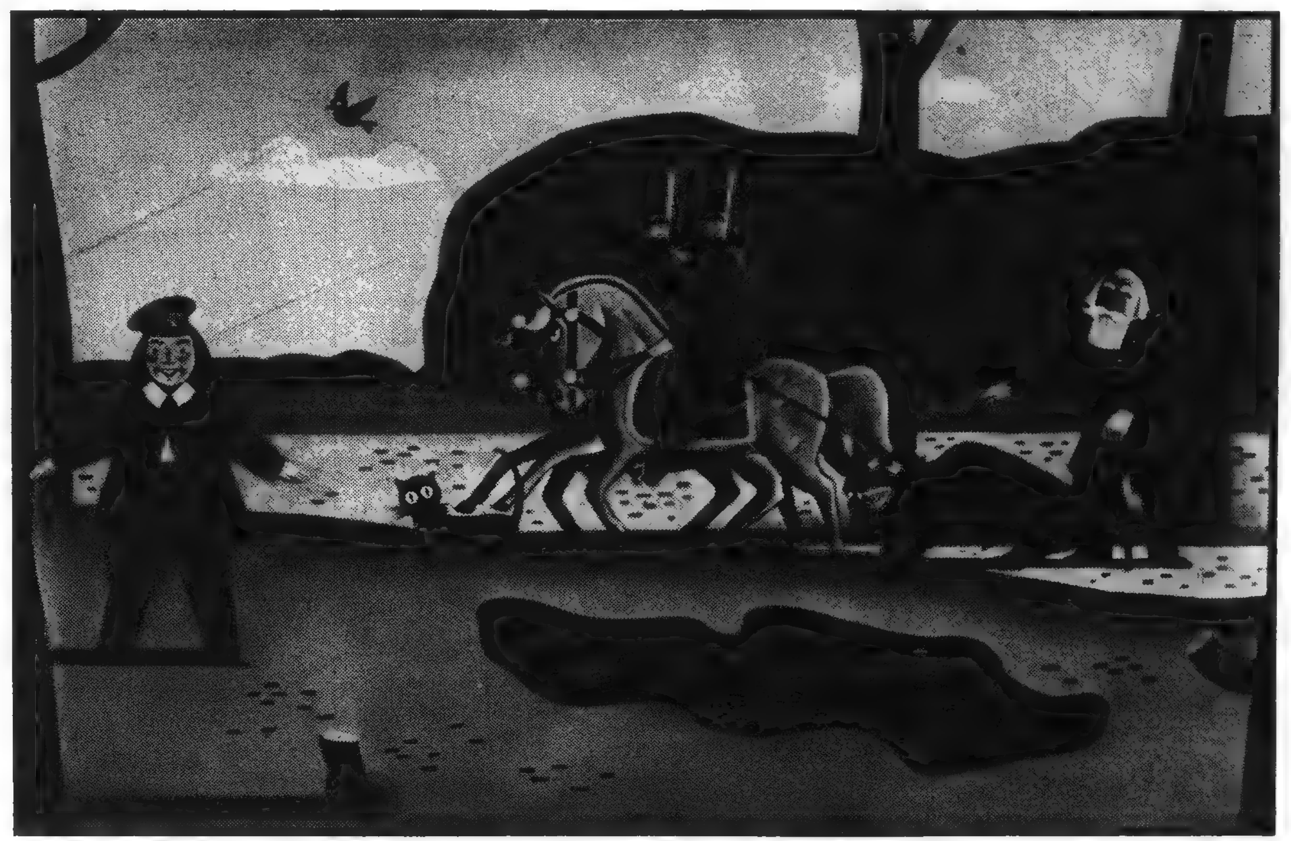
As she spoke, the first distant volley shook the hall. A lank, bald-headed man in white tie and tails, who bore a slight resemblance to U.S. Senator Robert Taft, mounted the podium and stood with bowed head, facing the Moscow State Philharmonic. He seemed to be counting off the rumbles of artillery. At the 20th, he raised his baton and began the world's première of his newest symphony. The bald-headed conductor was Russia's greatest living musician, Sergei Prokofiev.

Last week in Boston's Renaissance Symphony Hall, that same music, Prokofiev's *Fifth*, had its U.S. première. It was large in scale, a great, brassy creation with some of the intricate efficiency and dynamic energy of a Soviet power plant and some of the pastoral lyricism of a Chekhov countryside. The man who introduced it to the U.S., the Boston Symphony's famed Russian-born Sergei Koussevitsky, was ecstatic. He called the *Fifth* "the greatest musical event in many, many years. The greatest since Brahms and Tchaikovsky! It is magnificent! It is yesterday, it is today, it is tomorrow. . . . Prokofiev is the greatest musician today! Nobody else can write with such technical perfection, with such instrumentation. And all the time there is beautiful melody!"

Peter and the Wolves. Not all Boston's music-goers share Koussevitsky's enthusiasm for his fellow Russians—Prokofiev and Dmitri Shostakovich—but they respect his judgment. Koussevitsky rates 39-year-old Shostakovich as a great-composer-to-be and 54-year-old Prokofiev as a great composer who has already arrived.

It is for the charming little musical fairy tale, *Peter and the Wolf*, which he wrote to help children identify orchestral instruments, that Prokofiev is mainly known to the U.S. man in the street. He brought the piece to Koussevitsky, tartly recommending it as suitably infantile for Boston and its critics—who had severely panned his *Fourth Symphony*. Cinemactor Basil Rathbone and Actor-Singer Richard Hale as narrators have made recordings which are now perennial Christmas best-sellers. Last season it was played twelve times by U.S. symphony orchestras; it was also dance-timed by Guy Lombardo's Royal Canadians (TIME, Nov. 12). In U.S. phonograph-record sales—principally because of *Peter and the Wolf*—Prokofiev rates above Mozart, though far below Beethoven and Tchaikovsky.

In Russia even Prokofiev's longest works enjoy a mass popularity comparable to that of U.S. best-selling books. While Americans were listening to the *Fifth* last week, Moscow was awaiting the first performance of *Ode to the End of the War*, scored for an orchestra with no string section, but with eight harps and four grand pianos thrown in. While he was writing the *Fifth*, Prokofiev also turned out a new long ballet, *Cinderella*, an elaborate cinema score for Sergei Eisenstein's picture *Ivan the Terrible* (he had previously scored Eisenstein's *Alexander Nevsky*) and an ambitious opera based on Tolstoi's *War and Peace*.



Victor

PETER AND THE WOLF (ALBUM COVER)
The composer thought it was about Boston's speed.

Train of Thoughts. When a newsman asked Prokofiev what he was trying to say in his *Fifth Symphony*, Prokofiev answered: "It is about the spirit of man, his soul or something like that." The impatient, offhand answer was characteristic. Like most musicians, Prokofiev thinks his music should speak for itself.

He composes with the cold matter-of-factness of a mathematician, and keeps stacks of copybooks in which he hoards themes for use in future compositions. He jumps from bed to jot one down; they occur to him while taking walks, and especially while riding on trains, where he finds the metronomic clackety-click of the wheels a spur to composition. When he has saved up enough little scraps of melody, he works out an idea for a large composition to use them in. The *Fifth Symphony* was based on a two-years' accumulation; the actual writing took him only two months.

He works regularly between the hours of 10 and noon every day. When he is seriously at work he never listens to anybody else's music; he only goes to Moscow concerts when he is dry. He says he likes to listen to bad music, because it teaches him what faults to avoid in his own. He continually rewrites. Says he: "The moment a composer finds his language and says 'I've got it' he ceases to be interesting."

A Wide Reach. Tall (6 ft. 1 in.), gangling Sergei Sergeyevich Prokofiev has a clumsy, self-conscious appearance, and lanky, outsize hands which can stretch close to an octave and a half of piano keyboard. The scarecrow awkwardness is particularly apparent when he conducts: he bends only at the knees, so that he constantly seems in danger of toppling over. His idea of relaxation is a game of double solitaire, or of chess. When traveling in the U.S. he carried a miniature set of chessmen around in his pocket, always hopeful of finding someone he could beat. He neither drinks nor smokes, but found it hard during the war to do without candy.

Probably the least typical of all present-day Soviet composers, most of whom have never been outside the Russian wall, Prokofiev has spent a good deal of his career in France, England and the U.S., as a refugee from the Government he now helps to glorify. His father managed a big estate in the southern Russian village of Sontzovka. His mother, a pianist, brought him up on Beethoven and Chopin. Says precocious Prokofiev: "At six I wrote down myself a valse . . . and I composed a march for four hands when I was seven." By the time he was eight he was writing an opera in three acts and six tableaux. His parents, startled and impressed, packed him off to Moscow to study composition with a famous pedagogue and minor composer named Alexander Taneyev. At the St. Petersburg Conservatory, Prokofiev's

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dynamic and dissonant compositions got him the name of the "wild boy wonder." Pedagogue Taneyev, hearing some of the wild boy's music, murmured, "Good Lord! Am I responsible for this?"

When critics scorned his discordant *Scythian Suite* (1914). Prokofiev turned out the *Classical Symphony*, just to show them that he was also a master of the past. The *Classical Symphony* has remained one of his half-dozen most popular works.

Prokofiev, 23 when World War I broke out, was not caught in the Tsar's draft because he was a widow's only son. He and his mother fled Russia in 1918, after the Communist revolution. The officer who gave him his passport told Prokofiev: "You are revolutionary in art as we are in politics. You ought not to leave us now."

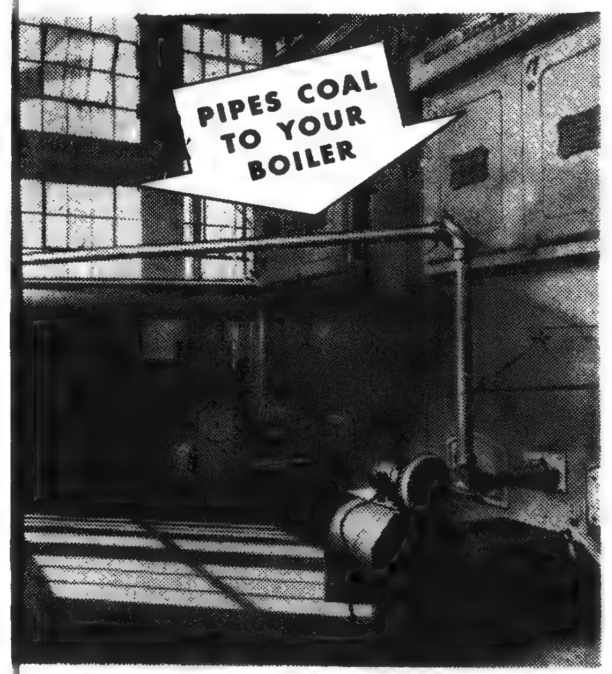
For Russian music, the Bolshevik revolution marked an esthetic as well as a political turning point. The late great Sergei Rachmaninoff left Russia, never to return. Igor (*Le Sacre du Printemps*) Stravinsky, who was already out of the country, has since lived in France and the U.S. A few older conservatives like Rheinold Glier and Nicolai Myaskovsky stayed on in the U.S.S.R., and came to satisfactory terms with the new Soviet regime. The post-revolutionary generation in which Dmitri Shostakovich grew up was not yet out of music school.

In Paris, Prokofiev and Koussevitsky, who had also fled Russia, strolled the boulevards, drank red wine and ate frogs' legs. Prokofiev's smart, barbaric ballet scores, written for Sergei Diaghilev's *émigré* Ballet Russe, were a Left Bank rage. Koussevitsky conducted Prokofiev music in what were called the "Concerts Koussevitsky."

In the late '20s, Prokofiev got homesick—or, as he put it, "I became convinced that the artist should not stray away from his native sources." To win Russia's sympathy, he wrote an *Age of Steel* ballet, using whirring strings and bleating trumpets to glorify life in a Soviet village. Raucous passages called *The Factory* and *The Hammers* so pleased the Communists that Prokofiev was warmly welcomed when he visited Russia on concert tours. In 1938, after 20 years of exile, he settled in Moscow again.

Sergei Prokofiev, a man of practical habits, had been a success under the Tsar; he was a success in exile; he is now a success in Soviet Russia.

Superfluous People. Prokofiev was a mature composer with a cosmopolitan background and a fully developed style when he returned. In the mid-'30s, Russia did not shoot but it did ostracize composers whose music did not keep time to the Marxian metronome. Prokofiev's first Soviet piece, *Symphonic Song*, was scorned by Russian critics for its "morbid resignation" and its "tendencies of urbanized lyricism." Wrote Soviet critic A. Ostretsov: "We do not dispute Prokofiev's right to reflect the emotional world of 'superfluous' people in the West, with their rottenness and putrefaction . . . but we do not share the . . . humanistic sympathy with these persons." Prokofiev apparently weighed and understood the demands of Russia's musical dictatorship. He learned not to deviate from the acceptable line.



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RIMSKY-KORSAKOV, MUSSORGSKY, TCHAIKOVSKY
The tradition is less than a century old.

Prokofiev is not so well known in the U.S. for the kind of superpatriotic melodrama that characterized Shostakovich's *Leningrad* and *May Day* symphonies. But he has written his share. In 1939, as a birthday present to his boss, he wrote a piece called *Homage to Stalin*. He also did a *Cantata for the 20th Anniversary of the October Revolution*, using words by Marx, Lenin and Stalin. Except for a *Romeo and Juliet* suite, nearly everything he has written in the U.S.S.R. has been built on Russian folk themes, and to glorify Russia's past and present. And his hard, brilliant, unsentimental, highly polished music had just the qualities the Bolsheviks liked. He soon became the most influential composer in Russia, and even non-Russians had to admit that no other composer in the world could match him in technical adroitness and flash.

When the Prokofievs had to leave Moscow during 1941, he went one way (to the Caucasus) and his wife and two sons, 20 and 16, another. He has been separated ever since from his wife, a Spanish singer named Lina Llubera whom he met on his first trip to Manhattan. Prokofiev now lives in a Moscow apartment with a tall, intense young writer named Mira Mendelssohn, who helped him on the libretto for *War and Peace*, the Tolstoyan opera which had its tryout last March. Stalin had promised to let Manhattan's Metropolitan Opera produce it, but after its Moscow première, *War and Peace* was hastily withdrawn for reworking. Soviet critics objected mostly to Mira's unwieldy text.

Income: "Plenty." The Soviet Government, which considers music as serious a subject as farming or factory work, has made high-grade musical composition a paying proposition. Soviet composers today are counted not only among the most respected but among the wealthiest citizens of the Soviet Union. Prokofiev, like a cautious capitalist, says of his income: "It is plenty."

Russia's music is systematically organized—from the mightiest flames of Russian creative inspiration down to the low-

Steichen, Ralph Crane, Sovfoto

RACHMANINOFF, STRAVINSKY, SHOSTAKOVICH
One stayed, two strayed.

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liest tuba spit valve. A Soviet bureau called *Glavnoe Musicalno Pravelenya* (*Glavmus* for short) spends over 6,000,000 rubles a year ($1,200,000) keeping Soviet composers well-fed and commissioning them to write operas and symphonies. It even runs a "composers' country house" at Ivanovo, about 100 kilometers from Moscow, where all good Russian composers go in the summertime. One of Russia's top composers, Armenian-born Aran Khachaturian, calls it "an institution for the production of masterpieces and pigs."

The estate has 66 cows, 8,000 chickens and ducks, 135 pigs, and room for 20 composers. In the main building the composers eat, sleep, loaf and criticize each other's music. Nearby are five *dachas,* or cottages, where each composer can lock himself in to work in privacy. There, during the past two summers, Shostakovich finished his *Eighth Symphony,* Khachaturian, his *Second,* and Prokofiev finished his *Fifth* and began his *Sixth.* Prokofiev worked in a glassed-in verandah—containing couch, grand piano, chair and table—overlooking a pond where Ivanovo village kids swim.

Prokofiev's music, like everybody else's in Soviet Russia, has to be okayed first by his fellow composers in a private "sitting," before it can be played in public. The sittings were pretty rough during the 1936-37 purge of "formalism" in music—which meant an end to fancy musical tricks that the masses could not understand. Shostakovich was a prime target, and Prokofiev caught a few glancing blows. Now, considering that at one sitting rival composers can make or break a year's work by one of their colleagues, the sessions are fairly harmonious. Fellow members, regarding another's work in the communal spirit, can tell him he has been composing too many chamber works, and should change his pace. Prokofiev's *Fifth Symphony* was commissioned (the going price for symphonies: from 8,000 rubles up, plus performance bonuses) after his fellows decided that, since his last symphony was written in 1930, it was high time for another.

At first Prokofiev, the ex-*émigré,* was held suspect by the others, but the industry with which he turned out marching songs and heroic legends during the war, despite recent stretches of illness, seems to have proved his musical patriotism. Says Khachaturian: "He has behaved like a real Soviet citizen."

Aggressive Rhythms. Whether *Glavmus* is getting its money's worth in quality is for future generations to judge. But of its stimulating effect on quantity production there can be no doubt. Since 1939, recognized Soviet composers have written more than 66 symphonies, 46 operas, 22 ballets, 150 orchestral suites, fantasies and overtures, 40 cantatas, 400 smaller choral works and 150 quartets, quintets and other chamber music. Much of it is pretty uniform in style: restless, intensely energetic music, full of theatrical climaxes and aggressive rhythms, as cannily construct-

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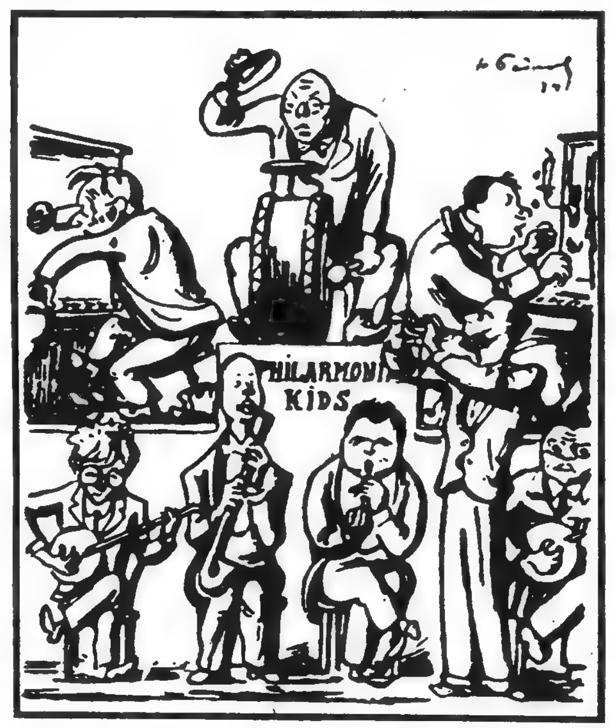
ed, and at its worst about as emotionally appealing, as a linotype.

Russia's musical tradition is still less than a century old: the "father" of Russian music, Michael Ivanovitch Glinka, died in 1857. Yet it already boasts some of music's most famous names—such pre-Soviet romantics as Tchaikovsky, Mussorgsky, Borodin, Rimsky-Korsakov. The younger Soviet composers are generally more gifted and expert than those of the U.S., less jaded than those of Western Europe. Western Europe's only living first-raters, Germany's Richard Strauss and Finland's Jan Sibelius, are aged men whose best work is already a generation old.

The Soviet's musical powerhouse works like a group of high-pressure advertising men, efficiently turning out a commodity of proved effectiveness. One of their main jobs is to advertise the Soviet Union and Soviet culture to the rest of the world. How well that job has been done can be judged from the worldwide fame of Composers Prokofiev and Shostakovich.



N. Radlov-Sovfoto

U.S. INFLUENCE ON RUSSIAN MUSIC*
Urbanized lyricism is not encouraged.

Cold Garrets & Warm Music. A considerable amount of immortal music has been written in cold garrets, with an empty larder in the background. Richard Wagner and Felix Mendelssohn lived comfortable lives, but Mozart, after a life of penny-counting, was buried in an unmarked pauper's grave, and Franz Schubert sold his songs for as little as 20¢. Nearly all the great composers have been men of intensely religious or mystical rather than materialistic temperament.

So far, Soviet Russia's bright new music, for all its brilliant streamlining, has conspicuously lacked the heart-warming, human quality—the "humanistic sympathy" so despised by Communists—that earns great symphonies and operas the love of succeeding generations. But the commissars of *Glavmus*, looking westward, can well ask where better symphonies and operas are being written today.

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* From a 1934 Communist cartoon. On the saxophone, Prokofiev; on his right, Shostakovich.

[35]

MUSIC

Prokofieff's Voice Is Cosmopolitan; His Theme Is the Spirit of Russia

In his Moscow apartment last week, Serge Prokofieff fidgeted restlessly. His latest composition, "Ode on the End of the War," had been finished only the week before, too late for adequate rehearsals—and, so, too late for its scheduled performance at the Bolshoi Theater on the eve of the "October Holidays" (see page 44). Prokofieff had reason to be fretful. Last winter he slipped in the street and suffered a concussion. Because of recurring headaches and high blood pressure, his doctors ordered him to bed and limited him to one hour a day of musical composition. Hence his delay in finishing the "Ode" and hence its postponement.

However,, had it been possible, Prokofieff could have been gratified in Boston last week instead of fretful in Moscow. For in Boston, Serge Koussevitzky and the Boston Symphony presented the Western Hemisphere première of Prokofieff's Fifth Symphony, a work which was given its world première to Moscow last January.

The Fifth is the first purely symphonic work Prokofieff has written since the Boston Symphony commissioned his Fourth to celebrate the orchestra's 50th anniversary in 1930. Prokofieff could ask for no better interpreter than Koussevitzky. The Russian-American conductor has sponsored him ever since Prokofieff's modernism scandalized pre-revolutionary St. Petersburg 35 years ago. Later "Koussie" helped introduce him to the Paris of the early '20s, and he has performed twenty of Prokofieff's works in Boston.

And "Koussie" could feel an additional satisfaction in the new Fifth. Hearing some time ago that score sheets were scarce in Russia, he had thousands of them sent over. When Prokofieff's new symphony arrived, it was scored on paper Koussevitzky had sent.

Although Prokofieff's Fourth Symphony fell on Boston with a dull thud, the Fifth made an instant impression—and few audiences are less easily impressed than are the ladies of Boston when they assemble for the Friday-afternoon meetings with their Muse. Whoever listens to this symphony—and Koussevitzky has scheduled seven additional performances of it outside Boston—will want to hear it again. The witty inventions associated with Prokofieff's familiar Classical Symphony are there in brilliant abundance, but present also is an emotional tension far removed from the jests of his concertos, the fantasy of "Peter and the Wolf," or the theatrical effectiveness of film scores like "Alexander Nevsky." The Fifth was written during the war, in the summer of 1944, and it shows it.

"I strove to write music which was supremely human," Prokofieff wrote. "It is a symphony about the spirit of man." One cannot miss, however, that this is a very Russian man. But, where Dmitri Shostakovich would have made him a common man, Prokofieff has made him a cosmopolitan.

Citizen at Large: This difference in viewpoint could easily symbolize the differences between Russia's two greatest present-day composers. As a willing product of the revolution, Shostakovich became, during the war years, the Voice of Soviet Russia. He wrote music that was keyed to the times—overwritten and excessively sentimental, but nonetheless full of an emotional impact not to be denied. The U.S.S.R. may live to rue a Molotoff; it could not miss with a Shostakovich.

Sovfoto

Prokofieff calls on his musical brain cells for extracurricular effort

Prokofieff, however, speaks with a different voice. His meaning is international. Prokofieff was a vital force in modern music twenty years ago. Unlike the men with whom he was compared at that time —Igor Stravinsky, Arnold Schöenberg, the late Béla Bartók, Paul Hindemith, and Darius Milhaud—he did not feel compelled to leave his first environment and emigrate to the United States when totalitarianism overwhelmed the old world. Though he worked in Paris, toured the world, and had been to this country several times, he voluntarily returned to Russia but remained as potent and respected an influence in international music society as ever.

This man who so successfully bridged the gap between effete Paris and revolutionary Russia is, in appearance and emotion, Russian to the core. His extraordinarily large bald head, protruding lips, long thin neck, and long, long arms make him a natural for caricaturists. Of his background, he once wrote: "I was born in the village of Sontzovka, in the Ekaiterinoslav government, which is now in the Dniepropetrov district, at 5 o'clock in the afternoon, on April 11, 1891, according to the old style, which corresponds to April 23, new style. My father was director of the estate of the Sontzovs . . . My mother played the piano rather well, chiefly Beethoven and Chopin, and this gave me a taste for serious music from my youngest years."

When Prokofieff saw that the revolution was there to stay, he left Russia in 1918—by the simple expedient of applying for a passport and getting it. He did not return until a brief visit in 1927 convinced him that he was not considered as a suspicious émigré but as an honored and respected Soviet citizen at large. In 1934, he decided to go back home for good, although he did tour the United States again in 1937 and 1938—returning to Russia with such capitalistic luxuries as a Ford car and a nine-tube radio.

Srg Prkfff at Play: Since his return to his homeland, Prokofieff has been extremely prolific—especially in the fields of film and theatrical music. His five-act ballet "Cinderella" is planned for a première in a few weeks and, although his score for an opera based on Tolstoi's "War and Peace" has been sung publicly a few times, the world still waits and wonders how such a monumental undertaking could possibly be staged.

Though Prokofieff's style has remained as unique as ever, his canvas is much broader and his pen sweeter. Anyone who now charges that the big Russian writes brilliant music for merely brilliance's sake picks a fight—and Serge Sergeivich was never one to spare his tongue in sarcasm.

Prokofieff the man is also practical and hard to best in a bargain, especially when it comes to exploiting himself. He is meticulously neat, painfully punctual, and has a method for everything. When he lived in Paris, he and eleven friends would play bridge from 3 p.m. until 2 a.m. in his crowded and smoky apartment near Les Invalides. For these sessions, he even devised a graph to show the relative position of each player at every phase of the game. When he writes post cards, he usually saves space by omitting all vowels. Friends, therefore, hear from him as Srg Prkfff.

Prokofieff has two sons, neither of whom is especially interested in music. One of them, however, inherits his father's great passion for chess—a passion which might have brought Prokofieff fame in Russia if he had not concentrated on music instead. In 1940 the composer commented: "In general, work goes very well these days—if it weren't for chess. But I must forget chess for a while. Music comes first and it is not easy to combine the two. I am convinced that the same brain cells work while playing chess as while composing."

Which is probably why Prokofieff is extra fretful these days in Moscow. Not only does poor health limit this hard-working, prolific composer to one hour of composition a day. Chess has been barred altogether.

This Clipping From
NEW YORK, N. Y.
TIMES

NOV 22 1945

SIBELIUS HONORED AT CONCERT HERE

Composer's 80th Birthday Is Occasion for Gala Program Featuring His Symphonies

By NOEL STRAUS

A concert devoted to works by Jean Sibelius was presented last night in Carnegie Hall in honor of the Finnish composer's eightieth birthday. The gala event was sponsored by prominent American and Finnish residents of this city, and the proceeds will be used for the relief of the children of Finland. In the large audience which came to pay tribute to the veteran master was Kalle T. Jutila, Finnish Minister to the United States, who was attended by Sigurd von Numers, counselor, and Olavi Munkki, secretary, of the Legation.

The program, performed by ninety members of the Philharmonic-Symphony Orchestra, with Karin Branzell, contralto, as soloist, was directed by Simon Parmet, Finnish conductor, who made his American debut. He had chosen for the occasion Sibelius' First and Sixth symphonies, the ever-popular "Finlandia," and three of the composer's songs, "The Diamond on the March Snow," "The North" and "Was It A Dream," given with orchestral accompaniment.

Sixth Symphony Heard

After playing the national anthems of this country and Finland, Mr. Parmet opened the concert with a presentation of the most seldom heard of Sibelius' symphonies, the Sixth. Despite the fact that this work ranks as one of its composer's most estimable creations, it has had but two previous performances in this city, both of which were given by the Boston Symphony Orchestra, under Serge Koussevitzky, who attended last night's concert.

The Sixth symphony is scored like the better-known Fourth symphony of Sibelius, but with the addition of a bass clarinet and harps, which rob it of any bleakness and lend it a special character all its own among the composer's seven compositions in the genre. The music, largely in the Dorian mode, has nothing of the heroic, elemental nature of the First symphony, played later in the evening, and is much lighter in its orchestration.

Exceedingly firmly knit, the symphony is based entirely on a couple of germinal motifs stated in the introduction of the opening movement, and is a masterpiece of construction. It demands a great deal of finesse and restraint for the proper interpretation of its four movements if its pastoral mood is to be eloquently established and maintained.

Too Much Energy

On the contrary, Mr. Parmet accorded the content a heavy-handed unfoldment, favoring thick, opaque sonorities and floods of tone that left the real message of the opus in obscurity. There was more energy than subtlety in his treatment of the score. The balance of tone was often so ill-adjusted that in the canon for harp and flute in the scherzo the strings were permitted to make such a din that the harp part was completely inaudible, and this was but one of many such muddy passages. Delicate pianissimi were never achieved, and the whole work, if not without intensity, all sounded noisy, without mood, and with little differentiation of any sort between the various movements. Because the "Finlandia" could better endure under this sort of approach, it fared better, being enthusiastically projected, though it also was without any marked light and shade.

The songs, for which Mr. Parmet had composed the able orchestral support, were not on a par with the symphonic offerings, Sibelius not being at his best in lyrics of this kind. They also received overweighty handling by the orchestra, and as a result Miss Branzell sang them so consistently with rich, full voice that there was not much contrast of any sort in the interpretations.

During the concert, Prof. Douglas Steere of Haverford College, just returned from Finland on a mission on behalf of the American Friends Service Committee, made an address in which he read a message from Sibelius stating his pleasure at the tribute accorded him and his appreciation of the help being granted his country.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

NOV 28 1945

SYMPHONIC FESTIVAL COMMITTEES PLANNED

G. Churchill Francis Attends Pittsfield Meeting

G. Churchill Francis, treasurer of the North Adams Savings bank, yesterday attended a luncheon-meeting in Pittsfield at which plans were made establishing committees in different Berkshire county towns and cities to assist the Berkshire Symphonic festival for the Boston Symphony orchestra. A new organization was made necessary when the Berkshire Symphonic association disbanded.

Mr. Francis left Pittsfield for Boston, where he will remain until Friday on a business trip, and the North Adams committee will not be announced until after his return.

RED HOOK, N.Y.
ADVERTISER
11/29/45

BOSTON SYMPHONY TO HAVE BERKSHIRE ADVISORY GROUP

LENOX, Mass.—The organization of an honorary committee to function in Berkshire County in an advisory capacity representative of different business and other interests, has been proposed by Henry B. Cabot, president of the Boston Symphony Orchestra. Invitations to serve have been issued to some of the proposed members, who have been asked to attend a luncheon at the Wendell-Sheraton Tuesday.

Among those who will attend the meeting will be George E. Judd, manager of the orchestra, who will be prepared to review with the committee the Tanglewood festival and school plans. With such a committee in the locale of the annual festival, it is expected that the Boston office may be kept informed as to conditions to the advantage of both the orchestra and the festival. The committee also will be kept informed as to the activities of the Boston Symphony.

This Clipping From
PITTSBURGH, PA.
POST-GAZETTE

NOV 30 1945

Koussevitzky To Conduct Concert Here

Boston Symphony To Play at Mosque On Tuesday Night

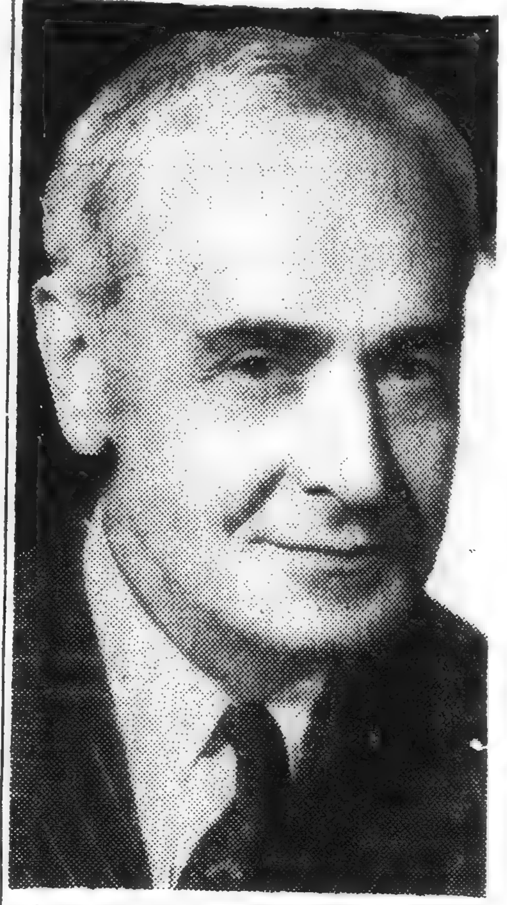
The Boston Symphony Orchestra which celebrates its sixty-fifth anniversary this season will appear in Pittsburgh for one concert, Tuesday night at Syria Mosque, under the auspices of the Pittsburgh Orchestra Association.

Dr. Serge Koussevitzky, who has led the Boston Orchestra for more than a quarter of its history, will conduct the program which includes Prokofieff's Fifth Symphony, which had its American premiere November 9 in Boston; Prokofieff's Classical Symphony, and the Brahms Fourth Symphony in E Minor.

The Pittsburgh Symphony Orchestra's first of three "Concerts for Children" this season will be presented Saturday afternoon, December 15, at Carnegie Music Hall, under the direction of Vladimir Bakaleinikoff. A demonstration of string instruments will be featured. The symphony's assistant concertmaster, Julius Schulman, will be soloist in a performance of "Zigeunerweisen" by Sarasate.

The program will include Wolf-Ferrari's overture to "The Secret of Suzanne," Tschaikowsky's adagio movement from "Swan Lake," Glinka's "Kamarinskaya," Boccherini's "Minuet," and Johann Strauss' "Blue Danube." Two Christmas songs, "Silent Night" and "Oh, Come All Ye Faithful," will also be played.

Famed Conductor To Appear Here



DR. SERGE KOUSSEVITZKY
Leader of the Boston Symphony Orchestra, Dr. Serge Koussevitzky will conduct the orchestra in Syria Mosque Tuesday night under the auspices of the Pittsburgh Orchestra Association.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

NOV 27 1945

Announcement has been made that the Berkshire Festivals will be resumed next year on a pre-war scale. The opening date has been announced as July 25 and three concerts weekly are scheduled for Thursdays, Saturdays and Sundays.

The board of trustees has voted to give the Music Shed at Tanglewood to the Boston Symphony orchestra. The one proviso is that first preference of seats shall go to patrons of the past who bought them through the festival managemen. If the orchestra discontinues the summer concerts, the ownership of the shed would revert to the festival organization.

This Clipping From
MILWAUKEE, WIS.
JOURNAL

NOV 25

Boston Orchestra to Play Early Here

THE Boston symphony orchestra will return to the Milwaukee Auditorium on Dec. 8 for a concert sponsored by the Arion club. As was the case in its concert last year, the Boston orchestra will be on a nation-wide network for Allis-Chalmers when it plays, and so the concert will begin at 7:30 p. m. Listeners at the Auditorium are expected to be seated well before 7:30.

Serge Koussevitsky will conduct a program that will include two works of Sibelius, in honor of the Finnish composer's eightieth birthday, which occurs Dec. 8. These works are the familiar "Finlandia" and the second symphony.

The program also will include a "Romeo and Juliet" suite of Prokofieff, the prelude to Moussorgsky's "Khovanstchina," and the Rimsky-Korsakov "Capriccio Espagnol."

This Clipping From
MINNEAPOLIS, MINN.
DAILY TIMES

NOV 29 1945

Finn Conductor, Serkin Pupil in Twilight Concert

Finns from throughout the northwest will be in Minneapolis Sunday for the celebration of the eightieth birthday of their noted countryman, Jan Sibelius, at a special twilight concert by the Minneapolis Symphony Orchestra at Northrop Auditorium at 4:30 p. m.

Featured will be two works by the composer, Finlandia and the ever popular Symphony No. 2, in D major. As guest conductor, a close and intimate friend

Hilde Somer

Hannikainen

of the composer's will be on the podium. He is Tauno Hannikainen, permanent conductor of the Helsinki Symphony Orchestra, who now is conducting the Duluth Symphony. Guest artist will be the talented young Viennese pianist, Hilde Somer, who is a special pupil of Rudolf Serkin's.

Hannikainen was born in Finland in 1896 and studied music at the Sibelius Academy at Helsinki. He completed his musical education in Helsinki, Paris, Berlin and Vienna and then concertized as a 'cellist throughout Europe. He was appointed conductor of the Helsinki Orchestra in 1941 and then came to this country at the invitation of Dr. Serge Koussevitsky to conduct several concerts by the Boston Symphony Orchestra.

Boston Symphony Enthusiasts Are Anxious To Hear Koussevitzky Treatment of Brahms

BY ELMORE BACON

This Clipping From
CLEVELAND, OHIO
NEWS

DEC 1 - 1945

THE distinguished Dr. Serge **Koussevitzky and his Boston Symphony pay Cleveland an annual visit at Music Hall Wednesday night. Which, with Vladimir Golschman guest directing the Cleveland Orchestra in his second pair of concerts** with William Kapell as piano soloist, and **Dr. Rudolph Ringwall** presenting an all-Russian music Twilight Concert tomorrow, provides plenty of symphonic atmosphere for the week.

Boston Symphony

The Boston Symphony has won a definite place in the hearts of Cleveland symphony enthusiasts. And there's much interest in the Koussevitzky treatment of the Brahms Symphony No. 4 in E Minor op. 98, that he is to present at Music Hall Wednesday night. The famous Boston director definitely will be here, he has assured Mrs. Emil Brudno who manages this Civic Concert Association series.

The program opens with the Mozart E Flat Symphony No. 39 K543 and includes the Beethoven Third Leonore Overture.

Kapell

William Kapell, youthful exponent of the keyboard and Russian music, makes his bow here with the Cleveland Orchestra Thursday night playing the much-heralded piano concerto by Khatchatourian. In his twenties, Kapell created a stir in New York on his appearance with the Philharmonics there, won a three season solo contract with the Philadelphia Orchestra and appeared seven times in one season with the Boston Symphony. The Armenian concerto was featured by him,

The Tschaikowsky Fantasy "Francesca da Rimini" and the Schonberg "Verklarte Nachte" close the program, which opens with Siloti's arrangement of the Vivaldi Concerto for Orchestra and Organ.

Twilight

The Twilight Concert tomorrow at Severance Hall at 3:30 presents the Cleveland Orchestra in a program of highly melodious Russian music.

Opening with the Kabalevsky Overture to "Colas Breugnon," it includes the lovely Classical Symphony by Prokofieff, the clever Scherzo from the Shostakovich Fifth Symphony, the charming "Music Box" by Liadoff, the Moussorgsky "Gopak," "The Young Prince and the Young Princess," from "Scheherazade," and the Polovetzian Dances.

SYMPHONY CONCERT

Post. Dec. 1, '45

BY WARREN STOREY SMITH

Still determined to be heard in the most familiar music, Paul Paray, guest-conductor from Paris, chose Beethoven's Fifth for the major item on this week's Symphony program. There was also the Tchaikovsky Violin Concerto, with Mischa Elman as soloist, but one suspects that Mr. Paray had no voice in that particular matter—that Mr. Elman and the concerto were there already. What is more, however well acquainted the conductor may be with Tchaikovsky's music, he showed little sympathy for it yesterday, concerning himself mainly in following Mr. Elman and keeping the orchestra together.

Beethoven, however, suited Mr. Paray. As one who esteems clarity above color and prizes lucidity above lushness, he gave a fine exposition of the first two movements of the Symphony.

Two slight French pieces, both of them transcriptions, made the end: Ravel's orchestral version of his "Pavane for a Dead Infanta" and Mottl's of Chabrier's "Bourree Fantasque." The Pavane was beautifully set forth and Mr. Paray made the most both of the Bourree's subtle rhythms and of its irony. The audience was cordially disposed.

MUSIC

Dec 1

Symphony Concert

The Boston Symphony Orchestra, Paul Paray conducting, gave the eighth program of its 65th season in Symphony Hall yesterday afternoon. Mischa Elman, violinist, was the soloist. The program:

Symphony No. 5 in C minor, Op. 67 . . . Beethoven
Concerto for Violin in D major, Op. 35 . . . Tchaikovsky
"Pavane pour une Infante defunte" . . Ravel
Bourree Fantasque . . . . Chabrier-Mottl

By RUDOLPH ELIE, Jr.

Yesterday's program rather followed the law of diminishing returns, growing weaker as it went along and finally fading out almost entirely with Chabrier's routine Bourree Fantasque which is neither much of a bourree nor especially fantastic. It was a little too bad, too, that the concert failed to turn us out into the snow at a suitable temperature, because Paul Paray's conducting throughout clinched the striking impression he made last week.

Of course it would have been better if they had done it the other way around, beginning with the Chabrier and ending with the Beethoven, but I suppose the radio situation prevented that. In any case, it was definitely Beethoven's day, the Fifth Symphony in M. Paray's unique conception of it taking win, place and show.

What he does with it is give it back its heart and soul. He is not so much interested in its exterior aspects. Its outward appearance is less important to him than its inward; the room is a little untidy, but you know its closets are immaculate. And although he projects its emotional thunder, you are very sure that it is Beethoven's own thunder, not his.

He does it as a closely-knit unit, which is to say each movement is a perfect entity and so is the symphony itself, yet he does do curious things with the tempo here and there. Sometimes there is a sense of halting, of gathering, of suspended animation. In the famous transition from the scherzo to the finale, it makes your scalp tingle a little; in other places you're not so sure you are with him. On the whole, it was a reading of great clarity and strength, and certainly proved that M. Paray has the measure of the giants.

It is hard to know what to say about the Tchaikovsky or about Mr. Elman for playing it. Apparently, after the Martinu last year, he wanted to show us how he sounded in a juicy composition, which is perfectly all right, but it didn't need to be quite so juicy as this. It is, you must admit, a distinctly overwrought violin concerto strictly for debuts at pop concerts (and I don't mean our Pop concerts, either). To be sure it is very hard to play, although Mr. Elman with his incredible technical accomplishments doesn't make it seem so, and the result, as poor Monsieur Jourdain puts it in "The Would-be Gentleman," is "never did such low thoughts soar so high." Splendidly accompanied by the orchestra under M. Paray (who is obviously a wizard as a concerto leader), Mr. Elman achieved what I prefer to believe was a tribute to his playing, not his choice of music.

The only other notable aspect of the concert was the all too brief horn solo of Mr. Valkenier in Ravel's fragrant "Pavane pour une Infante defunte," which would have seemed much better if it had been the prelude to the concert, not one of the postludes. The orchestra is on tour next week and will return on the 14th to do Prokofief's Fifth again as well as the "Emperor" Concerto with Alexander Borovsky as soloist.

This Clipping From
CHICAGO, ILL.
SUN

Boston Symphony To Honor Sibelius

The Boston Symphony Orchestra will commemorate the 80th birthday of Jan Sibelius when it broadcasts next Saturday from Milwaukee. During the ABC program a message will be read from the composer, who resides in his native Finland.

Dr. Serge Koussevitzky, conductor of the orchestra, announced at the beginning of the year that he would honor Sibelius during the season by playing all of his symphonies and many of his tone poems. The climax comes on his birthday, Dec. 8, when the orchestra will play his Symphony No. 2 and "Finlandia," two of his best-known works.

This Clipping From
MILWAUKEE, WIS.
JOURNAL

DEC - 2 1945

A camera study of Dr. Serge Koussevitzky (left), eminent conductor of the Boston symphony orchestra, playing here Dec. 8.

This Clipping From
JACKSON, TENN.
SUN

DEC 2 - 1945

Boston Symphony To Pay Visit To Milwaukee

Paying its annual visit to the home of its sponsor, Allis-Chalmers Manufacturing Co., the Boston Symphony Orchestra will commemorate the 80th birthday of Jan Sibelius when it appears in Milwaukee on Saturday, December 8. The weekly broadcast over WTJS-ABC at 8:30-9:30 p. m. will have several notable features.

Mayor John L. Bohn will greet the orchestra and announce preliminary plans for Milwaukee's observance next year of the centennial of its founding.

During the program, also, a message will be read from Sibelius, still residing in his native Finland. Dr. Serge Koussevitzky, conductor of the orchestra, announced at the beginning of the year that he would fete the Finnish composer during the season by playing all of his symphonies and many of his tone poems. The climax, coming on his birthday, December 8, will find the Symphony No. 2 and "Finlandia," probably his two best known works, on the program.

Expressing his appreciation, Sibelius sent the following cablegram, which will be read:

"I am happy and proud of the appreciation given to my art in mighty America. I send my kindest regards to all of the friends of my music."

In 1935, when Sibelius' 70th birthday was observed in Finland, Dr. Koussevitzky was given the honor of opening a "Sibelius Festival" in Helsinki, which the composer attended. As a result of the festival, Dr. Koussevitzky received many governmental honors and awards. When he planned to make this a "Sibelius Year," Dr. Koussevitzky cabled the composer as follows:

"Your 80th birthday is a source of true inspiration to all whose lives have been enriched by the power of your creative genius and the beauty of your music. The Boston Symphony Orchestra and I are happy to make this an anniversary season. We are performing and broadcasting your great symphonies and tone poems in grateful recognition of your invaluable contribution to musical art and to humanity.

"In extending to you my feeling of deep admiration and in sending my heartfelt wishes, I speak also for the musicians of the Boston Symphony Orchestra and your countless admirers in America."

Globe

MUSIC

Dec 1

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Paul Paray concludes his appearances as guest conductor of the Boston Symphony Orchestra with the Symphony Hall concerts of yesterday afternoon and tonight. His farewell program begins with Beethoven's Fifth Symphony, includes the Tchaikovsky Violin Concerto with Mischa Elman as soloist, Ravel's "Pavane for a Dead Princess" and the Bourree Fantasque by Chabrier.

The distinguished conductor of the Colonne Orchestra in Paris may take leave of the Boston public with the assurance that he has made a favorable if not exciting impression.

As a week before, his work yesterday was sound and scholarly, balanced and proportioned, without exaggeration—and without those added qualities of "personality" and emotion that make an audience stand up and cheer.

Beethoven's Fifth Symphony (which it appears, will not go through the rest of eternity as the "V for Victory Symphony," since no one calls it that any more) was meticulously read. Every note sounded. From top to bottom the texture was transparent. The style was irreproachable, the rhythms were vital.

But here Mr. Paray showed what may be his weakness as an arresting interpreter. That is his predilection for slow tempi. The first, third and fourth movements of the Fifth can be taken a good deal faster than Mr. Paray made them go without distorting Beethoven's intention.

So can the Tchaikovsky Concerto go faster without harm to its content or style. Because of a comparative snail's pace, the Concerto was dull and lifeless, although Mr. Elman, as usual, produced a full, rich glowing tone. Now and again there was disagreement between conductor and soloist in the matter of tempo.

Mr. Paray, as has been observed before, has the French virtues of order and clarity. He also has a "French ear" for tone, especially for the brass, which he brings out as a separate entity, not closely blended in with the sonorities of strings and woodwinds.

Ravel's fanciful Pavane was altogether delightful, and it evoked something of an archaic mood. So was the Bourree Fantasque which, although it is rather a worthless little piece, has vigor and elan and is good fun without, as Alexander Woollcott said of other good things in life, being "illegal, immoral or fattening."

It has been rewarding to hear Mr. Paray, although he did not elect to give us any modern French music. He is an able musician.

SANDERS THEATRE

"Penelope"

"Penelope," the lyric opera of Gabriel Faure, was given in a condensed concert performance at Sanders Theatre last night. This was the concluding program of the festival in honor of the centenary of Faure's birth. Nadia Boulanger conducted. The singers were soprano Olympia di Napoli (Penelope), mezzo-soprano Neil Tangeman (Euryclee), tenor William Hain (Ulysses), baritone Romolo di Spirito (Antinous), and tenor Paul Matthen (Eumee). Paul Leyssac narrated the story. The choruses were from the Harvard Glee Club and Radcliffe Choral Society, and the orchestra was drawn from the Boston Symphony.

It was a rare privilege to hear this performance, probably the first in this country, where only the orchestral prelude has been known before. Set to a poem by Rene Fauchois (who became a prominent French playwright), "Penelope" is a high-minded and rarefied work. There evidently is little physical action until the third act in the telling of the Grecian legend of Ulysses' return to his wife, Penelope, after 20 years, and his killing of the objectionable suitors who have besieged her.

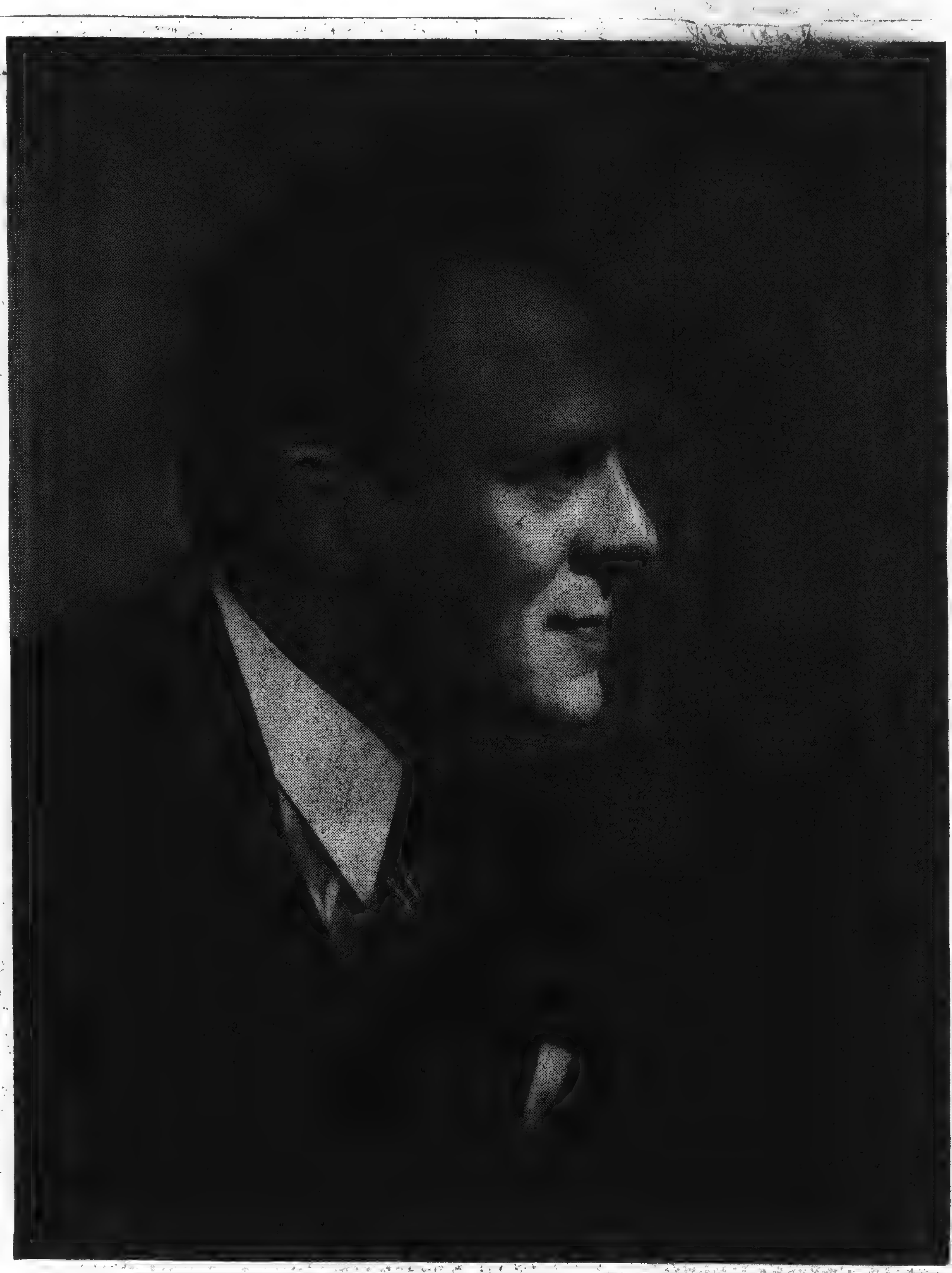
The first act is also static musically. Not until the end of the second act does the music take fire. But throughout there are grace and charm, especially in the vocal parts. Harmonically you find now and again a touch of Wagner and Debussy. Yet "Penelope" is distinctly French and distinctly Faure. Though first produced in 1913, it does not "date" as does many another work of the period. It probably needs the trappings of the theatre to make full effect. Yet a concert performance exhibits its musical merits plainly. "Penelope" was not orchestrated by Faure, but by hands unknown. The instrumental dress is expert and fitting. C. W. D.

NO. 6
International Musician
December, 1945

RICHARD BURGIN

(Third in the series of articles on the Concert Masters of our Great Symphony Orchestras.)

By Cecil Johns



RICHARD BURGIN, Associate Conductor and Concert Master of the Boston Symphony Orchestra

THE photograph of Richard Burgin on this page reproduces his features faithfully but can scarcely show the animation, the mobility which is their outstanding characteristic. His are features, moreover, which typify no one nationality, which imprint personality rather than raciality. This accords with the facts of his life; for though he was born (on October 11, 1893), in Warsaw, Poland, of Russian parents, he has lived in the United States for twenty-five years, and is proud of his American citizenship.

Though neither his parents, nor any of his ancestors so far as he has traced them, were particularly musical ("There has to be a start sometime", he blithely remarks), he began to study the violin at five years of age under Isidor Lotto and proved so proficient on that instrument that it gradually dawned on all concerned that here was his life work.

When he was ten years old he left Warsaw to go to Berlin, remaining there under the tutelage of Joseph Joachim until his thirteenth year. During this period, however, he returned to Warsaw as a child of eleven to make his professional debut as soloist with the Warsaw Philharmonic Society, on December 7, 1903.

It was in 1907 that the young Richard travelled with his father to America, to remain there a year and a half, a period which he remembers with the greatest satisfaction since it was the one which initiated him into the wonders of this land, in fact finally was to make an American of him.

European Prologue

From his fourteenth to his eighteenth year he studied under Leopold Auer at the Petrograd Conservatory, graduating in 1912 while still in his 'teens. During this period he played in eastern Europe as soloist and in recitals in Norway, Sweden, Denmark and Finland, and served as concert master and soloist with the Helsinki Symphony Orchestra, the Christiania (now Oslo) Philharmonic Society and the Stockholm Concert Society. Coincidentally he was concert master in Europe under two former conductors of the Boston Symphony Orchestra, Messrs. Max Fiedler and Artur Nikisch, as well as under Richard Strauss and Sibelius. In 1916 and 1917 he was assistant teacher to Auer in Stockholm and Christiania. In these cities he also led string quartets the members of which he had drawn from those two cities' respective orchestras.

In the Autumn of 1920 his career in America began, for it was then he came to this country to fill the post of concert master of the Boston Symphony Orchestra. But the arduous duties connected with this post were not enough for a man of his boundless energy. In 1922 he organized from the membership of the Boston Symphony Orchestra the Burgin String Quartet, which has been an invaluable medium through which residents of the New England states have been made acquainted with the literature of chamber music. Then, in 1924, when the orchestra's regular conductor, Serge Koussevitzky, contracted a severe cold just before a performance, the task of conducting the orchestra was assigned to him. This eventually resulted in his becoming associate conductor, a position that has widened in scope until in the present season he is conducting fifteen of the orchestra's concerts.

Busy as he is with these concerts and with his duties as concert master, Mr. Burgin still has time to enjoy life hugely, especially those games of the active intellect, chess and bridge. He delights in tennis, too, but rather in the spectator's role, since the instrumentalist's need for

(Continued on Page Fifteen)

This Clipping From
PITTSBURGH, PA.
PRESS

DEC - 2

Boston Symphony To Play Prokofieff's Works at Mosque

Serge Koussevitzky to Appear in Concert; Tinayre and Pittsburgh Orchestra Listed

By RALPH LEWANDO, Press Music Editor

The week's major concerts bring, in order of appearance, the Boston Symphony and Serge Koussevitzky who come to Syria Mosque Tuesday night; Yves Tinayre in song recital at Foster Memorial Wednesday night and the re-appearance of Fritz Reiner and the Pittsburgh Orchestra Friday night and next Sunday afternoon at the Mosque.

Featuring the second event of the Pittsburgh Orchestra Association, the Bostonese will play the "Classical" and Fifth symphonies of Prokofieff and Brahms' Fourth symphony.

Mr. Lewando

We listened in to the Boston Orchestra's recent radio broadcast which included the Prokofieff Fifth, the Soviet composer's latest major symphonic work. It is, in our opinion, the most important and significent of its type to emerge from any country since the advent of the late war.

It is a well-made composition, notably individual in expression and effectively developed. As played by the Boston Orchestra under the fine leadership of Dr. Koussevitzky the excellent content of the entire piece was set forth with brilliant and appealing results.

'Classical' in 1917

If you like good symphonic music and its good performance don't miss this concert. It will be a rewarding experience.

The "Classical" symphony of Prokofieff came out in 1917. His fourth symphony was composed in 1929. Since then the Soviet composer has composed a multitude of works in various forms. Then after a 15-year lapse he turned again to the symphonic form. During that time he took copious notes for the Fifth symphony. In 1944 the score was completed in a month. It required but one more month to orchestrate it.

The Fifth symphony is scored for two each of flutes, oboes, clarinets, bassoons; E-flat clarinet, bass clarinet, four horns, three trumpets, three trombones, tuba, timpani, bass and military drums, cymbals, harp, piano and strings.

Apropos of the Prokofieff Fifth, Dr. Koussevitzky said, "I want to tell you a story." He had been discussing the work of the Music Committee of the National Council of which he is chairman. The conversation was about ways and means for building American-Soviet friendship in the music field.

No Paper

"In the Spring of 1944," continued the conductor, "someone came to me and told me, 'The Soviet composers cannot write any more. They are stopped.' 'But why?' I asked. 'Because there is no music paper.'

"I immediately called G. Schirmer's, the music publishers," said the conductor, "to ask them if they could supply the paper. But I couldn't rest easy with the telephone call alone. I was deeply concerned and distressed. I wanted action right away. So I went down to Schirmer's myself to place an order with them.

"I ordered several sheets of music paper to be sent to the Soviet Union every other week through the Soviet Embassy. The paper is still being sent."

Dr. Koussevitzky got up and walked over to his piano. "Come here," he said to the interviewer. "I want to show you something." He pointed to a manuscript on the piano.

"This is Prokofieff's Fifth symphony. I received it a few days ago. Early in November I will lead the Boston Orchestra in its premiere American performance. A new symphony by one of the world's great composers," he went on. "Look at the paper."

In the bottom left-hand corner was printed G. Schirmer, Inc., Music Publishers.

Friends' Second Event

Mr. Tinayre's song recital on Wednesday night at Foster Memorial will mark the New Friends of Music second event. A distinguished baritone and interpreter, Mr. Tinayre will be assisted by Pittsburgh Orchestra musicians. The program includes Kriedel's cantata "Die Engelein," Ravel's Le Grillon, after Jules Renard's text; four Debussy songs based on Verlaine's words and J. S. Bach's Cantata No. 189.

Returning after a triumphal concert tour, Dr. Reiner and the Pittsburgh Orchestra will resume activity here Friday night and next Sunday afternoon. After these concerts the orchestra will rest one week and start again on Dec. 21 when Nathan Milstein will be soloist, with Dr. Bakaleinikoff conducting.

For this week-end's brace of events, Dr. Reiner's program choices are Merry Wives of Windsor overture, Nicolai; Brahms' Third symphony; Scherzo and Nocturne from Mendelssohn's Midsummer Night's Dream score, and Liszt's second piano concerto with Witold Malcuzynski as soloist.

Born at Warsaw in 1914, Malcuzynski studied with Turcynski at the Warsaw Conservatory and with Paderewski. He won the grand prize at the last International Chopin Competition in Warsaw.

He made a sensational debut in Paris and was considered the season's musical revelation. He played in many European centers, toured South America, Canada and the United States, and appeared with the Philharmonic Symphony with emphatic success.

This season he booked to appear with practically every major orchestra in the United States and Canada.

This Clipping From
PITTSBURGH, PA.
POST-GAZETTE

DEC 5 - 1945

Acclaim Won By Boston Symphony

Loyal Followers Here Jam Mosque, Have Great Evening

By Donald Steinfirst

The affection in which Pittsburgh holds the Boston Symphony Orchestra and its dynamic conductor, Serge Koussevitzky, was amply demonstrated last night at Syria Mosque when the largest audience ever to hear a soloist-less symphony concert in the Mosque filled every seat and all the standing room space that the law allows. It was the Bostonians' first appearance in Pittsburgh in two years and to mark the occasion, Dr. Koussevitzky selected a program of three symphonies, the E Minor of Brahms, the Classical of Prokofieff and the same composer's latest symphony, the 5th.

Always Joy to Hear

The sprightly Classical Symphony is always a joy to hear, especially in the hands of the Boston Symphony Orchestra. Dr. Koussevitzky did not seem to be taking the fast pace that he usually employs in this work and it appeared to be all the better. It is a gay little tongue-in-cheek work, pseudo-Mozart and the Boston Symphony played the comedy piece up to the hilt.

It was a brilliant piece of program making to place the Classical Symphony written in one World War next to the new Fifth Symphony written a quarter of a century later in another. Styles in wars have changed and apparently styles in Prokofieff symphonies, too. Where the Classical is unconcerned, the new symphony is most certainly introspective and subjective, if one may except the vulgarity of the theme of the last movement. The opening Andante is moving music and of much power. In thematic material, it is not as rich as the two faster movements, but it is pure unadulterated and non-programatic and it has some of the most effective crescendos that Prokofieff has ever written. In particular, there is the gradual climax-building that precedes the finale of the first movement. Here is first class orchestral writing.

Well-Deserved Ovation

To me the second movement, a tangy scherzo, is the most rewarding of all the four sections, and in most places it approaches sheer genius. Feather-light, it dances along merrily with many a syncopated passage to help it achieve its goal. The third movement is the most romantic of the four. Here the composer paints with broad and heavy strokes leading into a bright and cheery Finale, where despite the rather common march tune that sparks the movement, one cannot help being impressed with the composer's devil-may-care attitude.

The orchestral tone was a joy to behold. Its rhythmic sense was acute, and its response split-second. There was a long and loud ovation for conductor and orchestra at the conclusion of the work, as there might well be. Prokofieff certainly takes first place among contemporary composers and as interpreted by Dr. Koussevitzky, he is vital, celar and interesting.

This Clipping From
PITTSBURGH, PA.
PRESS

DEC 5 - 1945

Boston's Symphony Given Ovation Here

Group Under Direction of Koussevitzky Plays to Capacity Crowd in Syria Mosque

By RALPH LEWANDO, Press Music Critic

Two years have passed since the magnificent Boston Symphony Orchestra and Dr. Serge Koussevitzy, its distinguished conductor, last appeared here. That is too long a time for their Pittsburgh devotees to be without the inspiration the Bostonians provide.

So when they made their single concert appearance here this year at Syria Mosque last night it was too gala an occasion to miss. Result: a capacity audience that was thrilled and bestowed well-deserved ovations upon the symphonic favorites.

Mr. Lewando

The event was the second of the Pittsburgh Orchestra Assn's. current course. It was an unforgettable artistic treat.

The program included Prokofieff's "Classical" symphony — his first; and by contrast, that composer's latest symphony: the Fifth, with Brahms' Fourth rounding out the list.

Fifth One of the Finest

This Fifth of Prokofieff is a remarkable work. It brims with power and inspiration. It is able-bodied and full-blooded, so typically individual that one would have no difficulty in knowing its idiom as that of the Soviet composer.

Out of the gruelling years of war, deprivation, tragedy and difficulties comes this fascinating composition —one that is destined to take foremost place among the outstanding pieces of symphonic repertory.

Skill and interest, originality and craftsmanship, mark this work as a transcendent creation of this composer.

It is not a work, though, that might be easily grasped by the average listener, or even the experienced listener, at first hearing. Luckily, this writer heard the piece broadcast a couple of weeks ago, and this earlier acquaintance helped greatly to appreciate more thoroughly last night's performance.

Rise to Great Heights

As for the playing of the symphony, Dr. Koussevitzky and his musicians mounted the heights of inspired effort in each of the four demanding movements. The orchestra's supreme virtuosity, brilliant response and co-ordinated ensemble, and Dr. Koussevitzky's magnetic command and fervent interpretative powers were blended into eloquent expression.

The audience listened with rapt attention. At the conclusion of the symphony a prolonged demonstration of applause recalled the conductor three times. He shared the ovation with the orchestra.

An interested listener was Dr. Fritz Reiner, the eminent leader of the Pittsburgh Orchestra.

Dr. Reiner, incidentally, has been invited to conduct the Boston Orchestra at Symphony Hall, Boston, on Dec. 21-22. Dr. Reiner has chosen for the brace of concerts Mozart's "Haffner" symphony, excerpts from Richard Straus' "Salome;" Iberia and Straus' Domestic Symphony, a work which he has not yet presented in Pittsburgh.

This Clipping From
NEW MASSES
NEW YORK, N.Y.

DEC 4 - 1945

Notes on Music

It is a memorable experience to be able, within the space of a single week, to hear two new and exceptional orchestral compositions by contemporary composers, such as Walter Piston's *Second Symphony* and Prokofieff's *Fifth*. Piston's work, though more than a year old, did not get to New York till the spring of this year, when it was performed at Columbia University. I heard it for the first time at the Philharmonic concert of November 15. Here is the kind of craftsmanship we have come to expect of our modern composers combined with an original musical content and rich thematic development. Here expert orchestration is not merely a deceptive facade intended to conceal the bareness of the interior. Piston knows what he is after; he proceeds to achieve it with assurance and economy. The first and third movements combine structural brilliance with forcefulness of expression and powerful thematic materials. The slow movement, it seemed to me, was less spontaneous and original. But aside from this, the symphony manifests a distinctive talent of a very high order, mature and sure of itself.

I listened to Prokofieff's *Fifth Symphony* in the Hunter College Auditorium, from which the Boston Symphony was broadcasting it on the Allis-Chalmers program. It is not too much to say that this is an extraordinary creation—heroic in content, conception and execution. Let those who will (like the very smart though not uninformed writer in a recent issue of *Time* magazine) prate of the "Marxian metronome." Prokofieff's new symphony will survive that kind of talk. It is another example of the fruitful and deepening effect which the late war has had on the Soviet composer. It is a unified piece of work—a glorious tribute to a heroic people. I don't think I am reading too much of a "program" into the symphony when I say that the first movement (*Andante*) proclaims the invincibility of the Russian people; the second (*Allegro marcato*) reflects mockery and defiance of the enemy; the third, a magnificent *Adagio*, is a requiem for the dead; and the fourth (*Allegro giocoso*) expresses the joyous sense of relief, underlined by seriousness. Passion, lyricism, humor—are all there; but not levity. Of the four movements, I think the first three are unquestionably great music. I found the fourth somewhat more confusing and less substantial than the others. But there can be no question that this work opens a fresh, new world of musical experience—both for the composer and the listener. Dr. Koussevitzky and the orchestra gave it an interpretation in every way worthy of the great subject.

This Clipping From
SPRINGFIELD, MASS.
NEWS

DEC 5 - 1945

BERKSHIRE FESTIVAL REOPENS NEXT JULY

Boston, Dec. 5—After a two-year wartime suspension, the ~~Boston Sym~~phony orchestra will resume its Berkshire festival and music center next July at Lenox with ~~Serge Koussevitzky~~ as director, it was announced today.

HARTFORD, CONN
TIMES
12/[illegible]

Berkshire Festival Plans '46 Season

The Boston Symphony Orchestra announces the resumption next July of the Berkshire Music Center with Serge Koussevitzky as director, at ~~Tanglewood in~~ Lenox, Mass. Aaron Copland has been appointed assistant director.

The school, which had long been a cherished plan of Dr. Koussevitzky, was instituted in 1940 for those who wished "an opportunity for a summer of living and working in music." It has been suspended for two years on account of war conditions and will be resumed on the original plan with the principals of the orchestra and other notable musicians as faculty.

One section of the school will be for qualified music students, and will consist of an orchestra, an opera department, a class in conducting classes in musical composition and a department of chamber music.

The other section will, as before, consist of students with less specific qualifications who wish to increase their acquaintance with music and its interpretation. This department will include a chorus preparing for festival concerts and a second orchestra. All students will have access to concerts, lectures and other activities as well as the festival itself.

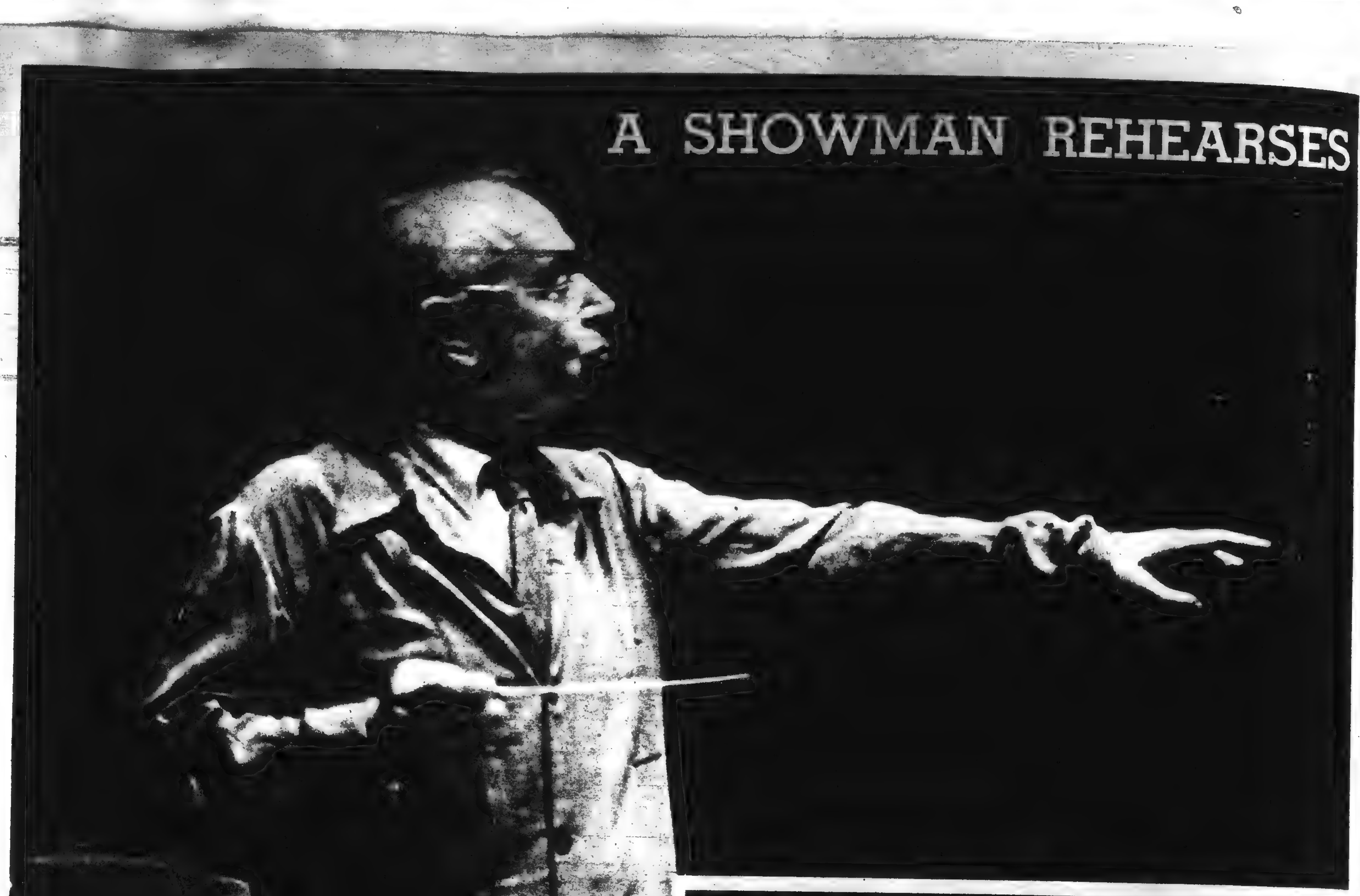
The term will consist of six weeks from July 1 to Aug. 10, the last three coinciding with the Berkshire Festival, which will also be reinstated next summer. Applications for auditions for the school departments should be made to the Boston Symphony Orchestra, Symphony Hall, Boston.

[40]

PAGE 8

Rehearsing or giving a concert, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is a showman. Imperious, intense, emotional, the Russian Napoleon of the baton dramatically directs his gestures and expressions as much to the audience as to his musisians. In the candid shots on this page Koussevitzky is shown at a rehearsal giving opening instructions, motioning the cellos to come in, deliberating dreamily as he draws from the strings and spurring the boys for the final crash. Koussevitzky will bring his orchestra to Chiçago next Friday at Orchestra Hall and will honor the 80th birthday of the Finnish composer, Jan Sibelius, in Milwaukee, December 8, in a program to be broadcast by the American Broadcasting Co.

A SHOWMAN REHEARSES



This Clipping From
BATON ROUGE, LA.
STATE TIMES

DEC 8 1945

Paying its annual visit to the home of its sponsor, Allis-Chalmers Manufacturing Co., The Boston Symphony Orchestra will commemorate the 80th birthday of Jan Sibelius when it appears in Milwaukee. The weekly broadcast at 8 p. m. will have several features. Mayor John L. Bohn will greet the orchestra and announce preliminary plans for Milwaukee's observance next year of the centennial of its founding. During the program a message will be read from Sibelius, still residing in his native Finland. Dr. Sarge Koussevitsky, conductor of the orchestra, announced at the beginning of the year that he would fete the Finnish composer during the season by playing all of his symphonies and many of his tone poems. The climax, coming on his birthday, will find the Symphony No. 2 and "Finlandia," probably his two best known works, on the program.

This Clipping From
MILWAUKEE, WIS.
JOURNAL

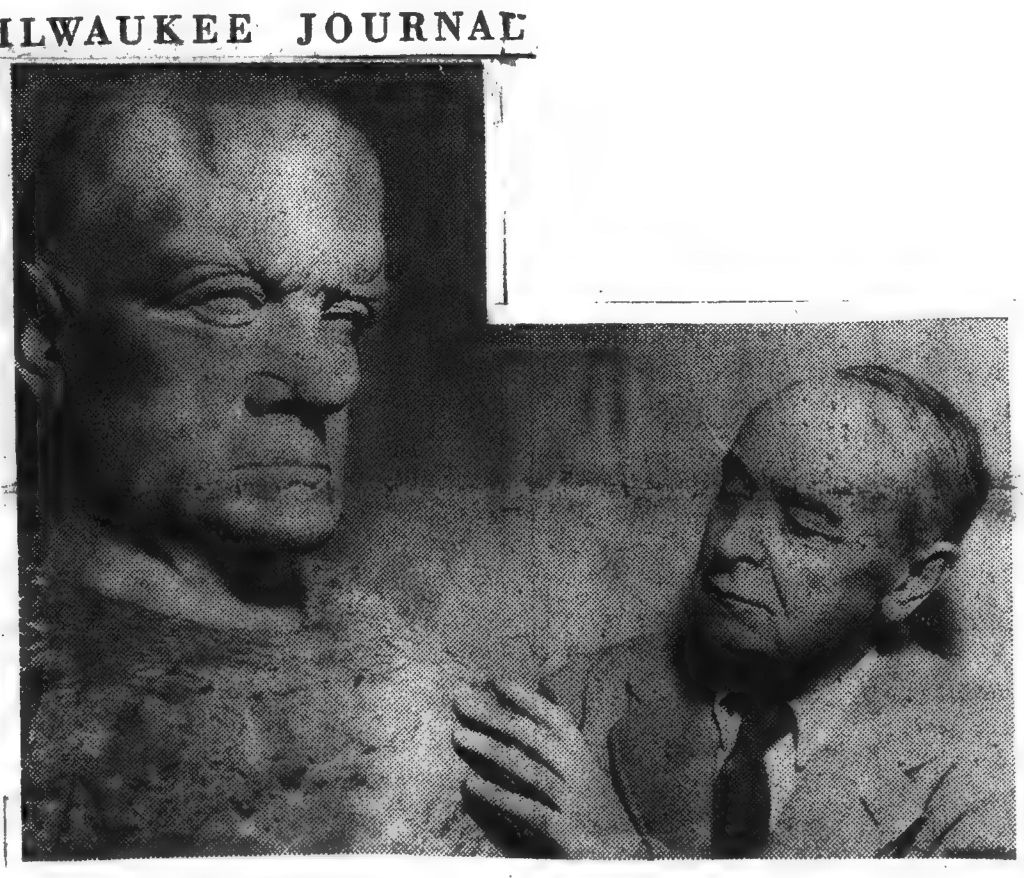
DEC 6 - 1945

Boston Symphony Day Proclaimed by Bohn

Mayor Bohn Thursday issued a proclamation setting aside Saturday as Boston symphony day, in view of the fact that the Boston symphony orchestra will be in Milwaukee for a concert Saturday night under the direction of Serge Koussevitzky. The mayor urges citizens and civic groups "to observe the day as one of tribute and honor to this great organization and its eminent conductor."

December 6, 1945

THE MILWAUKEE JOURNAL



Jean Sibelius, Finland's famed composer, will be 80 years old on Saturday, and in honor of the day the Boston symphony orchestra, which will be in Milwaukee that day, will stress Sibelius' music. Serge Koussevitzky, leader of the Boston orchestra, is a close friend of Sibelius. He is shown looking at a bust of Sibelius, made by the late Mrs. Koussevitzky, who was a gifted sculptor.

This Clipping From
CLEVELAND, OHIO
NEWS
[illegible] 1945

Koussevitzky Bares Magic In Brahms 4th Symphony

BY ELMORE BACON

THE annual visit of the distinguished Dr. Serge Koussevitzky and his Boston Symphony brought out the usual capacity audience at Music Hall last evening. And again as usual it was thrilled by the notable display of orchestral artistry.

The program included the Mozart Symphony in E Flat Major in which some of the sparkle failed to spark through the slow tempos, the Beethoven "Leonore" Overture No. 3 brilliantly and also somewhat deliberately performed, and closed with a superb performance of the Brahms Fourth Symphony in E Minor.

The Koussevitzkys have just about everything one desires in a symphonic group, including a conductor who gets a marvelous response to his batonic demands. From the minute his baton at the start passes in upward sweep the second button on his weskit, until his final downward stroke denoting the end, Maestro Koussevitzky gets the utmost in tonal warmth and delicacy of shading. He achieves fortes that, starting as pianissimos, really are fortes. His men long ago solved the mysteries of his somewhat unconventional batoning.

• • •

THE Brahms Fourth is marked by severity, almost harshness and solidity, much in contrast to his other symphonic works. The Bostonese gave it a remarkably fine performance. It is not a moving work, but Koussevitzky displayed all that it contains. And in the finale in particular revealed the classic design of its stately corridors in which the reverberant brasses seemed in closing to point the passage of a glorious idea to destiny.

With the utmost of delicacy in the lovely andante, while the woodwinds piped an angel dance, the plucked violins seemed to whisper the brushing rustle of the angelic wings. It was Koussevitzky, the magician, unfolding the Brahms magic.

The Mozart opus, the first of his three last major symphones, was of course beautifully etched under the Koussevitzky direction. All of its delicacy and charm were revealed, especially in the lovely minuet. Pianissimo passages in the strings really shimmered. The work's lack of emotional depth and a sense of undue repetition became more apparent through the deliberateness of the tempo. But the calm beauty of this music flamed to life under the Koussevitzky mirroring of the Mozart classic serenity.

The somewhat similar deliberate timing of the Beethoven Overture was less noticeable, however, by reason of the wide variety of its content, and the shifting interest in its dramatic episodes. In this too, the Koussevitzky art of turning a phrase, of dramatically pointing a climax, of inspiring his superb strings to golden song, was fully realized.

After all we rather wished Dr. Koussevitzky had slipped in a modern piece instead of the overture.

The concert was a feature of the Cleveland Civic Concert Course directed by Mrs. Emil Brudno.

PITTSBURGH POST-GAZETTE:

Acclaim Won By Boston Symphony

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Always Joy to Hear

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It was a brilliant piece of program making to place the Classical Symphony written in one World War next to the new Fifth Symphony written a quarter of a century later in another. Styles in wars have changed and apparently styles in Prokofieff symphonies, too. Where the Classical is unconcerned, the new symphony is most certainly introspective and subjective, if one may except the vulgarity of the theme of the last movement. The opening Andante is moving music and of much power. In thematic material, it is not as rich as the two faster movements, but it is pure unadulterated and non-programatic and it has some of the most effective crescendos that Prokofieff has ever written. In particular, there is the gradual climax-building that precedes the finale of the first movement. Here is first class orchestral writing.

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This Clipping From
PITTSBURGH, PA.
SUN-TELEGRAPH
DEC 5 - 1945

Record Crowd Hails Boston Symphony

By J. FRED LISSFELT

The Boston Symphony Orchestra, Serge Koussevitsky directing, gave its only concert of the Pittsburgh Orchestra Association's season last night in Syria Mosque. The audience is said to have been the largest ever to attend a purely symphonic concert in the Mosque.

The program was surely the most austere imaginable, three symphonies, and the enthusiasm equal to the size of the audience.

There can be no deviation from the general opinion regarding this superb orchestra. I listened last night from the top balcony and never before have I so deeply rejoiced in the luxuriant undertone of any orchestra, created of course by the finest body of strings now playing. For dynamic power and virtuosity, it is incomparable and therefore delights in daring attention to detail that mighty upset any other ensemble. To all this the director adds his unlimited emotional powers and enthusiasm, especially for music of the present.

Prokofieff's "Classical Symphony" is now household music in America, its outstanding characteristic last night being the fine simplicity and Mozartean tone quality achieved even with full orchestra.

In contrast came the same composer's latest symphony, the Fifth and his Opus 100. Almost 30 years difference in age, it can still be easily identified through certain devices which Prokofieff cannot escape. On first hearing I like to remember the Strauss-like themes of the first movement, and best of all the skillful development of this movement. The shears may be applied with benefit to the slow movement; it seems to sing too many themes. The allegro giocoso is music which both intrigues and elates its hearers, the East contributing both melody, humor and its whirling tempo. The finale seemed reminiscent and its closing coda a real Prokofieff flourish.

The second half of the program was in a mellower tone, Brahms' Fourth Symphony, in full flowering of romantic declamation gave Koussevitsky phrase after phrase to display his craft in modelling, the trombone choir during the passacaglia becoming a moment of transcendent beauty.

This Clipping From
CLEVELAND, OHIO
PRESS
DEC 6 - 1945

New Heights Reached by ~~Boston Sym~~phony

By MILTON WIDDER
Music Editor

The Boston Symphony Orchestra, under Serge Koussevitzky, made its annual appearance in Public Music Hall last night and its classical program won the acclamation of the capacity audience.

In the years this orchestra—the greatest in the world today—has been coming here it has increasingly thrilled the subscribers of the Cleveland Concert Course Association.

And no wonder. The Boston stands alone today as an interpretative instrument. I doubt if any orchestra in the history of modern times ever has reached the artistic heights this organization has achieved.

To say that Mr. Koussevitzky's Brahms Fourth Symphony was thrilling is an understatement. His conception of the symphony was so vast in meaning, so profound, that one's innermost feelings responded to his memorable interpretation. Besides the perfection of playing the orchestra produced a Brahms that was new to Cleveland. It appeared as a colossus of symphonies and created a musical heritage that will be hard to reach with the years to come.

The program opened with the melancholy but beautiful Mozart Symphony in E flat—one of the last three the Viennese wrote. In contrast to the latter heavy fare, the Mozart had exquisite charm, lyric beauty and the singing strings of the orchestra had ample opportunity to get in their work of precision.

For the middle of this dramatic concert, Beethoven's "Leonore" overture No. 3 was directed by Mr. Koussevitzky with a bravura and drive that, within its short eight minutes, re-lived the story of "Fidelio."

It is a symphony like the one 3000 of us heard last night that makes life worth living.

CLEVELAND PLAIN DEALER, THURSDAY,

BOSTON MUSICIANS THRILL AUDIENCE

DEC 6

Koussevitzky Orchestra in Brilliant Concert

BY HERBERT ELWELL

The Boston Orchestra, under its distinguished conductr, Dr. Serge Koussevitzky, last night at Public Music Hall rejuvenated some familiar music for the delectation of one of the largest and most animated musical audiences seen here in some time. The capacity crowd at this event, sponsored by the Cleveland Civic Concert Association, showed a warmth of appreciation which must have been pleasing to the Bostonians and which certainly proved that musical taste is keenly alive in this community.

Here is an orchestra which has the mellowness of age and the spirit of youth. In the tradition of great art, it is constantly renewing itself with old material. And when, year after year, one uses the same words to describe its excellence, one is not intentionally redundant. One is merely trying to convey that one has been spiritually renewed by playing of such perfection and power. It is a unique experience, undimmed by repetition.

One marveled again at intonation so pure that the softest woodwind tone cut through the great string section with utmost clarity. Never was there forcing or intensity so harsh, as to make any section opaque, yet what warmth came forth when desired, what blending and what incisiveness! Here, indeed, was the delicacy of chamber music with the grandeur of orchestral proportions. Not just the first-chair musicians, but every man, from Concertmaster Bergin down to the sensitive timpanist, impressed as an ensemble player of the highest order.

Expectations Filled

As for the conductor, one knows what to expect, and he did not disappoint. Koussevitzky offered us the Mozar E flat Major Symphony, the "Leonore" No. 3 of Beethoven and the Brahms Fourth. Some listeners might have hungered for a little modernity, but the strictly classic fare was, of course, a challenge to the great rejuvenating capacities of the conductor and no one could have left the hall without feeling that he had heard music as contemporaneous and as fresh as if it had been composed yesterday, such was the illuminating conviction and vitality that re-entered these well known scores.

The Mozart was marked by reserve and a dynamic scale that scarcely exceeded forte. Yet in this small frame was a variety of nuance, an almost compassionate tenderness in phrasing and an evenness of rhythmic flow, especially in the Minuet, that made Mozart relive, not with superficial sparkle, but deep human pathos.

The profile of Beethoven was never more vivid than in the concentrated drama of the "Leonore" Overtrue, which is always a tour de force under this baton. And throughout the Brahms such was the characterization of subject matter through the deliberately prepared entrances that one lived through this masterpiece anew, in breathless admiration for the greatness of both the music and its interpreters.

This Clipping From
ANN ARBOR, MICH.
NEWS
DEC 6 - 1945

Boston Symphony To Play Sibelius And Prokofieff

Two Prokofieff symphonies and the Symphony No. 2 in D Major, Opus 43, by Sibelius, will be played by the ~~Boston Symphony~~ orchestra at Hill auditorium Monday ~~evening~~ when the organization appears here for the 14th time under Conductor Serge Koussevitzky and for the 21st time as a group.

The Prokofieff symphonies are the "Classical" symphony, Opus 25, and Symphony No. 5, Opus 100. The program is the fifth in the University Choral Union series.

The Boston Symphony orchestra has appeared here annually since 1931 when Koussevitzky gave his first performance here. He directed the orchestra in each subsequent concert at Hill auditorium with the exception of the program in 1943 at which time Richard Burgin, associate conductor, directed the musicians, due to Mr. Koussevitzky's illness.

This Clipping From
PORTLAND, ME.
EXPRESS
DEC 6 - 1945

Music Center To Be Resumed

Berkshire Festival Also Reinstated

Of interest to followers of the Berkshire Music Festival is the announcement by the Boston Symphony Orchestra that the Berkshire Music Center at Tanglewood, Lenox, Mass., will be resumed next July with Serge Koussevitsky as director.

Aaron Copland has been appointed assistant director. The school was instituted in 1940 for those who wished to profit by the experience of "an opportunity for a Summer living and working in music." It has been suspended for two years because of war conditions, and will be resumed on the original plan, with the principals of the orchestra and other notable musicians as faculty.

Th term will consist of six weeks (July 1-August 10), the last three weeks coinciding with the Berkshire Festival, Serge ~~Koussevitsky~~ conductor, which will also be reinstated next Summer.

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This Clipping From
TOLEDO, OHIO
BLADE

DEC 7 - 1945

TOLEDO BLADE: FRIDAY, DECEMBER 7, 1945

Superlative Concert Given By Boston Orchestra

By **ARTHUR PETERSON**

The king of orchestras appeared in the Museum Peristyle last night without its crown; the Boston Orchestra played without Serge Koussevitzky.

Musical Toledo naturally shares in the general awe and reverence which have been the best of Dr. Koussevitzky's American laurels; and if only in the sense that we always prefer to see all the appurtenances of grandeur solidly in place forever and aye, his absence was sorely felt.

And yet in a fuller sense, not in the least metaphysical, he was there after all. His roots go down so deeply into the orchestra that the man can only be physicaly absent, never musically absent, at concert time.

Controls in His Hands

Wherever he is, the controls remain in his hands. The eyes behold the deputy (last night it was Richard Burgin, the concertmaster) but the ears go on hearing Koussevitzky.

All that being so, then it must recorded today that the concert was a superlatively fine one with little missing but the nimbus of the Koussevitzky presence and very little changed but the greater urgency of Mr. Burgin's conducting as compared with Dr. Koussevitzky's. Where Dr. Koussevitzky slightly flicks the last joint of a finger to move a whole range of tonal mountains, Mr. Burgin may use a whole hand and swing at the waist.

No Disparagement Intended

There is no disparagement in the comparison, for there are many conductors of good name and fair ability who would have been jumping around like two Mitropouloses in Mr. Burgin's place. It was not for nothing that his colleagues joined in the applause (five curtain calls I think it was) at the end of the concert. That was something like Pegasus nickering compliments to another rider than Bellerophon. (Note to roughneck readers: Pegasus was a fabulous winged horse and Bellerophon was his regular jockey, See?)

The program was pleasantly on the light side with Brahms' "Academic Festival Overture" as a starter. This is Brahms in extrovert vein with a deal of gusty brass and jocular tunes popping out for a romp every now and then.

Work From Prokofieff

The next work was from Prokofieff—to my notion the composer who has been most successful in striking a golden mean between the austerities of old musical traditions and the brilliant but dangerously anarchic liberties of the new notions. Prokofieff can cut loose without running hog-wild into such nonsense as helicopter modulations and din for din's sake.

The Prokofieff piece was a panel of ballet music, the Second Suite from his "Romeo and Juliet." It was in four sections with a definite end to match a definite beginning and good clean-limbed stuff in between.

Next was that most successful of orchestral scherzos, Dukas' "The Sorcerer's Apprentice," one of the handful of works in instrumental music which can tell an absolutely intelligible and consecutive story with no more introduction than a skimpy paragraph of words. Considering our worries about the atomic bomb which we sorcerer's apprentices have been fooling with, it should be regularly referred to by every world-thinker.

The last work, Franck's D-minor Symphony, was played with infinite attention to detail and particular emphasis upon Franck's brilliant economy in the use of thematic material.

Toledo Times - Friday December 7, 1945

Boston Symphony, Burgin Win Praise

Substitute for Koussevitzky Conducts Orchestra in Pleasing Concert

By **FREDERICK KOUNTZ**

THERE should have been—and undoubtedly there was—profound personal regret among the audience at the Museum last evening that the head of the Boston Symphony family was unable to conduct his orchestra in Toledo. Musically there was no need for regret. And that is one of the wonders of the Boston Symphony.

We have heard Mr. Burgin conduct here before. We had reason to believe last night, as we did two years ago, that he is an uncommonly fine conductor, that he knows the ways of orchestral literature, that through the Boston orchestra he makes a vivid story out of every piece of music. But never do we forget that he is conducting Mr. Koussevitzky's orchestra. Mr. Koussevitzky for one reason or another is unable to conduct; Mr. Burgin steps in; if the orchestra were behind a screen not one in a hundred would notice a difference.

Many-Sided Orchestra

Except for the Prokofieff there was nothing in the program last night that has not been heard here before, perhaps many times. But it was all music that showed this orchestra from many sides. You might have wondered about the Brahms Academic Festival Overture how any orchestra could send forth such a mass of sound and keep it from harshness and vulgarity. Perhaps you had said to yourself that The Sorcerer's Apprentice was one part of the program that you could do without. Yet if you were not amazed into complete attention by the way this music was played, you probably were alone in the audience.

And you must have had some questions about the Cesar Franck Symphony. Was it ever in the mind of the saintly Franck that sounds of such complete, almost sensuous beauty should have come out of the second movement of his symphony? Or did he intend that the initial rhythmic pronouncements of his third movement should be so solidly rhythmic that audiences would get their hands and feet moving or even conduct a little from their seats?

The Boston orchestra can make a tremendous lot of sound but the sound is always music. It can take music like The Sorcerer's Apprentice which has been beaten into a pulp for years and years by the mistreatment it has had, spruce it up, and give you something shining and alive. It can read into Cesar Franck a little sensuousness or even a few hot licks. You may not agree entirely with what they do with the music but you notice in their attack an authoritative voice; you hear presented to you a clear-cut conception, an interpretation that sets itself a line and does not vary from it.

Makes No Mistakes

This orchestra plays exactly. It makes no mistakes. Its voices never disappear in a melange of sound. Its playing is completely transparent so that every note can be observed. There is an ultimate cleanness, a kind of impeccable tailoring about its performances. It remains one of the musical wonders of the world.

The music played last night that was unfamiliar locally was the Suite No. 2 from the Ballet, Romeo and Juliet by Prokofieff. Prokofieff has a countryman whose music is usually long with a tendency toward being overblown. And always there is a great lot of publicity about what he is doing. The music of Prokofieff is in short statements mostly. It is direct. It is distinct in contour. Prokofieff possibly might never need publicity as such. His music is publicity.

His music which we heard last evening was fresh, almost astringent. By turns it was inventive as in the first movement; in 'Juliet, the Maiden' there was tenderness that occasionally seemed classically ironical; in the 'Dance' it bubbled and moved quickly and sharply; in the last movement there was a great profundity. It was clearly lined music, sharp and pungent. It was given a magnificent performance.

This Clipping From
SPRINGFIELD, MASS.
NEWS

DEC 7 - 1945

Festival School To Be Resumed At Tanglewood

The Boston Symphony orchestra announces that with the resumption of the Berkshire Music Festival in July, all activities of the center, including the school, and special classes, will be part of the program.

Established in 1940, it was suspended for two years during the war, and will be continued on the original plan.

One section of the school will be for qualified music students and will consist of an orchestra, an opera department, a class in conducting, classes in musical composition, and a department of chamber music.

The other section will, as before, consist of students with less specific qualifications, who wish to increase their acquaintance with music and its intrepretation. This department will include a chorus preparing for Festival concerts, and a second orchestra. All students will have access to concerts, lectures and other activities, as well as the festival itself.

The term will consist of six weeks (July 1-Aaugust 10), the last three coinciding with the Berkshire Festival. Applications for auditions for the school departments should be made to the ~~Boston Sym~~phony orchestra, Symphony hall, Boston.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

DEC 6 - 1945

Berkshire Music Center Resumes Next Summer

Koussevitzky to Head School ~~July 1 to Aug. 10~~

The activities of the Berkshire Music Center at Tanglewood, Lenox, Mass., will be resumed next summer under Serge Koussevitzky's direction, according to an announcement received yesterday from the Boston Symphony Orchestra. Aaron Copland, composer, has been appointed assistant director. The term will run from July 1 to Aug. 10. The last three of these six weeks coincide with the Berkshire Symphonic Festival.

The center, opened in 1940, was suspended for two years because of war conditions. One section of this school will be for qualified music students and will consist of an orchestra, an opera department, a chamber-music department and classes in conducting and composition. The other section will consist of students with less specific qualifications who wish to increase their acquaintance with music and its interpretation. This will include a chorus preparing for the festival programs and a second orchestra.

Applications for auditions for the center's departments should be made to the Boston Symphony Orchestra, Symphony Hall, Boston.

This Clipping From
NEW YORK, N. Y.
SUN

DEC 7 - 1945

The New Records

Boom in 'Clair de Lunes'—Koussevitzky's Brahms No. 3—The Lighter Side.

By **IRVING KOLODIN.**

Anybody's hunt for a satisfactory performance of Debussy's "Clair de Lune" should be ended by the appearance in the last week or two of no less than three new versions. Victor has one by Jose Iturbi, Columbia offers Oscar Levant's interpretation, and if it is the harmonica to which you are partial, you can find Larry Adler doing a "verse and chorus" on a ten-inch Decca disk.

The oddity among this collation is that the product of the many talented Oscar is actually more faithful to the directions of the composer, in such matters as phrasing and rhythm, than that of his rival actor-pianist Iturbi, who is supposed to have a concert pianist's knowingness about these things. I also prefer the sound of Levant's piano, and the quality of his tone.

This performance is one in a series grouped in an album entitled "Popular Moderns" (granted that you can accept Lecuona, Debussy and Poulenc all as "moderns") which reveals the out-of-town, or radio, Levant as opposed to the mono-pianist Manhattan knows principally for his playing of Gershwin. However, the crispness and bite of his "Magic Fire" and "Miller's" dances of Falla, the incisiveness of his "Golliwogg's Cake Walk," and the charm of his "Malaguena" would sound as well here as in Lincoln, Neb.

I care less for his way of doing the Poulenc "Perpetual Movements" for they require an evenness of articulation and finger control at medium speed which Levant does not have. There is, moreover, the considerable high level of Rubinstein's playing of them on V-15660 to challenge, and Levant is not in this pianistic class (yet). The other pieces in the volume are the Albeniz "Tango in D," Debussy's "Maid With the Flaxen Hair," and a Poulenc "Pastourelle." (Columbia Set 560).

Brahms No. 3.

An item which appeared some weeks ago and which I have not previously gotten around to hearing is the Koussevitzky and Boston Symphony recording of the third Brahms symphony. I have not always been an admirer of the Koussevitzky treatment of Brahms, but time and repetition have combined to unlock many of the composer's secrets to him; or, perhaps, won me to Koussevitzky's thinking.

It is a mellow and compelling Brahms one meets in this work, and the singularly dark richness of the Boston string tone and the fullness of the woodwinds count for much. The recent addition to the Victor catalogue, so far as this score is concerned (that of Kindler), is no competition for it in depth of understanding, while the alternate versions by Stock, Walter and Weingartner are in no such realm of actuality in reproducing as this is. There is scarcely an instrument in the texture which cannot be distinguished, while the solidity of tone heard from the double basses provides a foundation rarely audible in the past. (Victor Set 1007.)

The Lighter Side.

Fanciers of the authentic in Latin Americana should be entranced by a collection of rhumbas, congas, boleros, rhumbas guarachas, &c., played by the orchestra of Havana's Hotel Nacional. They are virtuoso in every respect, with more variety of rattling noises than one would think possible, and a particularly good trumpet player. He not only knows the style, but also can play the trumpet -- something of a freakish combination.

Among the titles are "Tumbando Cana," "Conga de los Dandys," "Cuatro Personas," "Blen Blen Blen" and a particularly attractive tune called "Dulce Densangano." Musicraft is the sponsor of this collection, and they have done an excellent job of the recording, which has a gratifying amount of air around the sound. They may be purchased either separately or as album N-4.

This Clipping From
CHICAGO, ILL.
TRIBUNE

DEC

[illegible]

This Clipping From
YOUNGSTOWN, OHIO
VINDICATOR

Famed Boston Symphony Here

BY CHARLES BUCKLEY.

ORCHESTRA HALL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY
Conductor.

"Classical" Symphony, Op. 25,	Prokofieff
Symphony No. 5, Op. 100	Prokofieff
Symphony No. 2, in D Major, Op. 43	Sibelius

The Boston Symphony Orchestra long has enjoyed the reputation of being one of the world's great orchestras. Last night Serge Koussevitzky conducted the Boston Symphony at Orchestra Hall in a program which reinforced this reputation.

Primarily, the Boston Symphony is a fine orchestra because of the excellence of the individual players and because these players are rehearsed sufficiently to insure perfection of ensemble. Intonation and timing are fundamentals too often taken for granted.

When we hear an orchestra like the Boston Symphony we realize more than ever that fine orchestral playing is based on mastery of fundamentals.

Orchestral tone is transparent; execution, facile. Koussevitzky has concentrated on brilliance and polish. In holding a consistent level of emotional excitement, he spares neither himself nor the orchestra nor the audience.

Sibelius to Be Honored By Symphony Orchestra

The Boston Symphony Orchestra will commemorate the 80th birthday of Jan Sibelius, distinguished Finnish composer, by presenting two of his best known works at 9:30 tonight on WFMJ.

Dr. Serge Koussevitzky will conduct the orchestra in his Symphony No. 2, and in "Finlandia." During the program a message from Sibelius will be read. Mayor John L. Bohn, of Milwaukee, will speak.

This Clipping From
PITTSBURGH, PA.
SUN TELEGRAPH

DEC

Symphony In Home Concert

By J. FRED LISSFELT

The Pittsburgh Symphony Society under Fritz Reiner returned to Syria Mosque last night after its exciting southern tour. The entire program breathed the spirit of well-being, a good prelude to the Advent season.

The opening Overture to Nicolai's "Merry Wives of Windsor" displayed our director's theater style at its best, quick change in mood from romantic to humorous, so characteristic of the opera.

Having heard Koussevitsky's Brahams earlier in the week, last night's Third Symphony invited much comparison. Amazed as one could be at the Boston director's daring accentuation of detail, one could never be in accord with his permitting many a broad and important theme to fall into background, even into obscurity at times. Reiner never makes such an error; no matter how delighted he is to display a nice turn in his woodwinds, he never is misled from first matter. The allegretto of the Third I prefer somewhat faster, and while Reiner strikes here a genial note, I believe it thus remains somewhat piecemeal.

Three excerpts from Mendelssohn's "Midsummer Night Dream" music, the Nocturne, Scherzo (worth a hundred other Perpetual Motions) and the Wedding March closed the orchestra's contribution to music we too rarely hear by a virtuoso orchestra.

Soloist of the evening was Witold Malcuzinski playing Liszt's "A Flat Piano Concerto." This work is resplendent in the chromaticisms of its day; it overflows with diminished seventh chords and the many technical tricks of Czerny's virtuoso studies. Equipped with strong wrists for the banal octaves, most conservatory students can play this concerto. But it adapted itself admirably into the program, and a pianist of Malcuzinski's talents raises it out of its mediocrity to Olympian heights.

The pianist revives in his personality all the glamour which must have surrounded Liszt and easily won the audience. He played the Chopin C sharp minor Waltz with all its graceful rubato as encore.

Chicago Herald-American
★ Sat., Dec. 8, 1945—5

THE CHICAGO SUN, SATURDAY, DECEMBER 8, 1945

Boston Symphony Again Demonstrates Its Artistry

Conductor Serge Koussevitzky Blends All Instruments in Admirable Performance

By Felix Borowski.

ORCHESTRA HALL was filled when the Boston Symphony Orchestra, conducted by Serge Koussevitzky, gave the first of its two concerts there last evening.

This organization has been heard here more than once in the last few seasons, and its surpassing beauty of tone in strings and wind, its impeccability of its technical execution, the impressive unity of response to the calls which the conductor makes upon it, have been discussed with unsparing admiration in these columns. All these qualities were again in evidence at the concert which is the subject of this review.

Special Interest.

The main feature of the program was the new Fifth Symphony by Prokofieff, which received its first performance in these parts. The work, written last year, has its own importance to the composer; for he says, "It is the culmination of a large period of my creative life. I conceived it as a symphony of the greatness of the human spirit."

It is evident that the work is connected with the Armageddon which, even as Prokofieff was putting down the notes upon his score, was entering its final phase; but less as a delineation than as a reflection of lofty heroism and indomitable will.

Fine Style Demonstrated.

Not often has Russia's outstanding creative artist made music of such power or nobility, or organized with such strength of sinew and sustained breadth of style as that which was heard last night. The opening movement indubitably is the most arresting of the symphony's four divisions. It flamed with eager inspiration, and the sincerity of its utterance has not always been a constituent of a composer who began as a satirist and who is a later transition—In "Romeo and Juliet" and "Summer Day," for instance—ended as a banal sentimentalist.

The Scherzo also is of great interest, and has affinities with the classical symphony with which Mr. Koussevitzky opened his concert. While the slow movement is, over-lengthy, it, too, contained moments of great beauty, and wiped out recollection of the conventional tunes which dirfigured the Andantes of his last two piano sonatas, otherwise fine works.

Prokofieff spent his ammunition by the time he reached the finale, which falls considerably below the worth of the preceding movements. The subject matter is merely passable and contrasts strangely with the magistral music that had gone before. For the rest, greatest admiration is due to the architectural solidity of the work as a whole, and the striking skill with which the orcestra is handled.

Inspiration Seen.

Mr. Koussevitzky's reading of the composition was one of elevated inspiration and insight into Prokofieff's intentions. The manner in which he controlled his forces, the orchestra balance, the dramatic intensity, without strident force, with which he molded the brass tone, were a delight to hear.

This perfection was not, however, confined to Krokofieff's Fifth Symphony. It was as evident in his Classical Symphony—which conductor and orchestra made a model of humor and vivacity—and in the two movements which were heard of Sibelius' D major symphony. It was great conducting, great performance.

This Clipping From
CHICAGO, ILL.
TRIBUNE

DEC 8 - 1945

ON THE AISLE

By Claudia Cassidy

Koussevitzky's Matchless Orchestra Introduces Brilliant Prokofieff Symphony

Concert by the Boston Symphony orchestra, Serge Koussevitzky, conductor. Presented in Orchestra hall Friday evening, Dec. 7, 1945. The program:

Classical Symphony	Prokofieff
Symphony No. 5 [First Chicago Performance]	Prokofieff
Symphony No. 2, D major	Sibelius

Serge Koussevitzky and the matchless Boston orchestra played a superb concert in Orchestra Hall last night that not only honored Jan Sibelius, who is 80 years old today, but gave Chicago its first performance of Serge Prokofieff's Fifth Symphony, a work Mr. Koussevitzky believes to be the finest of its kind since Brahms and Tschaikowsky, and for which he puts up a magnificent argument.

For this great conductor is no niggardly admirer to teeter cautiously on the fence of opinion when it comes to a score that wins his mind and his heart at one stroke. He gives it full devotion, tremendous enthusiasm, deep understanding, intuitive skill. He brings it richly to life, and no greater boon can befall a composer than to have his music fall in such hands. Some one said last night the Prokofieff certainly could be botched up by the wrong performance. Certainly it could be. The point is that it was not. It was gloriously and to me persuasively presented. In other words, I was sold.

All the way? I don't think that is particularly important. What I do think important is that we have a brilliant new work by a superior craftsman who seems to me not writing to order, as some have suspected, but saying precisely and vividly what he wants to say. In fact, I think that is why Mr. Koussevitzky programmed the work with the Classical Symphony of 30 years ago, just to contrast the tongue in cheek skill of that sardonic jest at writing to academic order with the mature brilliance of a man who is heeding just one voice, his own.

And, of course, the fact that he could write the one so deftly so long ago made possible the development of the other. For the Fifth Symphony is lovingly wrought to a great orchestra's measure. Its opening is a challenge that demands to be heard. The scherzo is gay as confetti, with a wonderful trio exquisitely introduced and withdrawn by the winds. A delicate, insouciant trumpet hovers in the air—the whole thing heralds what Mr. Koussevitzky so aptly calls the carnival of the finale, a carnival heard in a dream, a dream induced by the lovely variations of the slow movement and from which you wake to the intricate but clean and shining sound of Russian bells.

Last night's, I believe, was Mr. Koussevitzky's eighth performance of the Prokofieff this season, so that it had the full benefit of the orchestra's magnificence, which is an almost indefinable whole made up of wonderful equilibrium, a glowing tone that builds to incandescent climax, a virtuosity founded on the true elegance of simplicity, and, of course, the conductor who has devoted his life to making that orchestra possible. I am sorry not only that Prokofieff was unable to hear the performance, but that Sibelius was so far away on his birthday. Because that must be exactly the way he wanted his Second Symphony to sound, with the deep throated song surging up and up until at last it breaks thru the dark Norse legends to shine in the glory of the northern sun.

This Clipping From
WALTHAM, MASS.
NEWS TRIBUNE

DEC - 8 1945

Koussevitzky ~~Felicitates~~ Jean Sibelius

BOSTON, Dec. 8 (U.P.)—Conductor Serge Koussevitzky of the Boston Symphony Orchestra today sent a message of felicitations to Jean Sibelius on the Finnish composer's 80th birthday.

The message read: "Your 80th birthday is a source of true inspiration to all whose lives have been enriched by the power of your great genius and the beauty of your music. The Boston Symphony Orchestra and I are happy to make this an anniversary season. We will perform and broadcast your great symphonies and tone poems in grateful recognition of your invaluable contribution to musical art and to humanity.

In extending to you my feeling of deep admiration and in sending my heartfelt wishes, I speak also for the musicians of the Boston Symphony Orchestra and your countless admirers in America."

All seven Sibelius symphonies will be performed by the orchestra this season and most of them will be broadcast over a national network.

Famed Boston Symphony Here

BY CHARLES BUCKLEY.

ORCHESTRA HALL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY
Conductor.
"Classical" Symphony, Op. 25, Prokofieff
Symphony No. 5, Op. 100 Prokofieff
Symphony No. 2, in D Major, Op. 43 Sibelius

The Boston Symphony Orchestra long has enjoyed the reputation of being one of the world's great orchestras. Last night Serge Koussevitzky conducted the Boston Symphony at Orchestra Hall in a program which reinforced this reputation.

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This Clipping From
CHICAGO, ILL.
HERALD-AMERICAN

DEC - 8 1945

This Clipping From
PROVIDENCE, R. I.
JOURNAL

DEC - 8 1945

Happy Birthday

Jean Sibelius, one of our civilization's great men, is 80 years old today.

In one way, for a man who has been so long among us, we know little about him: he has a bald, massive head, likes whiskey and cigars, dislikes Wägner, holds an honorary degree from Yale, and has lived secluded for years in a sort of log cabin at Jarvenpaa, Finland.

In another way we know all about him. We have his music. We know the mystery and the dark beauty of some of the tone poems and the symphonies, the routine solemnity of Finlandia, the graceful superficiality of Valse Triste. We have heard his rhythms and listened as he hammered his curious scraps of themes into elaborate structures. We have tingled with brassy blasts out of the north. We have peered through forbidden mists at the swan.

An odd and perhaps important fact about his life is his escape from a fate that has horrified more than one composer: his family tried to make a lawyer of him. Another odd fact is that his country gave him a pension, though not a large one, to enable him to spend less time teaching music and more composing it. As an investment in mere publicity for Finland the subsidy has been profitable, and as a contribution towards the spiritual enrichment of man it has been one of the more happy acts of mortal government.

Among the Sibelius enigmas is the Eighth Symphony. For years there have been rumors of it. The Seventh was finished in 1924, but whether Sibelius has since begun, discarded, or abstained from an eighth he declined, as recently as last year, to say. Visitors report that he is not well, as might be expected when his age and the conditions of life in Finland are considered; perhaps he is physically incapable of writing.

His public utterances are likely to be general and unilluminating when they are not expressed in music. Not long ago Dr. Serge Koussevitzky, one of his leading interpreters, received a cable: "Happy and proud of the appreciation given my art in mighty America. I send my kindest regards to all friends of my music." There are thousands of such friends. The period of awed and indiscriminate adoration, which was promoted powerfully a few years ago, has passed, but the more sober regard for the best of his work is increasing

This Clipping From
MILWAUKEE, WIS.
JOURNAL

DEC 9 - 1945

Great Music, Made Superb

Boston Orchestra Under Koussevitzky in Sensational Success

By **RICHARD S. DAVIS**
Of The Journal Staff

GREAT music was heard in Milwaukee's Auditorium this Saturday night—the music fashioned by the mighty orchestra which has clearly earned the right to be saluted as the finest orchestra in the history of the world. It is, of course, the Boston symphony.

Under the gray lion who is Serge Koussevitzky, the orchestra played for all who could find room in the huge hall. Music of the north was the material, wisely chosen music that fitted into the night's pattern perfectly and made the program one of the finest ever presented in the town. Three Russians and the magnificent Finn, Jean Silbelius—these were the source.

The immediate temptation is to speak of what the occasion meant, rather than of the music that was produced, glorious though the latter was. It meant that no one in the audience of more than 6,000 will ever again need to feel out of it when excited talk turns to the legends of exalted music and the names of music's heroes are bandied about. For this audience in Milwaukee certainly heard the orchestra that stands alone in the greatest hour for orchestral music America has known. It was a privilege not easily valued merely to be sitting there with the others who were thrilled.

* * *

The power of music in such a form as this is indescribable. It is the power that lifts worn listeners out of themselves and sets them to tingling with an exhilaration that no other force in art can approach. The uplift is more spiritual than physical, but for the moment the transformation it effects on all us groundlings is complete.

It was just so with the thousands who had dashed away from their suppers to be on time for the concert Saturday night. Nobody could mistake it. These people were inwardly soaring. They sat more quietly in the Auditorium than any audience has ever sat before and the delight on their faces was so great a tribute to the music they heard that any further report seems excessive.

Let it never be doubted that Serge Koussevitzky and his men could feel the wistful eagerness out in front. The listeners knew that, if the mood of the conductor and orchestra was right, they would hear music to last through the years. And the mood was right.

* * *

Responsiveness is perhaps first among the virtues of the men from Boston. They respond to their dynamic leader as if each were a separate keyboard that he could touch. The figure may be trite, but that is how it is when a conductor has superb ability to lead and his orchestra knows the meaning of his least signaled command.

The tone of the orchestra is not to be put into words. To say that the strings have incomparable tang and bite is only to prattle the obvious, and to dwell upon the quality of the woodwinds must surely lead to purring. It should now be known that the brasses never are strident and that a burble in the horns is all but unthinkable.

The orchestra simply has no discernible weakness and the composite tone, whether in a whisper or a smashing climax, is the voce of a balanced choir. Sixty-five years have built tradition for this orchestra, the tradition that nothing can be brash or awkward and nothing ever is.

* * *

The Russians of Saturday night were Prokofiev with the "Romeo and Juliet" ballet, second suite; Moussorgsky with the prelude to "Khovanstchina," and Rimsky-Korsakov with the "Capriccio Espagnol." The last alone was actually familiar.

It was the fact of familiarity, however, that made the superiority of the conductor and the orchestra so unmistakable. The wine of this music had never before seemed half so heady. Never before was the swirl so abandoned or the glint on the whole scene so bright. The "Caprice" has been called sensuous many times in Milwaukee reviews, but in retrospect the term seems to have been applied to a fiesta of the DAR.

In the second half of his program, Koussevitzky honored the distinguished Sibelius, who was 80 on this very day. First there was the beloved "Finlandia," which all the school children know by heart, and then the second symphony. Here was the moment for the orchestra to dig deep for singing tone—for mellow tone of sturdy body and great strength. Such tone was found and all of it carried the extra something that means nobility.

* * *

It should go without saying that the audience did its best to show how great was its gratitude. The conductor was kept striding in and out in his peculiarly stately fashion until finally he unbent and tossed off, as he did the last time he was here, the high spirited American classic of John Philip Sousa, "Stars and Stripes Forever." No condescension, mind you, merely indulgence in a corking good tune.

That was all there was. It was enough, all in all, to make the concert incomparably the highest point of the rich musical season, no matter what may still be on the way.

This Clipping From
ST. LOUIS, MO.
POST DISPATCH

DEC 9 - 1945

★ ★ ★

THE FIFTH SYMPHONY was recently given its first American performance by the Boston Symphony Orchestra under Serge Koussevitzky. Other war-time compositions which have engaged some of Prokofiev's seemingly unlimited energies are a symphonic suite called "Year 1941," a children's suite for small orchestra, entitled "Summer Day," music for the film and the cantata "Alexander Nevsky," the symphonic suite based on his opera "Semyon Kotko," 14 arrangements of Russian songs for voice and piano, a quartet on north Caucasian themes, and finally an "Ode on the End of the War," written within the last few months.

More of these works, one hopes, will be heard in the United States. But with nothing to go on but the titles, it may be assumed that this music is predominantly patriotic and optimistic. Whatever else may be wrong with the Soviet composers, they are obviously not affected by any sickness of the soul.

HICAGO DAILY TRIBU
Monday, Dec. 10, 1945 ★★★★ 2

ON THE AISLE

By Claudia Cassidy

Koussevitzky's Boston Orchestra Plays Superb Mozart, Beethoven and Brahms

PERHAPS you remember that when the late Frederick Stock took the Chicago Symphony orchestra on its golden jubilee tour, it was nowhere more admired and more at home than in Boston. And surely it is true that in the last two seasons when Serge Koussevitzky and the Boston orchestra have come touring, they were nowhere more admired and more at home than in Orchestra hall. For the tradition back of the two organizations was for many years much the same, and tho the Boston orchestra is now on a pinnacle of virtuosity, it retains the basic virtues of simplicity, dignity, reticence, supreme devotion to music. To many of us, great as it is, it doesn't sound like a visiting orchestra. It makes us feel we have come back home.

Concert by the Boston Symphony orchestra, Serge Koussevitzky, conductor. Presented in Orchestra hall Sunday afternoon, Dec. 9, 1945. The program:

Symphony in E-flat major, Köchel 543 ....Mozart
Overture, "Leonore," No. 3.....Beethoven
Symphony No. 4, E minor.........Brahms

For one of the reassuring things about people is how easily we accept the best as our due. Take, for example, Mozart's utterly beguiling Symphony in E flat major. Mr. Koussevitzky's performance was quite the most beautiful I have heard, yet beyond certain initial shocks of sheer pleasure, it was the most natural performance in the world, of which you would say as we said of Monteux's Schumann at Ravinia, "Why, that's the way it ought to sound." It was the most supple Mozart imaginable, delicate yet glowing, held liquid in a sheath of luminous tone. Little turns of phrase were magically revealing, yet you heard the work as a whole, which is the finest gift a conductor and orchestra can make to an audience.

After the Mozart on a perfectly planned program came the great "Leonore" Overture, Beethoven in the magnificent style of Koussevitzky's "Eroica," darkling in texture, lofty in purpose, serene in performance that rose to one superb climax. And then came Brahms' Fourth Symphony, that goes in my gallery of memories with Stock's First and the Second as recently played by our orchestra with Bruno Walter.

It was tonally glorious, of course. What else could it be with such an orchestra? But it was also as mellow as if the orchestra had played it hundreds of times, as it probably has, and as fresh as if it never had been played before. It was lovingly burnished, yet crisp and clean with the transparence that brings out all the lovely inner voices without sacrifice of the score's great arch of characteristic line. Of it all, I liked the finale best, for when Mr. Koussevitzky comes to a passacaglia, he is a happy man. The statement of the theme and the glory of its variations will be something to remember until we hear its like again.

Copy of 'Lost' Cantata Sent to Sibelius, 80, by Boston Symphony

Boston Globe
Dec. 9
1945

Also
Boston
Post
Dec. 9
1945

MILWAUKEE, Dec. 8 (AP)—A "lost" cantata, Jan Sibelius' "Origin of Fire," was winging its way to its composer today on the Finnish master's 80th birthday anniversary.

All copies of the cantata, including the original, were believed lost when a German music publishing house was bombed.

Today, the Boston Symphony Orchestra presented an all-Sibelius concert and a copy of the "Origin of Firt" was dispatched to Sibelius in Finland.

Oliver Daniel, producer of the Boston Symphony, said the copy was pieced together from parts discovered in an American publishing house and the remaining sections, which had been sent from Leipzig to America in 1938 for a concert.

HELSINKI, Dec. 8 (AP)—The Finnish Government today presented composer Jan Sibelius an annual pension of $1680 on his 80th birthday.

This Clipping From
MILWAUKEE, WIS.
SENTINEL

DEC 9 - 1945

6,000 APPLAUDED — Conductor Serge Koussevitsky of the Boston Symphony Orchestra wipes his brow after thrilling performance of Sibelius' Second Symphony at the Auditorium last night. Sentinel photo.

Symphony Honoring Sibelius Here Called Most Thrilling in Years

By **EDWARD P. HALLINE**

Serge Koussevitzky and the Boston Symphony Orchestra played Sibelius' "Finlandia" last night as if it were Beethoven's "Eroica," and the Finn's Second Symphony was made as spectacular and stirring as the closing scenes of "Goetterdaemmerung."

Dedicated to Sibelius, just turned 80, this broadcast portion of the concert at the Milwaukee Auditorium was just about the most thrilling symphonic music this community has heard in years.

And it was only the last half of a concert whose Russian first half was practically as exciting. The music which preceded the broadcast was a suite from Prokofieff's "Romeo and Juliet" ballet, Moussorgsky's "Khovanstchina" Prelude and Rimsky-Korsakow's "Capriccio Espagnol."

UNHEARD HERE BEFORE

The Prokofieff, which hasn't been heard here before, was far different from the familiar Tschaikowsky lamentation on the same theme. It was brilliantly theatrical and Romeo's sighs rent rent the heavens in the screaming brasses of Dr. Koussevitzky's orchestra.

The Moussogorsky music was spacious and beautiful, and Rimsky-Korsakow's Spanish excursion was a dazzling festival of one. That, indeed, was one especial virtue of the Bostonians' performnace. Whether a thing was emotionally stirring or not, it was bound to be musically exciting, for under Dr. Koussewitzsky the briefest drum roll, the slightest squeak of the woodwinds and a few inches of pizzicatti made their entrances and exits within the hearing of all. Nothing was drowned out, and everything was heard with the right proportion of sound. It was an example of inspired stage direction for a cast of virtuosos.

CLARITY IN ALL CHOIRS

On "Finlandia" the various choirs of the Boston orchestra worked with that superb clarity and incisiveness for which they are noted. More than that, Dr. Koussevitzky put all the intensity of his soul into this patriotic Finnish composition. It could not have helped but warm the heart of the rugged octogenarian who heard it, we hope, a few thousand miles away.

The Second Symphony is not Sibelius' best. For the first three movements, one might well have wished for the First, Third or Fifth Symphonies, all of which are more glamorous and brilliant. But these ideas were dispelled by the tremendous finale, where the music marches with giant strides and issues proclamations befitting the Day of Judgment. For that, if nothing else, let Dr. Koussevitzky and the Bostonians be thanked a thousand times.

Six thousand Arion Musical patrons packed the Auditorium to hear the concert. They also listened to Mayor Bohn tell the nation, via the broadcast, to come to Milwaukee's Centurama, the centennial birthday celebration next year.

This Clipping From
OMAHA, NEBR.
MORNING WORLD-HERALD

DEC 9 - 1945

Serge Koussevitzky . . . in Milwaukee hums "lost" cantata sent to Sibelius on Finnish composer's eightieth birthday anniversary.—AP Wirephoto.

Sibelius to Get 'Lost' Cantata

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This Clipping From
ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

DEC 9 - 1945

Famed Boston Symphony, Mitropoulos and Gordon, Pianist with Civic

AND ART

By NORMAN NAIRN

DR. Serge Koussevitzky and the world-famous Boston Symphony Orchestra will make their annual visit to the Eastman on Tuesday evening. So popular is this event that the house has been sold out completely for more than a month, and the possibility of any tickets being returned is remote. The program arranged for Tuesday comprises Prokofieff's "Classical Symphony" and his Symphony No. 5, and Jan Sibelius' Symphony No. 2.

This Clipping From
DAVENPORT, IOWA
DEMOCRAT-LEADER

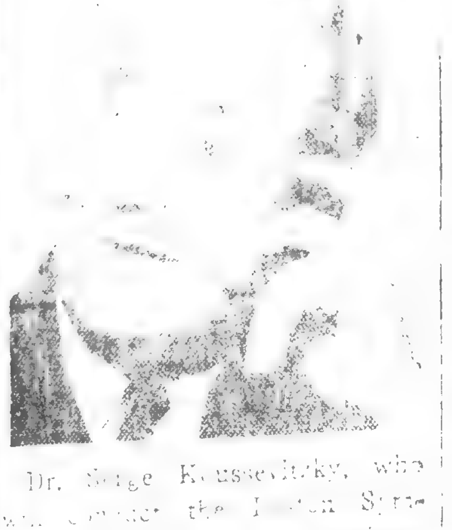
DEC 9 1945

AN INVESTIGATION

. . . brought out the fact that for the 1938 performance by the Boston Symphony Sibelius had portions of the work transmitted by radiophone from Leipzig, after copies of them had been lost by regular shipment. With the assistance of the Associated Music Publishers, the complete score has been put together, including the original parts sent by radiophone and a photograph made of the manuscript. This bound copy has been sent to Sibelius and he will have a photographic copy of his original manuscript for his personal archives.

[45]

This Clipping From
CHICAGO, ILL.
TRIBUNE



Dr. Serge Koussevitzky, who will conduct the Boston Symphony orchestra in its broadcast from Milwaukee over WCFL-ABC at 8:30 tonight.

This Clipping From
YOUNGSTOWN, OHIO
VINDICATOR

Sibelius to Be Honored By Symphony Orchestra

The Boston Symphony Orchestra will commemorate the 80th birthday of Jan Sibelius, distinguished Finnish composer, by presenting two of his best known works, at 9:30 tonight on WFMJ.

Dr. Serge Koussevitzky will conduct the orchestra in his Symphony No. 2, and in "Finlandia." During the program a message from Sibelius will be read. Mayor John L. Bohn, of Milwaukee, will speak.

This Clipping From
PITTSBURGH, PA.
SUN TELEGRAPH

Symphony In Home Concert

By J. FRED LISSFELT

The Pittsburgh Symphony Society under Fritz Reiner returned to Syria Mosque last night after its exciting southern tour. The entire program breathed the spirit of well-being, a good prelude to the Advent season.

The opening Overture to Nicolai's "Merry Wives of Windsor" displayed our director's theater style at its best, quick change in mood from romantic to humorous, so characteristic of the opera.

Having heard Koussevitsky's Brahams earlier in the week, last night's Third Symphony invited much comparison. Amazed as one could be at the Boston director's daring accentuation of detail, one could never be in accord with his permitting many a broad and important theme to fall into background, even into obscurity at times. Reiner never makes such an error; no matter how delighted he is to display a nice turn in his woodwinds, he never is misled from first matter. The allegretto of the Third I prefer somewhat faster, and while Reiner strikes here a genial note, I believe it thus remains somewhat piecemeal.

Three excerpts from Mendelssohn's "Midsummer Night Dream" music, the Nocturne, Scherzo (worth a hundred other Perpetual Motions) and the Wedding March closed the orchestra's contribution to music we too rarely hear by a virtuoso orchestra.

Soloist of the evening was Witold Malcuzinski playing Liszt's "A Flat Piano Concerto." This work is resplendent in the chromaticisms of its day; it overflows with diminished seventh chords and the many technical tricks of Czerny's virtuoso studies. Equipped with strong wrists for the banal octaves, most conservatory students can play this concerto. But it adapted itself admirably into the program, and a pianist of Malcuzinski's talents raises it out of its mediocrity to Olympian heights.

The pianist revives in his personality all the glamour which must have surrounded Liszt and easily won the audience. He played the Chopin C sharp minor Waltz with all its graceful rubato as encore.

Chicago Herald-American
★ Sat., Dec. 8, 1945—5

Famed Boston Symphony Here

BY CHARLES BUCKLEY.

ORCHESTRA HALL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY
Conductor.

"Classical" Symphony, Op. 25, Prokofieff
Symphony No. 5, Op. 100 Prokofieff
Symphony No. 2, in D Major, Op. 43 Sibelius

The Boston Symphony Orchestra long has enjoyed the reputation of being one of the world's great orchestras. Last night Serge Koussevitzky conducted the Boston Symphony at Orchestra Hall in a program which reinforced this reputation.

Primarily, the Boston Symphony is a fine orchestra because of the excellence of the individual players and because these players are rehearsed sufficiently to insure perfection of ensemble. Intonation and timing are fundamentals too often taken for granted.

When we hear an orchestra like the Boston Symphony we realize more than ever that fine orchestral playing is based on mastery of fundamentals.

Orchestral tone is transparent; execution, facile. Koussevitzky has concentrated on brilliance and polish. In holding a consistent level of emotional excitement, he spares neither himself nor the orchestra nor the audience.

THE CHICAGO SUN, SATURDAY, DECEMBER 8, 1945

Boston Symphony Again Demonstrates Its Artistry

Conductor Serge Koussevitzky Blends All Instruments in Admirable Performance

By Felix Borowski.

ORCHESTRA HALL was filled when the Boston Symphony Orchestra, conducted by Serge Koussevitzky, gave the first of its two concerts there last evening.

This organization has been heard here more than once in the last few seasons, and its surpassing beauty of tone in strings and wind, its impeccability of its technical execution, the impressive unity of response to the calls which the conductor makes upon it, have been discussed with unsparing admiration in these columns. All these qualities were again in evidence at the concert which is the subject of this review.

Special Interest.

The main feature of the program was the new Fifth Symphony by Prokofieff, which received its first performance in these parts. The work, written last year, has its own importance to the composer; for he says, "It is the culmination of a large period of my creative life. I conceived it as a symphony of the greatness of the human spirit."

It is evident that the work is connected with the Armageddon which, even as Prokofieff was putting down the notes upon his score, was entering its final phase; but less as a delineation than as a reflection of lofty heroism and indomitable will.

Fine Style Demonstrated.

Not often has Russia's outstanding creative artist made music of such power or nobility, or organized with such strength of sinew and sustained breadth of style as that which was heard last night.

The opening movement indubitably is the most arresting of the symphony's four divisions. It flamed with eager inspiration, and the sincerity of its utterance has not always been a constituent of a composer who began as a satirist and who is a later transition—In "Romeo and Juliet" and "Summer Day," for instance—ended as a banal sentimentalist.

The Scherzo also is of great interest, and has affinities with the classical symphony with which Mr. Koussevitzky opened his concert. While the slow movement is, over-lengthy, it, too, contained moments of great beauty, and wiped out recollection of the conventional tunes which dirfigured the Andantes of his last two piano sonatas, otherwise fine works.

Prokofieff spent his ammunition by the time he reached the finale, which falls considerably below the worth of the preceding movements. The subject matter is merely passable and contrasts strangely with the magistral music that had gone before. For the rest, greatest admiration is due to the architectural solidity of the work as a whole, and the striking skill with which the orcestra is handled.

Inspiration Seen.

Mr. Koussevitzky's reading of the composition was one of elevated inspiration and insight into Prokofieff's intentions. The manner in which he controlled his forces, the orchestra balance, the dramatic intensity, without strident force, with which he molded the brass tone, were a delight to hear.

This perfection was not, however, confined to Krokofieff's Fifth Symphony. It was as evident in his Classical Symphony—which conductor and orchestra made a model of humor and vivacity—and in the two movements which were heard of Sibelius' D major symphony. It was great conducting, great performance.

This Clipping From
CHICAGO, ILL.
TRIBUNE

DEC 8 - 1945

ON THE AISLE

By Claudia Cassidy

Koussevitzky's Matchless Orchestra Introduces Brilliant Prokofieff Symphony

Concert by the Boston Symphony orchestra, Serge Koussevitzky, conductor. Presented in Orchestra hall Friday evening, Dec. 7, 1945. The program:
Classical Symphony................Prokofieff
Symphony No. 5..................Prokofieff
[First Chicago Performance]
Symphony No. 2, D major.........Sibelius

Serge Koussevitzky and the matchless Boston orchestra played a superb concert in Orchestra Hall last night that not only honored Jan Sibelius, who is 80 years old today, but gave Chicago its first performance of Serge Prokofieff's Fifth Symphony, a work Mr. Koussevitzky believes to be the finest of its kind since Brahms and Tschaikowsky, and for which he puts up a magnificent argument.

For this great conductor is no niggardly admirer to teeter cautiously on the fence of opinion when it comes to a score that wins his mind and his heart at one stroke. He gives it full devotion, tremendous enthusiasm, deep understanding, intuitive skill. He brings it richly to life, and no greater boon can befall a composer than to have his music fall in such hands. Some one said last night the Prokofieff certainly could be botched up by the wrong performance. Certainly it could be. The point is that it was not. It was gloriously and to me persuasively presented. In other words, I was sold.

All the way? I don't think that is particularly important. What I do think important is that we have a brilliant new work by a superior craftsman who seems to me not writing to order, as some have suspected, but saying precisely and vividly what he wants to say. In fact, I think that is why Mr. Koussevitzky programmed the work with the Classical Symphony of 30 years ago, just to contrast the tongue in cheek skill of that sardonic jest at writing to academic order with the mature brilliance of a man who is heeding just one voice, his own.

And, of course, the fact that he could write the one so deftly so long ago made possible the development of the other. For the Fifth Symphony is lovingly wrought to a great orchestra's measure. Its opening is a challenge that demands to be heard. The scherzo is gay as confetti, with a wonderful trio exquisitely introduced and withdrawn by the winds. A delicate, insouciant trumpet hovers in the air—the whole thing heralds what Mr. Koussevitzky so aptly calls the carnival of the finale, a carnival heard in a dream, a dream induced by the lovely variations of the slow movement and from which you wake to the intricate but clean and shining sound of Russian bells.

Last night's, I believe, was Mr. Koussevitzky's eighth performance of the Prokofieff this season, so that it had the full benefit of the orchestra's magnificence, which is an almost indefinable whole made up of wonderful equilibrium, a glowing tone that builds to incandescent climax, a virtuosity founded on the true elegance of simplicity, and, of course, the conductor who has devoted his life to making that orchestra possible. I am sorry not only that Prokofieff was unable to hear the performance, but that Sibelius was so far away on his birthday. Because that must be exactly the way he wanted his Second Symphony to sound, with the deep throated song surging up and up until at last it breaks thru the dark Norse legends to shine in the glory of the northern sun.

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This Clipping From
CHICAGO, ILL.
HERALD-AMERICAN

DEC - 8 1945

This Clipping From
WALTHAM, MASS.
NEWS TRIBUNE

DEC - 8 1945

Koussevitzky ~~Felicitates~~ Jean Sibelius

BOSTON, Dec. 8 (U.P.)—Conductor Serge Koussevitzky of the Boston Symphony Orchestra today sent a message of felicitations to Jean Sibelius on the Finnish composer's 80th birthday.

The message read: "Your 80th birthday is a source of true inspiration to all whose lives have been enriched by the power of your great genius and the beauty of your music. The Boston Symphony Orchestra and I are happy to make this an anniversary season. We will perform and broadcast your great symphonies and tone poems in grateful recognition of your invaluable contribution to musical art and to humanity.

In extending to you my feeling of deep admiration and in sending my heartfelt wishes, I speak also for the musicians of the Boston Symphony Orchestra and your countless admirers in America."

All seven Sibelius symphonies will be performed by the orchestra this season and most of them will be broadcast over a national network.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

DEC - 8 1945

Happy Birthday

Jean Sibelius, one of our civilization's great men, is 80 years old today.

In one way, for a man who has been so long among us, we know little about him: he has a bald, massive head, likes whiskey and cigars, dislikes Wagner, holds an honorary degree from Yale, and has lived secluded for years in a sort of log cabin at Jarvenpaa, Finland.

In another way we know all about him. We have his music. We know the mystery and the dark beauty of some of the tone poems and the symphonies, the routine solemnity of Finlandia, the graceful superficiality of Valse Triste. We have heard his rhythms and listened as he hammered his curious scraps of themes into elaborate structures. We have tingled with brassy blasts out of the north. We have peered through forbidden mists at the swan.

An odd and perhaps important fact about his life is his escape from a fate that has horrified more than one composer: his family tried to make a lawyer of him. Another odd fact is that his country gave him a pension, though not a large one, to enable him to spend less time teaching music and more composing it. As an investment in mere publicity for Finland the subsidy has been profitable, and as a contribution towards the spiritual enrichment of man it has been one of the more happy acts of mortal government.

Among the Sibelius enigmas is the Eighth Symphony. For years there have been rumors of it. The Seventh was finished in 1924, but whether Sibelius has since begun, discarded, or abstained from an eighth he declined, as recently as last year, to say. Visitors report that he is not well, as might be expected when his age and the conditions of life in Finland are considered; perhaps he is physically incapable of writing.

His public utterances are likely to be general and unilluminating when they are not expressed in music. Not long ago Dr. Serge Koussevitzky, one of his leading interpreters, received a cable: "Happy and proud of the appreciation given my art in mighty America. I send my kindest regards to all friends of my music." There are thousands of such friends. The period of awed and indiscriminate adoration, which was promoted powerfully a few years ago, has passed, but the more sober regard for the best of his work is increasing

This Clipping From
MILWAUKEE, WIS.
JOURNAL

DEC 9 - 1945

Great Music, Made Superb

Boston Orchestra Under Koussevitzky in Sensational Success

By RICHARD S. DAVIS
Of The Journal Staff

GREAT music was heard in Milwaukee's Auditorium this Saturday night—the music fashioned by the mighty orchestra which has clearly earned the right to be saluted as the finest orchestra in the history of the world. It is, of course, the Boston symphony.

Under the gray lion who is Serge Koussevitzky, the orchestra played for all who could find room in the huge hall. Music of the north was the material, wisely chosen music that fitted into the night's pattern perfectly and made the program one of the finest ever presented in the town. Three Russians and the magnificent Finn, Jean Silbelius—these were the source.

The immediate temptation is to speak of what the occasion meant. rather than of the music that was produced, glorious though the latter was. It meant that no one in the audience of more than 6,000 will ever again need to feel out of it when excited talk turns to the legends of exalted music and the names of music's heroes are bandied about. For this audience in Milwaukee certainly heard the orchestra that stands alone in the greatest hour for orchestral music America has known. It was a privilege not easily valued merely to be sitting there with the others who were thrilled.

* * *

The power of music in such a form as this is indescribable. It is the power that lifts worn listeners out of themselves and sets them to tingling with an exhilaration that no other force in art can approach. The uplift is more spiritual than physical, but for the moment the transformation it effects on all us groundlings is complete.

It was just so with the thousands who had dashed away from their suppers to be on time for the concert Saturday night. Nobody could mistake it. These people were inwardly soaring. They sat more quietly in the Auditorium than any audience has ever sat before and the delight on their faces was so great a tribute to the music they heard that any further report seems excessive.

Let it never be doubted that Serge Koussevitzky and his men could feel the wistful eagerness out in front. The listeners knew that, if the mood of the conductor and orchestra was right, they would hear music to last through the years. And the mood was right.

* * *

Responsiveness is perhaps first among the virtues of the men from Boston. They respond to their dynamic leader as if each were a separate keyboard that he could touch. The figure may be trite, but that is how it is when a conductor has superb ability to lead and his orchestra knows the meaning of his least signaled command.

The tone of the orchestra is not to be put into words. To say that the strings have incomparable tang and bite is only to prattle the obvious, and to dwell upon the quality of the woodwinds must surely lead to purring. It should now be known that the brasses never are strident and that a burble in the horns is all but unthinkable.

The orchestra simply has no discernible weakness and the composite tone, whether in a whisper or a smashing climax, is the voce of a balanced choir. Sixty-five years have built tradition for this orchestra, the tradition that nothing can be brash or awkward and nothing ever is.

* * *

The Russians of Saturday night were Prokofiev with the "Romeo and Juliet" ballet, second suite; Moussorgsky with the prelude to "Khovanstchina," and Rimsky-Korsakov with the "Capriccio Espagnol." The last alone was actually familiar.

It was the fact of familiarity, however, that made the superiority of the conductor and the orchestra so unmistakable. The wine of this music had never before seemed half so heady. Never before was the swirl so abandoned or the glint on the whole scene so bright. The "Caprice" has been called sensuous many times in Milwaukee reviews, but in retrospect the term seems to have been applied to a fiesta of the DAR.

In the second half of his program, Koussevitzky honored the distinguished Sibelius, who was 80 on this very day. First there was the beloved "Finlandia," which all the school children know by heart, and then the second symphony. Here was the moment for the orchestra to dig deep for singing tone—for mellow tone of sturdy body and great strength. Such tone was found and all of it carried the extra something that means nobility.

* * *

It should go without saying that the audience did its best to show how great was its gratitude. The conductor was kept striding in and out in his peculiarly stately fashion until finally he unbent and tossed off, as he did the last time he was here, the high spirited American classic of John Philip Sousa, "Stars and Stripes Forever." No condescension, mind you, merely indulgence in a corking good tune.

That was all there was. It was enough, all in all, to make the concert incomparably the highest point of the rich musical season, no matter what may still be on the way

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This Clipping From
ST. LOUIS, MO.
POST DISPATCH

DEC 9 - 1945

★ ★ ★

THE FIFTH SYMPHONY was recently given its first American performance by the Boston Symphony Orchestra under Serge Koussevitzky. Other war-time compositions which have engaged some of Prokofiev's seemingly unlimited energies are a symphonic suite called "Year 1941," a children's suite for small orchestra, entitled "Summer Day," music for the film and the cantata "Alexander Nevsky," the symphonic suite based on his opera "Semyon Kotko," 14 arrangements of Russian songs for voice and piano, a quartet on north Caucasian themes, and finally an "Ode on the End of the War," written within the last few months.

More of these works, one hopes, will be heard in the United States. But with nothing to go on but the titles, it may be assumed that this music is predominantly patriotic and optimistic. Whatever else may be wrong with the Soviet composers, they are obviously not affected by any sickness of the soul.

CHICAGO DAILY TRIBU
Monday, Dec. 10, 1945 ★★★★ 2

THE AIS

By Claudia Cassidy

Koussevitzky's Boston Orchestra Plays Superb Mozart, Beethoven and Brahms

PERHAPS you remember that when the late Frederick Stock took the Chicago Symphony orchestra on its golden jubilee tour, it was nowhere more admired and more at home than in Boston. And surely it is true that in the last two seasons when Serge Koussevitzky and the Boston orchestra have come touring, they were nowhere more admired and more at home than in Orchestra hall. For the tradition back of the two organizations was for many years much the same, and tho the Boston orchestra is now on a pinnacle of virtuosity, it retains the basic virtues of simplicity, dignity, reticence, supreme devotion to music. To many of us, great as it is, it doesn't sound like a visiting orchestra. It makes us feel we have come back home.

Concert by the Boston Symphony orchestra, Serge Koussevitzky, conductor. Presented in Orchestra hall Sunday afternoon, Dec. 9, 1945. The program:
Symphony in E-flat major, Köchel 543 .... Mozart
Overture, "Leonore," No. 3..... Beethoven
Symphony No. 4, E minor......... Brahms

For one of the reassuring things about people is how easily we accept the best as our due. Take, for example, Mozart's utterly beguiling Symphony in E flat major. Mr. Koussevitzky's performance was quite the most beautiful I have heard, yet beyond certain initial shocks of sheer pleasure, it was the most natural performance in the world, of which you would say as we said of Monteux's Schumann at Ravinia, "Why, that's the way it ought to sound." It was the most supple Mozart imaginable, delicate yet glowing, held liquid in a sheath of luminous tone. Little turns of phrase were magically revealing, yet you heard the work as a whole, which is the finest gift a conductor and orchestra can make to an audience.

After the Mozart on a perfectly planned program came the great "Leonore" Overture, Beethoven in the magnificent style of Koussevitzky's "Eroica," darkling in texture, lofty in purpose, serene in performance that rose to one superb climax. And then came Brahms' Fourth Symphony, that goes in my gallery of memories with Stock's First and the Second as recently played by our orchestra with Bruno Walter.

It was tonally glorious, of course. What else could it be with such an orchestra? But it was also as mellow as if the orchestra had played it hundreds of times, as it probably has, and as fresh as if it never had been played before. It was lovingly burnished, yet crisp and clean with the transparence that brings out all the lovely inner voices without sacrifice of the score's great arch of characteristic line. Of it all, I liked the finale best, for when Mr. Koussevitzky comes to a passacaglia, he is a happy man. The statement of the theme and the glory of its variations will be something to remember until we hear its like again.

This Clipping From
OMAHA, NEBR.
MORNING WORLD-HERALD

DEC 8 - 1945

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Copy of 'Lost' Cantata Sent to Sibelius, 80, by Boston Symphony

Boston Globe
Dec. 9
1945

Boston Post

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MILWAUKEE, WIS.
SENTINEL

DEC 9 - 1945

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UNHEARD HERE BEFORE

The Prokofieff, which hasn't been heard here before, was far different from the familiar Tschaikowsky lamentation on the same theme. It was brilliantly theatrical and Romeo's sighs rent rent the heavens in the screaming brasses of Dr. Koussevitzky's orchestra.

The Moussogorsky music was spacious and beautiful, and Rimsky-Korsakow's Spanish excursion was a dazzling festival of one. That, indeed, was one especial virtue of the Bostonians' performnace. Whether a thing was emotionally stirring or not, it was bound to be musically exciting, for under Dr. Koussewitzsky the briefest drum roll, the slightest squeak of the woodwinds and a few inches of pizzicatti made their entrances and exits within the hearing of all. Nothing was drowned out, and everything was heard with the right proportion of sound. It was an example of inspired stage direction for a cast of virtuosos.

CLARITY IN ALL CHOIRS

On "Finlandia" the various choirs of the Boston orchestra worked with that superb clarity and incisiveness for which they are noted. More than that, Dr. Koussevitzky put all the intensity of his soul into this patriotic Finnish composition. It could not have helped but warm the heart of the rugged octogenarian who heard it, we hope, a few thousand miles away.

The Second Symphony is not Sibelius' best. For the first three movements, one might well have wished for the First, Third or Fifth Symphonies, all of which are more glamorous and brilliant. But these ideas were dispelled by the tremendous finale, where the music marches with giant strides and issues proclamations befitting the Day of Judgment. For that, if nothing else, let Dr. Koussevitzky and the Bostonians be thanked a thousand times.

Six thousand Arion Musical patrons packed the Auditorium to hear the concert. They also listened to Mayor Bohn tell the nation, via the broadcast, to come to Milwaukee's Centurama, the centennial birthday celebration next year.

This Clipping From
DAVENPORT, IOWA
DEMOCRAT-LEADER

DEC 9 1945

AN INVESTIGATION

. . . brought out the fact that for the 1938 performance by the Boston Symphony Sibelius had portions of the work transmitted by radiophone from Leipzig, after copies of them had been lost by regular shipment. With the assistance of the Associated Music Publishers, the complete score has been put together, including the original parts sent by radiophone and a photograph made of the manuscript. This bound copy has been sent to Sibelius and he will have a photographic copy of his original manuscript for his personal archives.

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

DEC 9 - 1945

Famed Boston Symphony, Mitropoulos and Gordon, Pianist with Civic

AND ART

By NORMAN NAIRN

DR. Serge Koussevitzky and the world-famous Boston Symphony Orchestra will make their annual visit to the Eastman on Tuesday evening. So popular is this event that the house has been sold out completely for more than a month, and the possibility of any tickets being returned is remote. The program arranged for Tuesday comprises Prokofieff's "Classical Symphony" and his Symphony No. 5, and Jan Sibelius' Symphony No. 2.

Boston Globe Dec. 9 1945

also Boston Post Dec. 9 1945

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

DEC 9 - 1945

Ex-G. I. Leads Philharmonic In Emergency

Walter Hendl, Conductor of Army Jazz Band, Fills in for Rodzinski

Walter Hendl, twenty-eight-year-old composer and conductor, whose recent Army career included the direction of a jazz band, called "The Jive Bombers," conducted the orchestra of the Philharmonic-Symphony Society of New York at Carnegie Hall last night, after only a few hours' notice and a partial rehearsal. It was his first public appearance with the orchestra.

Mr. Hendl, who was appointed assistant conductor of the orchestra only three weeks ago, received an enthusiastic ovation from a capacity audience, many of whom had witnessed a similar pinch-hitting triumph two years ago by Leonard Bernstein, now director of the New York City Symphony.

Substituting for Dr. Artur Rodzinski, the orchestra's musical director, who was kept at home by a bad cold.

Had Conducted One Rehearsal

Until yesterday morning Mr. Hendl had conducted the orchestra in rehearsal only once before. Asked by Dr. Rodzinski to take the rehearsal yesterday, he was hard at work when, at 11:30 a. m., he learned that he would have to conduct the evening public performance.

"I sort of swallowed twice," he said yesterday afternoon, "and blinked a few times. Then I yelled to some one to call my wife and my mother and tell them about it, and to try to get them tickets. Then we went on rehearsing—the men were wonderful about it."

Under union regulations only a two-and-a-half-hour rehearsal was allowed. Mr. Hendl passed the afternoon with Dr. Rodzinski, going over the scores, then had "a big steak dinner with my wife."

Mr. Hendl was born in West New York, N. J., and at eighteen won the New Jersey State Music Contest sponsored by the Griffith Foundation. Later he studied at the Curtis Institute in Philadelphia, and in 1939 received a conducting fellowship under Fritz Reiner. He was associated with the music faculty of Sarah Lawrence College in Bronxville for three years and during the summers studied conducting with Serge Koussevitzky.

Inducted in Fall of '42

Still comparatively unknown in the music world, Mr. Hendl was taken into the Army in the fall of 1942. He passed most of the next two years at the New Castle Army Air Base in Delaware, working with the Army Air Forces Ferry Command, and building up his "Jive Bombers."

"I like jazz," he said yesterday "And I like folk music, and classical—I like music."

Discharged in December, 1944 after a period of hospitalization Mr. Hendl returned to serious music, writing the score for "Dark of the Moon" and organizing a current series of concerts at Town Hall called "This Is Our Music."

Mr. Hendl, a tall, blond young man with glasses, strove hard for composure yesterday, and in the midst of the attendant Carnegie Hall excitement, seemed to achieve it. His main problem seemed to be the tickets for his wife and his mother, Mrs. Ella Hendl, of Union City.

The problem was neatly solved by Mrs. Rodzinski later in the day. At last night's performance Mr. Hendl's mother and Mr. Hendl's wife sat proudly side by side in the Rodzinski box.

The Performance

The Philharmonic's playing last night was on the perfunctory side. The batonless Mr. Hendl kept his tempos very much on the strict side in the Mendlssohn and Schubert works; the result had no particular rhythmical surge. The Mendelssohn Scherzo had little of the essential airiness one is used to hearing in it. The dynamics were heavy. In the Schubert Symphony Mr. Hendl showed himself quite in control of sonorities, but his manipulation of them evinced insufficient sensitivity and imagination. The reading turned out to be competent but prosaic, wanting in emotional conviction.

The Second Rachmaninoff Concerto fared rather better than the preceding works. Gyorgy Sandor, who played the solo piano part, gave a solid and not too agitated performance. His tone was not of the brilliance one might have wished for, and the ensemble was a little inclined to crowd in upon his sound-realm, but his playing was precise and vigorous. Mr. Hendl kept soloist and orchestra together without difficulty.

P. B.

STORM OVER PARAY

Dec. 9 1945 Post

Critical Controversy Rages Here Now Over Frenchman's Quality as Conductor

BY WARREN STOREY SMITH

It is always a good sign when a conductor or any artist stirs up controversy. It means that we still take music seriously. It means also that there is more than one standard of excellence, more than one path to a desired goal and, for that matter, more than one goal. Furthermore, an artist should feel flattered when there is disagreement about him. No great man is accepted as equally great by all competent authorities. Conversely, unaminity of opinion as to an artist's merits clearly implies that they are strictly limited.

There cannot be many people today who share the once common delusion that the conductor of an orchestra is there chiefly for show, that if the music is good and the band is good the result will be uniformly satisfactory. Such fundamental matters as tempo and dynamics are entirely up to him. There are also less definite, more imponderable issues, such as objectivity versus subjectivity in interpretation; a conductor's relative preoccupation with tone or with line, with expression or with motion; whether his approach is the historical one of making Beethoven sound (approximately) as he used to sound instead of trying to make him sound like Strauss or Tchaikovsky, and hence more exciting to an audience of today. Ernest Newman once held up Weingartner as an exemplar of the former attitude and Koussevitzky of the latter and cast his vote for Koussevitzky.

* * *

We have recently had in Boston, in the person of Paul Paray of Paris, a conductor quite different from any we have lately encountered, at least among directors of real stature. And he turned out to be a critical storm centre. Indeed, the readers of the various reviews must have wondered if their authors had really attended the same concert. There were those who thought that the Boston Symphony sounded fine under his direction and others who opined that tonally it bore but a distant resemblance to its customary self, who felt that Mr. Paray was relatively indifferent to color as such, more concerned with the bone structure of the music than with its flesh or at least with the state of its complexion. In the case of Ravel's "La Valse" it was obvious that he was emphasizing not its very apparent sensuousness but its underlying irony. Indeed he lately quoted the composer as having favored that very interpretation, though one recalls his own conducting of it here as resulting in something quite different from either the lush version of Koussevitzky or the cynical one of Paray. You would probably be safe in describing it as a compromise between the two, as a golden mean between their extremes.

The learned in such matters assure us that Mr. Paray's approach to music is typically French in its rather spare directness, its analytical quality, its relative impersonality. Yet, oddly enough in certain instances, Debussy's Prelude to "The Afternoon of a Faun," for example, he succeeded in making the piece sound not more French but less so and you wondered why, if the conductor was so indifferent to the purely sensuous element, Franck, Debussy and Ravel had laid such obvious stress upon it, conjuring up in their various ways some of the most succulent, the most ravishing sounds in orchestral literature. Had Mr Paray given us a drab Sibelius you would have got his point better.

* * *

For my personal taste Mr. Paray was happier with Beethoven's Fifth, in his second program, than he had been with any of the French compositions of the week before, Dukas' "The Sorcerer's Apprentice," which by general consent he handled superbly, making it more graphic, more vividly expressive than any other who has presented it here of late. His Beethoven of the first two movements of the C minor was convincingly Beethovenish and what he did with them will not soon be forgotten. But why did he take the scherzo so slowly and likewise rob the finale of a measure of its excitement by similarly deliberate pace? Here one gracefully recalled Koussevitzky's stirring reading of a year ago.

Anyway, however you felt about this or that piece or the man in general, Mr. Paray stimulated us, he made us think, he forced us to reconsider things we had begun to take for granted and whether or not he really succeeded in so doing we must admire him for endeavoring to speak for the composer rather than for himself. Which is hardly the attitude of the prima donna conductors, the glamour boys of the baton (or the expressive hand), who have made the leader, not the orchestra, the music itself or the assisting artist the true box-office magnet. Possibly we have been lured from the path of musical rectitude but some of us are again ready for a touch of the familiar Koussevitzky magic. We like, not too much, perhaps, but just a little hypnotism with our music.

* * *

A repetition of the new Prokofieff Fifth Symphony, Beethoven's "Emperor" Piano Concerto with Alexander Borovsky as soloist and his Overture to "Coriolanus" make this week's Symphony program. Dr. Koussevitzky will conduct.

This Clipping From
DAVENPORT, IOWA
DEMOCRAT-LEADER

DEC 9 1945

A PHOTOGRAPHIC

. . . copy of a manuscript which its composer, Jan Sibelius, had believed lost, has been made by the American Broadcasting company and was presented to the Finnish master as a gift on his 80th birthday. Sibelius let it be known a short time ago that he lacked the manuscript of his "Origin of Fire," a work written in 1902 and presented in 1938 by the Boston Symphony orchestra. He had sent the manuscript to Breitkopf and Hartel, music publishers in Leipzig, and when allied bombing of the city destroyed the plant the manuscript became a war casualty.

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 9 - 1945

HENDL, 28, CONDUCTS THE PHILHARMONIC

Assistant Wins Plaudits After Taking Over for Rodzinski, Ill, on Short Notice

Due to the sudden indisposition of Artur Rodzinski, last night's concert of the Philharmonic-Symphony Orchestra in Carnegie Hall was led by Walter Hendl, the organization's newly appointed 28-year-old assistant conductor, who took over the baton on short notice, and with but one rehearsal. Despite the handicaps involved in this initial appearance with the orchestra, Mr. Hendl directed the lengthy and exacting program in a serious, intelligent and creditable manner.

His debut offered a striking parallel to that of Leonard Bernstein, who first attracted wide attention, when at the last moment he was called upon to conduct the Philharmonic on Sunday afternoon, Nov. 14, 1943, because Bruno Walter had become ill. Like Mr. Bernstein, Mr. Hendl is an American in his twenties, and a composer and pianist, as well as a conductor. Both musicians, moreover, had studied conducting with Serge Koussevitzky in the Berkshires, and both had the unexpected privilege of leading the orchestra shortly after their appointment to the assistant conductorship.

Clean-Cut Performances

Following an announcement by Bruno Zirato, the orchestra's associate manager, that Mr. Hendl would replace Dr. Rodzinski at this concert, the youthful conductor came on stage to lead his first offerings, the Overture and Scherzo from Mendelssohn's "Midsummer Night's Dream." Directing without stick, he held his forces together capably in the two selections, giving performances of them that, if not displaying any marked individuality or sensitiveness, were clean-cut and alive. Although there were occasional blemished attacks, as in the chords of the woodwinds in the closing measures of the overture, they could be excused, considering the brief rehearsal period possible under the circumstances.

For the monumental Symphony in C major, No. 7, which came next, a more decisive beat was needed than Mr. Hendl brought to its four extensive movements. This was especially the case in the great finale, which though energetically presented wanted the incisive rhythmic pulsation required to bring out its essential character. Some episodes in the work as a whole were ably read, but in general the interpretation was more animated and straightforward than deeply imaginative, with a lack of tenderness and intensity in most of the lyric parts of the opus.

The concert terminated with the piano concerto in C minor, No. 2, of Rachmaninoff, with Gyorgy Sandor as soloist. Because of the length of the program this reviewer was able to hear only the first movement of this work. Mr. Hendl had no difficulty in keeping the musicians under steady command in the opening division, but he did little to mitigate the over-heavy orchestral scoring, so that mountainous evocations of sound were summoned up against which Mr. Sandor's left hand passagework was obscured, though the glassy, pounded tones produced by his right hand emerged over the orchestra clearly and coldly.

Mr. Hendl left no doubt of his solidly grounded musicianship. It must be remembered that he came to his task without the benefit of sufficient time for adequate preparation of so formidable a schedule, and that he merited praise for his accomplishment under the handicaps he suffered, in spite of the deficiencies mentioned. His endeavors were definitely appreciated by the large audience present, which was fervent in its applause after each of the offerings.

Mr. Hendl did not know he was to conduct the orchestra until he attended the rehearsal held yesterday morning, when it developed that Dr. Rodzinski would not be able to direct because of a severe sore throat. Whether Dr. Rodzinski would be in physical condition to lead this afternoon's concert could not be decided last night.

Taught at Sarah Lawrence

Mr. Hendl was appointed assistant conductor of the orchestra Nov. 20, to succeed Ignace Strasfogel, who retired. He was born at West New York, N. J., and educated in Union City. At 18 he won the award of the New Jersey State Music Contest sponsored by the Griffith Foundation, and in 1937 was awarded a piano scholarship with David Saperton at the Curtis Institute. In 1939, he won a conducting fellowship at that school, under Fritz Reiner, and then began a three-year period as member of the music faculty of Sarah Lawrence College.

During the summer of 1941 and 1942 he studied conducting with Serge Koussevitzky at the Berkshire Music Center and also appeared as student pianist and student conductor at the Berkshire Festival. In 1942 he conducted the New Jersey N.Y.A. Orchestra in Newark, and in the fall of that year enlisted in the Air Forces Ferry Command, from which he was honorably discharged in December, 1944, after six months' hospitalization. Since his discharge he wrote the score for the current Broadway play, "Dark of the Moon," and has appeared as guest conductor with the Boston Symphony Orchestra at a "Pops" concert, as piano soloist with Leon Barzin's orchestra over WQXR and with the Columbia Broadcasting Orchestra, under Fritz Reiner. He also organized and directed the recent series of lecture discussions, "This Is Our Music," a survey of American music given in Town Hall.

N. S.

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 9 - 1945

A ROUNDUP OF RADIO LISTENING

By OLIN DOWNES

We have been around a lot in late days, hearing music. Thus we attended what can properly be called the American debut of Paul Paray, the distiguished French conductor, as guest leader with the Boston Symphony. We heard the same organization, under Koussevitzky, when it brought over Prokofieff's new Fifth symphony. And we attended the Metropolitan opening, hearing Mr. Ralf, the new Lohengrin tenor, and Fritz Busch conducting—from a safe place, with reading lamp at our side, score on the pillow before us, radio at the proper angle. In short, we listened, during a period of convalescence happily ending, in bed, and found the circumstance most propitious for music.

Toscanini conducted with the NBC Orchestra a notable Italian program. Rodzinski, with the Philharmonic-Symphony, presented John Alden Carpenter's new symphonic poem, "The Seven Ages of Man," after the moralizings of Shakespeare. WQXR started an uncommonly interesting series of piano music through the centuries. A whole repertory of chamber music came over the air while we reflected that there are compensations in this world for inactivity, and that it's an ill wind that blows no good to a lover of music.

Faure Work Broadcast

Mr. Paray is a find. He had conducted once in New York at a summer Stadium concert, but this was his first real chance to show what he could do with an orchestra of unsurpassed powers, as sensitive to his wishes as a violinist finds a Stradivarius. He conducted the Fauré excerpts from the score composed for Mrs. Patrick Campbell's production of "Pelléas et Mélisande," the drama. He interpreted with enough grave reticence and depth of feeling to complete its poetical spell. When he directed Ravel's "La Valse" he took it, for an exception among virtuoso conductors, as a waltz of Viennese pace and swing—that is to say, at a considerably slower tempo and in a more nostalgic spirit than is customary. This did not lessen, but rather intensified its tragic undertone and sardonic style. When the coda came, with the crashes that make the measures, in the memorable phrase of Lawrence Gilman, "as perturbing as a mobilization order," the effect was three times the more powerful for having been held in reserve. The same principle obtained in Dukas' "Sorcerer's Apprentice." It was held strictly to the measure, with far more of burlesque than is ever achieved by the customary exaggerations. By contrast were the clear melodic lines, the rich yet delicate colors and the tonal balances of "L'Après-midi d'un faune." In this remarkably equipped conductor we have first and last a musician, not a sensationalist, but a most perceptive interpreter, whose art should be better known to our public.

Also it is true that French orchestration, beautiful in its clarity and economy of means, is the kind of instrumentation that transmits beautifully. One is not as sure of the exact effect of Prokofieff's Fifth symphony, heard on the air, as he is of Ravel or Dukas or Mr. Paray's conducting. Prokofieff's symphony is, in the first place, more savage and weighty than the French scores. It is masterly in the boldness of its progression and its transformation of insignificant themes into grand symphonic utterances. But it does not, and perhaps can't, at this stage of radio, sound as clearly as slighter instrumentation. Nor can its climaxes come through as the score showed that they must in the concert hall. The radio's limited sonorous gamut doesn't permit this. Nevertheless, an extremely impressive score, and one more testimony to the immense productivity of contemporaneous Russian composers.

[46]

This Clipping From
LIFE
CHICAGO, ILL.
DEC 10 1945

THE BOSTON SYMPHONY ORCHESTRA, conducted by Serge Koussevitzky, performs Beethoven's "Eroica" symphony at a concert in Boston's Symphony Hall. This orchestra, regarded by many as the finest in the U.S., is noted for its remarkable satin-smooth tone, flawless teamwork and hair-trigger responsiveness to the motions of a conductor's baton. Founded in 1881, the Boston Symphony is the third oldest in the U.S. The New York Philharmonic-Symphony and the St. Louis Symphony are older. String

12-13-[illegible]

players occupy foreground and extreme left of picture. Woodwinds are in the middle, brasses behind them. Empty chairs at rear are those of trombonists and tuba player, who do not play in this Beethoven symphony. Seating arrangement is explained at right.

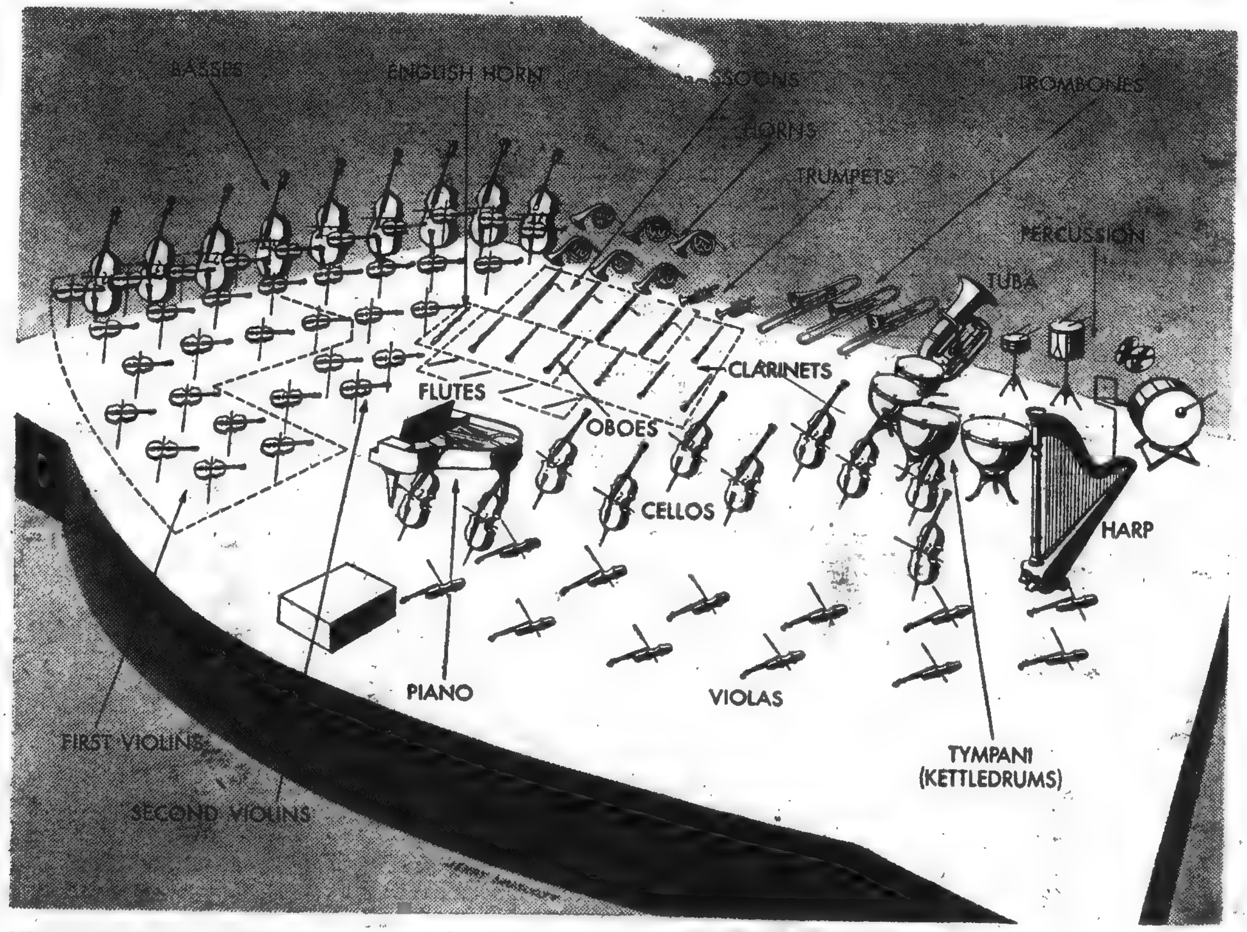
The Symphony Orchestra

IT TAKES 100 MEN TO PLAY THE WORLD'S GREATEST MUSIC

Most of the greatest music in the world is written for an intricate, collective musical instrument called the symphony orchestra. It consists of a carefully balanced arrangement of individual musical instruments, ranging from violins to bassoons, played by a team of nearly 100 highly trained specialists. Its organization is as standardized as that of an army and its actions are as carefully coordinated as those of a military campaign. Under the direction of famous conductors like Toscanini, Koussevitzky, Beecham, Mitropoulos, symphony orchestras provide most of the high-class music heard over the radio and in U.S. concert halls. Some of them, like the Boston Symphony (*left*), New York Philharmonic, Philadelphia Orchestra and Chicago Symphony, are world-famous organizations whose members have played together for many years.

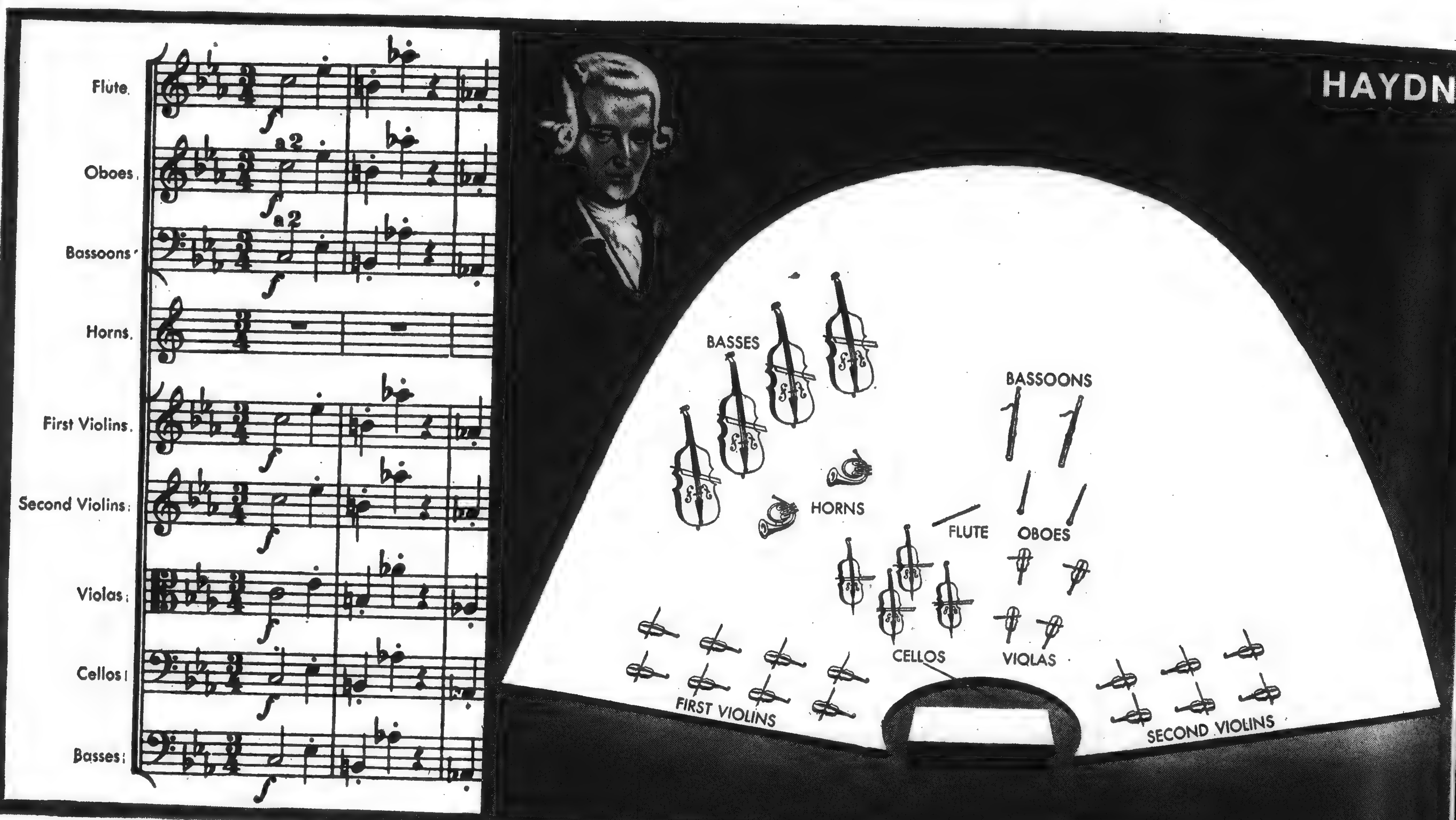
America has more symphony orchestras by far than any other country in the world. Of the 350 symphony orchestras in the U.S., 30 are generally ranked among the world's finest. Of these, five (New York, Boston, Chicago, Philadelphia and the NBC Symphony) are unequaled anywhere outside the U.S. These top-rank orchestras cost around a million dollars a year to run and, though their concerts draw an annual audience of more than 3,000,000 people, they invariably lose money at the box office. Their losses are cheerfully made up by ardent U.S. music lovers who feel that the ability to hear and provide great music is worth some financial sacrifice.

But a symphony orchestra is more than an efficient musical machine and a financial headache. It is an instrument of incredibly varied resources which can be used by a master composer to create endless combinations and contrasts in tone color. In the 200 years since Austrian Composer Josef Haydn invented it, nearly every composer of consequence has written for its beautifully balanced choirs of strings, woodwinds and brass, gradually has added new instruments until it reached today's proportions. The make-up of the modern symphony orchestra and the steps in its evolution are illustrated on the following pages.



UNORTHODOX SEATING is used by Koussevitzky. He places his violas and cellos on his right, all his violins on his left. Most conductors put first violins on left, second violins on right. Koussevitzky believes his arrangement achieves closer violin coordination.

CONTINUED ON NEXT PAGE


Flute
Oboes
Bassoons
Horns
First Violins
Second Violins
Violas
Cellos
Basses
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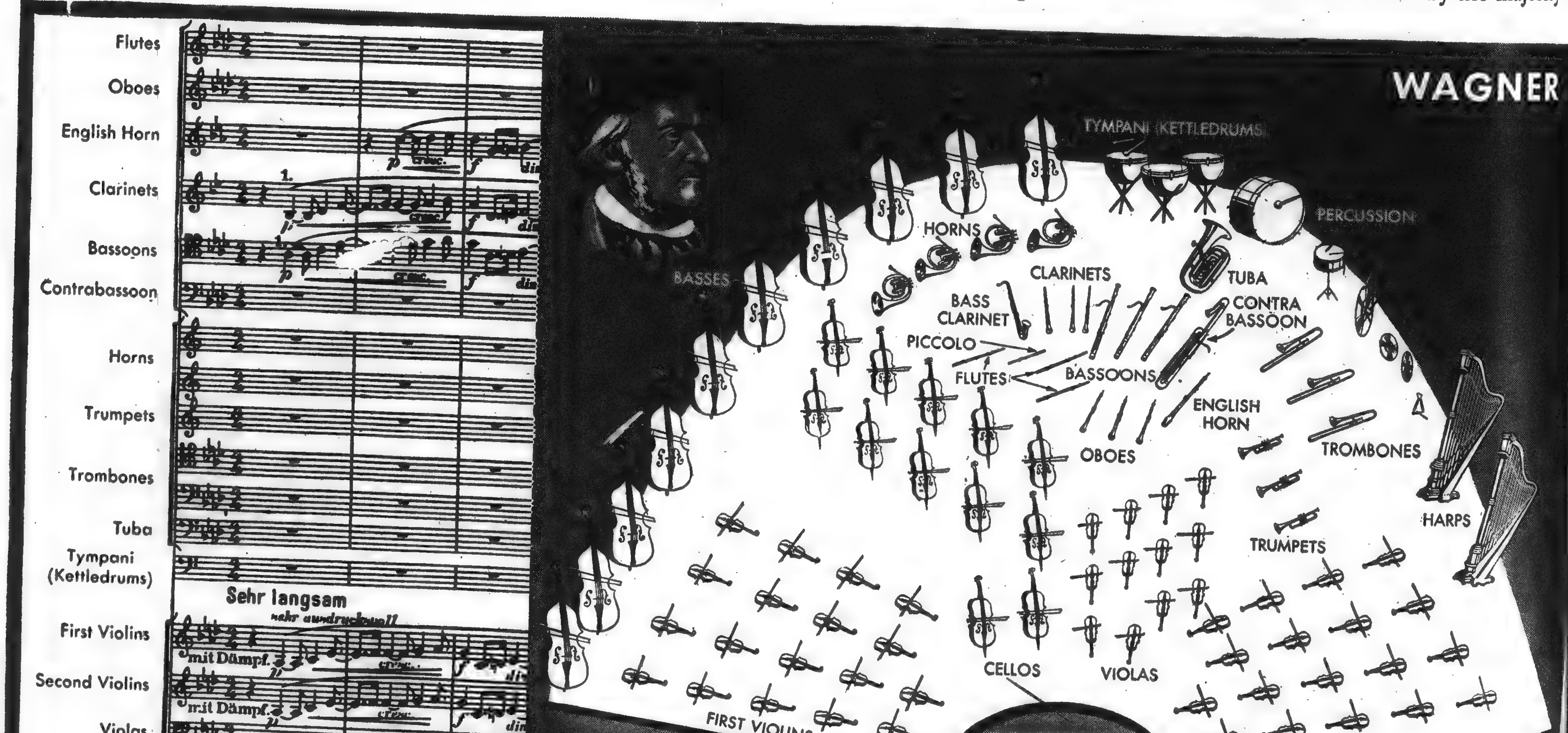
a2
HAYDN
BASSES
BASSOONS
HORNS
FLUTE
OBOES
CELLOS
VIOLAS
FIRST VIOLINS
SECOND VIOLINS

ORIGINAL ORCHESTRA, standardized nearly 200 years ago by Josef Haydn, seldom exceeded 33-man combination shown above beside opening page of his *78th Symphony*. It contained all essential elements of modern orchestra: five groups of strings, a small set of woodwinds (flute, oboes, bassoons), an equally small set of brasses (horns).

IT HAS GROWN IN 200 YEARS

Since its first appearance, in Austria about 1750, the symphony orchestra has grown tremendously in size and complexity. But its outlines have not changed. The diagrams on these pages show different stages of its evolution in the hands of four great composers. Beside each diagram is a page of the printed score of a typical composition by the composer represented. Symphony scores are written with a different line for each instrument, are used by conductors while directing the men in the orchestra. The seating arrangement shown in the diagrams is traditional and is used by the majority of


Flutes
Oboes
English Horn
Clarinets
Bassoons
Contrabassoon
Horns
Trumpets
Trombones
Tuba
Tympani (Kettledrums)
Sehr langsam
sehr ausdrucksvoll
mit Dämpf.
First Violins
Second Violins
Violas
Cellos
Basses
WAGNER
TYMPANI (KETTLEDRUMS)
PERCUSSION
HORNS
BASSES
CLARINETS
BASS CLARINET
TUBA
CONTRA BASSOON
PICCOLO
FLUTES
BASSOONS
ENGLISH HORN
OBOES
TROMBONES
HARPS
TRUMPETS
CELLOS
VIOLAS
FIRST VIOLINS
SECOND VIOLINS

FOR "PARSIFAL" (1882) (*the opening measures of which are shown above left*) Richard Wagner used a modern symphony orchestra like the Boston, shown on the preceding page. To Beethoven's *Fifth Symphony* combination he has added harps, English horn, bass clarinet, tuba, percussion, as well as extra horns, woodwinds and strings.

10-13-

BEETHO

HIS "FIFTH SYMPH
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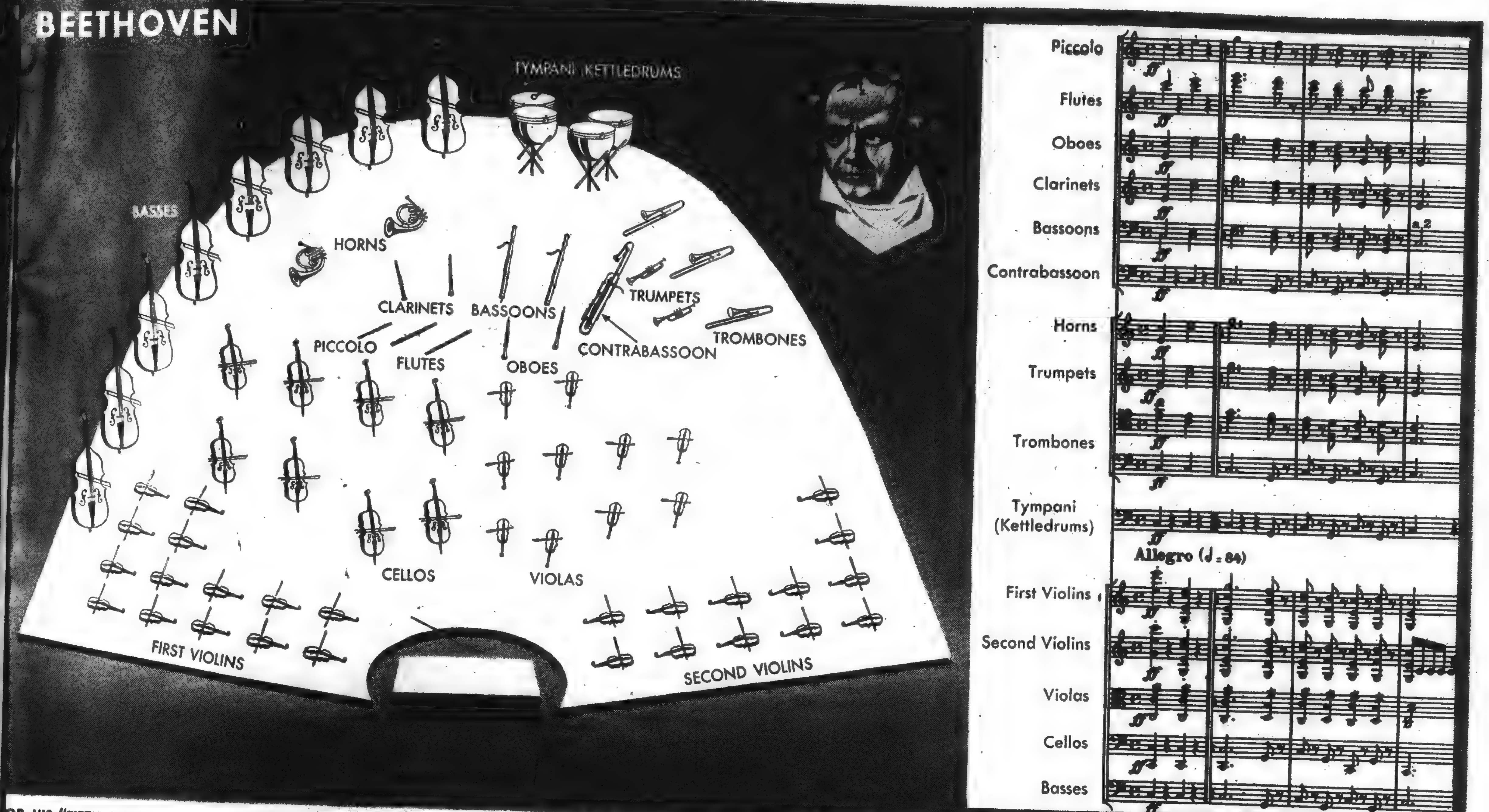
BEETHOVEN


TYMPANI (KETTLEDRUMS)
BASSES
HORNS
CLARINETS
BASSOONS
TRUMPETS
PICCOLO
FLUTES
OBOES
CONTRABASSOON
TROMBONES
CELLOS
VIOLAS
FIRST VIOLINS
SECOND VIOLINS
Piccolo
Flutes
Oboes
Clarinets
Bassoons
Contrabassoon
Horns
Trumpets
Trombones
Tympani (Kettledrums)
Allegro (♩ = 84)
First Violins
Second Violins
Violas
Cellos
Basses

OR HIS "FIFTH SYMPHONY" (1807) Beethoven considerbly enlarged Haydn's orchestra, adding a piccolo, an extra flute, two clarinets, a contrabassoon, two trumpets, three trombones, tympani and many extra string players. Score at right shows opening of the last movement with all the instruments going full blast. *ff* means very loud.

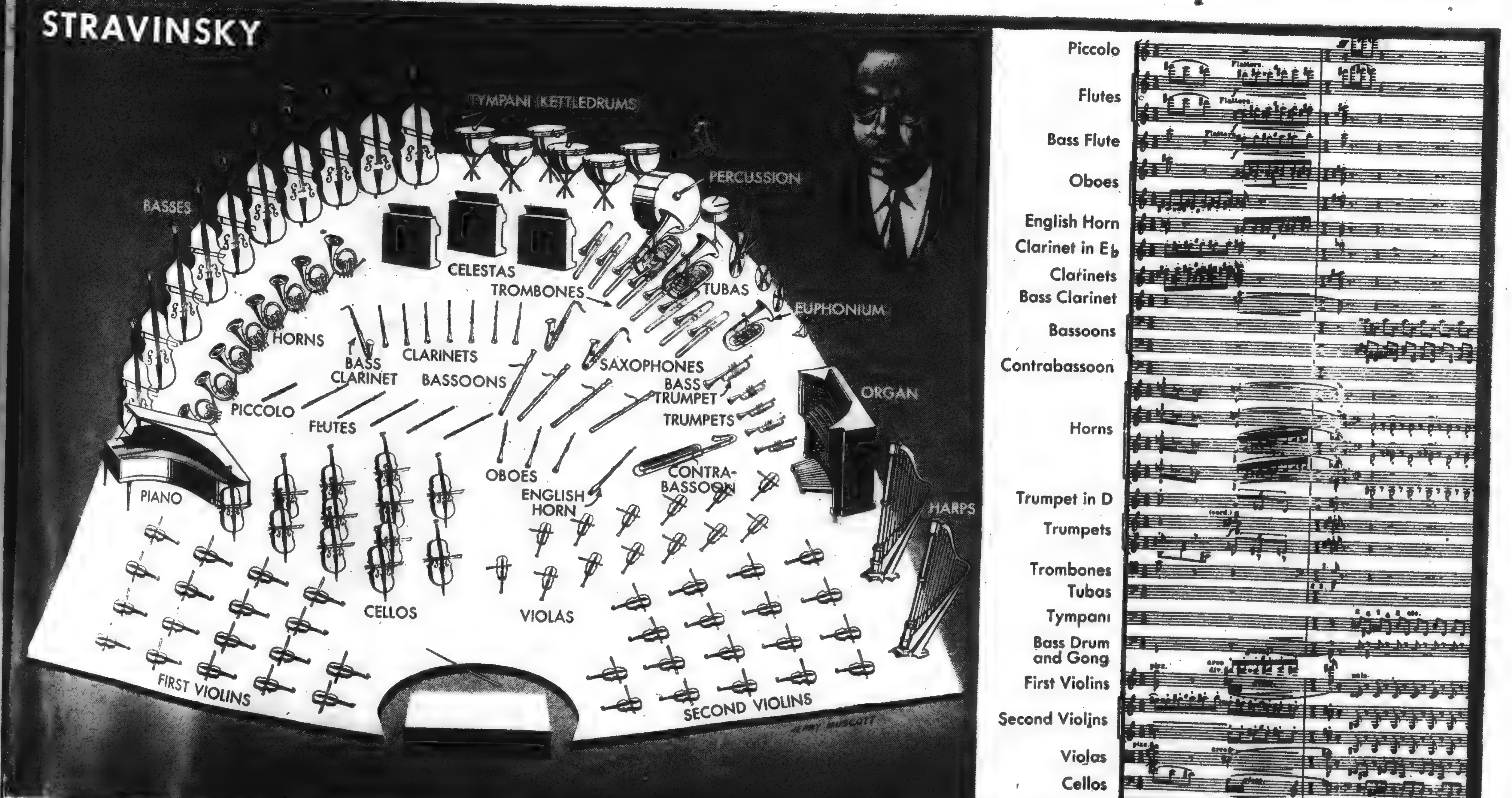
ymphony orchestras. Some conductors, like Serge Koussevitzky (*see pages 98-99*), prefer special arangements of their own.

Every symphony orchestra consists of three "choirs"—the string, the woodwind and the brass—each of which constitutes a veritable small orchestra in itself. Most important of these is the string choir, which has always been divided into five sections: first violins, second violins, violas, cellos and basses. Members of these sections play in unison (*i.e.*, all first violins play the same part). Woodwind choir, unlike string, consists of soloists who do not usually play in unison. It ranges in tone, in the modern orchestra, from high squeaks of the piccolo to low rumblings of the contrabassoon. Brass choir also consists of soloists with individual parts. Percussion section, consisting of kettledrums, gongs, cymbals, etc., is added for exclamation and spice.

VAGNER
NES
HARPS
IOLINS

, bass clarinet, tuba, per-
, woodwinds and strings.

STRAVINSKY


TYMPANI (KETTLEDRUMS)
PERCUSSION
BASSES
CELESTAS
TROMBONES
TUBAS
EUPHONIUM
HORNS
BASS CLARINET
CLARINETS
BASSOONS
SAXOPHONES
BASS TRUMPET
ORGAN
PICCOLO
FLUTES
TRUMPETS
OBOES
ENGLISH HORN
CONTRA-BASSOON
PIANO
HARPS
CELLOS
VIOLAS
FIRST VIOLINS
SECOND VIOLINS
Piccolo
Flutes
Bass Flute
Oboes
English Horn
Clarinet in E♭
Clarinets
Bass Clarinet
Bassoons
Contrabassoon
Horns
Trumpet in D
Trumpets
Trombones
Tubas
Tympani
Bass Drum and Gong
First Violins
Second Violins
Violas
Cellos
Basses

FOR "THE RITE OF SPRING" (1913) Igor Stravinsky used one of the largest and most complicated orchestrations ever devised, utilizing more than 125 men with such additional instruments as organ, celestas, euphonium and the piano. Even the crowded page of the score at right fails to show all the instruments used in this composition.

CONTINUED ON NEXT PAGE

VIOLINIST John Corigliano is concertmaster (chief first violin) of the New York Philharmonic-Symphony, where he sets the pace for 17 other first violins. New York born and trained, he is excellent solo violinist as well as orchestral expert.

VIOLA PLAYER Carlton Cooley heads the viola section of the NBC Symphony. His instrume is much like a violin but larger and lower in pitch. The viola is supposed to be played by o appointed violinists, but Cooley is a specialist, has always played viola since the age of seve

HORN PLAYER James C coiled instrument, po and Wagner because

CELLIST Leonard Rose is chief cellist of the New York Philharmonic-Symphony. Born in Washington, D.C., he made his first concert tour at the age of 14, has since played with the Cleveland Orchestra and NBC Symphony under Toscanini.

BASS PLAYER Anton Torello, a Spaniard by birth, is head of the Philadelphia Orchestra's bas section and, with the exception of Conductor Serge Koussevitsky (who is also a virtuoso on th bass), the most famous bass player in the U.S. Torello has appeared in recitals as a soloist

TROMBONIST Robert Jo the trombone instead a trombonist. He spen

THESE ARE TOP ORCHESTRA MEN

It takes at least 18 different types of musical specialist to make up a modern symphony orchestra. Each of these specialists must have spent many years mastering his instrument and the techniques of many of the instruments follow century-old traditions. Specialists on particularly rare or difficult instruments like the oboe, horn and bassoon often command salaries up to $300 or $400 a week and are fought over by managers of U. S. orchestras much as .370 hitters are fought over by the managers of U. S. baseball teams.

The symphonic players shown on this and the

following pages are
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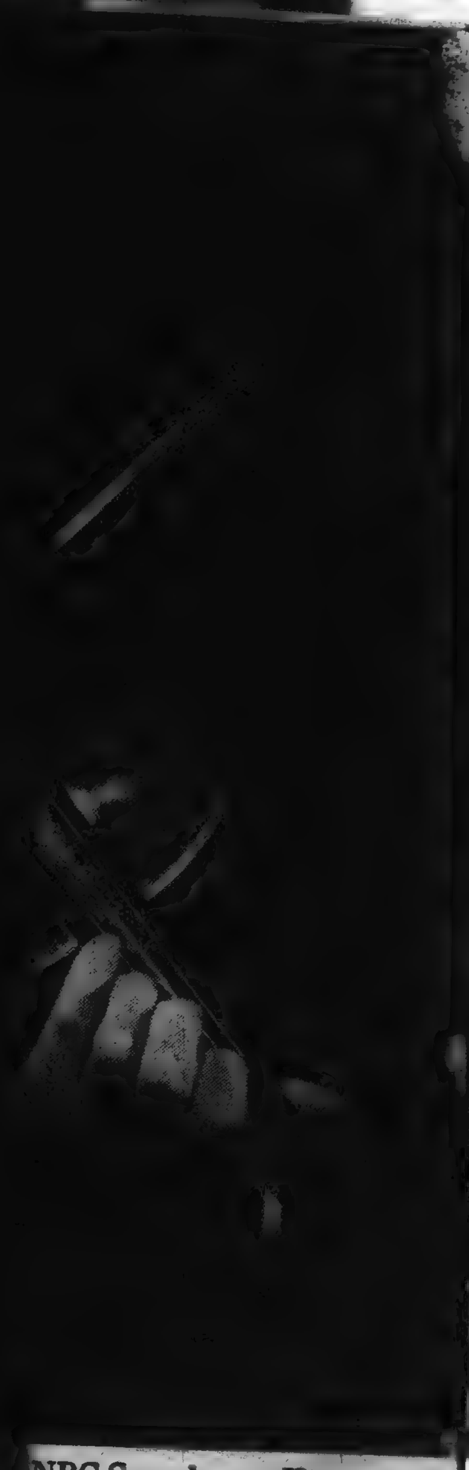

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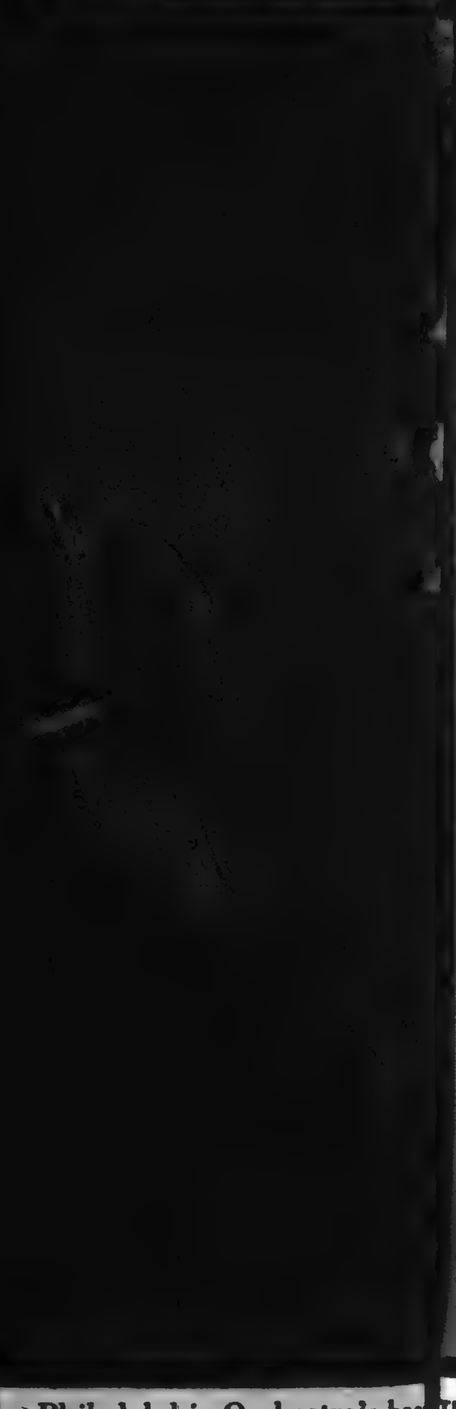

he Philadelphia Orchestra's bas
sky (who is also a virtuoso on th
appeared in recitals as a soloist

HORN PLAYER James Chambers is the first horn of the Philadelphia Orchestra. His tightly coiled instrument, popularly known as the French horn, was a great favorite of Beethoven and Wagner because of its hauntingly beautiful tone. It is also frightfully difficult to play.

TRUMPETER Harry Glantz of the NBC Symphony is the champion of U.S. symphonic trumpeters. Though born in Russia he was trained in the U.S. Glantz is noted for his large, brilliant tone and enormous agility in playing rapid passages.

TROMBONIST Robert Jones of the Detroit Symphony wanted to be a saxophone player, took up the trombone instead because the band in the town where he spent his childhood needed a trombonist. He spent six years with the Kansas City Symphony before going to Detroit.

TUBA PLAYER William Bell of the New York Philharmonic was born in Creston, Iowa. His job requires greater lung power than any other in the entire orchestra and he can play lower than anybody but the contrabassoonist (*see p. 105*)

oboe, horn and bassoon ofter
to $300 or $400 a week and
managers of U. S. orchestras
are fought over by the man-
all teams.

layers shown on this and the following pages are not necessarily the undisputed champions of their specialties, but they would be leading candidates for a champion all-American symphony orchestra. Up to a generation ago most players in U.S. symphony orchestras were European born and trained, as few Americans had either the inclination or the opportunity to study such obscure professions as English horn and contrabassoon playing. But this situation has gradually changed. Today the Europeans are becoming a fast-dwindling minority. Of the 18 high-ranking specialists shown on these pages, 12 were born and trained in the U.S.

The finest U.S. orchestras are noted not only for the particular excellence of certain individual soloists, but also sometimes for the quality of whole choirs. The finest woodwind choir in the U.S., for example, is that of the Philadelphia Orchestra; the finest string choir is that of the Boston Symphony.

CONTINUED ON NEXT PAGE

PICCOLO PLAYER George Peter Madsen of the Boston Symphony carries his instrument in his vest pocket, like a pencil. Really a small flute, it emits orchestra's highest notes.

FLUTIST William Kincaid, generally considered the finest in the U.S., plays a solid-platinum flute in the Philadelphia Orchestra. Flutes are also made of silver, gold, wood.

OBOIST Marcel Tabuteau of the Philadelphia Orchestra i the world's champion on his instrument. The oboe ha been favorite solo instrument from Haydn to Stravinsky

ENGLISH HORN PLAYER Harvey McGuire plays in the Cleveland Orchestra. McGuire's nasal-toned instrument is neither English nor a horn but a low-pitched variety of oboe.

CLARINETIST Simeon Bellison of the New York Philharmonic-Symphony was born in Moscow. His instrument is the same as Benny Goodman's, but he plays it differently.

BASS CLARINETIST Peter Zukowsky's instrument looks like a large saxophone, but is made mainly of wood and has a mellower tone. He plays in the Chicago Symphony.

BASSOONIST Benjamin Kohon's instrument is to an oboe what a cello is to a violin. Kohon is a leading member of the woodwind section of Toscanini's NBC Symphony.

HARPIST Alice Chalifoux plays with the Cleveland Orchestra. Most U.S. symphony harpists are women. Harps were not widely used in symphonies until mid-19th Century.

TYMPANIST Saul Goodman of the NewYork Philharmonic plays instruments also known as kettledrums. Most symphonies employ three tympani tuned to different pitches.

NTRABASSOONIST Rober
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Philadelphia Orchestra i
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NewYork Philharmonic
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uned to different pitches.

NTRABASSOONIST Roberto Sensale of the New York ilharmonic-Symphony can play lower than anybody se in the orchestra. His lowest notes go as far down as the lowest ones on the piano keyboard. Most contrabassoonists begin as bassoonists and switch instruments later in life. Because of scarcity they are in great demand. A symphony orchestra without a contrabassoonist is as incomplete as a car without a carburetor. A contrabassoonist without a symphony orchestra sounds terrible.

THE CHICAGO SUN, MONDAY, DECEMBER 10, 1945

Koussevitzky Again Shows He's Master of Classics

By Felix Borowski.

SERGE KOUSSEVITZKY and the Boston Symphony Orchestra appeared here for the second time this season at a concert given at Orchestra Hall yesterday, in which the conductor must again have impressed the public with the miracles which, in the course of 21 years, he has worked with his organization.

As in the performance last Friday, the rich tonal quality of the strings, the flexibility of the woodwind, the beautiful and unstrained sonority of the brass were outstanding features of an orchestra the like of which there cannot have been many in the history of musical art.

An Exacting Program.

The program, if less immediately interesting than that of the first concert, was in all respects more exacting; for it offered no highly colored novelty like Prokofieff's Fifth Symphony to give all possible opportunities to make an arresting effect.

Many famous orchestras, and as many famous conductors, have have worked their will with the E flat major symphony by Mozart, the third "Leonore" overture by Beethoven and the E minor symphony by Brahms. An interpretation of them obviously invites comparisons, but Mr. Koussevitzky was not to be intimidated by such an eventuality: nor, indeed, was there reason for him to be.

Mozart Played Admirably.

Mozart's symphony was admirably set forth.

The opening movement and the Andante were unerringly set in the frame of the true Mozartian style, and among many felicitous details, the pianissimo with which Mr. Koussevitzky negotiated the repetition of the subject of the Trio, inserted in the Minuet, was of bewitching loveliness.

The finale, however, was taken at an extraordinarily rapid tempo—too rapidly for the best effect, for the first violins, while they played every note with perfect articulation gave an impression of being unduly rushed.

A Superb 'Leonore.'

Beethoven's "Leonore" overture was given a superb reading. The floating tranquility with which the slow introduction was negotiated gave point to the agitated and dramatic music of the main movement. The opening subject of the latter was given out piano, as it should be, and Mr. Koussevitzky made much of the crescendo to lead into its sonorous repetition.

The work as a whole is filled with great moments of drama, and its director missed not one.

While there was not in Brahms' E minor symphony the exalted achievement which might cause all others to be forgotten, it was a fine one for all that.

Radicalism Avoided.

Mr. Koussevitzky attempted no radical departure from the traditional exegesis, but he was careful to provide the score with as much color as it would allow.

In this work, as in Beethoven's overture, the brass fortissimos were made the more effective because of the restraint with which, in general, the trumpets and trombones were handled.

CHICAGO DAILY NEWS.
12 Mon., Dec. 10, 1945.

Milwaukee In Tribute To Sibelius

BY ADELE HOSKINS.

DR. KOUSSEVITZKY.

THE 80TH BIRTHDAY of the Finnish composer, Jan Sibelius, may have gone unsung and unnoticed in many corners of the earth Saturday, but not in Milwaukee. . . . It provided ABC with its most important musical broadcast of the year, attended by even network president, Mark Woods, and brought 6,000 music-minded Milwaukeeans to Municipal Auditorium. . . . They came to hear the Sibelius Second Symphony to be sure, and his tone poem, "Finlandia," but mostly to hear them played by the famed Boston Symphony Orchestra under the baton of Dr. Serge Koussevitzky.

★ ★ ★

Heard over WCFL, the hour broadcast brought only half the concert to listeners, but it was the portion that Dr. Koussevitzky hopes the ailing Sibelius was able to hear in Finland. . . . The event was memorable, not because I was among the fortunate few from Chicago invited by Allis-Chalmers, sponsors of the program, to be present, but because the town made famous by beer and a chantootsie paid homage to the musical best of Boston and dedicated it to Finland's finest.

★ ★ ★

LISTENERS could not have heard, for instance the "Stars and Stripes Forever" encore, for which Dr. Koussevitzky had earlier received the keys to the city from Mayor John L. Bohn. The conductor does not believe in encores and rarely accedes to prolonged applause, but after unexpectedly delighting Milwaukee last year with the composition, the mayor requested him to repeat it. . . . He got it, with everything that the already-perspiring conductor could get out of his 110-man "team" (featured in this week's Life).

★ ★ ★

Not wishing to be disrespectful, but having heard those associated with the revered conductor calling him by a nickname for the better part of two days, it takes a bit of discipline on my part not to refer to him as "Koussy." . . . He does a complete change of clothes at intermission, and always takes a nap for a few hours before a concert.

★ ★ ★

KOU . . . DR. KOUSSEVITZKY last saw Sibelius 10 years ago. "I went to Finland to conduct a festival in honor of his 70th birthday," the conductor said. . . . "He was so unlike other composers. . . . refused to attend rehearsals of his own music. He would sit in his hotel room until I got back there."

Dr. Koussevitzky plans to surprise Sibelius by returning to him an original manuscript which the Finnish composer believes lost. Sibelius had sent his "Origin by Fire" to Leipsig for orchestration. but an Allied bombing destroyed the plant. . . . However, portions of the work had been telephotoed to the United States, and a complete score has been put together.

also *This Clipping From*
SYRACUSE, N. Y.
POST-STANDARD
DEC 10 1945

This Clipping From
KNOXVILLE, TENN.
JOURNAL
also
DEC 16 1945

Boston Orchestra Introduces New Symphony by Prokofieff

By William Leonard

Reprinted from Saturday's final edition

THE proficiency of the Boston Symphony Orchestra occasioned less surprise at Orchestra Hall last night than when Serge Koussevitzky and his men rode into the Middle West in triumph last year after an absence of many seasons, but their concert again was one of the exciting high spots of the Chicago music calendar.

This time the rapt listeners had not only the lush tone and flawless discipline of the Boston orchestra to glow about, but the first Chicago performance of a Prokofieff symphony that sounds better than anything that has come from the Russian composer's pen in years.

His new Symphony No. 5 teems with material, moves with magnificent freedom, strikes with impact and possesses throughout a feeling of power under leash that makes it electrifying listening. It is a zesty, headstrong work, with suggestions of martial uproar as well as of the perturbation in man's soul, but it isn't making noise just for the sake of filling four movements, as some of Prokofieff's symphonies might be suspected of doing.

It is many sided and without letdown—or if there is sag in its orchestration Mr. Koussevitzky's meticulously loving direction prevented it from seeming dull.

The new composition followed Prokofieff's early and still popular "Classical" symphony, the juxtaposition highlighting admirably both the resourcefulness of the man and the maturity he has attained in 30 years.

The windy Symphony No. 2 of Jan Sibelius, (who, incidentally, celebrates his 80th birthday today) brought the concert to a bombastic close. The Bostonians gave this work just as dilligent treatment as they had the Prokofieff items, but it proved anticlimactic.

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CHICAGO, ILL.
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This Clipping From
CHICAGO, ILL.
NEWS
DEC 10 1945

Prokofieff Wades Out Beyond His Depth

BY C. J. BULLIET.

WITH a beautifully enameled, jewel-studded performance of Mozart's sparkling "Symphony in E-Flat Major," Serge Koussevitzky and the Boston Symphony Orchestra entered yesterday afternoon upon the second and final performance of their December visit to Orchestra Hall.

They played a classic program of Mozart, Beethoven and Brahms in distinction from the first concert Friday night of the living Prokofieff and Sibelius.

Mr. Koussevitzky's impeccable "classic" style, unsurpassed for smooth perfect in any art since the old Paris Salon nudes of Bouguereau, was in notable contrast to his playing of the trying new Fifth Symphony of Prokofieff, which it has fallen to his lot to introduce to audiences this side the Atlantic.

* * *

PROKOFIEFF'S Fifth is uneven, nervous and considerably short of satisfactory.

Before performing it, Mr. Koussevitzky and his orchestra gave a sample of the Russian at his best, the "Classical" Symphony, light, concise, charming and witty.

In the new symphony, Prokofieff, maybe feeling too much the burden of the war, gets not only woefully serious but soggy and water-logged.

He is a reminder of the lyric poets who go epic and dramatic—poets like Tennyson, Swinburne and Browning. There isn't a faulty iambic line in any of Tennyson's plays—likewise there is scarcely a line worth the efforts of a Booth or an Irving, who tried them.

* * *

KOUSSEVITZKY did valiant service in behalf of Prokofieff, but only in occasional and fitfull passages did the new symphony seem worthy of the master of the "Three Oranges."

In the opening movement there was some impassioned oratory, excited probably by military happenings in Moscow, but it seemed the oratory of the spellbinder rather than the statesman.

In the slow movement near the finish, there was a strain of mournful melody that lost too soon its grip.

There is nothing cheap or musically incompetent in the new symphony — just as Tennyson, Browning and Swinburne, in their dullest moments, always are competent poets.

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
DEC 1

Berkshire Music Center Will Reopen

Aaron Copland Named Assistant Director

The Berkshire Music Center at Tanglewood in Lenox, Mass., will be resumed next summer with Serge Koussevitzky as director, according to announcement by the Boston Symphony Orchestra. Aaron Copland has been appointed assistant director.

The school was instituted in 1940 for those who wished to profit by the experience of "an opportunity for a summer of living and working in music." Because of war conditions, it was suspended for two years but it will be resumed next summer on the original plan with principals of the orchestra and other notable musicians as faculty.

One section of the school will be for qualified music students and will consist of an orchestra, an opera department, a class in conducting classes in musical composition and a department of chamber music.

The other section will be for students with less specific qualifications who wish to increase their acquaintance with music and its interpretation. This department will include a chorus preparing for festival concerts and a second orchestra.

The term will consist of six weeks from July 1 to Aug. 10, the last three coinciding with the Berkshire Music Festival, which will also be resumed next summer.

Boston Globe Dec. 10, 1945

WIRE A.P. PHOTO

SERGE KOUSSEVITSKY HUMS SCORE of "lost" cantata of Jan Sibelius, pieced together here and sent to the composer in Finland on his 80th birthday. The conductor led the Boston Symphony, Saturday in Milwaukee, in an all-Sibelius program.

[49]

MUSIC

MICHIGAN DAILY DEC. 11, 45

THE STIFFEST PROBLEM confronting any critic of the Boston Symphony is that of describing and applauding a flawless performance in unhackneyed superlatives. Being unsure of my own exclamation point style and aware of the superior observations of the melancholy Dane, which read, pertinently, "How infinite in faculty! in form and moving how express and admirable! in action how like an angel, in apprehension how like a god!" I make bold to apply them to the performers at last night's concert.

The audience was immediately captivated by the opening performance of Prokofieff's Classical Symphony, which displayed the merits of the strings to full advantage, and to which Koussevitsky gave an original and unconventional interpretation, noticable particularly in the tempos.

The program continued with Prokofieff's Fifth Symphony, marking the third performance of this recently comosed work. As a piece of music it is highly melodic, intensely absorbing, intricate in thematic treatment, and given the Boston's superb performance it actually obliterated the discomfort of the Hill Auditorium seats and made the audience dread instead of pray for the intermission.

Sibelius' Second Symphony was presented in an unsurpassable rendition which fittingly climaxed a concert of unchallangeable quality. The entire performance was distinguished by an absence of all the small technical imperfections which usually mar orchestral programs: unwieldy brasses, imperfect balance among the sections, disunified strings, lack of coordination. As always the string section played powerfully, accurately, and with incredible unanimity. The brasses were sure, unfaltering, and remarkably precise. Woodwinds were smooth and produced excellent tone quality.

On the whole it was a rare treat and a joy to hear an orchestra rehearsed beyond the possibility of a flaw play with such surety and absolute precision. Under Serge Koussevitsky's graceful, seemingly effortless conducting the Boston Symphony lived up to all expectations, and probably surpassed many.

—Paula Brower

ANN ARBOR NEWS DEC. 11, 45

Koussevitzky Leads Boston Orchestra In Fine Concert

By Carl Gehring

It has become almost axiomatic to report on the excellence of any concert performed in Ann Arbor by the Boston Symphony orchestra, and Monday evening's offering at Hill auditorium was no exception. Annually since 1931 this organization has come here and played from the finest and representative scores with such perfection in orchestral expression and such fidelity to different kinds of music as to make difficult the inclusion of new superlatives into any summary of its work. Yet the concert under consideration had several features which set it apart from its predecessors and added certain new links of interest to a long chain of rewarding musical events.

For one thing, the program was confined to the music of the Russian Prokofieff and the Finnish Sibelius, and this emphasis on the compositions of two living men made for novelty. How well the orchestra has played in the past from more diversified programs, sustaining the particular address of various schools of music, is a matter of record and a tribute to the breadth and guiding genius of Serge Koussevitzky. The success of this concert, moreover, only added further stature to a conductor and musicians who showed that they could sustain the interest in programs of more or less variety with equal success.

Program Is Interesting

Of particular interest on this interesting program was a new symphony by Prokofieff, his No. 5, Op. 100, which he wrote in the summer of 1944 after gathering themes for it for years, as he says. Although not designated as to key by the composer, it begins and ends in B-Flat. Other works heard at this time were the same composer's "Classical" Symphony, Op. 25, with D Major as the prevailing key, and Sibelius' Symphony No. 2 in D Major, Op. 43. It was especially fitting for us to hear a Sibelius composition on this occasion inasmuch as the composer was 80 years old on Saturday and his birthday anniversary was observed with a celebration in Finland.

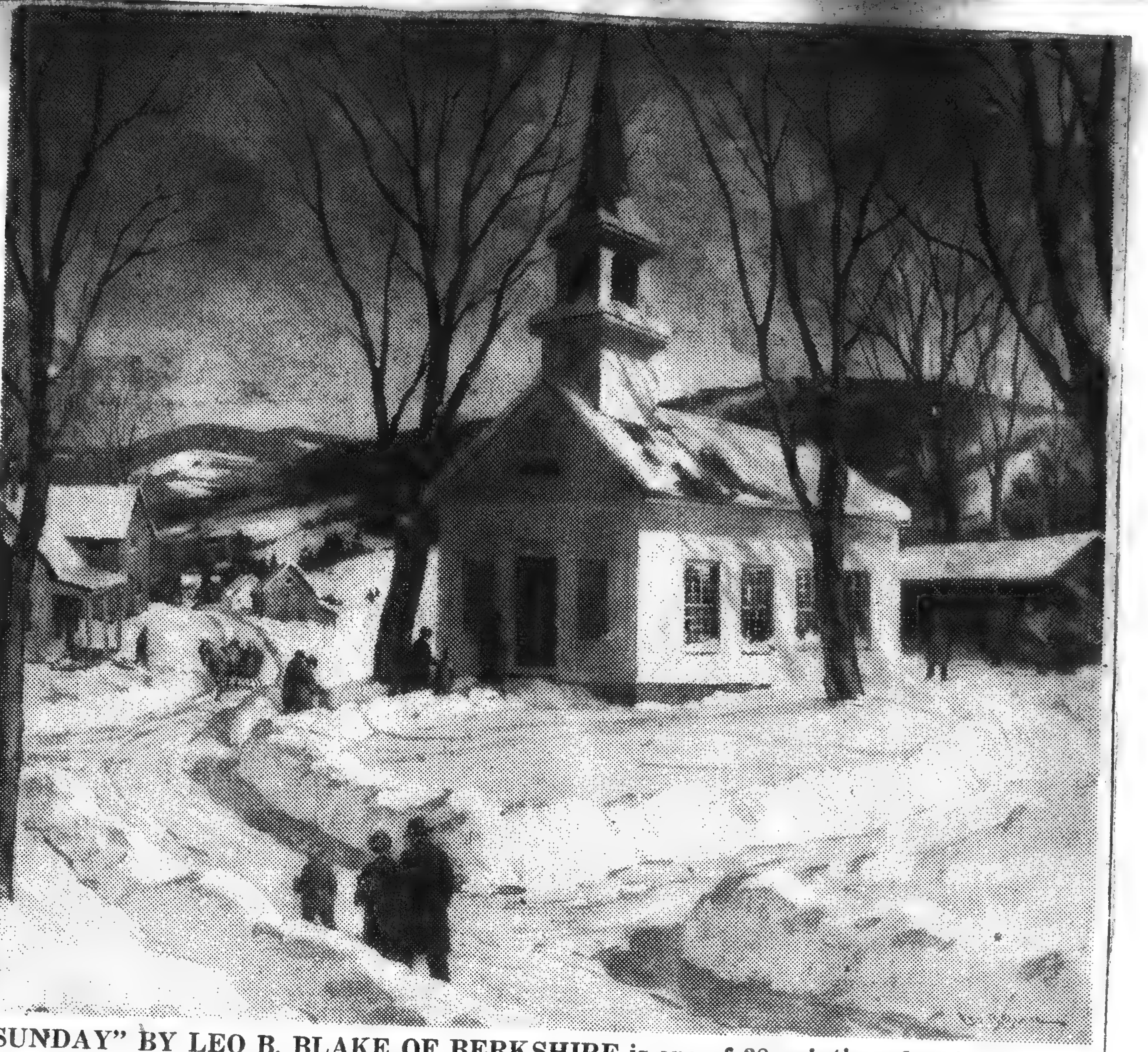
Chief interest in the Prokofieff "Classical" and Sibelius Second Symphonies centered largely in their performances, inasmuch as both have been played here before and each is recorded by the Boston orchestra. The former was run through with the utmost charm and grace, and with even more ping than is apparent in the fine recording of this work. The Sibelius, on the other hand, while monumental in its delineation, was not quite so well articulated as it is in the recording and differed markedly from the authoritative reading of Robert Kajanus, the late interpreter of Sibelius. However, the writer never has heard the Symphony summed up with so much conviction as it was at the end of the finale, nor a finer statement of the concluding measures of the second movement wherein the strings intone a noble theme against counter material in the woodwinds.

Reminder On Prokofieff

The hearing of Prokofieff's Fifth Symphony provided a new reminder of the stature which this modern Russian composer has achieved in recent years, offering a suitable follow-up on Ann Arbor performances by Vladimir Horowitz and Alexander Uninsky last year and this, respectively, of his Seventh Piano Sonata. The Symphony, fitful at times, tranquil at others, telling in its address and altogether a mighty effusion of a powerful creative spirit, was a most welcome adjunct on the program and revealed Koussevitzky as wholly at one with its modern idiom.

The playing of the orchestra was completely tops throughout as usual. Certain climaxes in the Prokofieff Fifth and Sibelius Symphonies projected magnificent passages for full orchestra wherein large effects were realized with no injection whatsoever of the strident. Quieter sections also were beautifully wrought, the statement of a sublime theme for oboe solo in the trio of the third movement of Sibelius' Symphony being one of the best of these examples. Bringing all of the forces under his control into such striking focus was Koussevitzky, who added one more monumental success to his long record of Ann Arbor triumphs at this sixth concert of the Choral Union series.

BERKSHIRE EVENING EAGLE DECEMBER 11, 1945



"SUNDAY" BY LEO B. BLAKE OF BERKSHIRE is one of 38 paintings by eight Berkshire County artists to be shown in a special exhibition at Symphony Hall, tomorrow through Dec. 26. The show was arranged by Stuart Henry, Berkshire Museum director, for the Boston Symphony Orchestra and consists largely of local scenes. Other artists are Mr. Henry, Thomas Curtin and Robert Francis of Pittsfield; Mrs. John C. Johansen and her son, John MacLane Johansen, both of Stockbridge; George L. K. Morris of Lenox, and George Picken of Tyringham.

This Clipping From
CHICAGO, ILL.
JOUR. OF COMM.

DEC 11 1945

Boston Symphony Again Is Superb; Ruth Draper at Peak

By William Leonard

(Reprinted from yesterday's final edition)

THE Boston Symphony Orchestra concluded its two-concert Chicago season at Orchestra Hall yesterday afternoon before a sold-out house reluctant to see Serge Koussevitzky and his men depart. Friday night's concert had been memorable for the introduction of an excellent new symphony by Serge Prokofieff; yesterday afternoon's was memorable for the radiant texture and nobility of inspiration which marked the only Mozart the Bostonians have included in their four concerts here in the last two seasons; both events were memorable for the consistency with which this magnificent organization maintained a silkiness of tone, tautness of ensemble and sharpness of attack that might be expected to waver under the rigors of a long, busy tour.

No better orchestra has been heard at Orchestra Hall in years, and no orchestra to match it will be heard there for many moons to come. Yesterday's concert, like its predecessor of last week, is to be described in terms of perfection.

Mozart's E flat major symphony (Koechel 543) received a performance with richness and resourcefulness to match the degree in which those qualities are present in its own construction. Its andante was treated with infinite delicacy, its more spirited movements were forceful but unlabored, the whole thing crystalline in tone.

Beethoven's well worn "Leonore" overture was warmly read, its foreboding hovering almost visibly in the string section until the trumpet shattered the darker orchestral colors and all divisions of the orchestra poured their hearts into a finale pulsing with exaltation.

Brahms' Symphony No. 4, sonorously philosophical, was unfolded with glorious variety but great subtlety of tonal investiture, and with greater coherence than it has received in these parts in some time. The first movement was capped by a stirring climax, the slow section exquisite of hue, the scherzo perfectly paced and the finale, especially the trombone and flute variations, delightfully maneuvered.

His two most recent appearances here have increased Chicagoans' respect for Mr. Koussevitzky's conductorial prowess and for the men who perform so ably under his baton. May the Boston Symphony Orchestra be back!

* * *

This Clipping From
ROCHESTER, N. Y.
TIMES UNION

DEC 11 1945

Prokofieff, Sibelius On Boston Program

Two of the most eminent of living composers—Jan Sibelius and Serge Prokofieff—will share honors in this evening's concert by the Boston Symphony Orchestra in Eastman Theater.

Dr. Serge Koussevitzky will conduct the compact Prokofieff Classical Symphony to open the program and will then proceed to the Fifth Symphony by the same composer and end the evening with the Sibelius Second Symphony.

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

DEC 11 1945

Symphony Due From Boston

WITH the "Standing Room Only" sign out for more than a month, the Boston Symphony Orchestra will play tonight before the largest audience in the long history of its visits to the Eastman.

The concert, which will be given under direction of Dr. Serge Koussevitsky, will feature the second symphony of Jan Sibelius, in commemoration of that famous Finnish composer's 80th birthday, a few days ago.

Completing this evening's concert will be the brief and witty Classical Symphony by Serge Prokofieff, and the latest work by that same Russian composer, his Fifth Symphony.

[51]

This Clipping From
ROCHESTER, N. Y.
TIMES UNION

DEC 12 1945

Boston Symphony Magnificent

By A. J. WARNER

The matchless Boston Symphony Orchestra, under the guiding hand of the conductor who has brought it to new heights of achievement, success and prestige, Serge Koussevitzky, returned to the Eastman Theater last night and gave a memorable concert before an immense throng. Triumphs are the harvest of Dr. Koussevitzky and his musicians, but for us, who only have the opportunity of hearing them occasionally, it was an evening of great privilege—the climax of our music season.

The audience provided a sight calculated to cheer the most despondent concert-goer. An unmistakable air of festival was on every side, and well-bred eagerness hummed through the auditorium. Responsiveness, intelligent listening, and restrained excitement were diffused in exhilerating fashion. Everybody was determined to be made musically happy, and everybody was, as the evening progressed. For this, indeed, was an Event, long anticipated, cherished in expectation, and savored in reality.

Program Perfectly Constructed

Dr. Koussevitzky is a deft maker of programs and he devised a list of works perfectly constructed for his appearance. First came the delicious "Classical" Symphony of Prokofieff, which, written some 30 years ago, has long been popular among both musicians and laymen, with its fraceful reminicence of the Morzartean idiom couched in more modern musical terms. Gay and fresh, superbly played with all elegance and finesse of which its interpreters were so enchantingly capable, it was a source of infinite delight, bringing with it, one must confess, no suggestion of the tragedy of the first World War during which it was composed.

A keen sense of public psychology prompted the choice of Prokofieff's Fifth Symphony, in juxtaposition, a work which had its first New York hearing, at the hands of Dr. Koussevitzky and the Boston Symphony, a few weeks ago.

The product of one of the two major composers of contemporary Russia — Shostakovitch, of course, being the other — this symphony, written in 1944, while Russia was still in the midst of her terrible struggle against the Nazis, is in a completely different vein from the beguiling refinements of the "Classical." The Fifth is a savage and powerful score that speaks symphonic language in the grand manner, deeply impressive which depicts, objectively, the tremendous struggle of humanity and manages, always, to keep in sight complete confidence in ultimate victory. The symphony is filled with a feeling of strength and of faith in the mightly forces of the composer's country.

It is harsh music, but strong and masterly in its energy and its exuberance, and Dr. Koussevitzky, ever a champion of Prokofieff, gave it a gloriously eloquent reading.

Noble Tones, Thrilling Harmony

Following the intermission came the superb Symphony, No. 2, by Sibelius, greatest of living symphonists, whose 80th birthday was celebrated in his native Finland and throughout the musical world on Dec. 8. In the heroic pages of this work, with the mighty song of the music sweeping to its apex, it is easy to over-drive an orchestra, but Dr. Koussevitzky avoided the temptation, even in the uplifted and uplifting moments when the glorious cantilena of the strings in the Finale spans the skies. In these inspired moments the orchestral tone remained noble and ineffably beautiful in quality, in thrilling harmony with the poet-composer's epic speech.

At the risk of gilding the lily, one cannot let this unforgettable visit of Dr. Koussevitzky, and the orchestra for which he has done so much, pass into the gallery of recollections without paying tribute once again to an organization which, from its beginning, has held, as its watch-word, the ideal of musical integrity and dignity, and that has gone on its way dispensing beauty and showing what music can mean to all of us when one's orchestral wagon is hitched to a star.

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 16 1945

EVENTS IN THE WORLD OF MUSIC

VLADIMIR HOROWITZ, Serge Koussevitzky and the Boston Symphony Orchestra will appear together for the first time in New York on Feb. 12 in a benefit concert for the Rachmaninoff Fund, Inc. The fund recently initiated a nation-wide contest to discover America's most talented young pianist, and the present concert is first of a series designed for its benefit.

In tribute to the eminent Russian musician whose life is memorialized by the fund, Mr. Horowitz will play one of the Rachmaninoff piano concertos, and a special committee, of which Mrs. William C. Breed is chairman, will sell tickets at benefit prices of from $2.10 to $20. The fund has headquarters in Steinway Hall, 113 West Fifty-seventh Street.

Both Mr. Horowitz and Dr. Koussevitzky took a leading part in the founding of the fund a year and a half ago, and are active in its program. Mr. Horowitz is president of the organization and Dr. Koussevitzky is serving as chairman of the artists' advisory committee.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

With Dr. Koussevitzky back, yesterday's Symphony Concert offered an afternoon of great orchestral playing. Beethoven's "Emperor" Concerto, in which Alexander Borovsky was the pianist, has now weathered 136 years. Not everyone, seemingly, is unfavorably affected by its degree of repetitiousness, its rather elementary harmonic structure. Unquestionably great is Beethoven's Overture to "Coriolanus," which proved the most gripping music of the concert.

But how about Prokofieff's Fifth Symphony, which had its American premiere here last month and was very properly repeated? Not many will go as far as Dr. Koussevitzky in proclaiming it the most important symphony since those of Brahms and Tchaikovsky, though it may well be the finest work of its kind to come out of Russia in that period. Less startling than Shostakovitch who, up to date, has eclipsed him as symphonist, Prokofieff in this work evinces a greater mastery of the form (and of the orchestra) and writes in a more consistent, a better integrated style. At that, there are occasional lapses into commonplace, especially in the finale. Indeed, if the Symphony ended with the Adagio it would give the impression of greater dignity, notwithstanding the bounce of the Scherzo, which would make a nice piece for the Pop Concerts. There is much that is affecting in the first and third movements, and whatever its ultimate fate, we may be sure that the Symphony will be with us for some time to come.

As for Mr. Borovsky, he played the solo part of the Concerto most musically and also with due strength and authority. It was not quite the transfiguring performance of which the work, in the opinion of some, now stands in need.

STRICKEN DURING BOSTON CONCERT

Miss Mary E. Bancroft, 72, of 98½ Main st., Andover, for more than a score of years a season ticket holder at the Boston Symphony Orchestra concerts, died suddenly of a heart attack yesterday in Symphony Hall.

Police say the Miss Bancroft left her seat and collapsed in a corridor in the rear of the balcony. Dr. Irving Kamberg of 91 Westland ave., Back Bay, who was summoned to treat her, pronounced her dead.

This Clipping From
DAYTON, O.
HERALD

DEC 15 1945

Koussevitzky To Reopen Berkshire Music Center

NEW YORK, Dec. 15.—The Boston Symphony orchestra has announced that the Berkshire Music Center, under the direction of Dr. Serge Koussevitzky, will be reopened next July at Tanglewood in Lenox, Mass. The school was started in 1940 but was closed for two years because of the war. The faculty will consist of principals of the Boston Symphony and other notable musicians.

The term will consist of six weeks (July 1 to Aug. 10), the last three coinciding with the Berkshire festival under Dr. Koussevitzky, which also will be reinstated next summer.

Community Concert Service o: Columbia Concerts has announced that 103 new towns and cities have been added to its list this year, making a total of 410 localities enjoying music by important artists without financial risk.

An average of four concerts a year is assured members, whose dues of $5, collected in advance annually, make it possible to present first-class music without guarantors or monetary losses. The system already has been extended to Latin America and plans are being made to try it in Europe and South Africa.

Huberman Plays

Bruno Walter, who is conducting four weeks with the New York Philharmonic Symphony orchestra, is now doing his first fortnight at Carnegie Hall. He will return for another two weeks during the first half of March, when he will repeat his annual performance of the uncut Bach St. Matthew Passion.

Walter will have as soloist at the Sunday afternoon concert of March 16, Bronislaw Huberman, Polish violinist, just returned from France, Switzerland, Holland, Belgium and Italy. Huberman will play the Mozart D major concerto.

Three top-ranking artists have agreed to contribute their services as soloists to the New York City Symphony at forthcoming concerts under the direction of Leonard Bernstein, who also donates his talent as conductor. They are Jennie Tourel, mezzo-soprano of the Metropolitan Opera; Claudio Arrau, pianist, and Joseph Szigeti, violinist.

Miss Tourel, the first to appear, will be heard at the Dec. 17 and 18 concerts in Ravel's seldom-heard "Three Poems for Voice and Orchestra," "Scheherezade," in their entirety. Arrau will play in February and Szigeti in March.

Abrams Tours Again

Jacques Abrams, pianist, has returned to the concert world after three years in the Army. One of his first public appearances as a civilian will be for officers, enlisted men and their families Dec. 17 at Fort Jay, N. Y., where Abrams started his Army life. He will be heard by the general public at Carnegie Hall on Jan. 7.

At both recitals, Abrams will include "Three Preludes," written by his friend Warrant Officer Kent W. Kennan, now stationed on Iwo Jima.

MEADVILLE, PA.
REPUBLICAN

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

DEC 12 1945

Ovation Greets Koussevitzky, Bostonians

By NORMAN NAIRN

SUPERB orchestral playing that pulsed with life brought a thrill to a great audience at the Eastman last night, when a long lasting ovation greeted Serge Koussevitzky, that magnificent conductor, and his Boston Symphony Orchestra. The theater was again packed, as it is whenever their coming is announced, and the number of standees was all the law would permit.

As a matter of fact, the mere announcement that the Boston was to play here brought an immediate sellout two months ago. And at that, without having any idea of what the program was to be.

Performances of Koussevitzky and the Boston always are a treat, for there is nothing quite like the sparkle and glow, the brilliant tone, the beautiful balance, the full splendor of all sections of the orchestra.

Everything last night was a brilliant accomplishment, with the utmost precision and orchestral cunning that one is accustomed to ascribe to Koussevitzky. And the fervent applause was commensurate with the quality of performance.

The program comprised the Russian composer Prokofieff's witty "Classical" Symphony, written in 1916-17, his new monumental Fifth Symphony, composed last year (an interval of 28 years), and the Sibelius popular Symphony No. 2.

In order of performance came first the "Classical," one of the most popular of modern symphonic works. Prokofieff's impishness offended the conservatives in wartime Petrograd, so he decided to write a symphony to prove he could do it, and, in his own words, "to catch the spirit of Mozart and put down that which, if he were living today, Mozart might put into his scores."

Koussevitzky captured ideally the humor and satire of Prokofieff's intention, with the lightness and delicacy for which the Boston is famous, the freshness, vivacity and zest.

In his new Fifth Symphony, Prokofieff has written much of it in unabashed melodic vein, with a deal of pungency. While the composer insists the work is without a program, he say: "It is a symphony about the spirit of man." He conducted its first performance last January, and last night's was its premier performance in Rochester.

Your humble reviewer found it full of interest, drama and drive, and believes it will stand repeated hearings. The first movement is a majestic andante, passing on to the second, which Prokofieff says depicts the horrors of war, music that is incisive in its persistent figures.

Then the adagio's somber quality is built around a funeral march, reflective, serious and deep in expression. The whole thing ends up joyously, brimming with life.

Time alone will tell, of course, whether the new work will become as popular as the "Classical." But there is no doubt of its stirring moments, its harmonic and rhythmic dynamism. We doubt not but that Koussevitzky gave the new work his utmost.

Jan Sibelius, Finnish composer, was 80 years of age last Saturday, and conductors are playing his symphonies currently as a tribute to the grand old man whose seven symphonies give him musical immortality. It is not hard to see why the Second, heard last night, is so popular, by turns pastoral, introspective, somber and exultant.

It was a dramatic performance. Koussevitzky's men revealed every little theme of Sibelius' genius, with mighty sonorities to impart sheer weightiness. The effect of the finale, with its superb smooth brass was well-nigh breathtaking.

Visits of the Boston Symphony always are exciting for there is only one other orchestra in the country, the Philadelphia, which matches it in flowing beauty. And why should it not be so? Koussevitzky, now 71 years of age, has been at the helm in Boston since 1924.

Incidentally, five former members of the Rochester orchestra are included in the Boston's personnel; V. Resnikoff, violin; Henry Freeman and Willis Page, string basses, Harold Meek and Osborne McConathy, horns.

NEW PHILADELPHIA, OHIO
TIMES

This Clipping From
ERIE, PA.
DISPATCH-HERALD

DEC 14 1945

RECENTLY Koussevitzky commented upon ~~somebody~~ else's recording of a new work they had both played.

"It is ze nuts!" he purportedly said, and friends were happy about his enthusiasm for the recording. Then he added, "Where is the spirit of the music? You just hear—ze nuts!"

Ze nuts means ze notes.

This Clipping From
WATERBURY, CONN.
REPUBLICAN

This Clipping From
DANVILLE, VA.
REGISTER

DEC 16 1945

The Berkshire Music Center, Serge Koussevitzky, director, will resume operations next July at Tanglewood, in Lenox, Mass., the Boston Symphony announces. Aaron Copland has been appointed assistant director.

URDAY, DECEMBER 15,

MUSIC

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky, conducting, gave the ninth program of its 65th season in Symphony Hall yesterday afternoon. Alexander Borovsky, pianist, was the soloist. The program:

Symphony No. 5, Op. 100 . . . . Prokofieff
Overture to "Coriolanus," Op. 62 . . . . Beethoven
Concerto for Piano and Orchestra in E flat, Op. 73 ("Emperor") . . . . Beethoven

By RUDOLPH ELIE, Jr.

It is fairly clear now that Prokofieff's Fifth Symphony is not quite the masterwork it seemed to be on first hearing a month ago. It remains a good, skilfully upholstered and very presentable work well worth a second hearing, but the substance is just not there.

The difficulty all along in discussing or assessing the quality of this symphony has been the question of Prokofieff's artistic about-face, not in the complexity of his musical textures or idioms. Few recent symphonies, in fact, have ever been so easy to hear a first time as this. The trouble was—and still is—what is Prokofieff getting at by presenting us with music hall tunes fitted out with a tragic harmonic tension, melancholy pace and an unquestionably earnest style?

I seem to have said a month ago that this is a "war" symphony; that there is a profound feeling of sadness pervading it. But now I find myself in the embarrassing position of realizing that the composer has achieved these ends through well-planned and often meretricious musical devices which do not bear too close a scrutiny. There is form, and proportion, and dimension, and to some extent the old-time Prokofieff wit, irony and confident self-assertion. But taste is almost wholly lacking, and what is Prokofieff without taste?

For example, could the opening theme of the slow movement with its Moonlight Sonata-like accompaniment survive a piano reduction? Could the violin repartee to the viola melody in the scherzo (which is by far the best thing in the symphony) compare with the same figures used by Kostelanetz on the radio? And is the tune of the finale any more distinguished than a conventionally harmonized tune by Sigmund Romberg? The fact appears to be that Prokofieff has allowed himself to fall in line behind Shostakovitch and this, for a man of his enormous musical stature, is disconcerting to say the least. And it must be said that Shostakovitch sounds better trying to imitate Prokofieff than Prokofieff does imitating Shostakovitch.

Perhaps another factor in the less favorable impression the Symphony made was a less effective performance. Both the orchestra and the conductor gave me the notion they were tired after junketing around the past ten days; tired, I might add also, of Prokofieff's Fifth. In any case there was less luster, verve and conviction than there was a month ago and it may well have lessened the seeming importance of the work.

Regrettably enough, the "Emperor" Concerto didn't go too well, either. It was a somewhat pallid and technically uneven performance by Mr. Borovsky, who was by no means in his top form, and hardly displayed either the soloist or the orchestra in their company dress. Next week Fritz Reiner will be the guest conductor in a program including Mozart's "Haffner" Symphony, Strauss' Symphonia Domestica, and Debussy's "Iberia."

This Clipping From
COLUMBUS, GA.
LEDGER

DEC 16 1945

Berkshire Music Center, under the direction of Dr. Serge Koussevitzky, will be reopened next July at Tanglewood in Lenox, Mass. The school was started in 1940 but was closed for two years because of the war. The faculty will consist of principals of the Boston Symphony and other notable musicians.

The term will consist of six weeks (July 1 to Aug. 10), the last three coinciding with the Berkshire Festival under Dr. Koussevitzky, which also will be reinstated next summer.

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CUERO, TEXAS
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NEWS

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CHICAGO, ILL.
TRIBUNE

on the Aisle

by Claudia Cassidy

HAVE you heard about Serge Koussevitzky's plan to give a tremendous, nation-wide impetus to music in America? He simply proposes to tax every one 25 cents a year and use the money to give each state an orchestra, an opera company, and a string quartet which would tour that state in what you might call alternating currents of continuous melody.

Koussevitzky's Subsidy Plan for Music in America

This is about as plain a statement of national subsidy as could be made, and as Mr. Koussevitzky suggests it, I need not explain that he is talking about music of quality, unhampered by political or social pressure. The distinguished Russian from Boston has the great gifts of enthusiasm and faith in the talented young, but he is primarily an idealist and a perfectionist. It would no more occur to him to sponsor makeshift music than to perform it.

Serge Koussevitzky

His plan goes deeper than the mere spread of music, vital as that may be. He wants to give music its freedom. For he believes, as so many musicians have come to believe, that the chief trouble with music in America today is that it belongs not to the people as a whole, but to the few now chiefly responsible for its support. Somehow, over the years, we have come to depend on what we call civic leaders to subsidize our music. Certain key figures in each city take charge of music, decide its destinies, and dig down in their pockets to pay off its deficits. This is doubly dangerous, since it places music at the mercy of private pocketbooks and individual, sometimes unreliable, tastes. If you have a Maecenas like the late Harold McCormick or Louis' Eckstein, you get fabulous opera, and if you are lucky enough to get similar patrons of highly cultivated tastes, you may build up a great orchestra. The trouble is that many of those who get control of music, or perhaps have it thrust upon them, have no particular knowledge of it or liking for it, but accept the onus of its support as another civic duty, without realizing that a dutiful gesture in the wrong direction does more harm than good. The danger in any case is that instead of remaining trustees of the community's music, these people become its arbiters. If their judgment is indifferent or inferior we find ourselves with symphony orchestras on the toboggan of second rate direction, and opera companies hurtling in blissful ignorance to destruction.

When an orchestra or an opera company declines in prestige, far more is hurt than a disappointed audience accustomed to better things. If a new audience accepts that music, its taste is corrupted at the source, and the same is true of the developing performer who is denied the very opportunity every talent should take for granted. The musician already established in his community suffers even more. He has made the greatest possible investment in his organization, for he has invested his career. He may not have an opportunity to leave for another post, or he may not want to accept such opportunity because of home, friends, pension, or perhaps some lingering loyalty to better days. Yet a decline in prestige over which he has no control is bitter penalty for service that deserved richer reward.

The More Roots It Strikes, the Better

Mr. Koussevitzky's 25 cent plan, like Bruno Walter's dream of subsidized training centers of the arts, would not free music overnight, but it would knock a hole in the blank wall against which so much music is struggling and thru that hole would trickle light and air and the hope of freedom to come. Mr. Koussevitzky says Gov. Tobin of Massachusetts is interested. Perhaps Gov. Green will be. Perhaps all governors will be. Perhaps the President will be. The more roots it strikes, the better. It's another case of our old friend, "The roots must be more splendid than the foliage," which so many of us hope to see carved over the Auditorium doors if, when its war time service is done, that friendly old theater becomes a true center of the arts, a living memorial where the gifted young develop in the freedom others just as young and perhaps more gifted gave their lives to defend.

No doubt any but the Russians and the Irish would finish one project before starting another, but it is impossible to talk to Mr. Koussevitzky without talking about Tanglewood, and it is impossible to talk about Tanglewood without getting ideas about some place near Chicago, perhaps Ravinia, where something similar might be developed. Tanglewood, as you know, is both school and festival, furnishing what Mr. Koussevitzky calls "an opportunity for a summer of living and working in music." After two years of war time suspension it reopens next July 1 with Aaron Copland as Koussevitzky's assistant director. There will be six weeks of school, with principals of the Boston orchestra and other musicians as faculty, and the last three weeks coincide with the Berkshire festival. You attend that school as a qualified music student with an orchestra, an opera department, classes in conducting, composition, chamber music and so on, or as a student with less specific qualifications who wants to know more about music, in which case you form a festival chorus and a second orchestra.

Memorial Fun Aids Young Musicians

Nor is this yet all of the indefatigable Koussevitzky's scope in music. In memory of his wife he has created a fund to help finance promising young musicians. His first commission went to Benjamin Britten, who needed $1,000 to work on an opera. That opera is "Peter Grimes," the sensation of London, which Koussevitzky will do at Tanglewood this summer in advance of Eddie Dowling's Broadway production. His second commission went to Samuel Barber.

For Koussevitzky has the faith that not only moves mountains but musicians, which is sometimes more difficult. He says watch Leonard Bernstein, not only for the best of his "Jeremiah" symphony but for the remarkable performance of the Schumann Second he recently conducted in New York. He thinks "Oklahoma!" and "Carousel" delightful shows and hopes "Peter Grimes" will help them lift the level of the Broadway music stage. He has great patience with the gifted and outspoken scorn for the pretentious. And best of all, he gets things done in music. When you consider how much, in addition to his great work with the Boston orchestra, you may decide that what every state really needs, in addition to that orchestra, that opera company, and that string quartet, is a Koussevitzky to stimulate them to perfection. But if you got that for your 25 cents, you would have topped a blessing with a miracle.

JEWISH WEEKLY TIMES Page Five

MUSIC: Moses Smith

By MOSES SMITH

The release of the expected announcement that Serge Koussevitzky's Berkshire Music Center as well as Symphonic Festival will be reopened next summer makes the coming of peace official. (Don't believe what you read in other columns of this paper and elsewhere about warlike troubles in the Near East, Middle East, Far East and everywhere else; it's all propaganda.) Koussevitzky has had many big moments in his life but probably none to yield him a bigger thrill than he will experience when the Center opens its term of six weeks next July 1.

Certainly few things in his life caused him greater anguish than having to close the Center for the duration after the session in the summer of 1942. After Pearl Harbor, the preceding December, the Directors of the Berkshire Symphonic Festival, Inc., and the Trustees of the Boston Symphony Orchestra, joint entrepreneurs of the Festival, had quickly cancelled all plans for operating it during the war. This was natural and inevitable, although Koussevitzky swallowed hard before accepting it. He could not, however, agree that the Center, his fondest dream, must be given up. And when the two sponsoring organizations withdrew their support, he ran it on his own initiative that summer of 1942. But the jig was up, as even Koussevitzky was forced to realize. Meanwhile, his bitterness toward the Trustees, aggravated by other matters, was so great that he came perilously close to leaving the Boston Orchestra for good.

I have referred to the Festival and Center projects as Koussevitzky's designedly. The Festival was, it is true, originated on an extremely modest scale by the local group of Berkshireites calling themselves the Berkshire Symphonic Festival, Inc. And when they later joined forces with the Boston Symphon Orchestra the formal operation and responsibility for the project rested in these two boards. But the real driving-power, shaping and expanding the Festival so that it became what it did become was Koussevitzky. As to the Center, that was his baby from the start. In it he realized a dream he had nursed for almost 30 years. Perhaps the happiest moments of his life have been during those three summers, 1940-42, when he was working with and for young America at Tanglewood.

One important change in the resumed set-up is that, for the most part, Koussevitzky will hereafter have to deal with only one board of directors instead of two. This is the result of the Berkshire Trustees' recent cession of their rights in the Shed at Tanglewood to the Boston Symphony Orchestra. Otherwise, it is indicated, the Festival and Center will pick up next summer from where they left off in 1941 and 1942. The Festival is to be of three weeks' duration, with three programs being offered each week over a prolonged week-end. The Center session will run for six weeks, the last three coinciding with the period of the Festival. The student body will consist of two parts, one of advanced students contemplating musical careers, the other of students, whether elementary or advanced, who are pursuing a summer course for cultural reasons. As before, there will be a student orchestra and chorus. The students will give their own concerts and operatic performances as well as taking part in the main Festival.

There's going to be a lot of activity once more at Tanglewood next summer. And the busiest person around the place will be Serge Koussevitzky.

This Clipping From
LAMAR, COLO.
NEWS

DEC 17 1945

—o—

The Boston Symphony Orchestra has announced that the Berkshire Music Center, under the direction of Dr. Serge Koussevitzky, will be reopened next July at Tanglewood in Lenox, Mass. The school was started in 1940 but was closed for two years because of the war. The faculty will consist of principals of the Botson Symphony and other notable musicians.

The term will consist of six weeks (July 1 to Aug. 10), the last three coinciding with the Berkshire Festival under Dr. Koussevitzky, which also will be reinstated next summer.

—o—

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Serge Koussevitzky returned to the conductor's stand at Symphony Hall yesterday afternoon, following two of the Boston Symphony Orchestra's out-of-town tours and a fortnight of Paul Paray as guest conductor.

Mr. Koussevitzky commendably repeated the Fifth Symphony by Serge Prokofieff, whose first American performances he had given here four weeks ago. Beethoven's "Coriolan" Overture and "Emperor" Piano Concerto, with Alexander Borovsky as soloist, were heard after intermission.

Yet again the vast and powerful Fifth Symphony of Prokofieff impressed one as some of the finest music written in this century, especially the heroic first movement and remarkable scherzo.

Another hearnig stressed the length of the melodious adagio and the bouncy, march-like nature of the finale, which makes you think of Shostakovich.

All in all this is a great symphony, extremely clever in facture, imaginative and forceful, away up and beyond most symphonic works composed over the last 25 years. It ought to wear well.

It was interesting to hear Mr. Borovsky, who plays Bach so nobly and clearly, perform the "Emperor" Concerto here for the first time. Broadly speaking, Mr. Borovsky makes the "Emperor" lyrical. Others have made it more dramatic and portentous.

Mr. Borovsky keeps the work within a relatively small framework, articulating notes clearly and making them "sing." That is entirely legitimate. The Beethoven Fourth Concerto may be more his dish, but his "Emperor" is musicianly and consistent.

Together with the "Egmont" and "Leonore" No. 3 overtures, the "Coriolan" forms a Beethoven trilogy which for structural symmetry and dramatic expression, are just about perfect.

I cannot visualize Beethoven laboring over their composition; it seems they must have come into being entire, without a note needing to be changed or a nuance added.

A performance more taut or clear, more rich in tone or appropriate in style than Mr. Koussevitzky's yesterday is hardly imaginable. Once again it was a case of great art being greatly set forth. When that occurs, it cannot be forgotten.

Christian Science Monitor

DECEMBER 15, 1945

Beethoven, Koussevitzky, And Borovsky

By L. A. Sloper

Dr. Koussevitzky, returning yesterday afternoon from the Western trip of the Boston Symphony Orchestra, which had been a triumphal progress, was welcomed warmly by the Friday audience. For this ninth program of the season he chose to repeat Prokofiev's Fifth Symphony, which he had directed in its first American performance in November. The other numbers were Beethoven's Overture to "Coriolan" and the "Emperor" Concerto with Alexander Borovsky as soloist.

The symphony was well worth an early rehearing. One of the main complaints of contemporary composers is that their works are usually heard but once, if at all, and hence have no chance of becoming popular. Prokofiev is the last composer who needs to make such a complaint, and Dr. Koussevitzky is the last conductor against whom it can be made; and the success of this work on its first hearing ensured its repetition.

A second hearing of it confirmed first impressions. It is an ingratiating work, melodious, rhythmically alive, with brilliant instrumentation and just enough dissonance to give it relish. The Scherzo again struck me as the best of the four movements, and the most characteristic of its composer; the slow movement, which originally seemed the poorest, seemed even weaker this time. Its themes are banal, and its shivery effects suggest that it might have been written to accompany a screen version of "The Hound of the Baskervilles."

The performance was of the marvelous virtuosity and expressiveness which we tend to take for granted from our orchestra, but which amazes less fortunate communities.

Mr. Borovsky gave a very thoughtful and very interesting account of the concerto. He is capable of all the bravura that the work calls for, and of the purity of tone and poetic quality which it also demands. He does not attempt to carry the audience and the concerto by storm, but, while providing plenty of power where it is needed, turns to reflection and contemplation at appropriate moments. Thus he does not yield to the temptation to stun us by turning one of the world's greatest musical creations into a sort of anvil chorus. Dr. Koussevitzky supplied an understanding accompaniment—although there was a slight disagreement at one point—and all concerned were showered with plaudits.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

DEC 17 1945

Music Center Plans Program

The Boston Symphony Orchestra announces the resumption in July of the Berkshire Music Center, Serge Koussevitzky, director, at Tanglewood in Lenox. Aaron Copland has been appointed assistant director. The school, which had long been a cherished plan of Dr. Koussevitzky, was instituted in 1940 for those who wished to profit by the experience of "an opportunity for a summer of living and working in music." It has been suspended for two years on account of war conditions, and will be resumed on the original plan, with the principals of the orchestra and other notable musicians as faculty.

One section of the school will be for qualified music students, and will consist of an orchestra, an opera department, a class in conducting, classes in musical composition and a department of chamber music. The other section, as before, will consist of students with less specific qualifications who wish to increase their acquaintance with music and its interpretation. This department will include a chorus preparing for festival concerts and second orchestra. All students will have access to concerts, lectures and other activities as well as the Festival itself.

The term will consist of six weeks (July 1, Aug. 10), the last three coinciding with the Berkshire Festival, Serge Koussevitzky, conductor, which will also be reinstated next Summer. Applications for auditions for the school departments should be made to the Boston Symphony Orchestra, Symphony Hall, Boston. The detailed curriculum and faculty will be announced next month. Those who wish the festival program announcement should apply to the same address.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

DEC 19 1945

MUSIC

Boston Symphony, Directed by Fritz Reiner, Attracts Capacity Audience.

BY RUTH TRIPP

The enthusiasm of Providence music lovers for Boston Symphony Orchestra concerts attracted a capacity audience to Metropolitan Theater again last evening. Fritz Reiner was guest conducter. At the November concert, with Serge Koussevitsky conducting, there was not even standing room. Last night, however, there were a few square feet of space which might have been sold to standees.

Any guest conductor is fortunate to have the chance to conduct the Boston Symphony Orchestra. We had a feeling that Mr. Reiner was enjoying himself. Providence heard his debut with this orchestra. He will play the Friday-Saturday pair of concerts in Boston this week. His program:

Mozart............Symphony in D major ("Haffner"), No. 35 (Koechel No. 385)
I. Allegro con spirito
II. Andante
III. Menuetto
IV. Finale: Presto
Debussy ....“Iberia” (“Images for Orchestra No. 2)
I. In the streets and byways.
II. The fragrance of the night.
III. The morning of a festival day.
Wagner......Prelude and Love-death from “Tristan und Isolde”
Wagner.........Excerpts from Act III, “Die Meistersinger von Nurnberg”
Introduction—Dance of the Apprentices—Procession of the Mastersingers

Mozart was a safe starter. It gave the listeners a chance to appraise Mr. Reiner's manner of conducting with not too much complexity of tone to distract. It was not long before he had made things clear that all the delicacy and charm of the “Haffner” would be delivered intact from his capable baton. He is active and spry in his delineation of phrases. After one became accustomed to his beat, the clarity of the reading gained in its effect. The Menuetto was delightful and the Presto was fairly brilliant.

Somehow the Debussy lacked the finesse we associate with the playing of French music by the Boston Symphony. We thought the tempos were too deliberate and the players too cautious. There was no subtle fusion of ideas, which usually come out of the orchestra with beauty. The spark of inspiration was lacking. The kind of inspiration we mean comes from Paris.

The players really got down to the business in hand with the Wagner numbers. Fritz Reiner's name is a synonym for superb interpretation of Wagner. We had reason to learn at first hand that this reputation is deserved. In the “Prelude and Love-Death” from “Tristan and Isolde,” great heights were reached. It will be many a day before a more delicate pianissimo is produced by a cello section. The double quartet of horns played as it controlled by a single diaphragm. Trumpets and trombones were superb and the strings sang eloquently with the reeds in the beautiful close of the scene. Wagner's writing is truly great in this opera and the orchestra gave it to us in full measure.

The introduction to Act III of “The Masteringers” was delightful. The jollity of the “Dance” and the importance of the “Procession” were portrayed vividly.

We missed the concert master, Mr. Burgin, and his deskmate, Mr. Theodorowicz. It was not that the fiddlers present did not do well, but rather that there were two too few. It was good to see Miss DeGuichard in the bassoon section. She often has played in Providence and we long have suspected that she merited the place she now fills. It is a far cry from the early days of our introduction to this orchestra. In the old Infantry Hall days there never would have been a woman in the orchestra or for that matter, a guest conductor at every other concert. Times have changed indeed.

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 23 1945

Vladmir Dukelsky's 'cello concerto will receive its première performances by the Boston Symphony Orchestra with Gregor Piatigorsky as soloist, Jan. 4 and 5 in Boston, and Jan. 12 in New York.

BOSTON HERALD, SATURDAY, DECEMBER 22, 1

MUSIC

Symphony Concert

The Boston Symphony orchestra, Fritz Reiner conducting, gave the 10th concert of the 65th season in Symphony Hall yesterday afternoon. The program:

Symphony in D major (“Haffner”) (K. 385) ....Mozart
Iberia (Images No. 2)..........Debussy
Dance of the Seven Veils from “Salome”; Symphonia Domestica, Op. 53 ....Strauss

By RUDOLPH ELIE, JR.

Fritz Reiner, conductor of the Pittsburgh Symphony orchestra, made his first appearance as guest conductor of the Boston orchestra yesterday afternoon and received a very cordial welcome from his many Boston friends and admirers.

Not a virtuoso conductor in the sense that his personality proves to be as interesting as the music he performs, Mr. Reiner probably gives about the most literal readings of the works on his program you are likely to run across. He does everything the directions on the score indicate, no more and no less, and thus the orchestra becomes an instrument that exactly reproduces the letter of the law as it is set down on the musical parts it plays. If there is a fortissimo in, say, the first violin section, the first violins make that fortissimo without any special pleading by Mr. Reiner. If the composer has indicated a phrase, that phrase is played but not especially at the conductor's behest. In short, Mr. Reiner seems to convey the impression he is conducting from a score although he actually doesn't, and is content to let the orchestra do the work while he merely controls the mechanics of entrance, release, balance, overall sonority and so on.

This, of course, is a very different thing from what we are accustomed, and it is, all things considered, the soundest possible musical practise. You can't go wrong, ever, but on the other hand, you can't always be sure of achieving a sort of radiance, or glow, or excitement, or extra-spirituality, or whatever it is that a great conductor has which liberates the spirits of the musicians and makes them play better than they can play, so to speak.

However, it must be said that Mr. Reiner, approaching the problem as he did from a wholly different point of view, was very successful yesterday. True, the performances never did take fire, but they were very fine and interesting and beautiful. The “Haffner” Symphony, an exquisite work from start to finish, had strength and substance in place of its usual over-refinement. Debussy's “Iberia,” a virtually incomparable example of impressionistic subtlety, was also quite different in conception, yet the middle section, the fragrance of the night, was exceedingly poetic in feeling and perhaps the best thing Mr. Reiner did the entire afternoon.

Everybody knows that Strauss' “Symphonia Domestica” is one of his weakest pieces, and there are, of course, pages of dull and tedious fabrication, but there are certainly less amusing musical narratives than this day in the family of Papa, Mama and Baby Strauss. What it wacks more than anything is the organizational compactness necessary to give it urgency. You feel there are so many amusing ideas jostling one another around nothing ever quite comes of it. However, heard at proper intervals of say once in five years, it is reasonably interesting and since it ends on a boisterous note it makes you feel you've had a better time than you thought you were having during the ups and downs of the middle part. Much the same could be said of “The Dance of the Seven Veils,” a piece that doesn't make too much sense out of its context, but which is a thriller in its proper place. As always, the orchestra performed in its Sunday best for its guest conductor and the audience mustered a good deal of enthusiasm for him, too. Next week's program offers Bartok's Violin Concerto and Mendelssohn's E minor Concerto with Yehudi Menuhin as soloist and pieces by Brahms and Milhaud.

Symphony Orchestra

BY WARREN STOREY SMITH

The Boston Symphony Orchestra hasn't had such a workout in some time as it received yesterday afternoon when Fritz Reiner, making his first local appearance as conductor, put it through the “Dance of the Seven Veils,” from Strauss' “Salome,” and that composer's “Symphonia Domestica.”

This was partly due to Strauss, who knew how to get more out of the full modern orchestra than anyone before or since, and partly to Mr. Reiner, a conductor of quite exceptional powers. Rehearsing the “Domestica” from memory he discovered two errors in the orchestral parts, and conducting it and the other numbers on the program the same way, he saw absolute master of every musical and instrumental situation.

Beginning was made yesterday with Mozart's “Haffner” Symphony. With the strings reduced in numbers and partially reseated, Mr. Reiner brought to pass a performance beautifully balanced, of crystalline quality, rhythmically alive and all in the true Mozart spirit.

He was, perhaps, a trifle matter of fact with Debussy's “Iberia,” which followed, making somewhat more of the rhythmic first and third divisions than of the wholly impressionistic second, “The Fragrance of the Night.”

Even in the Mozart you were made aware of Mr. Reiner's operatic experi-

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MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Fritz Reiner, conductor of the Pittsburgh Symphony Orchestra, made his first appearance in Boston at Symphony Hall yesterday afternoon as guest conductor of the Boston Symphony Orchestra. His program assembled the “Haffner” Symphony (K. 385) of Mozart, “Iberia” by Debussy and two compositions by Richard Strauss: the Dance of the Seven Veils from the opera “Salome” and the “Domestic” Symphony.

In general and in details Mr. Reiner proved himself to be the finest, most seasoned and well-equipped guest conductor the Boston Symphony has had in at least 15 years. That is a considered opinion, set down in realization that Boston's orchestra has been directed by some very able guests over that period of time.

As a technician Mr. Reiner is meticulous and demanding. Under the firm beat of his long stick the orchestra played precisely. There were no loose ends, no tentative moments through the whole course of an exacting program. Mr. Reiner, who conducted from memory, had these scores in his head and he knew just what he wished to achieve. Consequently there was, between conductor and orchestra, that resulted in extremely good music making.

Unlike certain other of our guests, Mr. Reiner did not alter the tone of the Boston Symphony. Strings, wood and brass sounded under him as they do from week to week, which means a rich, deep, clear and luminous tone. That, in itself, is the mark of a discerning conductor.

As interpreter, Mr. Reiner is a man who knows the styles of Mozart, Debussy and Strauss. He is also an emotional conductor within the limits of good taste. The “Haffner” Symphony went beautifully, with all desirable clearness, with an extraordinary grace of phrasing and an appropriate light touch.

“Iberia,” composed after “La Mer,” represents the beginning of Debussy's decadence. Something of the old magic and all of the old elegance are there, but “Iberia” is more brain than visceral music. Here, too, Mr. Reiner was right in his approach, and not one detail in the fussy orchestral writing was neglected.

On the basis of the dance from “Salome” and the “Domestic” Symphony, it would seem that the gentleman from Pittsburgh is an ideal interpreter of Strauss. It was not only a matter of Strauss' involved polyphony being made plain as day. There were, too, as demanded, warmth and understanding; charm and humor and sensuous vitality. The dance from “Salome” is not good concert music; in the absence of stage action the fragmentary nature of the score is all the more apparent. Yet to this, and to that very long, exhausting day in the Strauss family, the “Domestic” Symphony, Mr. Reiner brought continuity and a long structural line. He is plainly in the first rank of present-day conductors. It is a pity that he will not be with us for two weeks.

Monitor, Dec. 24, 1945

Music Notes

Gregor Piatigorsky will be soloist at the twelfth pair of concerts by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, Friday afternoon and Saturday evening, Jan. 4-5. He will present for the first time anywhere a Cello Concerto by Vladimir Dukelsky. Dr. Koussevitzky will present two works by Bach: the Brandenburg Concerto No. 2 in F major (in which the soloists will be Richard Burgin, violin; Georges Laurent, flute; Fernand Gillet, oboe; and Roger Voisin, trumpet), and the Suite No. 3 in D major. The closing number will be the Fifth Symphony by Sibelius.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

DEC 23 1945

Boston Symphony

Yehudi Menuhin will introduce the ~~late Bela~~ Bartok's violin concerto to Boston in the Boston Symphony Orchestra's concerts next Friday night and Saturday afternoon, with Richard Burgin conducting. He will also play the Mendelssohn concerto. Milhaud's “Saudades do Brazil” will have its first performances in these series. Vladimir Dukelsky's cello concerto will have its first performances by the Boston Symphony in Boston on Jan. 4 and 5 and in New York on Saturday afternoon, Jan. 12. Gregor Piatigorsky, who commissioned the work, will be the soloist.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

DEC 23 1945

CHORAL EFFECTIVES

By VIRGIL THOMSON

CHORAL music almost never sounds well in performance. Chamber music, orchestral music, even the opera can be produced efficiently and satisfactorily, given experienced workmen and enough rehearsal. That is because everybody involved knows the purpose of the enterprise, which is to produce the music in hand efficiently and satisfactorily. In choruses this purpose is only a part of the business, the other part, probably the more exigent one, being to provide musical exercise for the participants.

Amateurism, in other words, is inherent to the set-up. There are professional choruses, of course, though not many. And they perform less well, for the most part, than the amateur ones. In the instrumental field, in recital repertory, in the theater, though there is much good amateur music-making, the standards of execution that prevail are those established by professionals. And by professionals I mean exactly what is meant by professionals in any activity; I mean they receive money. But in choral singing, and this is true all over the world, the highest standards of efficiency are those set by amateurs, by societies in which the members pay for the privilege of participating.

The advantages of amateurism in the choral field are well known. Nothing is so lifeless as a professional chorus. Amateurs put passion into their work; they will rehearse indefinitely; they adore their conductor. They love the whole business. And, indeed, there are few greater sources of lasting satisfaction than the practice of communal singing. It is the very richness of the experience that produces both the virtues and the defects of our great choral organizations.

* * *

Numbers Can Only Make Noise

THE chief trouble with these is that they have no standard size. The modern world has never arrived at any agreement about what number of choral executants makes for maximum musical efficiency, for the very simple reason that in our best choral societies, all of which are amateur, the privilege of participation is recognized as of such great value, culturally and humanly, that it is not considered loyal to refuse it to any one who can meet the technical requirements. Since these do not need, for the best execution, to be very high, all our societies tend toward hypertrophy; they get too big for efficiency. They begin small; and as long as they have only fifty or sixty members, they do beautiful work in a rich and varied repertory. Then they start growing, overflowing on every stage; and nothing stops that growth but the architecture of Carnegie Hall, the limits of how many can be crowded on the platform behind a symphony orchestra.

By this time they have lost their flexibility and most of their effective repertory. They look very impressive in their robes as they sit there waiting through three movements of Beethoven's Ninth Symphony just to stand up in the last and force their voices. Gone by now are the days when they could sing the great choral literature of pre-Baroque and modern times. They go through a certain amount of it, even reducing their number for an occasional work that just won't let itself be sung by 250 people. But once they have become 250 people, their chief work is serving as an adjunct to symphony orchestras. They cannot deflate. And since at that size nothing sounds well but shouting and whispering, they lose first their beauty of tone, next their variety of tone, next their diction, with which goes all rhythm and preciseness of attack, and finally their ability to sing on pitch, leaving to the orchestral musicians the responsibility of making clear to the audience the basic harmony of any piece. They just shout and whisper and stand there looking impressive in cassocks or gowns or in dark suits and maidenly white dresses.

* * *

Numbers Limit the Repertory

THESE thoughts occurred to me the other evening at a concert in Carnegie Hall of The Collegiate Chorale. This excellent organization is just beginning its downward path. All it has lost so far is tonal beauty. Our next best outfit, the Westminster Choir, a semi-professional organization made up from students of the Westminster Choir School in Princeton, has gone one step farther; it has had no diction for five years. The New York Oratorio Society, once musically high class, I am told, has nothing left but a medium pitch average. The Harvard Glee Club, twenty-five years ago a virtuoso group in its own right, is now, so far as musical values are concerned, only an occasional tail to the Boston Symphony Orchestra's kite. The Dessoff Choirs have gone symphonic too. They have not much tone left; but their pitch, rhythm and diction are still good.

The truth is that almost none of the great choral literature, ancient or modern, will stand blowing up. It is chamber music of personalized expression and high coloristic refinement. This applies to all liturgical music and also to the choral works of J. S. Bach, though we have become so accustomed to hearing these sung by depersonalized armies, like the Schola Cantorum and the Bach Choir of Bethlehem, Pennsylvania, that few living musicians know the brilliance and real power they can have when produced with limited effectives. The only part of great choral literature, as something over and beyond orchestral works with choral interpolations, that can stand numbers is the oratorio. Handel can be blown up both chorally and orchestrally and still sound well. It doesn't have to be, but it can. That is because it is broadly dramatic in conception. It is theater music, the theater's only first-class contribution to choral art.

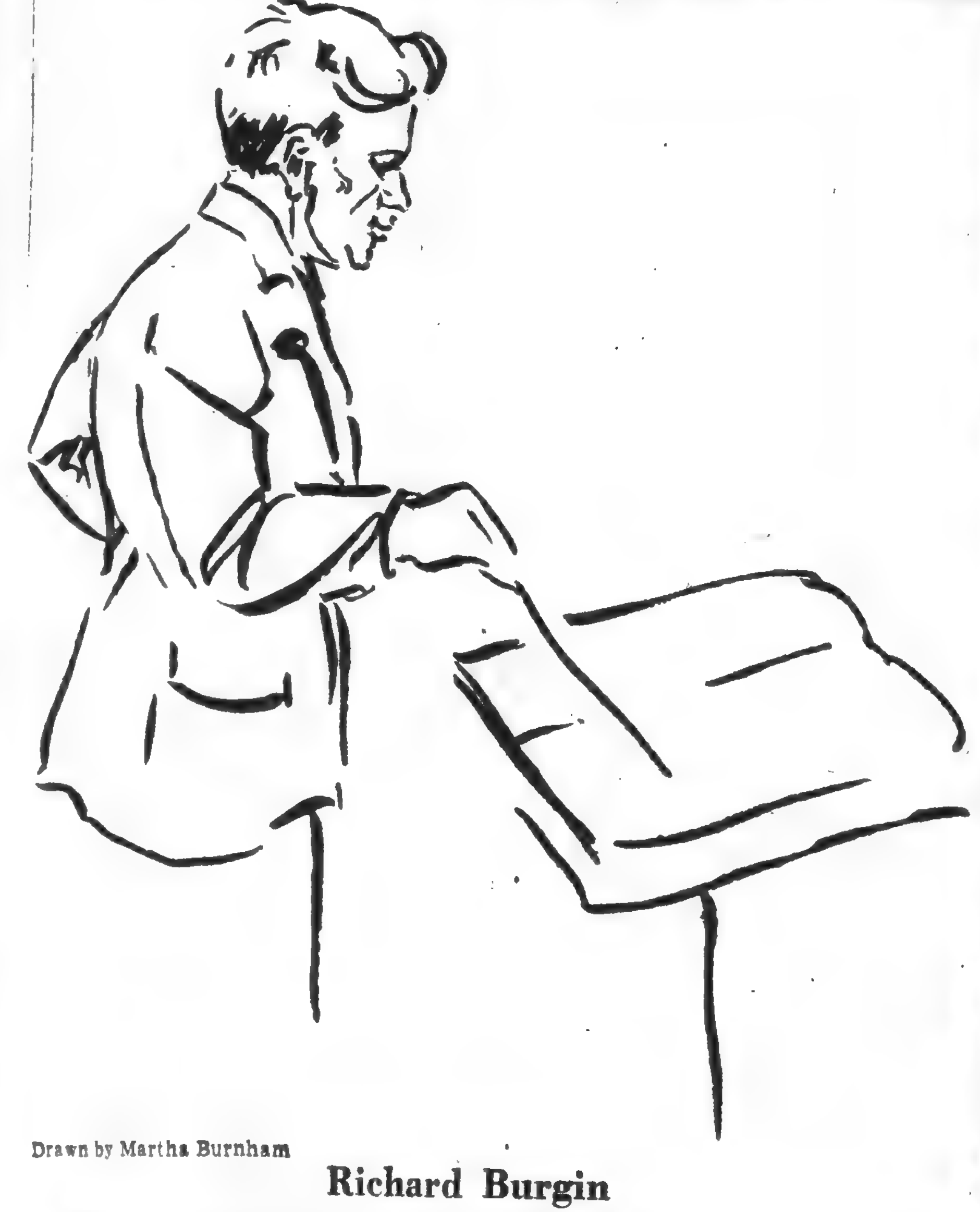
* * *

Numbers Cannot Be Reduced

IF MUSIC were the only aim in choral singing, we could standardize the procedures and improve the sound of it. Unfortunately the social, the religious, the cultural purposes served are no less valuable. And so we have a whole literature of the most sensitive music in the world shouted at us by a football cheering section. There is nothing to be done about it. One cannot argue with a social custom. Nor would one wish to hamper the functioning of one so rich. But as a reviewer attending concerts regularly and listening, as George Antheil used to say, not so much *to* music as *for* it, I am more often than not, at choral ceremonies, reminded of one of the season's classical sentiments. I salute you with it, choral devotees, even as I wish that we critics might perhaps, just for Christmas, occasionally be greeted so. “God rest you, merry gentlemen! Let nothing you dismay!”

CHRISTIAN SCIENCE MONITOR DEC 27 1945

Music and Musicians — Fil



Drawn by Martha Burnham

Richard Burgin

Who is conducting this week's concerts of the Boston Symphony Orchestra.

Morton Gould

Guest conductor of the Boston Symphony Orchestra on Sunday afternoon.

NO MORE RADICALS

Older Composers Seem to Be Mellowing, Younger Aim to Entertain, Not Startle

BY WARREN STOREY SMITH

ALTHOUGH more picturesquely alliterative than strictly accurate, the remark of a New York reviewer that Prokofieff's new Fifth Symphony "burst more like a bon-bon than a bombshell" upon the musical horizon of that city was suggestive not only of the nature of this particular composition but of the present-day musical situation in general. It is some time now since a new piece has either shocked or startled us, intentionally or otherwise. The Concerto for Orchestra, by Ellis B. Kohs that Malcolm Holmes and his valiant Conservatory players introduced here the other evening had a little of the old irresponsibility, but the other novelty on the program, David Diamond's Rounds for Strings, while abundantly vital, was anything but alarming.

So far as we can see from this particular vantage point, the elder composers have mellowed and the younger ones aim less to surprise than to entertain. Schoenberg's latest, the Variations for Orchestra, is as far removed from the latter's Five Orchestral Pieces as Stravinsky's Four Norwegian Moods are from "The Rite of Spring." That tonal missile, which fell on Paris in 1913, was the true atomic bomb of 20th century music, though in their day the "Salome" and "Elektra" of Strauss had been considered fairly destructive. Schoenberg and his school never got any further than the block-buster. And today the skies seem clear.

The period from which we seem to have emerged, most of it lying between the two wars, was a stormy one in the arts. It was a period of experimentation and of new-fangled notions. Piano keys were depressed by fists, forearms and footrules. Orchestras were made up of percussion instruments only. These were the days of -alities and -isms: atonality, polytonality, microtonality, dadaism, futurism, expressionism, infantalism, primitivism, cubism and, finally, surrealism, a rash from which we have not wholly recovered. This was the era that produced Joyce and Picasso, Gertrude Stein, Epstein, and the already forgotten Leo Ornstein, an era both of charlatans and masters; of true pioneers and of bad little boys exploding paper bags.

* * *

All this couldn't last indefinitely and we are now having a needed respite, experiencing a welcome lull. In the '20s and '30s concert-going and, in the right place, opera-going was inclined to be a rather nerve-racking experience. You had to steel your ears against the assault upon them, to abandon more or less completely your carefully acquired notions of musical right and wrong, sense and nonsense. There are no operatic novelties just now, but consider such orchestral ones as the symphonies and the Two Piano Concerto of Martinu, Shostakovitch's Symphonies, Nos. 5-8, Copland's delightful "Appalachian Spring" and the new Prokofieff opus.

It is all very well to say that the Russian composers are under orders from their Kremlin bosses not to disturb the musical peace—all totalitarian regimes aim to counterbalance political radicalism with artistic conservatism—but that does not tell the whole story. A change of heart all around was clearly due. As far as Prokofieff is concerned, he may have made in this score a special effort to win official favor, for he was long regarded with suspicion, as one brought up in the old regime. However, save for a fling or two at musical savagery in his earlier days (the "Scythian Suite" and "Seven We are Seven") he has in the main steered a middle course, finding favor with both the proponents and the opponents of musical modernism, a truly remarkable achievement.

* * *

Anyway, Shostakovitch, since they clamped down upon him; Prokofieff, in his new symphony; Khatchaturian and Kabalevsky, in the works we have heard, are re-discovering melody and forswearing the extremes of cacophony. And many composers of other countries, who do not labor under any outward compulsion, are exhibiting, as suggested above, a similar tendency. Music, as Ernest Newman pointed out not long ago, has always progressed in alternating phases of equilibrium and disequilibrium. If we are on the threshold of one of the former we may be in for some more great music and we will have a chance to catch our breaths before being asked once again to adjust ourselves to the unfamiliar and the unexpected.

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Yehudi Menuhin will be solo violinist at this week's Symphony concerts, conducted by Richard Burgin, playing the concertos of Bartok and Mendelssohn. Brahms' "Academic Festival" Overture and Milhaud's "Saudades de Brasil" complete the program. Next Sunday afternoon Morton Gould will be guest conductor in music by himself, William Schuman and Gershwin.

SYMPHONY HALL—COM. 1492
FRI. DEC. 28 at 2:30
SAT. DEC. 29 at 8:30
Boston Symphony
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
RICHARD BURGIN—Conducting
Soloist—YEHUDI MENUHIN—Violin
SUNDAY, DEC. 30, at 3:30
Morton Gould — Conducting
Program includes works by
WILLIAM SCHUMAN—GEORGE
GERSHWIN AND MORTON GOULD

[54]

HERALD DEC 29

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the 11th concert of its 65th season in Symphony Hall yesterday afternoon. Yehudi Menuhin, violinist, was the soloist. The program:

Concerto for Violin and Orchestra . . Bartok
Academic Festival Overture, Op. 80 . . . . Brahms
"Saudades do Brasil" . . . . Milhaud
Concerto in E minor, Op. 64 . . Mendelssohn

By RUDOLPH ELIE, Jr.

It is not likely that anyone really fell in love with Bartok's Violin Concerto as Yehudi Menuhin gave it its first Boston performance yesterday afternoon, yet it is certainly one of the most approachable of his late works and almost as certainly one of the greater essays in the field in recent years.

The trouble, for the unpractised listener, is that it is very hard to see the connection between the music spoken by the solo violin (which is so attractive of itself no one should have much trouble with it) and the accompaniment played by the orchestra. Technically the connection is so theoretically skilled it could well be the subject of an essay on organic unity, but that connection, through the very nature of the atonal harmonies employed, is not too apparent on a first hearing. On the contrary, it seems so aimless, so incomplete, so random, so lacking in substance, that you sometimes wonder why the composer ever took the trouble to employ 110 men when a pianist would have done as well.

Yet Bartok never did anything without good reason (as witness Mikrokosmos), and he certainly wasn't concerned with keeping 110 men busy just because they were available . . . which is the notion of many contemporary composers. And the reason, or so it appears to me, is that the composer conceived the violin as the protagonist, not in conflict with the orchestra as in the traditional concerto, but as a solitary musical wanderer, now rhapsodic, now contemplative, in high relief against nature itself.

This is not to say there's a scenario; this is absolute music if there ever was any. But the marvelous subtleties and colors and nuances of the orchestral accompaniment cannot be assimilated, until we get to know it a good deal better at any rate, unless it is accepted for what it is: atmosphere, scene of action, dimension, enclosure, or what you will. The rest, which is to say the solo violin, is easy enough, for surely Bartok has seldom created such fine and distinguished melodies, catchy rhythmic devices and violinistic embellishments. And he certainly couldn't have wished for a more sympathetic or a more technically assured soloist in his music than Yehudi Menuhin, who has done a great service to music to prepare this terribly difficult score. He was well received in it, of course but had to wait for the Mendelssohn to achieve the proper public acclaim.

Great credit belongs also to Richard Burgin for his part in the performance of the Bartok. He conducted it with great authority, catching its peculiarly atmospheric texture and conveying it admirably. It is very easy, in view of his unassuming platform manner, to underrate Mr. Burgin, but the fact is he's one of the most secure and authoritative conductors of the day, as witness the vitality of Brahms' oft-heard Academic Festival Overture, or the piquancy of Milhaud's humerous and exotic dance pieces "Souvenirs of Brazil." Only five of these frivolous but enchanting dances were done, and while it's possible the whole set of 12 might prove tiresome, I wish they'd give them a try some day. It is pretty hard to go wrong on Milhaud.

Morton Gould conducts the Sunday concert tomorrow afternoon, and next Friday Dr. Koussevitzky returns to do Bach's marvelous Second Brandenburg Concerto and Third Suite (the one with the Air for the G string in it); Sibelius's Symphony No. 5, and Dukelsky's new Cello Concerto with Gregor Piatigorsky as soloist.

This Clipping From
ABILENE, TEXAS
MORNING REPORTER NEWS

DEC 29 1945

On the podium will be Richard Burgin, associate conductor of the Boston Symphony orchestra, substituting for Dr. Serge Koussevitzky, who is taking a brief rest. Burgin this year is in his 26th season as concert-master of the ensemble. He has appeared on numerous occasions as violin soloist as well as conductor. Shortly after coming to this country, Burgin organized his own string quartet, which has been heard in many chamber music programs.

Burgin will open tonight's program with Brahm's "Academic Festival" overture. This will be followed by Milhaud's "Saudados do Brazil," composed after the contemporary composer had visited that South American country some years ago.

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 18 1945

CONCERT WILL ASSIST RACHMANINOFF FUND

A musical event of the late winter which already is receiving the interest and support of members of society and musical circles is a benefit concert to be given on Feb. 12 at Carnegie Hall by Dr. Serge Koussevitzky and the Boston Symphony Orchestra—with Vladimir Horowitz, pianist, as soloist—to augment the Rachmaninoff Fund, Inc.

The fund was established a year and a half ago as a living memorial to Sergei Rachmaninoff, the noted pianist, conductor and composer. Mr. Horowitz, who was a close personal friend, is president of the organization and Dr. Koussevitzky is chairman of the artists' advisory committee. The benefit is under the direction of a committee headed by Mrs. William C. Breed and including Mrs. Myron Taylor, Mme. Arturo Toscanini, Mrs. Frederick Steinway, Mrs. Walter Naumburg, Mrs. Otto H. Kahn, Mrs. Robert Woods Bliss, Mrs. N. Penrose Hallowell, Mrs. Horowitz, Mrs. Charles E. Mitchell, Mme. Natalie Rachmaninoff, Mrs. John T. Pratt, chairman of the fund's board of directors, and Edward Taft of Boston, chairman of the regional committee for the New England area. National headquarters of the fund are in Steinway Hall.

Boxes and seats for the concert may be obtained from the Burden Littell Bureau at Bonwit Teller's.

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6 Post Dec 29

SYMPHONY CONCERT

BY WARREN STOREY SMITH

To Associate Conductor Richard Burgin and Violinist Yehudi Menuhin a load of gratitude for bringing us at this week's Symphony Concerts the Violin Concerto of Bela Bartok.

No doubt many found the concerto hard going—it also lays a considerable burden on soloist, conductor and orchestra—and were soothed and refreshed by the second half of the program, which offered such old favorites as Brahms' Academic Festival Overture, the Violin Concerto of Mendelssohn and such an easily comprehended item as Milhaud's "Saudades do Brazil," also new to Symphony Hall. It was likewise possible after the heady music of Bartok to experience, particularly in Brahms and Milhaud, a distinct letdown. The performance alone would have made the Mendelssohn worthwhile.

Bartok's 8-year-old concerto is fairly toothsome, if it is complicated in both texture and structure and by no means free from the astringence with which its composer's name has long been associated. The first movement opens in winning fashion with soft chords for harp and plucked strings. It would not be too much to call both the first and second subjects tuneful and there is a great deal both in this movement and in the waltz-like finale that is technically brilliant and hence exciting to hear. In spirit, and even in a couple of brief quotations. this finale recalls to mind Bartok's early enthusiasm for Strauss' "Zarathustra." The slow movement might be more lyrical but it is full of charming tonal effects. In spite of the things that have been said about him, Bartok disdains neither melody nor euphony. The performance, a labor of love on the part of Mr. Menuhin, was in the highest degree masterly. And this goes also for Mr. Burgin and the orchestra.

Globe Dec 29

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Yehudi Menuhin and the Boston Symphony Orchestra, Richard Burgin conducting, introduced to the town yesterday afternoon the much-discussed Violin Concerto of Bela Bartok. Mr. Menuhin also played the solo part in the Mendelssohn E minor Concerto. The program otherwise consisted of Brahms' "Academic Festival" Overture and five of the orchestrated piano pieces which Darius Milhaud called "Saudades do Brazil."

It may be, now that he is dead, the music of Bela Bartok will receive more attention than it did while the frail but fiercely high-principled little Hungarian was alive. Among musicians he has a reputation for the bold innovations he wrought in his work. But to the casual public Bartok is a name loosely associated with "modern" music, which to that casual public means music that does not go down easily at one hearing.

I doubt that the Concerto as a whole went down easily at Symphony Hall yesterday afternoon, although it has quite a flow of melody. Indeed, the beginning, with subdued string and harp chords just before the solo violin makes its folk-tunish entrance, is conservative. But soon the orchestra is off on an independent sort of accompaniment, and the texture of the score gets close to that dissonant weave which results when all 12 tones are considered equal.

The Concerto is very rhythmic. It has substance and it has beauty. The solo part is set off from the orchestra with strong contrast. There are reminiscences of Strauss and also of Debussy. Where the Concerto is weakest is in its length. It could be shortened by a third, I suspect, without dimming its positive qualities.

Mr. Menuhin played Bartok with devotion and an unassuming mastery of its difficulties. He played the comfortable old Mendelssohn Concerto with consistent beauty of tone, phrasing and style. In each work, he was ably seconded by Mr. Burgin and the orchestra. For all there was polite recognition after Bartok and enthusiastic approval after Mendelssohn.

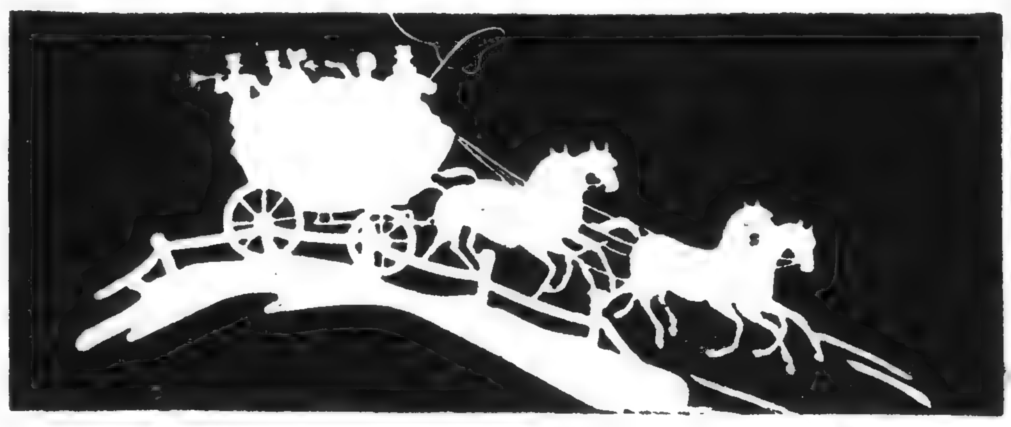
The five spicy and exotic dances from "Saudades do Brazil," ("Memories of Brazil") were new to the Boston Symphony concerts. They brought an interlude of pleasant variety between Mr. Burgin's hearty if not brilliant performance of the "Academic Festival," Overture and the Mendelssohn Concerto. Milhaud is another underatted composer of whom we do not hear enough.

This Clipping From
SYRACUSE, N. Y.
HERALD AMERICAN

DEC 30 1945

Tanglewood Music in '46; Rachmaninoff Memorial; News of Musicians

By E. V. W.



"Every day is a fresh beginning
Listen, my soul, to the glad refrain
And spite of old sorrow, and older sinning,
And troubles forecasted, and possible pain,
Take heart with the day, and begin again."

THE BOSTON SYMPHONY ORCHESTRA announces resumption next July of the Berkshire Music Center, Serge Koussevitzky, director, at Tanglewood in Lenox, Mass. Aaron Copland has been appointed assistant director. The school, long been a cherished plan of Dr. Koussevitzky, was instituted in 1940 for those who wished to profit by the experience of "an opportunity for a summer of living and working in music." Suspended for two years on account of war conditions, it will be resumed on the original plan, with principals of the orchestra and other notable musicians as faculty.

Koussevitzky

ONE SECTION of the school will be for qualified music students, and will consist of an orchestra, an opera department, a class in conducting classes in musical composition and a department of chamber music. The other section, will, as before, consist of students with less specific qualifications who wish to increase their acquaintance with music and its interpretation. This department will include a chorus preparing for festival concerts and a second orchestra. All students will have access to concerts, lectures and other activities as well as the festival itself.

THE TERM WILL consist of six weeks (July 1-Aug. 10), the last three coinciding with the Berkshire Festival, Serge Koussevitzky, conductor, which will also be reinstated next summer. Applications for auditions for the school departments should be made to the Boston Symphony Orchestra, Symphony Hall, Boston. The detailed curriculum and faculty will be announced next month. Those who wish the Festival program announcement should apply to the same address.

Boston Herald
December 31, '45

THE

MUSIC

Sunday Symphony

The Boston Symphony orchestra, Morton Gould conducting, gave the second program of the Sunday series in Symphony Hall yesterday afternoon, performing the following program:
American Festival Overture.....Schuman
"Porgy and Bess".....Gershwin-Bennett
"Harvest," Concerto for Orchestra, Cowboy Rhapsody..........Morton Gould

By RUDOLPH ELIE, Jr.

As much as we all admire Morton Gould and enjoy his music, it is fairly clear we had just a little bit too much of the latter yesterday afternoon to feel that his concert was as successful as it should have been.

This is not to say that Mr. Gould's music is neither good nor entertaining, for it is unquestionably both and very bright (I hate to use the word but it fits) moreover. But we might as well face the fact that its basic creative idea is not substantial enough to sustain three fifths of a symphony program especially when the other two fifths offer no striking contrast of mood, texture or pattern.

Best of all, surely, was "Harvest," a lyric, rhapsodical essay for strings, vibraphone and harp. Few composers today can write so capably for strings, achieve a more striking effect, or attain a richer, more beautiful texture. The nearest thing to it that comes to mind (and of course they have no other points of contact) is Schoenberg's "Verklaerte Nacht." Neither the harp nor the vibraphone are overdone; they are employed merely as atmosphere, and the whole is a most admirable addition to the repertoire.

The Concerto for Orchestra, whose last movement is almost identical with the last section of Mr. Gould's really splendid "Spirituals," is much less distinguished. Its idiom is completely popular, and the Boston orchestra is just not able to perform this music without sounding corney. The legitimate popular practise of "faking" is simply not in its ken, nor are any of the soloists able to "bend" notes or achieve a "hot" intonation. It is just not fair to ask them to play this music—and I refer to "Porgy" and the "Cowboy" Rhapsody as well—because they always come out of it looking a little silly. They know the notes and they can play them, but they do not know the music and cannot be asked to learn at this stage of the game.

As a conductor Mr. Gould was very impressive. He doesn't use a stick, yet he can handle fast tempos with complicated cross rhythms and syncopations as well as difficult entrances marvelously, cleanly and well. The orchestra did its best for him, but I rather fancy it didn't enjoy itself very much. The same may more or less be said of the audience, which never wholly enjoys itself unless it is getting what it wants most of all, which is to say Serge Koussevitzky.

This Clipping From
NEW YORK, N. Y.
NEWS

DEC 30 1945

Yehudi Menuhin, playing Mendelssohn's "Concerto in E Minor," was the highlight of the Boston Symphony concert last night (WJZ-9:30 to 10:30). One of our greatest violinist in one of his most dazzling exhibitions .

Boston Globe December 31, 1945

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Morton Gould, the young American composer and conductor especially associated with radio, made his first appearance as guest conductor of the Boston Symphony Orchestra in Symphony Hall, yesterday afternoon. He played three of his own compositions: "Harvest," Concerto for Orchestra, and Cowboy Rhapsody, the first two of which were new to Boston. In addition there were William Schuman's American Festival Overture and the Symphonic Picture made by Robert Russell Bennett from Gershwin's "Porgy and Bess."

The total effect of the afternoon was as if you had been invited out to dinner and then had been fed nothing but cocktails. The logical result would be to make you very nervous and craving for solid food. But anyway, it was interesting to hear Mr. Gould's new pieces, and he had the pleasure of conducting them himself with a first-rank orchestra.

"Harvest" contains interesting string writing—which seems to be Mr. Gould's longest suit—with a lot of modal effects. The Concerto for Orchestra is prevailingly noisy and businesslike. Both these pieces are abstract and both are inclined to be dry and tuneless. Mr. Gould is technically well equipped, but evidently doesn't care a hang about a tune. Of course, there are melodies in Cowboy Rhapsody (which he had conducted at the Pops last June), but they're not his melodies.

By contrast, Mr. Bennett's expertly garish arrangement of interludes from "Porgy and Bess" was to these tune-starved ears like manna from heaven—in a manner of speaking. The orchestra responded briskly to Mr. Gould's demands and his conducting was satisfactory, although not by any means preoccupied with beautiful tone. But, again, it was nice to hear his new pieces.

Boston Post
December 31, '46

6**

MORTON GOULD AS CONDUCTOR

Directs Symphony in Program

BY WARREN STOREY SMITH

From the first half of yesterday's Sunday Symphony, as conducted by Morton Gould and containing pieces by William Schuman and Mr. Gould himself, a total stranger might have received the impression that contemporary American music tended variously to be brash and raucous, liberally dissonant, restless, uncertain of its direction, rhythmically alive in a jumpy, jitter-bugging sort of way and about as soulless as a skyscraper, as sentimental as a stock market report.

The numbers heard up to this point were Mr. Schuman's American Festival Overture, which somehow sounded distinctly more agreeable when Dr. Koussevitzky introduced it to us, Mr. Gould's amorphous "Harvest," for harp, vibraphone and strings and his three-movement Concerto for full (very full) orchestra, both of them new here. As conductor and composer, Mr. Gould has little feeling for the symphony orchestra as we have known it. In his hands it sounds like a small team or, in some cases, like a dance band blown up. An expert in such matters volunteered the opinion during the interval that the Symphony men couldn't play the stuff, anyway, that they phrased it ineptly and had no proper conception of the rhythm. Perhaps it means that you can't mix oil and water.

After intermission came the Gershwin-Bennett Symphonic Picture, "Porgy and Bess," that Richard Burgin once offered at a pair of regular concerts, and Mr. Gould's "Cowboy Rhapsody," which he conducted at the Pops last June. The music of "Porgy" in its rightful place and frame is not vulgar, but that is exactly what it becomes in Mr. Bennett's tasteless and inflated potpourri. As for the Rhapsody, the term potpourri is also applicable here, but in this case the tunes are so ingenuous, so naive that they have no place at a symphony concert, in this or any other arrangement. A Pop concert is another matter.

The large audience, distinctly cold to the Schuman Overture, warmed up gradually as the afternoon progressed. It might be added that as conductor Mr. Gould is a live wire and that, like so many others today, he dispenses with the customary baton.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The problem of Bach's impossibly high trumpet parts—for what sort of instrument were they written and what are you going to do about them today?—was given an airing at yesterday's Symphony Concert. The current program begins with the Second Brandenburg Concerto, and the thankless task of playing the solo trumpet has fallen to Roger Voisin, while the more grateful roles of solo violin, flute and oboe have been assigned as usual to Messrs. Burgin, Laurent and Gillet, respectively. Had it been possible to solve this trumpet difficulty in a wholly satisfactory fashion, all would not have been well. These Brandenburg Concertos are chamber works, unsuited to a large hall and a large body of players, and a piano is a poor substitute for the rightful harpischord. The other Bach number, the D major Suite, of the celebrated Air, fared better but there was still more weight of tone than Bach's orchestra will really stand.

Besides further honoring the 80-year-old Sibelius with a performance of his Fifth Symphony, Dr. Koussevitzky chose this occasion to present to the world the Violoncello Concerto of Vladimir Dukelsky, with Gregor Piatigorsky as the soloist. While agreeable in many respects, the work serves to strengthen a growing conviction that Mr. Dukelsky is happier as his alterego, Vernon Duke, the composer of music for the films and for the lighter musical stage. This Concerto has a dreamy slow movement to which no one could very well object and a bright finale that suggests both Shostakovitch and Prokofieff. The first movement seemed rather confused, a mingling of sweet tunes and sour harmonies with an irrelevant episode taking the place of the customary development section; also, the balance between solo instrument and orchestra is not too well adjusted. However, the real trouble with Mr. Dukelsky's serious music is its lack of personality. You can occasionally find Vernon Duke in it but you can't identify Dukelsky. Mr. Piatigorsky, to whom the piece is dedicated, played it as well as you expected he would, and the audience made a big fuss over both composer and soloist.

Apparently Dr. Koussevitzky has been forced to abandon his ambitious plan of playing all the Sibelius symphonies this season. We have thus missed a chance to hear the neglected Third and Fourth. What Nos. 2 and 5 need is a vacation.

This Clipping From
ALTOONA, PA.
TRIBUNE
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Duo-Pianists Will Play In City Jan. 16

This year Pierre Luboshutz and Genia Nemenoff, the famed duo-pianists, whose appearance at the Altoona High school auditorium on Wednesday, Jan. 16, will be a highlight of the local music season, are celebrating their first decade as a full-fledged concert attraction.

In their ten years as duo-pianists, they have achieved a record believed unparalleled by any other team. Distinction conferred on only the greatest artists has been theirs—repeated appearance with all the leading symphony orchestras, including the Toscanini orchestra, the Boston symphony under Koussevitzky, the Philadelphia orchestra under Ormandy, the New York Philharmonic and all other major orchestras.

They are perennials at the outstanding music festivals from Massachusetts to California and they have enriched two-piano literature by rediscovering many works long neglected by duo-pianists. In addition, Luboshutz has made many beautiful arrangements of great compositions.

Both started playing two pianos for the sheer pleasure it gave them and for entertainment of their friends. Out of these informal recitals grew the concert tours and their amazing success.

Pierre Luboshutz, a Russian, explains the secret. "Good duo-pianists are born, not made," he says. "It's a special gift. Even if we played in separate rooms we would always be together. Before Genia starts to play, something happens inside of me and I know what she will do—even when she tries to tease me with a trick."

Genia Nemenoff is a Parisian, of Russian parents. They met in Paris in 1929 when she enrolled in a master class conducted by Mr. Luboshutz at the Paris conservatory. They were married two years later in the United States, three days after she arrived in this country.

Last season they attracted wide attention with the new concerto for two pianos which Bohuslav Martinu, the distinguished Czech composer, wrote for them. It is conceded to be one of the best modern works of its kind. Its first performance in Philadelphia with the orchestra under Ormandy exhausted the superlatives of the music press.

Despite their constant traveling the Luboshutz maintain a home in New York. Her husband calls Mlle Nemenoff the best cook and homemaker in America. Says the distaf side, "He's just prejudiced in my favor."

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Serge Koussevitzky returned to the conductor's stand of the Boston Symphony Orchestra yesterday afternoon, bringing with him a Cello Concerto by Vladimir Dukelsky, with Gregor Piatigorsky as soloist. The remainder of the program represented Bach of the Second Brandenburg Concerto and the Suite No. 3, in D major, and Sibelius of the Fifth Symphony.

When he is writing "serious" music he is known as Vladimir Dukelsky; when he writes popular tunes he calls himself Vernon Duke. In the Cello Concerto, composed in 1942 but played for the first time yesterday, Messrs. Dukelsky and Duke seem to have collaborated. It is a virtuoso piece, with fearsomely difficult places for the soloist, but it is not particularly "serious."

Neither is it dry, for there are tunes, bright colors in the orchestra, a really beautiful slow movement and a rousing finale. Call the first movement a warming-up interlude and you'll not be far wrong. Yet I doubt that the Concerto will add much fame to either soloist or composer, for the substance is slight and the structure seems rambling.

Nevertheless, the Concerto is undeniably effective for an astonishing magician of the cello like Mr. Piatigorsky, and for a virtuoso orchestra like the Boston Symphony. All hands received a cordial demonstration when the piece was finished. It is a good thing, this rapprochement between Mr. Dukelsky and Mr. Duke. Each has something to offer the other. Were they to pool all their resources, there is no telling what brilliant results might come about.

With the Second Brandenburg Concerto and the Suite No. 3, the Friday subscribers had practically a banquet of Bach. For the Second Brandenburg, Mr. Koussevitzky used a reduced yet sizable body of strings, with the violin, flute, oboe and trumpet of the "concertino" before him in semicircle, and the piano of the "continuo" in the middle of the whole body. That excruciatingly high trumpet part was bravely—and admirably—played by Roger Voisin, who was said to be using a special French instrument, long and of small bore, reaching an octave above the usual B-flat trumpet. Both works of Bach were done with the utmost transparency and beauty of tone, and with a precision that fairly sparkled.

In point of eloquence and breathtaking orchestral finesse, however, the high point of the concert was reached in the Fifth Symphony of Sibelius. The prevailingly dark colors of this work make it seem deceptively simple; but there are hundreds of subtle details that must be dealt with accurately.

The Sibelius Fifth of late years has been quoted low on the symphonic market, which is a mistake, for every performance yields something unperceived before. Any work that continues to reveal itself is undeniably a masterpiece.

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 12th regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Gregor Piatigorsky, cellist, was the soloist. The program was as follows:

Brandenburg Concerto No. 2 in F major . . . Bach
Violoncello Concerto. . . . . .Dukelsky
Overture (Suite) No. 3 in D Major. . .Bach
Symphony No. 5 in E flat major, Op. 82 . . . Sibelius

It is such an odd sensation to be sitting at this desk and once again pounding out a Symphony notice after a lapse of nearly four years that the intrusion of a personal note in discussing the concert will perhaps be excused by regular readers of the column. During the interim I have heard orchestral or indeed any music so spottily that the mere fact of listening to the Boston Symphony Orchestra is an astonishing experience. I have trained myself by listening to the three previous concerts, but even so it is hard to write about it in cold and measured terms. The orchestra is, to put it bluntly, so terribly good.

I have heard in the past two years all the British orchestras and the Brussels Philharmonic in particular a number of times. The latter is very acceptable even under the two regular and inferior conductors and the British BBC Orchestra is still a good instrument. But the plain fact is that none of them can hold a candle to our orchestra here. I venture to say that there is not an orchestra in Europe that could touch yesterday's performances with a large pole and I should be willing to doubt if there are many in this country. Mr. Koussevitzky's genius seems to me not a whit the less in this passage of years. It certainly is wonderful to be a regular attendant at the concerts again!

Yesterday's novelty, Mr. Dukelsky's Cello Concerto, proved to be well worth the unquestioned difficulty of producing it. The first movement is the hardest to grasp at a first hearing. The second movement's rhapsodic and lyrical beauty and the finale's dash and glitter could be more easily taken in. It is all of it original and arresting music. This composer's "Dedications," played here seven years ago, was also a remarkable score. It is, to be sure, notoriously difficult to write a 'cello concerto, and more capable composers have failed at it than at any other musical task. That Mr. Dukelsky has brilliantly and originally succeeded is greatly to his credit.

It is well known that Mr. Dukelsky is in another personality a writer of popular music. But he was first of all a composer of serious music, and neither talent works to the disadvantage of the other. Judging by results it might be a good idea if some more of our American composers tried their hand at the light stuff. The Concerto was brilliantly performed by Mr. Piatigorsky and superbly seconded by Mr. Koussevitzky and the orchestra. The composer was on hand to receive the more than polite, if less than tumultuous, applause.

The other remarkable thing about this excellent concert was the performance of Bach's 2nd Brandenburg Concerto, with its difficult solo parts. The high register for the trumpet is a particularly thorny problem, solved in some instances by using an E flat clarinet. Even some of the famous swing trumpeters cannot play in this register; they can only reach it from time to time. Mr. Voisin used a curious looking French instrument and he did play in the register and play very well too. Our spies tell us that he was overheard to say that this performance was harder than 2 years in the Navy. Mr. Koussevitzky properly singled him out for special applause, in addition to his colleagues Messrs. Burgin, Laurent and Gillet.

A Bach Suite in 19th century arrangement and Sibelius's familiar 5th Symphony completed the concert. The 5th is probably the most enduring of the 7, the 4th being too bleak for most tastes and the 7th, for some reason, not as appealing. It had a grand performance and had the merit, if you look at it that way, of sending everybody out of the hall humming.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

The Boston Symphony concerts of yesterday afternoon and tonight are the last in the current visit of our distinguished guest conductor from England, Sir Adrian Boult. His program consists of the tone poem "Tintagel," by Sir Arnold Bax, which had not been done at these concerts before; the "Prague" Symphony (K. 504) of Mozart, and "The Planets" by Gustav Holst.

The performances yesterday were the finest I have heard from Sir Adrian Boult during this visit. The orchestra in the large scorings of Bax and Holst sounded richer, more luminous and with more freedom and poise. There was a clear, admirably styled and consistently maintained "line" in the rarely-done Symphony of Mozart which, as with the Haydn Symphony of last week, was played by a much reduced orchestra that had only two double-basses by way of foundation.

The "Prague" Symphony was vigorously performed, too, but with no loss of delicacy where that was required and without any broadening of the essential Mozart style. Sir Adrian had his own firm convictions about orchestral performance of Mozart and they are sound convictions, although it did seem that for this particular symphony there safely could have been more strings. That, however, is a matter of individual choice.

Arnold Bax no doubt is a minor figure among composers of this century, and the neo-Romantic bias of such music as "Tintagel" puts a certain curse of "old-fashioned" upon him in the minds of rigorously modern people. Yet we could hear more of Bax if only for the sake of the delectable sounds he produces. "Tintagel," a vague evocation of the "castle-crowned cliff of Tintagel" on the English coast of Cornwall, communicates no message beyond that of romantic musings upon a magnificent stretch of scenery. Its mood, however, is pleasant and its interplay of orchestral color highly attractive.

In "The Planets," that prodigious collection of seven tone poems about the astrological significance of seven of the eight major planets, are some of the finest and most imaginative pages of early 20th Century music. Holst's talent is not one to be taken lightly. His writing was at once bold and sensitive, and it had an uncommon power of characterization.

There is vivid differentiation between the ugly clamor of Mars, the analgesic beauty of Venus, the hearty fun of Jupiter, the winged scherzo rhythms of Mercury, the deep understanding—both sad and valorous—of Saturn, and the fantasy of Uranus, which might be an evocation of "The Tempest." Neptune, with its other-worldly chorus of women's voices and its enigmatic finish, is perhaps the most ambitious, imaginatively, and the most elusive to comprehend.

Yet "The Planets" does go on and on until, as my perceptive friend in 0-32 remarked, one is inclined to beg "Holst! Enough!" But "The Planets" was written at a time when length commanded more respect than it does now. "The Planets," and "Tintagel" also, drew from Sir Adrian more fire and intensity than has been customary with him before. He is always, nevertheless, a conductor of excellent taste and high technical skill. It has been a pleasure to have him again as guest.

This Clipping From
HARTFORD, CONN.
TIMES

JAN 5 - 1946

—New Recordings—

'Modern' Music Is Old Fashioned

Milhaud Already Historical but Early Rachmaninoff Impresses

—By C. E. L.—

THE WORD MODERN as applied to music hasn't meant much for a good many years. It has been applied to such disperate things as Hazel Scott's pianism and Stravinsky's orchestration and is about as definitive as the label "modernistic," used by those who have no better name to describe anything in the graphic arts from abstractions to the merely bizarre.

More and more, though, the term modern music begins to cover a specific idea. It is almost synonymous with dissonance and to that extent "modern" music is old-fashioned.

Victor starts the New Year by giving us an opportunity to compare some things which have in common the fact that they were created about the same time and recently, or at least since the turn of our graying century. These are Rachmaninoff's "Isle of the Dead," Milhaud's Protée and Hindemith's Six Chansons. Those who lift the eyebrow at the inclusion of Rachmaninoff are reminded that the phenomenal currency of Tschaikowsky and Chopin give them rank as the greatest of modernists.

* * *

ALL OF THESE scores have the benefit of expert interpreters and topping them all is Koussevitsky and his Bostonians in the Rachmaninoff threnody. Although a fairly early work, "Isle of the Dead" is generally conceded to be about the finest of the composer's orchestral works.

In its darkly romantic spirit and its lushness of execution it is a faithful tonal realization of the Boecklin painting which was its inspiration.

This sumptuousness was simply made for the Boston Symphony. The shimmering vibrancy of its strings is not often caught on the records like this. There is teamwork here by artists and technicians. A spare side is given over to an orchestral version of the same composer's Vocalise, orchestrated long ago for Kousevitsky's Moscow concerts.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JAN 4 - 1946

HAD TRIED IT THAT WAY

Boston, Jan. 3.—(UP)—Gregor Piatigorsky, one of the world's tallest and most talented cellists, appeared at the Boston Symphony Orchestra rehearsal today, his huge instrument dangling from his outstretched arm and dwarfed by his 6-foot, 4-inch frame.

"He looks as if he could tuck it under his chin," whispered one violinist to another.

"Young man," snapped Piatigorsky who had overheard the remark, "I have tried in that way too—but I prefer to play in the orthodox position."

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

DEC 28 1945

Boston Symphony Booked

Will Give Next New York Concerts at Carnegie Hall Jan. 9 and 12

The Boston Symphony Orchestra will give its next New York concerts at Carnegie Hall on Wednesday night and Saturday afternoon, Jan. 9 and 12. Serge Koussevitzky's program for the evening concert includes Beethoven's "Coriolanus" overture, Stravinsky's capriccio for orchestra with piano solo and Brahms's fourth symphony. Jesus Maria Sanroma will be the soloist. In the matinee, Dr. Koussevitzky will conduct Bach's second Brandenburg Concerto, Vladimir Dukelsky's new cello concerto, with Gregor Piatigorsky as soloist, Bach's third suite and Sibelius's fifth symphony.

Richard Burgin will conduct the Boston Symphony's next concert at the Brooklyn Academy of Music on Friday night, Jan. 11. The program includes Brahms's Academic Festival Overture, Ravel's "Pavane pour une infante defunte," Prokofieff's second "Romeo and Juliet" suite and Franck's symphony.

This Clipping From
NEWARK, N. J.
~~CALL~~
News
DEC 31 1945

Shostakovich May Appear in Boston

The most discussed symphonic composer of the present, Dmitri Shostakovich, creator of the "Leningrad" Symphony, may make his first United States appearance in Boston's Symphony Hall. Serge Koussevitzky, conductor of the Boston Orchestra, made the announcement in announcing his plans for the 65th season of the orchestra, and his own 22d term at its helm. He said an invitation had gone from himself and the orchestra's trustees, inviting Shostakovich to Boston in any of three capacities—as conductor, as piano soloist, or "as a simple member of the audience."

The Boston Symphony is scheduled for two appearances in Newark at the Mosque, with Dr. Koussevitzky conducting, under sponsorship of the Griffith Music Foundation. The dates are February 14 and April 11.

This Clipping From
WASHINGTON, D. C.
STAR

JAN 6 - 1946

Music Notes

Boston Symphony To Play Works By Prokofieff

By ALICE EVERSMAN.

The return of the Boston Symphony this week is one of the major musical events for the season. For many years in the past, this city was on the itinerary of the Boston group and several concerts were given here each season. But at that time, Washington was not so orchestra minded and the interest in that direction was focused on the maintenance and development of the National Symphony. Audiences were small for the Boston's visits and finally the concerts were discontinued except for special occasions such as that of the Russian War Relief in 1942.

Last season the orchestra came for one program and met a warm reception from the many who had heard it only over the air. Thursday's concert in Constitution Hall will be the second under the sponsorship of the Cappel Concert Bureau and the program arranged by Serge Koussevitsky will honor two composers only, the Russian Serge Prokofieff and the great Finn, Jan Sibelius.

SERGE KOUSSEVITZKY.

Two contrasting works by Prokofieff, his "Classical Symphony" and his "Symphony No. 5," will form the first part of the program which will conclude with Sibelius' "Symphony No. 2." This is the first time in years that three symphonies have been programmed for one orchestral concert.

Prokofieff's "Fifth Symphony" is his last and for its introduction to the musical world Koussevitsky was its godfather. It was he who, learning of the plight of Russian composers as regards music paper on which to record their ideas, ordered a supply sent to them at his expense. Prokofieff, then working on his symphony in the Caucasus where he had been sent by the Soviet government together with other prominent composers when the Nazis invaded Russia, was one to benefit from the gift. In gratitude he sent an autographed score of the symphony to Dr. Koussevitsky with permission for its first performance. This took place on the broadcast of November 17, bracketed then, as it will be Thursday, with the composer's "Classical Symphony" written 28 years ago.

A warm friendship has existed between Prokofieff and the Boston Symphony for many years. When the 50th anniversary of the orchestra was celebrated 15 years ago, Prokofieff wrote his "Symphony No. 4" for that occasion dedicating it to the members of the orchestra. His various works have been constantly in the repertoire of the Bostonians.

The new symphony was given its Russian premiere just a year ago, January 13, 1945, with the composer conducting. He calls it a "symphony about the spirit of man."

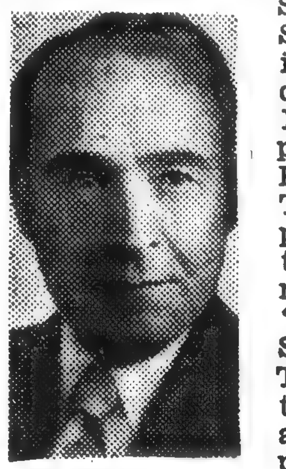
This Clipping From
WASHINGTON, D. C.
TIMES HERALD

JAN 6 - 1946

Koussevitzky To Offer All Alien Music

By Glenn Dillard Gunn

SERGE KOUSSEVITZKY and the Boston Symphony Orchestra, when they visit the Nation's Capital Thursday, January 10, in Constitution Hall, will set an example in program-making that is both good and bad.


Koussevitzky

It is good in that it will include only music which can be labeled contemporary, its most ancient work being the Second Symphony of Sibelius, and its most recent the Fifth Symphony of Prokofieff. This is to be prefaced by the same master's "Classical" Symphony. The quotation marks are the composer's and I always felt he added them with his tongue in his cheek.

Koussevitzky's example is bad in that for this single appearance in the center of our Government he has not elected to play any of the numerous American works which he offers to the public of Boston. He may well share the New York attitude toward Washington and the rest of the world, namely, that we belong in the cultural sticks. In that case, he has an especial duty toward us that is concerned with the exhibition to us of our own culture. For example, Koussevitzky is famed, among many things, for his reading of Howard Hanson's Third Symphony. He has not recorded it, as he has the Prokofieff "Classical"; but he has made it as effective in the concert hall as any of the modern scores.

♫

ANOTHER objection to Koussevitzky's program for Thursday night is that he already has played the Prokofieff "Classical" for us. It is a charming symphony—witty, a bit sardonic, novel, but delightfully eclectic in vocabulary. It will be a pleasure to hear it again; but such satisfactions as may derive from the performance will be tempered by a sense of loss because of the program's omissions. The Fifth Symphony of Prokofieff is new to Washington. The Sibelius Second, of course, is not.

Koussevitzky's patriotic attitude toward Russian music is a good example for such American artists as may be sufficiently fortunate to capture the ear of the American public. Only two natives are permanently placed at the head of symphony orchestras—Wallenstein, in Los Angeles, and Krueger, in Detroit, either of whom could improve his record in the matter of our own music.

♫

This Clipping From
ST. LOUIS, MO.
POST DISPATCH

JAN 6 - 1946

RACHMANINOFF: ISLE OF THE DEAD.

This score is one of the Rachmaninoff's best. It is full of somber musings and passionate surges but it keeps to the point and the scoring for the orchestra is masterly. The recorded performance, which is appropriately rich, is by the Boston Symphony under Serge Koussevitzky. The recording is excellent. (Victor 2 records.)

Back to Realities; Reflections on Returning

Jan. 6

By ALEXANDER WILLIAMS

When Max Beerbohm took over the chair of dramatic critic of "The Saturday Review" from Bernard Shaw he introduced himself by writing an article in which he listed the reasons why he was the most incompetent man on earth for the job. It was an impressive list and an amusing expose of the critical game. I have just been re-reading that article and wishing I had the courage and the honesty to write something in the same line. Of course, Sir Max went on in the subsequent eight years of his duties to be one of the very best critics who has ever written in English; and the analogy might not hold!

It has been nearly four years since I last set key to ribbon in this office and upon the general topic of the arts and I do so again now with real trepidation. It is possible that the habit of criticism will come back as easily as the arts of swimming, skating and bicycling which one is supposed never to forget. I can testify that the last named can be resumed without so much as a nervous tremor. I was as much at home on a bicycle in English lanes the Army in keeping up with the arts is that you do not get enough chance to play and read. I was lucky in being for four months in London in Mr. Jan. Smeterlin's house and playing on his admirable piano when the weather was good. I mention the weather because a couple of his windows had been knocked out and could not be replaced and English summers are not like ours. I was also lucky in having a flat in Frankfurt with a brand new piano. But these were brief interludes in an otherwise almost musicless existence.

Well, I fancy I have said quite enough on the subject of "Why I should not be a music critic" and had better buckle down to doing as respectible a job as I can. Philip Hale used to tell me that the best model for a young writer in English was Swift and all the past week I have been following his advice and steeping myself in "Gulliver's Travels." Let us hope the dose works!

This Clipping From
DURHAM, N. C.
HERALD

JAN 6 - 1946

Victor Recordings

RACHMANINOFF: ISLE OF THE DEAD, Op. 29; VOCALISE, Op. 34, No. 14, arranged for Orchestra by Sergi Rachmaninoff. Boston Symphony Orchestra, Serge Koussevitzky, conductor. Victor Album M or DM-1024; three 12-inch records.

When one hears such Rachmaninoff compositions as his Second-Symphony, Second Piano Concerto, "Rapsody on a Theme of Paganini," the immortal "Prelude in C-sharp Minor," and the tone poem, "Isle of the Dead," a recording of which Victor has just released, one wonders about the authority of the following statement, which was made by Howard D. McKinney and W. R. Anderson in their book, "Music in History," in 1940:

"Sergei Rachmaninoff (b,1873)," they write, "has tried and failed, like so many fine artists, to make the best of the two worlds of virtuoso performer and composer; very few men have succeeded equally well in both. (Have they forgotten J. S. Bach, Niccolo Paganini, Fritz Kreisler, Frederic Chopin, whom Mendelssohn called "a truly perfect virtuoso," Johannes Brahms, Sergei Prokofiev, Franz Liszt, and George Frideric Handel, to name a few who come immediately to mind!) While Rachmaninoff can hardly be called merely an echo of Tchaikovsky—for his darkest, stronger elements have a pull of their own—there is little originality in his music. Yet he has written a considerable number of things (inexcusable!) for the piano and the orchestra, to the obvious delight to a great number of people."

To take further issue with the above statement would be a waste of space, for the music of Rachmaninoff needs no defense. The tone poem, "Isle of the Dead," with which this review is directly concerned, alone is sufficient to disprove such an obviously prejudiced opinion. It is no "thing" in the sense that Messrs. McKinney and Anderson use the word, but magnificent impressionistic program music.

Inspired by Arnold Bocklin's famous picture of the same name, "Isle of the Dead" depicts, in somber phrases and soaring melody, a tomb-like island being approached by a boat containing an oarsman, a white-robed figure, and a coffin. It was written in 1907 in Dresden. The climax of brass, which comes after lamenting cries, is reminiscent of the "Dies Irae," the liturgical hymn of the Last Judgement. Thus its originality is not entirely pure. But its brooding nature and tonal coloring are distinctly those of Rachmaninoff's creative genius.

Serge Koussevitzky and the Boston Symphony Orchestra, by their sympathetic and brilliant playing, bring out all the mournful beauty and weighty harmony of "Isle of the Dead." Rachmaninoff's "darkest, strongest elements" are here and they have indeed "a pull of their own." To complete this album of memorable music, Rachmaninoff's own arrangement for orchestra of his "Vocalise" fills the sixth side of the records.

This Clipping From
MADISON, WIS.
CAPITAL TIMES

JAN 6 1946

ISLE OF THE DEAD

FEARFUL that in his growing popularity he was losing his soul, Serge Rachmaninoff left his post as manager-conductor at the Grand theater in Moscow in 1906 and went into seclusion at Dresden. The effects of his monastic life there and an overwhelming fascination for Arnold Boecklin's painting, The Isle of the Dead inspired the young Russian, then only 34, to compose a symphonic poem which describes the somber mood of the painting—the tranquil lapping of the waves about the mysterious island, the Stygian boatman, the stark pines and the murky water. Rachmaninoff's work, also titled The Isle of the Dead, is performed by The Boston Symphony orchestra in a new RCA Victor recording (DM-1024, three 12-inch) which seems to me to leave little to be desired in matter of classic presentation.

No greater reward can befall a composer than to have his work interpreted by a capable conductor who loves it and understands the motivating forces which inspired it. Serge Koussevitzky supplies the proof of this statement by the supreme devotion and depth of understanding he displays in directing this magnificent group of musicians.

It is melancholy music. Opening on a note of nervous excitement, it slowly develops into a threnody of tremendous intensity, subsiding gradually into a calmness in which peace at last, overcomes suffering. Strains of the Dies Irae, the liturgical hymn which celebrates the Last Judgment, blend fittingly into the musical fabric, and muted strings and harp in low registers add much in carrying out the somber coloring of the work.

The sixth side in the album offers Rachmaninoff's own orchestral arrangement of his Vocalise, Op. 34, No. 14.

This Clipping From
TOLEDO, OHIO
TIMES

JAN 6 - 1946

LISTEN
DISC-DATA
By
Eulalah Overmeyer

ISLE OF THE DEAD, (Rachmaninoff)—Symphonic Poem after Boecklin's Painting, played by The Boston Symphony Orchestra conducted by Serge Koussevitzky, Victor DM 1024. This is an outstanding release of the month. Serge Rachmaninoff is the most beloved Russian composer since Tschaikowsky. His melodious compositions follow the same romantic vein as the ever popular Tschaikowsky.

Koussevitzky and the Boston Symphony have another "feather in their cap" with this transcendental performance.

This Clipping From
ROANOKE, VA.
TIMES

JAN 6 - 1946

DR. SERGE KOUSSEVITZKY will take the "Boston Symphony Orchestra to Hunter College in New York on Saturday, January 12, for its second broadcast of the season from that hall over station WSLS. The program will be heard from 9:30 to 10:30 p. m.

For the concert, Dr. Koussevitzky has selected two symphonies. The first, a brief nine-minute work, by Mozart is known as the Symphony in E flat, No. 26. The second work will be the Symphony No. 4 in E minor of Brahms, completed in 1885 and still regarded as one of the outstanding symphonies of all time. Played on January 22, 1886, for the first time by the Bostonians, it has remained in repertoire ever since.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JAN 6 - 1946

Will Resume Classes At Berkshire Center

Koussevitzky Again Director, Six Weeks Scheduled

After a two years' suspension owing to war conditions, the Berkshire Music Center will resume its activities under Serge Koussevitzky's direction next summer at Tanglewood, Lenox, Mass. Aaron Copland has been appointed assistant director. The 1946 session will run for six weeks, July 1 to Aug. 10. The last three weeks coincide with the first post-war Berkshire Symphonic Festival of the Boston Symphony Orchestra under Dr. Koussevitzky.

As before, the school will have two sections, one for qualified music students and the other for students with less specific qualifications who wish to increase their acquaintance with music and its interpretation. The first section will consist of an orchestra, departments of opera and chamber music and classes in conducting and chamber music. The second section will include another orchestra and a chorus preparing for the Festival concerts. All students will have access to the Center's concerts, lectures and other activities, as well as to the Festival itself. The faculty will again be composed of principals of the Boston Symphony and other notable musicians.

Applications for auditions for the Center's departments should be made to the Boston Symphony Orchestra, Symphony Hall, Boston, Mass.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JAN 6 - 1946

Berkshire Music Center to Reopen Next Summer

The Boston Symphony Orchestra has announced that the Berkshire Music Center, under the direction of Dr. Serge Koussevitzky, will be reopened next July at Tanglewood in Lenox, Mass. The school was started in 1940 but was closed for two years because of the war. The faculty will consist of principals of the Boston Symphony and other notable musicians.

The term will consist of six weeks (July 1 to Aug. 10), the last three coinciding with the Berkshire Festival under Dr. Koussevitzky, which also will be reinstated next Summer.

MUSIC'S TEN BEST

Desire Dufauw Causes Some Excitement By Naming Works He Considers Basic

BY WARREN STOREY SMITH

THE present-day substitute for the prima donna's stolen jewels is the conductor's startling statement. When one of these boys thinks that a bit of publicity would not be amiss he summons the reporters or in some other way conveys to a palpitating world his latest brain throb. A while ago it was Artur Rodzinski averring that jazz was among the causes of juvenile delinquency. This gave other musicians, of both the long-and the short-haired variety, a chance to break into print by declaring that the New York Philharmonic-Symphony director was talking through his hat.

The latest to enter the field is Desire Dufauw, now of the Chicago Symphony. The Belgian-born maestro, who once led our orchestra as guest, has given out what the Associated Press despatch called a list of the world's 10 greatest works of music. This, I believe, is something new. We have repeatedly had the "10 greatest" books or the "10 greatest" novels. But has anyone else had the temerity to do this with music?

In point of fact Mr. Dufauw didn't put it quite that way. His 10 pieces were those that in his opinion "would form the most comprehensive basis for the understanding and enjoyment of all music." Being a symphony conductor he confuses music with orchestral music, thereby ignoring the following important categories: choral music, chamber music, piano music, organ music, song and opera. Since he includes Stravinsky's "Petrouchka," he does not exclude music originally composed for the stage. Conspicuously absent from his list, however, is Wagner, a bigger shot, one might suggest, than any of Mr. Dufauw's 10 masters, saving only Bach, Beethoven and Mozart. Of his nine remaining pieces six are symphonies: Mozart's "Jupiter," Beethoven's Fifth, Schumann's Third ("Rhenish"), the Franck and the Fifth of Shostakovitch. That still leaves Bach's Suite in B minor for strings and flute, Strauss' "Till Eulenspiegel" and Debussy's Prelude to "The Afternoon of a Faun."

* * *

On vacation at Southern Pines, Dr. Koussevitzky was not available for questioning. He is probably too discreet to have attempted such a classification in the first place, but requested to make a selection of his own he might offer a different Bach, Mozart and Schumann, probably Beethoven's "Eroica," Tchaikovsky in place of Franck and Sibelius at any cost. Just now he is more sold on Prokofieff's Fifth than upon the D minor of Shostakovitch. He might place Mendelssohn's "Italian" Symphony above any of the Schumann works, but among them he would certainly choose No. 1. (I personally would vote for the Second, and the "Rhenish" would be my fourth choice. There are fine things in it but the piece as a whole is labored, hinting all too plainly at the composer's approaching crack-up, and the one whose orchestral dress is the least flattering.) Debussy's "La Mer" is a far more characteristic work than the "Faun," while the greater Strauss is to be found in "Don Quixote" rather than in "Till," brilliant as the latter is. Stravinsky's "Firebird" suite, though probably less typical, is a better concert piece than "Petrouchka." However, "The Rite of Spring" is of far greater import than either, if distinctly less salable, and Mr. Dufauw plainly had salability in mind. And where does poor Schubert got off? As a symphonist, the composer of the "Unfinished" and the C major stands closer than any other to Beethoven.

* * *

The fact of the matter is that the literature of the orchestra is too rich and too varied to be boiled down to any 10 numbers. Handel, Haydn, Berlioz, Bruckner, Mahler, Schoenberg and Bartok would have their champions. No self-respecting Czech could give Smetana the gate; no proper Englishman would omit Elgar—unless it were to substitute Vaughan Williams! If no American composer has yet received mention in this discussion, that is not Mr. Dufauw's fault, since he added that he considered George Gershwin "the greatest musical genius" this country has produced. He certainly came nearer to sounding a more distinctive note. His reliance on European models is less than that of MacDowell or Chadwick, at one extreme, or of Copland, or even Harris, at the other. Yet he was less accomplished in a technical sense, not only than these four, but than a great many that might be named.

In that he had more genius than scholarship Gershwin was like Moussorgsky. The Russian has no claims to be included among the orchestral writers, but no list of the 10 greatest operas could justly overlook his "Boris." You can pick your own works, but for the other nine composers, and to match Mr. Dufauw in the theatre, I suggest Gluck, Mozart, Rossini, Wagner, Verdi, Gounod, Bizet, Puccini and Strauss. And I, too, would be giving some good men the cold shoulder.

* * *

At this afternoon's Symphony Concert Sir Adrian Boult will repeat the Purcell-Woodgate Trumpet Tune and Air, Ireland's "The Forgotten Rite," Elgar's "Enigma" Variations and the First Symphony of Brahms. The program for Friday and Saturday will consist of Bax's "Tintagel" (new), Mozart's "Prague" Symphony and Holst's "The Planets."

* * *

Boston Symphony Gives Great Performance Here

By ARTHUR W. QUIMBY

The Boston Symphony orchestra under the leadership of Dr. Serge Koussevitzky made its annual visit to New London last night when it [illegible] a sold-out house at the [illegible] These concerts [illegible] coming a tradition here, [illegible] this is one case where [illegible] would care to see a tradi[illegible]

[illegible] is a superbly [illegible] of musicians, partly [illegible] by the Henry Lee Hig[illegible] endowment and enthusi[illegible] by the people [illegible] above all else the [illegible] as we hear it to[illegible] Koussevitzky. He can [illegible] orchestra play above the [illegible] individual capabilities [illegible] men in it. He is a great in[illegible] a master of conducting [illegible] a stimulating program [illegible]

[illegible] is his consistent cham[illegible] of the cause of new music [illegible] the days of the Concerts Koussevitzky in Paris to the pres[illegible] which stamps him as a prophet and a pioneer. Never content to [illegible] on his laurels he has the un[illegible] energy to continue con[illegible] in search of new materials [illegible] the artistic integrity to pre[illegible] each new work—however un[illegible] it may be with the public [illegible] with the same care he would de[illegible] an accepted master.

Nor have his activities been lim[illegible] to European composers; the young men of his adopted country have had repeated occasions to be grateful to him. Indeed, Hugo Leichtentritt in a recent article on Music in America writes—"In the main, the ascendancy of the American leaders is due to the initiative of Dr. Koussevitsky and the Boston Symphony orchestra. . ." This is of far reaching importance and we are greatful to Dr. Koussevitsky for it.

The program opened with the Overture No. 3 in D major by Bach, properly speaking a Suite but given the name "Overture" by Bach because of the importance of the first movement. Where in all music is there greater dignity than in the "Grave" of the first movement, or a more soul-purifying exaltation than in the "Air"? The lightness of the Gavottes and the Bourree was enhanced by the director's felicitous use of a small orchestra in contrast to the full orchestral tone at the beginning and at the end.

The classicism of the Bach was followed by the neo-classicism of Stravinsky in his Capriccio. This is actually a piano concerto but the composer tells us that he chose this name because he wished a freer form. Stravinsky played this work widely in Europe after its composition in 1929, his son played it, and it has been performed by many others; but it is hard to see how anyone could have excelled the performance given the piano part last night by Jesus Sanroma.

It is a tailormade to fit his technique and his temperament, crisp, biting, whimsical, and scintillating in turn. Whether one agrees that these later compositions of Stravinsky are the equal of his earlier, more spontaneously Russian works —and what man would not be

changed whom revolution and war had twice in a lifetime forced to seek a new homeland—at least all will agree that pianist, conductor, and orchestra gave the Capriccio a brilliant and exciting performance.

For the piece de resistance Koussevitsky brought us the Symphony No. 4 in E minor by Brahms. This work was probably familiar to every member of the audience, and yet one had the impression that he was hearing it in its true glory for the first time. One could write reams of reasons for this, but suffice it to point out only two. First, the interpretation was free of all false effects and exaggerations, allowing the music to speak naturally and with inevitability. Second, Koussevitsky missed not a single point of emphasis. Every truth set down by the great soul of Brahms was enunciated to us through the great soul of Serge Koussevitsky. That is what makes a great performance, and that is why last nights performance was great.

↑[58]

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The 15th regular concert by the Boston Symphony Orchestra, Sir Adrian Boult conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

"Tintagel" ....Bax
Symphony in D major, "Prague," K 504 Mozart
"The Planets"............................Holst

It is positively astonishing that Holst's "Planets" has been left on the shelf since 1932. I venture to say that those of us who heard it then when the composer himself conducted have ever since remembered it, not in detail perhaps, but have treasured the impression of a modern masterpiece. For some reason, even in England, Holst has never been granted the full meed of praise that his contemporaries, Elgar, Delius and Vaughan-Williams, have received. His is actually, though, the most original talent that Britain produced in the 20th century. (It may be that Walton is another, but I am not familiar enough with his larger works to say.)

At any rate it is good that Sir Adrian wound up his three weeks' visit with the Boston Symphony by reviving this splendid and remarkable score. From its title and descriptive sub-titles it might be thought that "The Planets" was an example of modern romanticism. Nothing could be further from the truth. The music has varied emotional impacts, but the prevailing mood is certainly not romantic. Nor does it stem from established schools of musical style. There is the folk-song element in "Jupiter," a touch of Dukas' "Sorcerer's Apprentice" in "Uranus" and a hint of Debussy's "Sirenes" in "Neptune." But by and large "The Planets" is an eminently original masterpiece.

The seven movements are deftly contrasted, so that the listener gets something of the conventional first movement allegro, adagio, scherzo and finale. But there the resemblance ceases for Holst has his own emotional scheme to work out. Thus the work begins with the violence of "Mars" and ends with the cold and mystical "Neptune." There is not a dull or banal page in the whole score. Sir Adrian has, of course, a special interest in "The Planets," for he introduced them to the world. He lavished affectionate care on the performance yesterday and secured what can only be described as a triumph.

The concert began with an outmoded and not very interesting tone poem by Arnold Bax, "Tintagel." It was meant to evoke Cornwall and the sea and the Arthurian legends which cling around that coast. But the power of evocation which the music may once have had, has departed, very likely forever. The tone poem starts well, but soon loses itself in a succession of cliches of the so-called impressionist period.

Mozart's enchanting Prague Symphony brought us happily out of the Bax doldrums. The slow movement is one of those curiously "modern" pieces that Mozart occasionally produced. I have always also suspected that Prokofieff got some of the ideas for his Classical Symphony out of the finale. Sir Adrian chose to perform the Symphony with a greatly reduced orchestra. This worked admirably in the finale, but the first two movements are not such delicate flowers that they cannot stand a bit larger orchestra. Perhaps this is to cavil too much, for the Symphony was beautifully played and utterly captivating to hear.

The concert will be repeated tonight. Next week Mr. Koussevitzky returns to his post and will offer us Beethoven's Pastoral Symphony and Tchaikovsky's Pathetique.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The present visit of Sir Adrian Boult, which ends officially this evening, has been by no means unprofitable. Nevertheless, there is reason to regret that his programs paid so little heed to the England of today and were so largely given over to music that, to put it bluntly, has outlived its usefulness. In such case was Arnold Bax's tone poem, "Tintagel," that yesterday had its first performance in Boston. The Cornish cliffs and the ruins of King Arthur's castle make a tempting "program," and perhaps 30 years ago the music suggested these things, but its evocative power has largely disappeared. As in Ireland's "The Forgotten Rite," little remains save outmoded formulas.

There is more vitality in Holst's "The Planets," last conducted here by the composer 14 years ago. In this instance Holst must be credited both with a considerable degree of technical skill and no small amount of imagination. The task, however, lay outside his powers, as it might of that of almost any composer. In their various astrological associations Mars, Venus, Mercury, Jupiter, Saturn, Uranus and Neptune are characterized with some degree of success, but the music itself is seldom gripping. You could hardly reduce the work to a mere succession of sound effects, yet the orchestration seems more significant than the musical thoughts which it clothes. These last are often reminiscent and, at times, as in "Jupiter" and "Uranus," verge on the commonplace. But better, perhaps, an obvious idea than none at all. The performance was prepared with great care, and it would be rash to say that the composer's intentions had not been fully realized. The chorus of women's voices, used in the seventh movement, "Neptune the Mystic," had been trained by Arthur Fiedler.

For the central number, Mozart's "Prague" Symphony, Sir Adrian, as in the Haydn Symphony of a week ago, used a greatly reduced orchestra, but with less happy effect. Particularly in the first and second movements a large body of strings would have suited better the breadth of the one and the richness of the other. Only the finale really came off; the rest sounded meagre.

Philharmonic, Philadelphia And Boston Groups Are Heard

By Miles Kastendieck

New York

Eight orchestral concerts within six days by three of the finest orchestras in the world was the order of the week for New York music lovers. The Philadelphia Orchestra started it off on Jan. 8 with Bruno Walter as guest conductor. The Boston Symphony came for its second visit the following night with Koussevitzky to conduct its two Carnegie Hall concerts and Richard Burgin the Brooklyn concert. The Philharmonic-Symphony ran its full schedule of four concerts with Rodzinski conducting. There were several soloists, one new concerto, and plenty of superior music making.

Topping all this activity was Fritz Kreisler's playing of the Mendelssohn Violin Concerto with the Philharmonic-Symphony. Certainly this was one of the treasurable moments of this season as well as of many years of Kreisler, including the times when he has played this concerto. All the facets of his art shone in his playing, obviously mellowed with the years but surprisingly vigorous. It pulsated with life, it grew expansive in expression, it entranced with the communicative quality of his tone, it enthralled with the interpretative capacity of the man. Such a heart-warming fired the audience, which showered him with applause.

Rodzinsky began these concerts with Boccherini's Symphony in A, a charming product of the eighteenth century, and closed with Tchaikovsky's Fourth Symphony, a work that seldom fails to stir the listener. Both were delivered in a direct, lively, clean-cut fashion, with some real brilliance to end the Tchaikovsky. In the weekend programs Moussorgsky's Prelude to "Khovantchina" and Prokofiev's Second Violin Concerto, with Patrice Travers as soloist, were combined with the Tchaikovsky. Miss Travers coped successfully with the demands of the concerto, finding in its content a kind of music to which she readily responds. Her success with it prompted the thought that it might be well for young artists to offer contemporary works as they climb the ladder to maturity.

* * *

Koussevitzky introduced Vladimir Dukelsky's Cello Concerto with Gregor Piatigorsky as soloist. The work was politely received; only the composer's presence stimulated applause. Ideas may have changed as to the kind of music which should be written for cello, but even then there were many measures in this work which were not particularly suitable for the instrument. Dukelsky appears to have indulged himself in as many clever ideas of orchestration as he could command. The heterogeneous results were not especially musical, only functional. The virtuosity of the score was admirably met by soloist, conductor, and orchestra, but all of these could not arouse much interest in the work. The audience at this concert found solace in the characteristic performances of Bach's D major Suite, and Brahms' Fourth Symphony, both of which were played true to the Bostonians' style and integrity.

In Brooklyn Richard Burgin and the orchestra played the same Bach Suite, Ravel's Pavane pour une Infante défunte," Dukas' "The Sorceror's Apprentice," and the Brahms Second Symphony. The playing sounded well, the conducting was conscientious, the interpretations were sincere and straightforward. For most, the highlight of the evening was the Dukas. Any conductor other than Koussevitzky leading the Boston Symphony meets rigid standards.

The Saturday matinee program included Moussorgsky's Prelude to "Khovantchina," Prokofiev's "Romeo and Juliet" Ballet, Second Suite, Stravinsky's Capriccio for Orchestra with piano solo played by Jesús María Sanromá, and Sibelius' Fifth Symphony. Under Koussevitzky's direction the performances of these works pursued a familiar course. Interest centered on the Stravinsky, with which Sanromá is especially associated, since the work is seldom given. That it stands the test of time belies its apparent sophistication.

This Clipping From
RICHMOND, VA.
NEWS-LEADER
JAN 9 - 1946

Shostakovich Sends New Year's Greetings to Friends of Music

By DMITRI SHOSTAKOVICH
Special to The News Leader

MOSCOW.—(NANA)—When, according to the good old tradition, we expressed our wishes on New Year's Eve, we wished in the first place that 1946 shall prove to be the happy beginning for long and continuous years of peace. Personally, I would like to find that in 1946 the word "war" should be deleted from man's vocabulary; that scientists in the quiet of their research rooms should work on experiments with the aim of making life easier and happier; that the glow of the huge and devastating fire which swept the world during the last six years should forever be extinguished.

I would like to see 1946 usher in a new stage in the development of sincere friendship between people in cultural fields of endeavor everywhere. There are many ways in which we could benefit each other.

Recently, Yehudi Menuhin, superb musician that he is, captivated our hearts with his profound, poetic talent; his concerts in Moscow left an impression as one of the brightest events in the aristocratic life of 1945.

With this message, I send my heartiest greetings to the brilliant representatives of American music: Arturo Toscanini, Sergei Koussevitsky, Leopold Stokowski, Jascha Heifetz and others whom we ardently wish to have as guests on the Soviet concert stage. I wish that the peaceful waters of the Atlantic may become a wide avenue leading to friendship and collaboration between our great nations.

In literature, music, scientific achievements and sports, let everything that is good and useful henceforth be accessible to the growing generations to the fullest extent.

These wishes are not devoid of egoism. We who have passed our youth will live in peace and ease only if our children will not be threatened by another frightful war. Peace deserves that all honest peoples should serve it with a strong will, ability, and skill.

Happy New Year!

JAN 10 N.Y. WORLD TEL.

Music

By Robert Bagar

Bostonians Present a 'Cello Novelty

A 'cello concerto new to local ears, a soloist and two familiar numbers were what Serge Koussevitsky and the Boston Symphony Orchestra put before a large audience in Carnegie Hall last evening. The 'Cello Concerto in C major—composer, Vladimir Dukelsky—was the novelty: the soloist, Gregor Piatigorsky. As for the old standbys, these were the Bach Suite No. 3 in D major and the Brahms Fourth Symphony.

Vladimir Dukelsky is a serious composer, who can toss off an oratorio, a symphony or even a 'cello concerto just like that. And Vernon Duke is a "pop" composer whose creative energies function with as much aplomb in contriving a musical comedy or movie score. N. B.—Dukelsky and Duke are one and the same man, and more power to all three, or something.

Playing Was Good.

I'm sure that Mr. Piatigorsky and the conductor and the orchestra gave the Concerto a concise reading. The soloist was almost always in tune, his technique expert, his tone clear and often expressive. The orchestra's share of the burden seemed fair enough, the rhythms were properly marked, the upward surges and the downward dips remarkable, the notes all played. So much for the performance, and nothing especially wrong save with the Concerto itself.

That was another matter. Mr. Dukelsky did some wandering in regard to style. He was dissonant one moment and romantically lush — 19th century vintage — the next. And the solo line kept up an incessant chatter. It was ya-ka-ta, ya-ka-ta, ya-ka-ta all the time. When the 'cello spoke "modern" phrases in the first movement the orchestra generally contributed harmonies about as unconventional as Puccini's. And the other way around.

A Waste of Ideas.

There appeared to be quite a number of good ideas wasted in the second movement, ideas of rhythmical or melodic, or of instrumental combination. Likewise in the third, which skipped about uncertainly among the martial, the sentimental, the satirical and the bombastic.

In short, Mr. Dukelsky's Concerto—which, incidentally, takes a lot of playing to perform—is fragmentary. Some of its music just didn't come through, especially when the 'cello stomped around in the same low registers as the other strings.

Mr. Koussevitzky's delivery of the Bach was puristic in the best sense. The famous Air soared spontaneously right out of the strings. And a word of praise about Concertmaster Richard Burgin's ensuing fleet and fluty solo bit is not amiss.

* * *

This Clipping From
BROOKLYN, N. Y.
EAGLE

JAN 10 1946

Koussevitzky Introduces Dukelsky's Concerto

Dukelsky's Cello Concerto was the chief item of interest and the least important number in the Boston Symphony Concert at Carnegie Hall last night. Koussevitzky saved the evening by having Bach's D Major Suite and Brahms' Fourth Symphony on the program. Gregor Piatigorsky was the soloist.

The first New York performance of the concerto fell flat. The appearance of the composer prompted more than feeble applause, but the audience found little to its liking in this curious, derivative, time-consuming work. Except in the second of three movements there was little ingratiating writing for the cello and a great deal that was as unnecessary as it was apparently difficult. The orchestration was full of naive ideas which might have proved something if the material at hand were worth working over, but the whole concerto sounded heterogeneous. When a musical idea was allowed to float freely for a moment, it inevitably fell into air pockets.

Piatigorsky struggled manfully with the solo part, managing to pull out some good tone now and then but having to encounter more notes than were comfortable for his instrument. The orchestra met its task with typical Bostonian virtuosity.

BOSTONIANS PLAY DUKELSKY'S MUSIC

~~Sun NY~~ Jan 10

By ARTHUR V. BERGER.

A renewed interest in the cello is noticeable among our more advanced composers. Vladimir Dukelsky's Concerto in C, heard at the Boston Symphony concert in Carnegie Hall last night, is only well contrived, and it is full of one of a number of novelties on the agenda featuring that instrument. If it once appeared that strings, and especially the lush, romantic cello, were doomed by the stonier objectives of contemporary music, this is evidently no longer true. But the cello is hard to write for in any idiom, and even the masters of the past did not always succeed. Dukelsky is thus to be complimented on the suave way in which his musical ideas have conformed to its limitations.

There was nothing rugged in the sounds produced by last night's soloist, Gregor Piatigorsky, for whom the work was written. For this, of course, credit goes not only to Dukelsky but to the performer. The third Russian in this collaboration, Serge Koussevitzky, conducted as if he too shared in the rapport. A few places where cello was covered up by orchestra were due to heavy scoring which can easily be cleaned up; but the instrumentation as a whole was titillating effects of a subtle and imaginative kind. Musically, the first movement reminded me of a downtown traffic jam, for, like an auto in such a predicament, the material bogged down each time it got moving. But the buoyant finale was unusually satisfying, and the middle of the Aria was striking.

Notwithstanding his Broadway alias, Vernon Duke, Dukelsky remains faithful to Russian traditions, and the possible derivations from Prokofieff, synthesized in his own terms, come by him naturally. Flanked by Bach's Suite No. 3, in D major, on one side, and the Brahms Fourth Symphony on the other, his concerto pleased at least a portion of the audience, to whom he bowed from the platform. Koussevitzky, for his part, elicited richness of sound too consistently in the Bach and he was too frenzied in parts of the Brahms to suit my taste. But the contrapuntal clarity in the one work and the extraordinary variety in the other were among many distinguished features of this concert.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN

JAN 10 1946

Koussevitzky At Carnegie

By GRENA BENNETT

Serge Koussevitzky's remarkable achievements as a conductor have seldom been more completly shown than at last night's concert of the Boston Symphony in Carnegie Hall.

And, moreover, he can always be depended on to introduce a new composition, whether it be worthy of the effort or not.

His pioneering last night was devoted to the first performance in this city of a violoncello concerto by Dubelsky, with the sole part played by Gregor Piatigorsky.

The work is a restless one, occasionally tinged with ultra-modern inharmoniousness, frugal in melodic content and frequently tenous.

Although the work was directed with sincerity and authority, played by one of the greatest orchestras in the world, and with the soloist occupying a place on the highest rung of the artistic ladder, even such a combination could not rescue it from dullness and monotony.

But there was compensation in the other portions of the program, which began with a superlative reading of Bach's D major Overture Suite. The sounds from the strings were mellow, rich and of beautiful texture and the spirit of each movement was invoked with beguiling charm or spontaneity, according to the label of the sections.

Then came, as the peak of the evening's fare, the glory of Brahms' Fourth Symphony, in which every measure of its construction and the abundant melodic material, so well-ordered and so consistent in its continuity and rhetoric, brought the evening to a most satisfactory, rewarding end.

* * *

—*Hague*— PM JAN.10.46

Cello Concerto, And Met Debut

Vladimir Dukelsky, the Russian-American composer who writes for Broadway musical shows under the name of Vernon Duke, has composed a new Violoncello Concerto for Gregor Piatigorsky, and the distinguished cellist introduced it Wednesday night in Carnegie Hall with the Boston Symphony under Serge Koussevitzky. As the standard repertory of concerti for cello and orchestra is limited, a new work in this category is always welcome. But I don't believe you will be hearing many repetitions of Mr. Dukelsky's contribution in the future.

For it is a rarely ingratiating piece of music, eclectic, pointless and generally tedious. Like the popular song of a decade ago, "the music goes 'round and 'round," only this time it comes out nowhere. The first movement, with its cadenza for cello and harp and its reminiscences of Rachmaninoff, is the most impressive; the second, a long-drawn out and rather somber *Aria*, meanders and repeats itself; the third, with its marchlike themes *a la* Shostakovich, is livelier in its proclamative and brassy fashion.

Mr Piatigorsky set forth the solo part with great suavity and mellowness of tone, and Dr. Koussevitzky and the orchestra provided expert support. But infinitely more rewarding musically was the polished and finely balanced performance the Bostonians gave Bach's Suite (or "Overture" as the composer called it) No. 3 in D major, which opened the evening.

The second half of the program

NEW YORK POST, THURSDAY, JANUARY 10, 1946 30

Words and Music

Piatigorsky Plays Dukelsky Concerto With Bostonians

By Edward O'Gorman

Serge Koussevitzky and the Boston Symphony Orchestra returned to Carnegie Hall last night bearing a gift. This was Vladimir Dukelsky's Cello Concerto, written in 1942 for Gregor Piatigorsky and not heard here until Mr. Piatigorsky played it with the Bostonians last night. It shared a program with Bach's D Major Suite and Brahms' Symphony No. 4.

The usual large Boston Symphony audience received the concerto with a generous show of enthusiasm, although the conversational vote-casting in the lobby between halves—if that indicates anything—consisted of about equal parts of yes and no. Some went so far as to say that bringing this concerto all the way from Boston was carrying a thing too far.

However, when a man of Mr. Piatigorsky's astuteness devotes an entire solo appearance to this concerto, I think it behooves us to suspect that there may be more to it than first meets the ear.

PIATIGORSKY

This isn't music that has the strength of form or the brightness of invention to compel very close attention, and I find that my recollections of it, after two hours, are already growing hazy. Rather dimly, I recall a spotty first movement, probably its weakest, a movement running to odd and sometimes novel effects; an aria of a second movement that rose at one point to a lyrical level that was tops for the entire concerto, and a final movement that had a lot of zip and promised to develop character but seemed to fall apart when the test came in the form of a coda for the whole business.

The concerto has its lyric moments, and these, I think, are its best moments. But in every case, when Mr. Piatigorsky broke into song on the A string, I had the feeling that Mr. Dukelsky was merely dropping back on that last and most dependable resort of composers for the cello: a vibrant, singing passage up where the cello sings best.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JAN 10 1946

The Bostonians

Piatigorsky Plays Concerto by Dukelsky (Vernon Duke)

By Francis D. Perkins

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert last night at Carnegie Hall. Soloist, Gregor Piatigorsky, cellist. The program:

Suite No. 3, in D major....................Bach
Violoncello Concerto ....Dukelsky
Symphony No. 4, in E minor..........Brahms

Three and a half years ago, Gregor Piatigorsky asked Vladimir Dukelsky to compose a cello concerto for him. The Russian-American composer finished the work just before he joined the Coast Guard, and orchestrated it later during occasional free moments. This work was first played in Boston by Mr. Piatigorsky and Dr. Koussevitzky's admirable orchestra last week, and introduced to New York last night by the same eminent participants.

Both in the concert field and on the Broadway stage, to which he contributes under his pseudonym of Vernon Duke, Mr. Dukelsky is known as a talented composer, and his new concerto has interest and appeal, although not in an unvarying degree. The cello part is sometimes interwoven with the orchestral ensemble, but the soloist has a liberal opportunity to display his technical deftness and nearly all the timbres and sonorities within the cello's compass. The composer also provides passages in which the cello and one or more other instruments are jointly in the foreground. Some of these proved effective, others less so.

The work, in three movements, takes a little under half an hour to play. The first movement seemed somewhat episodic, although its form is definite enough. The second movement, in which the cello sings in long lyric lines, is the most ingratiating of the three, if a trifle lengthy. The main theme of the finale is a brisk march, whose character is not unlike that of the finales of Shostakovitch's fifth and sixth symphonies. Here the cello has quite an athletic assignment. The themes themselves vary in cogency; melodiousness is not lacking; the harmonization has its pungencies, but is usually on the conservative side.

Mr. Piatigorsky's playing left nothing to be desired, and the orchestra provided well co-ordinated and expressive co-operation. The composer was called to the stage to share the applause.

The Bach suite, or overture, in D major, received a broadly conceived, sonorous performance, and the familiar air for strings was played with praiseworthy clarity. In what there was time to hear of Brahms's fourth symphony, much was played wit hnotable eloquence. the interpretation had its more routined moments. The merits of the orchestra itself were impressively disclosed.

[59]

This Clipping From
NEW YORK, N. Y.
TIMES

JAN 10 1946

BOSTON SYMPHONY OFFERS NEW WORK

Dukelsky 'Cello Concerto Given for First Time Here—Gregor Piatigorsky Is the Soloist

By OLIN DOWNES

A new 'cello concerto was given its New York première last night by the Boston Symphony orchestra under Dr. Koussevitzky's baton in Carnegie Hall. ~~The~~ concerto was Vladimir Dukelsky's. The soloist was Gregor Piatigorsky.

A young composer complained to us once that when he had a score performed it had to "muscle in" on programs between famous masterpieces. He thought this unfair. But there does not seem to be a way out of it. The audiences are few that would willingly consent to programs consisting entirely of new and unknown works. They would reasonably decline to take the risk of an evening which might reveal material of interest and merit, and might produce nothing worth the journey to the concert hall.

Mr. Dukelsky's Concerto is not only thoughtfully, but elaborately composed, with considerable of dissonance into the bargain. Dr. Koussevitzky put it between two masterpieces of the established repertory—the Bach D major Suite, with the famous Air for the strings, and Brahms' Fourth Symphony.

These works, it is true, did not make it entirely easy for Mr. Dukelsky, especially as he does not cling to the beaten path in his difficult and brilliantly sounding score. This score requires virtuosity of a high order of the orchestra, and superior conducting, as well as temperament, technic and mettle on the part of the soloist.

The performance in itself was remarkable. Mr. Piatigorsky gave every indication of heartfelt interest in the work, which offered him problems and opportunities that might well challenge such a master of his instrument. He handled these problems in the most complete and authoritative manner. Technical feats were tossed off masterfully and treated as figuration accessory to the musical thought—not as mere display of virtuosity. In fact, there are no passages of superfluous display. Cadenzas and all, they are part of the musical structure. And Mr. Piatigorsky sang gloriously upon his instrument. The orchestra did equally well with a highly developed and profusely instrumentated score. The performance itself was a fascination. What of the music?

We liked most of the concerto, in spite of its gadgets. For there are genuine lyrical themes, gay themes in dance or march style, invention when the style is not forced or affected. But why all the gadgets? The arsenal of "modern" effects, harmonic, orchestral, rhythmic, is used, as if Mr. Dukelsky wanted to assure us that he had as many tricks up his sleeve as any of them and go just as far to left of center as anybody dared him to. The result is often brilliant and warmly colored, but sometimes artificial, and even, as of today, old-fashioned. The tricks were fresh a couple of decades ago, but they quickly stale and weaken what is genuine in the music.

Such, at least, is a first impression of the music, which has inherent vitality and interest, with many amusing pages and a weak slow movement.

For these reasons, and despite a performance in which soloist and conductor did everything that was for the good of the work, its composer was in rather a hard place among masterpieces. Of the performance of Bach the present reporter cannot speak, for he missed it. The reading of the Brahms symphony was the most virile and impassioned we have heard from Dr. Koussevitzky. It revealed anew the essential character of the music.

This is often forgotten, because of the lyrical opening and the autumnal melancholy that inhabits many pages. The symphony is then presented as an introspective and even pessimistic revery. But it is nothing of the kind. The rugged power and spaciousness of its plan; the special beauty that haunts the mind, of the Andante; the bearish scherzo, and the consummative series of final variations—these pertain not only to the poetical, but the heroic. They were emphasized in Dr. Koussevitzky's exceptionally powerful and architectural interpretation.

This Clipping From
BROOKLYN, N. Y.
EAGLE

JAN 10 1946

MUSIC

By Miles Kastendieck

Berglund Makes Debut at the Met; Koussevitzky Plays New Concerto

In Joel Berglund, the Swedish baritone who arrived in New York just a few days ago, the Metropolitan had a new Hans Sachs for the third performance of "Die Meistersinger" at the Opera House last night. He is a find, for there is quality in his voice, in his singing, and in his stage personality. His debut was an exhilarating one especially on the vocal side.

Of special interest in his first appearance was the ease with which he sang the upper notes of his role in the third act. It has been years since they came through so clear and so true in a performance. Furthermore, his diction was such as to make it possible to follow the words, an achievement in itself. He may not yet have acquired all the richness of character necessary to portray Hans Sachs at his best, but he caught the emotional impact of the first scene of the third act and created a definite atmosphere in his renunciation. It was a pleasure to hear him in the Quintet. This was a Hans Sachs to appreciate.

The performance as a whole moved along well, appropriately paced by George Szell. There were several shifts of cast because of indisposition. Karl Laufkoetter sang David commendably in place of John Garris. Emery Darcy and George Cehanovsky were recruited for minor roles. The Eva was Eleanor Steber, satisfactory but not outstanding. Charles Kullman gave a creditable portrayal of Beckmesser. Kerstin Thorborg filled the role of Magdalene adequately. Again the ensemble was the thing.

This Clipping From
BROOKLYN, N. Y.
EAGLE

JAN 12 1946

MUSIC

By Miles Kastendieck

Richard Burgin Conducts Bostonians In Concert at the Academy of Music

Richard Burgin and the Boston Symphony Orchestra gave a good concert at the Academy of Music last night. There was not the exhileration which performances of the works on this program can generate; there was no special lift to carry the audience through another month until the orchestra plays again. But there was good, solid musicianship on exhibition throughout the evening. And there was the Boston Symphony to hear, an orchestra which boasts few rivals.

Of course we are spoiled in Brooklyn. We expect Koussevitsky to conduct when there are only five concerts in a season anyhow, we experience a let-down if he does not appear. Everybody knows that conductors do make a difference.

Mr. Burgin worked hard; he worked conscientiously; he did a sincere job. Elevation of the spirit and a keen dramatic sense are not associated with his conducting, but honest, straightforward directing are. He kept the orchestra in hand and guided them intelligently. The players let him down now and again; it wasn't quite fair.

The program was good. It had something to satisfy every taste that was not too extreme. The opening Bach Overture (Suite) in D, containing the famous Air, is a grateful work. It was well played; the performance was not so very different from the Wednesday night concert in Carnegie Hall except for the need of sharpness of accent and of pointing up phrases. Ravel's "Pavane pour une Infante defunte" followed, a completet contrast in style and intent. It could have been played with more color and more artistry. Dukas' "Sorceror's Apprentice" completed the first part. Few fail to respond to its necromancy which stems first from the music, then from a performance. The musical tale was convincingly told; the orchestra was in excellent form.

Brahm's Second Symphony was the major work on the program. Its romanticism is expressive under all circumstances, for it is the essence of the music itself. There were times when Mr. Burgin appeared to be plodding through, when the orchestra didn't "give." For instance, the coda of the first movement calls for more spontaneity than this performance had; the cellos should sing with deeper tone in the Adagio. But the music flowed along smoothly, if somewhat calmly; the playing picked up in the Finale, achieved some spirit, and came through at the finish with some of the required brilliance. If not exactly inspired, the performance was faithful to Brahms. It commanded a great deal of respect even though it called for no cheers.

A capacity crowd of Brooklynites attended the concert.

Seated in Box I were Mrs. Edward C. Blum and her guests.

Mrs. Dean C. Osborne, hostess in Box 2, entertained former Supreme Court Justice Lewis L. Fawcett, Mrs. Theodore Frohne, Mr. and Mrs. Donald G. C. Sinclair, Mr. and Mrs. Alfred Fawcett and Mrs. James Fawcett.

Box 3 was occupied by Mrs. Benjamin Prince and her guests: Dr. and Mrs. John Howland Lathrop, Dr. and Mrs. Miles Kastendieck, Dorothy Lawton and Mr. Leslie Hodgson.

Members of the Brooklyn Woman's Club were seated in Box 4: Mrs. Burgess Osterhout, president; Mrs. Thomas H. McClintock, Mrs. George Hills Iler, Mrs. Robert F. Ives, Mrs. Adolph L. Muller, Mrs. William E. Howes and Lois Pinney Clark.

Seated in Box 5 were Emma Jessie Ogg and Mrs. William B. Parker and the latter's guests: Mrs. George M. Wiles, Ella Taylor and Katherine F. Parker; Jessie Lockitt and her guest, Mrs. Henry V. Raymond.

Tickets for Box 7 were distributed to enlisted men and non-commissioned personnel of the navy This box was donated by the Brooklyn committee for the Boston Symphony Concerts, of which Mrs. Henry J. Davenport is chairman.

Tickets for Box 8 were donated by the institute to officers of the U. S. Army.

This Clipping From
CHICAGO, ILL.
JOUR. OF COMM.

JAN 11 1946

RECORDS

Rachmaninoff 'Isle of the Dead'; Haydn 98th; Hindemith Chansons; Hot Hymning

By William Leonard

THE Boston Symphony Orchestra, one of the busiest recording organizations in the land ever since the Petrillo ban ended, adds another first-rate set to the Victor catalogue with its performance of Rachmaninoff's tone poem, "Isle of the Dead" (album DM-1024, three twelve-inch records). Inspired by Arnold Boecklin's romantic painting of the same title, and based on the mournful liturgical hymn, "Dies Irae," it is a brooding, melancholy work whose lack of great popularity may be attributable in part to the somber tone of its color.

Serge Koussevitzky's direction, a model of accuracy in tempo and consistency in phrasing, captures and reflects the tone poem's atmosphere admirably. The album is worthwhile not only for the merit of the Bostonians' performance, but because it constitutes a long overdue replacement for the now antiquated recording made by the Philadelphia Orchestra year ago.

"Isle of the Dead" fills the first five record sides; the sixth and final one holds Rachmaninoff's own orchestral arrangement of his song, "Vocalise."

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This Clipping From
WASHINGTON, D. C.
POST

JAN 11 1946

Postlude

Symphony In 3 Courses Real Delight

By Ray C. B. Brown

Sergei ~~Kussevitzki~~ conducts the Boston Orchestra on Thursday night in Constitution Hall. Program: Classical Symphony, Op. 25 (Prokofiev), Symphony No. 5, Op. 100 (Prokofiev), Symphony No. 2, Op. 43 (Sibelius).

There were no hors d'oeuvres or pastilles de menthe on the program of the Boston Orchestra last evening, but three solid courses of symphony, yet the crowded auditory in Constitution Hall assimilated them with a delighted avidity. It is probably because we hear this superb band so seldom that its superlative tonal quality comes as a fresh surprise each time. In the rehearsal room must be hidden the secret method by which Sergei Kussevitzki induces his musicians to produce whether from strings, woodwinds or brass those tones which are either so silkenly covered or so splendidly stark as to arouse continuous admiration.

Because of these polychromatic irradiations of tone, the two familiar works presented (Prokofiev's Classical Symphony and the D major Symphony of Sibelius) underwent subtle transformations that made them virtually new compositions. In the Prokofiev, the sudden shifts of key were not angular or saucy, the deceptive cadences seemed perfectly logical, and the leaping intervals in the melodies had a balletic grace. The reverse treatment to which Sibelius subjects his themes, introducing them as seemingly irrelevant fragments, building them up in what used to be called the development section, and dissecting them again in the recapitulation, came out so beautifully clear that there was no mistaking the patterns.

Prokofiev's fifth symphony proved to be a sterling and significant work, powerful in its impact, completely free from artifice for the sake of surprise, and thoroughly serious in intent. The composer is reported to have said that "it is a symphony about the spirit of man," and that is precisely the impression it leaves. It has moods of gayety and of anger, of protest and of acquiescence, and it is alive in every measure. It reveals an increasing lyricism in Prokofiev's style; the themes have a close cogency of thought, the lines are more plastic; and the tranquil passage for divided violoncelli and basses that opens the last movement is one of the loveliest in contemporary music.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JAN 11 1946

The Bostonians

Piatigorsky Plays Concerto by Dukelsky (Vernon Duke)

By Francis D. Perkins

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert Wednesday night at Carnegie Hall. Soloist, Gregor Piatigorsky, cellist. The program:

Suite No. 3, in D major..................Bach
Violoncello Concerto..................Dukelsky
Symphony No. 4, in E minor..........Brahms

Three and a half years ago Gregor Piatigorsky asked Vladimir Dukelsky to compose a cello concerto for him. The Russian-American composer finished the work just before he joined the Coast Guard, and orchestrated it later during occasional free moments. This work was first played in Boston by Mr. Piatigorsky and Dr. Koussevitzky's admirable orchestra last ~~week~~ and introduced to New York Wednesday night by the same eminent participants.

Both in the concert field and on the Broadway stage, to which he contributes under his pseudonym of Vernon Duke, Mr. Dukelsky is known as a talented composer, and his new concerto has interest and appeal, although not in an unvarying degree. The cello part is sometimes interwoven with the orchestral ensemble, but the soloist has a liberal opportunity to display his technical deftness and nearly all the timbres and sonorities within the cello's compass. The composer also provides passages in which the cello and one or more other instruments are jointly in the foreground. Some of these proved effective, others less so.

The work, in three movements, takes a little under half an hour to play. The first movement seemed somewhat episodic, although its form is definite enough. The second movement, in which the cello sings in long lyric lines, is the most ingratiating of the three, if a trifle lengthy. The main theme of the finale is a brisk march, whose character is not unlike that of the finales of Shostakovitch's fifth and sixth symphonies. Here the cello has quite an athletic assignment. The themes themselves vary in cogency; melodiousness is not lacking; the harmonization has its pungencies, but is usually on the conservative side.

Mr. Piatigorsky's playing left nothing to be desired, and the orchestra provided well co-ordinated and expressive co-operation. The composer was called to the stage to share the applause.

The Bach suite, or overture, in D major, received a broadly conceived, sonorous performance, and the familiar air for strings was played with praiseworthy clarity. In what there was time to hear of Brahms's fourth symphony, while much was played with notable eloquence, the interpretation had its more routined moments. The merits of the orchestra itself were impressively disclosed.

[60]

Review in Retrospect; Music in Brussels 1944-45

Jan 13

By ALEXANDER WILLIAMS

During the period that I was stationed in the Belgian capital, September, 1944, through September, 1945, I managed to sneak off to a number of concerts and operas. This number was not nearly so large as I could have wished, but it at least permitted me to have a bowing acquaintance with the musical season in Brussels during the first year of liberation. I doubt if the Belgians themselves would particularly like to have that season reviewed. They were not especially proud of it and resented that most of it had been planned under the last year of occupation. But it is not primarily with the intention of being critical that I propose to give an account of this season. Rather it is to show what can be done under circumstatnces which could hardly be considered favorable.

Remember that after the first joys of liberation the people were both cold and hungry. During most of the winter the electricity was shut off during the day, which meant that rehearsals could be held only with great difficulty. The main Brussels concert hall is built on the side of a hill and consists of several halls under one roof, but underground. It is actually a most convenient arrangement, this Salle des Beaux Arts, because you get Symphony Hall, Jordan Hall, a movie theater and several small recital halls all in one. They are modern, comfortable and, as far as I could judge, accoustically acceptable. Brussels is better equipped physically for concerts than any other city I can think of.

Both the Salle des Beaux Arts and the Royal Opera House, the Theatre de la Monnaie, managed to get heated throughout the season, though they never came up to our American turkish bath standards. How the musicians and singers got enough to eat, until the ration substantially improved in the spring, I shall never know. At any rate neither transport nor any other hardships ever really interfered with the season. And luckily, during the Ardennes Offensive, Brussels was almost completely spared the heavy V-bombing which did so much damage in Antwerp and Liege.

Besides the concert building I have described, Brussels has its famous Conservatory, complete with concert hall, and the ultra-modern building and auditorium of the Radio Nationale Belge. The English officer who took me there to hear the first Belgian performance of Shostakovitch's Leningrad Symphony told me that as a broadcasting building it knocks the spots out of the B. B. C.

The Brussels Philharmonic is the chief Belgian orchestra and is, to my way of thinking, a very good one. By comparison it was a little embarrassing when the British sent the Halle Orchestra of Manchester, under Barbirolli, to play for the troops in November, 1944. A number of Belgians were invited to hear it, their first music outside Europe in 5 years. I don't know what they thought, but my own view was that the British would have done far better to have engaged the Brussels Philharmonic to play for the army and to have sent the equivalent of the Halle's weight in potatoes.

Unfortunately, this orchestra suffers from its two regular conductors, Messrs. Weemaels and Fran Andre, who are not particularl inspired. Mr. Weemaels handle the Beethoven cycle which made u the backlog of the season, and am sorry to say he inevitably pu me to sleep until I stopped going t the series. Mr. Andre seems to me better. It was he who conducted the Shostakovitch and a very creditable performance of Stravinsky's Sacre du Printemps. But when Charles Munch came up from Paris and took over the orchestra the difference was positively electrifying. He led the Tchaikovsky Piano Concerto, with a technically brilliant French girl, Nicole Henriot, as soloist, and roused the crowd to terrific enthusiasm. Of course, they had not heard any Tchaikovsky for a long time, but even so and to these more jaded ears the performance by the orchestra under this conductor was the nearest thing I heard to our own the whole time I was abroad.

The orchestral season was, on the whole, pretty conventional with the emphasis outside of Beethoven, on French and Russian music which had been forbidden. From the point of view of modern music the most interesting event was the visit of the French composer, Francis Poulenc, who played his own Piano Concerto. There was also a delightful series of chamber orchestra concerts of 18th century music. I have no space left to deal with opera and shall therefore devote another article to that topic later on. But I hope I have said enough to show that good music was by no means dead in liberated Belgium.

This Clipping From
MINNEAPOLIS, MINN.
MORNING TRIBUNE

JAN 13 1946

RECORDED MUSIC

The sombre but rather luscious melancholy of Rachmaninoff's music reaches an apogee in ISLE OF THE DEAD, the tone poem based on Boecklin's painting of the same name. The Boston Symphony orchestra, under Serge Koussevitzky, gives it a richly poetic reading in Victor M-1024 ($3.68).

The recording is exceptional for orchestral texture, dark lyric mood beautifully sustained, and spacious reproduction. Odd side is devoted to Rachmaninoff's "Vocalise."

Herbert Janssen, baritone, backed by the Metropolitan Opera orchestra under Paul Breisach, sings two "Tannhaeuser" excerpts — WOLFRAM'S ENTRY and O DU MEIN HOLDER ABENDSTERN—in fine Wagnerian style, with the voice wholly unforced and giving the music tenderness and dignity (Columbia 71697, $1.05).

Drive and buoyancy characterize SYMPHONY NO. 98 in B FLAT (Haydn), played by NBC Symphony orchestra under Arturo Toscanini (Victor M-1025, $4.73). This is one of the so-called London symphonies of Haydn, a work of great breadth and vitality in musical ideas, and given typical Toscaninian sharpness of focus and impact.

—J. K. S.

This Clipping From
TULSA, OKLA.
WORLD

JAN 13 1946

Off the Records

Rachmaninoff: "Isle of the Dead" played by the Boston Symphony orchestra, Serge Koussevitzky, conducting. Three 12-inch records, Victor Album DM 1024, $3..50.

Probably no composition of Rachmaninoff's is more Russian in flavor than his somber tone poem, "Isle of the Dead," suggested by Arnold Boecklin's painting. A listener familiar with Russian music, but not with this particular number, might well wonder whether a hitherto unknown Tchaikowsky had been discovered.

And yet, if he listened well, he would know that it could not be Tchaikowsky after all, but someone more recent, someone to whom the principles of Impressionism were, though not a fetich, certainly not unknown.

Doctor Koussevitsky is one of the finest interpreters of Russian music. He and the Boston Symphony fairly outdo themselves in capturing the haunting moods of sorrow and quiet hopelessness which permeate the work.

The previous recording, conducted by the composer, was made a good many years ago, before the mechanics of musical recording had reached their present excellence. This recording is much superior mechanically, and at least musically, to its predecessor. It is a beautiful thing, an expression of quiet sadness and dignity, free from hysterical grief.

The sixth side is devoted to the same composer's "Vocalize." Originally planned for voice, its subdued melody lends itself well to orchestral rendition.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JAN 13 1946

RECENT RECORDS

By JEROME D. BOHM

VICTOR'S January list includes Rachmaninoff's "Isle of the Dead," performed by the Boston Symphony Orchestra under Serge Koussevitzky's direction, ~~and Leonard~~ Bernstein's "Jeremiah" Symphony, played by the St. Louis Symphony Orchestra conducted by the composer, with Nan Merriman as mezzo-soprano soloist. The reason this reviewer has for pairing these works for discussion is that they were both penned when their composers were twenty-four years old, and reveal how differently young romanticists express themselves nowadays than they did in the early years of this century. For the composer of "Jeremiah" is at heart, at least in this symphony, as much of a romanticist as was the late Sergei Rachmaninoff.

Both composers write with their emotions at the seething point, but the musical language of Rachmaninoff is similar to that utilized by Tchaikovsky, the dark sumptuous orchestration being part and parcel of its ideational connotation. Mr. Bernstein, living in the world of Stravinsky and Milhaud, has discarded the tonal gorgeousness considered by the neo-romantic school as being essential to expressivity, and his musical speech is more concise, less sensuous than that of his predecessor's, but none the less a telling medium for the conveyance of his message.

This writer is not an admirer of Rachmaninoff's works in the larger forms. But "The Isle of the Dead" is probably his finest contribution to symphonic literature. The utilization of the "Dies Irae" as one of its principal themes is in part responsible for the absence of the sentimentality which was to devitalize most of the Russian composer's later extended products, and structurally, too, this tone-poem, inspired by Boecklin's painting "Toteninsel," is more expertly fashioned than the later, longer symphonies.

Both works are arrestingly interpreted, Mr. Koussevitzky making the most of the opportunities provided for eloquence by Rachmaninoff and Mr. Bernstein, as was to be expected, discoursing his symphony authoritatively, with felicitous aid from Miss Merriman in the final "Lamentation" movement, which the young mezzo-soprano sings understandingly with firm, richly vibrant tones. The recording of the "Isle of the Dead" is a smoother one than that accorded "Jeremiah," in which the surfaces are more than a little crackly.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JAN 13

The Bostonians

Concert Here Features the Capriccio of Stravinsky

By Jerome D. Bohm

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert in Carnegie Hall yesterday afternoon. Assisting pianist, Jesus Maria Sanroma. The program:

Prelude to "Khovantchina"	Moussorgsky
"Romeo and Juliet," Suite No. 2	Prokofief
Capriccio	Stravinsky
Symphony No. 5	Sibelius

This reviewer derived the greatest pleasure at yesterday afternoon's concert of the Boston Symphony Orchestra in Carnegie Hall from the delightful Capriccio of Stravinsky, which aside from the short, atmospheric Prelude from Moussorgsky's "Khovantchina," was the only really worthwhile music on Mr. Koussevitzky's program. The captivating ideas and rhythmic subtleties of Stravinsky's Capriccio were tellingly unfolded, Mr. Sanroma giving a technically adroit, tonally pithy account of the piano part, and Mr. Koussevitzky and his superb orchestra supplying an alert, flawlessly proportioned accompaniment.

Far less musically satisfying was Prokofieff's Second Suite from his ballet, "Romeo and Juliet." After the menacingly impressive opening measure to the first movement, "Montagues and Capulets," the composer's inspiration deserts him and he has penned some of his most unrelievedly banal pages, the triteness persisting throughout the "Juliet, the Maiden" and dance movements, the tears shed by "Romeo by Juliet's Grave" being strictly of the crocodile variety. Mr. Koussevitzky, who seems to have a genuine affection for this suite, elicited some entrancing sound effects from his musicians, but this music remains one of Prokofieff's weakest products.

However, even second-best Prokofieff is preferable to the inflated neo-romanticism of Sibelius's Fifth Symphony, in which the Finnish composer attempts to erect a structure of Himalayan heights from a mole-hill of ideational material. It is hardly necessary now to point out that Sibelius is an epigonous composer, his subject matter stemming from masters as widely divergent as Tchaikovsky and Wagner; for, although Sibelius has made no secret of his dislike of the composer of "Meistersinger," he has not hesitated to pilfer half of the theme which opens the prelude to that opera and to belabor it ineffectually in the finale of this symphony. The performance was as fine as the most ardent Sibelius devotee could have desired, Mr. Koussevitzky and his musicians investing the pretentious score with unfailing tonal sumptuousness.

This Clipping From
YOUNGSTOWN, OHIO
VINDICATOR

JAN 13 1946

Koussevitzky, Bostonians Play In "Isle of the Dead" Album

By Col. L. R. Boals

On the walls of the Metropolitan Museum of Art, New York, hangs an example of 19th Century German romanticism, Arnold Boecklin's gloomy imaginary landscape, "Isle of the Dead." A reproduction of this picture so captured the imagination of Sergie Rachmaninoff that in 1907, while he was living in Dresden, he composed the tone-poem of the same name.

This work, reputed to be one of Rachmaninoff's finest, has been recorded by the Boston Symphony Orchestra, under Koussevitzky, in Victor's Masterpiece Album DM-1024, containing three 12-inch disks. In the early days of electric recording, the Philadelphia Orchestra recorded "Isle of the Dead" in Victor's album M-75, the composer conducting. The new recording has the advantage of years of improved technique in engineering, and the magnificent Boston Symphony under Koussevitzky gives the work a masterful performance. Incidentally, the first American performance of "Isle of the Dead" was given by the Bostonians in 1909.

Rachmaninoff had this to say regarding his composition: "My composing goes slowly. I go for a long walk in the country. My eye catches the sharp sparks of light on fresh foliage after showers; my ears the rustling undertone of the woods. Or I watch the pale tints of the sky over the horizon after sundown, and they come; all voices at once. Not a bit here, a bit there. All. The whole grows. So 'Toteninsel'. It was all done in April and May. When it came, how it began; how can I say? It came up within me, was entertained, written down . . ."

The symphonic tone poem is based in part on the "Dies Trae," the liturgical hymn which celebrates the Last Judgment. It is a striking example of the brooding but always poetic genius of Rachmaninoff. On the sixth side is Rachmaninoff's orchestration of his Vocalise, Op. 34, No. 14.

On the cover is a reproduction of Boecklin's painting "Isle of the Dead."

This Clipping From
NEW YORK, N. Y.
TIMES

JAN 13 1946

SANROMA IS SOLOIST WITH THE BOSTONIANS

A performance of the Stravinsky Capriccio for Orchestra, with Jesús Maria Sanromá, as piano soloist, was presented in Carnegie Hall yesterday afternoon by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. Other works heard were the overture to Moussorgsky's "Khovanstchina," Prokofieff's "Romeo and Juliet" Suite, No. 2, and Sibelius' Fifth Symphony.

It is always pleasant to hear the Stravinsky work, and especially when skillfully performed as it was yesterday by Mr. Sanromá and the orchestra. With the exception of his very early "Firebird" and "Petrouchka" music, it is one of Stravinsky's most readily accessible works, and rarely fails to please an audience. The last movement is particularly engaging, with gay and tricky rhythmic patterns and sophisticated instrumentation.

There are great problems in programming this work, since its small orchestra and intimate scope do not blend well with the more robust dimensions—both emotional and instrumental—of most of today's orchestral repertoire. Thus, the juxtaposition of the Capriccio with the rather extravagant Prokofieff Suite made it seem a little pale and ineffective, especially since Dr. Koussevitzky and the orchestra took full advantage of the breadth of the Prokofieff score.

A consistent champion of Sibelius' music, Dr. Koussevitzky always manages to wrest great dramatic impact from the Finnish composer's symphonies, and yesterday's reading of the Fifth was no exception. It was a stunning performance in every respect, and the powerful climax of the last movement, led by the brasses, brought the concert to a rousing close.

M. A. S.

This Clipping From
BROOKLYN, N. Y.
EAGLE

JAN 13 1946

Rachmaninoff Fund To Stage Concert

For the first time in New York's musical history Conductor Serge Koussevitsky, the Boston Symphony Orchestra and Pianist Vladimir Horowitz will appear together on a New York concert platform. On Feb. 12, the two artists and the orchestra will collaborate in a benefit concert to be held at Carnegie Hall on behalf of the Rachmaninoff Fund, Inc., which recently initiated a nationwide contest to discover America's most talented young pianist.

This will be one of the few benefit performances which the Boston Symphony has given here during its many years as a visiting orchestra. It will also be the first time in many years that the general public has had an opportunity to buy tickets for a concert by this orchestra since each year the house is entirely sold out by subscription many weeks in advance of the opening of the season.

Both Mr. Horowitz and Dr. Koussevitzky took a leading part in the founding of the Rachmaninoff Fund a year and a half ago and are active in the promotion of its program to discover and develop outstanding young American musicians. Mr. Horowitz, who was a close personal friend of the famous pianist, conductor and composer, is president of the organization and Dr. Koussevitzky is chairman of the artists' advisory committee of 60 outstanding musicians.

Art—Music—Theater THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, JANUARY 17

Preview of a Guest Conductor—Blake Drawings

Sir Adrian Boult Discusses Some Works He Will Present

By Winthrop P. Tryon

"We can't give an orchestral concert in London but it is sold out, no matter how big the hall," said Sir Adrian Boult, who is conducting the Boston Symphony for a short winter term in place of Dr. Koussevitzky. "We kept going through the war, too, though on a reduced plan of manpower. The British Broadcasting Corporation Orchestra, for example, which had 120 men before the war, shrank to 90 at once, when the 30 youngest went. It still numbers 90, though only 49 of the original membership remain.

"Is English composing active? Yes, indeed; and not staying in the past either. The D major Symphony of Vaughan Williams is something prophetic. It looks ahead to what the world will be. The music, I regret to say, is not in shape to be carried around. It is in manuscript and is being printed now, though tardily. I wish I could have brought it with me."

* * *

If Sir Adrian cannot make his Boston audiences acquainted with the Vaughan Williams of today, or of tomorrow, as he prefers to say, he can give them a brushing up on the Vaughan Williams of yesterday in a work dating back some dozen years, yet new to Boston—the "Job" Masque for Dancing, based on the pictures of William Blake. "Job," consisting of nine orchestral scenes, is down on the programs of Jan. 25 and 26, and it will be the most like an important novelty, doubtless, of anything he will bring to Bostonian notice.

It may not be the British work, however, of chief distinction and acclaim that he carries in his present portfolio. That will perhaps be "The Planets" of Holst, down on the programs of Feb. 1 and 2. He is performing all seven of the pieces, moreover, that comprise the Suite, if that is how it should be denominated. "System" might be a fair inclusive term for them, comprising Mars, Venus, Mercury, Jupiter, Saturn, Uranus, and Neptune.

* * *

As for the week at hand, concerts of tomorrow afternoon and Saturday evening, Sir Adrian is submitting to the attention of the Boston Symphony subscribers a couple of small works—one a two-year-old effort of the British composer, Anthony Collins, entitled "A Threnody for a Soldier Killed in Action"; and besides that, a piece which Sir Adrian said had been much performed before British audiences—late, however, getting heard in Boston. This is John Ireland's "The Forgotten Rite," dating just after World War I. There exists a well-remembered "Rite of Spring," by Stravinsky, dating immediately before that war. "Rite," it may be recalled, was something of a word back there in its decade.

Regarding the Threnody, it is a score of but 15 pages, which must mean, though in general it is an Andante, but a brief time for performance. In sentiment, it would seem to be much on the brooding, possibly mystic, order, as though the composer were following in the footsteps of Delius. There seem to be a number of instrumental effects that emphasize the mood of solemnity and that sustain the feeling of lament. It may prove on hearing to be a succession of sobs and outcries, rather than a continuous communication. Possibly music had as well be that way once in a while, instead of always being in some so-called form, with theme, counter-theme, development, and summary.

On the matter of "The Forgotten Rite," John Ireland, its composer, always speaks with a purpose; and as a rule some original touch or other may be expected, whether the work be chamber music or something symphonic. There open out in the score 19 pages of lucid orchestration and along toward the close come a couple of distant and faraway momentary melodies for clarinet and for French horn. Both should be impressive, and that for the horn might be so memorable as to establish the piece in the repertory. The sound (as it reads) is unusual and is far over on the poetical side. You hear the same voice, or one like it, in the modulations and cadences of the stanzas of Edmund Spenser's "Faërie Queene" now and then. You hardly need to be told that you are listening to music of English descent.

Harold Stein

Sir Adrian Boult

Guest conductor of the Boston Symphony Orchestra

'Job' Exhibits In Connection With Concerts

A special exhibition in the Symphony Hall Gallery will serve for the next 10 days as an accessory to the concerts of the week end of Jan. 25-26. Sir Adrian Boult, guest conductor, includes in that program "Job: A Masque for Dancing," by Ralph Vaughan Williams. The score was designed for a stage presentation of nine of William Blake's Illustrations of the Book of Job.

The exhibition consists of the collotype reproductions of Blake's preparatory drawings for the engraved illustrations. They were selected from the two original sets of drawings and published in 1935.

Boston and Cambridge are rich in original Blake material. These reproductions catch fairly authentically the pallid tints of the water colors. But the strength of Blake is in his drawing and his decoration, which come through satisfactorily in reproduction.

These pictorial descriptions of the Biblical texts are among the masterpieces of illustration. Laurence Binyon considered them the "greatest work in original line engraving that modern Europe has produced since the sixteenth century." They were made when the poet-artist was 70. They seem a distillation of the essence of his rich inner life and trying outer experience. Grace, and love, and suffering are expressed not alone with refinement and subtlety but with epic exaltation, "in full compass," as Binyon put it, "of his orchestral nature."

Blake showed outward resemblance to some of his contemporaries: In some respects he derived ideas from Michelangelo. But his was an art of faith. Conceits and mannerisms prevalent among his contemporaries were unknown to him. The pictures are stirring for their deep honesty, purity, love. They are compounded from symbols and the dramatic communication of the struggle between the material or evil and the spiritual or good. The water color, "Great and Marvelous Are Thy Works, Lord," is as touching a picture of exultation as has been made in the history of art. That Blake entrusted to music and musical instruments the proper expression of praise is amply demonstrated here.

There are other musical features in the drawings. There is something of musical rhythm, musical sequence, musical contrast of mood. These pictures address themselves, as music does, directly to feeling. **D. A.**

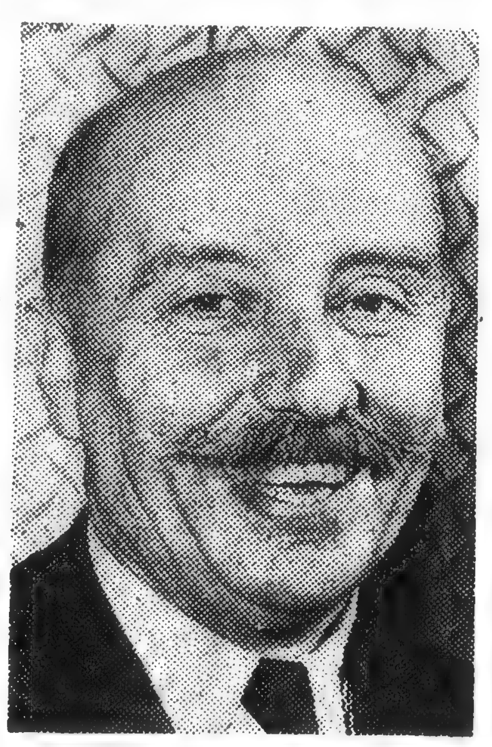
Sir Adrian Boult in Boston to Lead Symphony 3 Weeks

By CYRUS DURGIN

Sir Adrian Boult is here again as guest conductor of the Boston Symphony Orchestra. He will spend three weeks on the stand at Symphony Hall during the usual Winter vacation of its regular occupant, Serge Koussevitzky.

The distinguished conductor of London's BBC Orchestra is the same ruddy and hearty English gentleman he was when he last appeared in Boston, in 1935. Over those 11 intervening years he has become somewhat balder and grayer, but his figure is just as athletic as ever and he is just as amiable.

He was here privately as a guest of Harvard's eminent Dr. Archibald T. Davison in 1939. Since that last visit the Summer World War II began, Sir Adrian has seen his orchestra through the difficult war years in England.



SIR ADRIAN BOULT

"Just as soon as hostilities began, we of the BBC immediately left London for Bristol, according to the plan which had been arranged. We stayed two years in Bristol and then had to pack off to a little town called Bedford. There we stayed for four years. We got back to London just last September.

"In 1939 there were 120 members of the BBC Orchestra. It had been arranged that the 30 youngest would go into the service as soon as needed. That got us down to 90 and eventually some of the 90 volunteered for military duty. Now we are back to 90 again and as soon as we can we shall return to the original number of 120. Today we have 10 women in the orchestra. Before the war there were about 15, so, you see, the war didn't make much difference to us in that respect.

"We lost a few men. One of our double-basses, for example, went home just after a broadcast concert one night, and within an hour was killed by a bomb. Our leader (concertmaster in American usage) was tossed off his bicycle into a field one afternoon when a bomb landed too near the country road he was riding down. Another man had a narrow escape when the war garden he tended faithfully was obliterated. It just happened that he wasn't there."

Sir Adrian will give first American performances this week to a Threnody for a "Soldier Killed in Action." The music was sketched by Michael Heming, a talented young English student who was killed at the age of 22 in the battle of El Alamein in 1942. The score has been orchestrated and put together by a composer named Anthony Collins.

"England fortunately lost only a few of her talented and prominent musicians in the war," said Sir Adrian. One was Walter Leigh, a gifted composer. Rudolf Dolmetsch was another. He was one of the best harpsichord players in the country, and the son of Arnold Dolmtesch, the famous authority on old music and instruments.

Played for Fighting Men

"The leading young English composers today probably are Benjamin Britten and Alan Rawsthorne. I believe you know some of Britten's music in Boston. Rawsthorne is about 40, a few years older than Britten. Rawsthorne has done a very clever Piano Concerto and a couple of other symphonic pieces which I haven't seen.

"Rawsthorne was bombed out during the blitz and some of his manuscripts were lost. I said to him: 'You probably can remember enough of those compositions to write them down again, can't you?' He gave me a very good answer when he replied: 'Yes, but I think I might better spend the time writing newer and better music.' "

Sir Adrian and the BBC gave concerts for various military units, spending a week with the British fleet at Portsmouth, a week with the American Army at Shrewsbury, one with the British Army at Aldershot and two weeks with the air forces in Wales. He had an amusing encounter with an officer who said he was married to the granddaughter of a conductor who, years ago, had been world famous.

"After a concert, headquarters gave us all an excellent dinner. I noticed one particular officer who seemed to be in charge. I thanked him for the meal and he told me that his wife was the granddaughter of this famous conductor. He asked me, very sincerely: 'Can you tell me, sir, was he really good?' "

This Clipping From
BIRMINGHAM, ALA.
NEWS

[illegible] 3 1946

SIR ADRIAN BOULT, conductor in chief of the British Broadcasting Corporation, is in this country as principal guest conductor during the mid-season vacation of Dr. Serge Koussevitzky of the Boston Symphony.

This Clipping From
TAMPA, FLA.
TRIBUNE

BBC Conductor In U. S.

Sir Adrian Boult, conductor in chief of the British Broadcasting Corporation, is in this country as principal guest conductor during the mid-season vacation of Dr. Serge Koussevitzky of the Boston Symphony.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JAN 13 1946

Boult Guest Leader With the Bostonians

B. B. C. Conductor to Present Several British Works

Sir Adrian Boult, conductor in chief of the British Broadcasting Corporation, will conduct the Boston Symphony Orchestra in twelve concerts, beginning with next Wednesday night in Cambridge and Friday afternoon and Saturday night in Boston's Symphony Hall. He will not conduct in New York during this visit, but the Saturday night concerts of Jan. 19 and 26 and Feb. 2 will be broadcast from 9:30 to 10:30.

One of the works in the broadcast portion of next Saturday's program, in addition to Brahms's first symphony, is "A Threnody for a Soldier Killed in Action," which Anthony Collins has constructed from fragments left by Michael Heming, who was killed in action at El Alamein in 1942 at the age of twenty-two. He was the son of the noted English barytone, Percy Heming. The first of the concert includes the first Boston performance of John Ireland's "A Forgotten Rite" and Elgar's "Enigma" Variations.

The Boston program of Jan. 25-26 begins with William Walton's overture, "Scapino," new to Boston, and Haydn's eighty-sixth Symphony. The radio audience will hear Leslie Woodgate's arrangement of a Trumpet Tune and Air by Purcell and Vaughan Williams's "Job, a Masque for Dancing."

Art—Music—Theater THE CHRISTIAN SCIENCE MONITOR,

Sir Adrian Boult as Guest in Boston-

English Novelties Offered By Distinguished Visitor

By L. A. Sloper

Sir Adrian Boult is the distinguished guest conductor of the Boston Symphony Orchestra for the last three weeks of January. He is no stranger to the town, for he was here in the same capacity 11 years ago, and his return is very welcome. He was received with the greatest cordiality at his first Symphony Hall concert, on Jan. 18.

As before, he appeared, and quite properly, as an ambassador of musical good will between the two largest English-speaking nations. In this capacity, he gave the first Boston performances of two contemporary English works, and revived Elgar's "Enigma" Variations. The novelties were John Ireland's Prelude, "The Forgotten Rite," and Anthony Collins' "Threnody for a Soldier Killed in Action." Brahms' First Symphony completed the program.

The British style in music, like the British foreign policy, is notable for its continuity. It is representative of the fine traits of the British character. It has a strong foundation, warmth with reserve, a controlled sentiment, a dignified lyricism, an Apollonian restraint. It does not lend itself readily to passionate expression, but it has sturdiness, charm, and a genuine emotional content without extravagance.

* * *

Consider, for example, the contrast between the "Rite" of John Ireland and that of Stravinsky. The Russian assails the ear with horrendous sounds and with violent rhythms. Although the Englishman is writing about the same subject, his form is simple, his melodic line pure, his harmonic scheme conservative, his dynamics gentle. Regarded superficially, his score looks pale and even bloodless beside the noisy "Sacre." Edwin Evans was right when he said that Ireland lacks showmanship—a quality that no one will deny Stravinsky has.

But music does not consist of size and noise alone. For a listener with an ear attuned to the subtler beauties of the art, this score of Ireland's will have a strong appeal. Instead of frenzy, it evokes nostalgia, instead of violence, reflection. In the absence of any first-hand testimony about prehistoric times, we may perhaps assume that Stravinsky's record is the more realistic, so far as concerns the upheavals of nature and the delirium of primitive man. But there was something above the beast in man's nature, and Ireland has captured and revealed this human aspiration in exquisite form. This music will never cause rioting, but I think it has a good chance of survival, at least in the land of Purcell, Byrd and Morley.

* * *

Collins' "Threnody" is based on musical sketches left by Michael Heming, killed in action at El Alamein. A legend has already grown up about what happened. As the program book tells us, the fragments were shown by Michael Heming's father to John Barbirolli, who sent them to Mr. Collins, an orchestral player and conductor. Mr. Collins, however, was in the United States, in fact in Hollywood, writing for the films, and this score was first played over the radio, and its history described on the air in a "March of Time" sequence.

This background may perhaps explain why the music lacks conviction. It sounds like the score of an orchestral musician whose memory is naturally filled with relative material, but who has not had the creative imagination to use the material to valid artistic purpose. This is technical manufacture without inspiration, and therefore it cannot communicate the grief or the hope inherent in the subject matter.

* * *

Elgar's "Enigma" Variations are regarded by many people in America as his best work. Certainly they have the Englishness that one expects of him. Those who do not know the subjects of his sketches can hardly appreciate the characterization, but fortunately for us the music is interesting as music. It is lyrical, it is humorous, and it is brilliantly orchestrated. Sir Adrian played it con amore.

On his previous visit Sir Adrian gave us the most delightfully songful performance of the Schubert C major Symphony that I have ever heard. With Brahms he was less successful. He was straightforward, competent, faithful to the letter of the score; and the result, except for the last half of the last movement when everything seemed to wake up, was dull. The interpretation was literal, and the director failed to penetrate below the surface of the score.

This Clipping From
ROANOKE, VA.
TIMES

JAN 13 1946

SIR ADRIAN BOULT, leading conductor of Great Britain, takes over the podium of the "Boston Symphony Orchestra" for the ensemble's Saturday, January 19, concert over station WSLS. Sir Adrian, just arrived in this country, is resuming an association which brought him here just 10 years ago and for the same purpose.

Dr. Serge Koussevitzky invited the British maestro to preside over a series of concerts with the Boston Symphony. Three of these will be broadcast over station WSLS on successive weeks.

E BOSTON DAILY GLOBE—

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Sir Adrian Boult introduced three English scores to this city at the concert of the Boston Symphony Orchestra in Symphony Hall yesterday afternon. They are William Walton's Comedy Overture, "Scapino," a Trumpet Tune and Air of Henry Purcell as orchestrated by Leslie Woodgate and Vaughan Williams' "Job: A Masque for Dancing." Haydn's D major Symphony, No. 86, completed the program.

In general it must be confessed that this list offered more in prospect that it gave in actual performance. Somehow, the afternoon was dullish apart from Walton's turbulent and engrossing Overture. The orchestral tone oftentimes was dry.

While Sir Adrian's conducting exhibited its usual precise care and good taste, there was little in the way of high feeling or excitement. The Haydn Symphony, one of the Paris series, went very clearly and in admirable style, but here as elsewhere the performance was such as to make you listen analytically rather than be moved emotionally.

"Job: A Masque for Dancing," is a sort of allegorical ballet, composed in 1930. It is an earnest and well-wrought score whose delineative ideas were founded on the engravings that William Blake made as illustrations for the Old Testament Book of Job. It is, consequently, music of the theatre and yet music of faith and affirmation.

In a way, the "Job" music shows a somewhat different side of Williams than you find in the "London" or "Pastoral" symphonies or in the Thomas Tallis Fantasia. It meanders a good deal, the texture is alternately smooth and bristly with the penetrating harmonic effects derived from sophisticated counterpoint. And yet in its consistent use of modal cadences and other archaic effects, the "Job" music is unmistakably in the familiar manner of earlier scores by Vaughan Williams.

I suspect that "Job" would be much more effective with stage spectacle than it is as pure concert music. The score by itself seems long and diffuse and too much of the same thing. There are, nevertheless, memorable pages, such as Satan's ascent of God's Throne, the serene naivete of the Pavane of the Sons of the Morning and the contemplative epilogue.

As for Purcell's Trumpet Tune and Air—whose solo was excellently played by Georges Mager—it is amazing. Leslie Woodgate, choral director for the B. B. C., laid violent hands upon a pair of innocent harpsichord pieces, togged them out in full orchestral dress, with organ added for extra measure, and set them adrift in the world. In this version they sound like a long fanfare for the opening of Parliament or a processional to Westminster Abbey.

SIR ADRIAN BOULT

Conducting Boston Symphony Orchestra

Distinguished Englishman Wins Favor

BY WARREN STOREY SMITH

THE answer is, of course, that they have been at it for centuries, but it occasionally seems very odd that the English can be so self-sufficient musically while we import, or have imported, most of our conductors and a large proportion of our orchestral players. Not only does England get along very well with the home-grown product, it is also in a position to export it.

Consider the English conductors who have been here with recent years: Sir Thomas Beecham, the late Sir Henry Wood, the Irish-born Sir Hamilton Harty, also deceased, John Barbirolli and Sir Adrian Boult of the BBC orchestra, now officiating at Symphony Hall. Yet another Britisher, Dr. Malcolm Sargent, has been in New York this season as one of the conductors of the NBC symphony.

Well, Rome wasn't made in a day, and we are making progress in that direction. Karl Krueger, Howard Barlow, Ernst Hoffman, Leonard Bernstein and Werner Janssen have all made their mark and there are new men coming along all the time. We even have as much claim on Stokowski as does England, since he began his sensational career after he had become established in this country.

Of these Englishmen, we of Boston know best Sir Thomas Beecham, since we have heard him both in concert and in opera. Nevertheless, he conducted only one pair of Symphony concerts, and the same is true of Henry Wood, while Harty made his sole local appearance at the Pops. Sir Adrian conducted two pairs of concerts when he was here in 1935 and now he is doing three.

* * *

No mere specialist in British music is Sir Adrian. We gratefully recall his performance of the Schubert C major Symphony, 11 years ago. At the concerts of last week he gave us the C minor Symphony of Brahms, a performance, however, that had not been heard at the time these comments were set down.

Speaking of Boult and Brahms, this department was the recipient not long ago of a handsome brochure entitled "Music in Our Town" (The Story of a Civic Hall). The author is L. B. Duckworth and the "town," Wolverhampton. In the chapter "Some Conductors" there occurs the following: "'Reliable' is the adjective which comes first into my mind when I think of Boult. One does not expect electrifying performances from orchestras he conducts, but one can safely anticipate sound ones, as faithful to the composer's intentions as he can make them, according to his lights. I hate speaking or writing of So-and-So's Beethoveen or Such-and-Such's Wagner, but one may, without lauding the conductor at the expense of the composer, speak and write of Boult's Brahms, for he must rank among the world's best interpreters of that composer's works. Boult, if I may say so without disrespect, is somewhat stolidly English as Brahms was somewhat stolidly German, and the temperamental affinity between them seems to serve to bring out the best in the music."

* * *

Last week Sir Adrian's English pieces were John Ireland's "The Forgotten Rite," Michael Heming's "Threnody for a Soldier Killed in Action," fragments left by a 22-year-old composer killed at El Alamein, put together by Anthony Collins, and the "Enigma" Variations of Elgar. Sir Adrian admitted in conversation that he had wished to revive Elgar's Overture, "In the South," but Dr. Koussevitzky wanted the "Enigma." This week we are to hear three novelties, one of them ancient: Walton's Comedy Overture "Scapino," a Trumpet Tune and Air by Purcell, arranged by Leslie Woodgate, and "Job: a Masque for Dancing," after William Blake, by Vaughan Williams. Next week will come another novelty, Bax' "Tintagel" and Holst's "The Planets," last conducted here by the composer himself. The remaining number on the program for Friday and Saturday is Haydn's Symphony, No. 86. Next Sunday afternoon Sir Adrian will repeat the Purcell, Ireland, Elgar and Brahms items.

* * *

There is a certain timeliness in the performance of Purcell's music. This master, who worthily carriel on the traditions of Oddington and Dunstable, of Taverner and Tallis and the great Elizabethans, died 250 years ago last November. Legend has it that his wife, disapproving of her husband's nocturnal activities, locked him out and he thereby contracted the cold that finished him. It has been objected that the texts of many of his occasional pieces were unworthy of the music which he put to them. There are also choral works that are satisfactory from every point of view, with which we should be better acquainted. No composer has ever excelled him in setting English words to music. Consider such a familiar example of his art as the noble air, "When I am Laid in Earth" from "Dido and Aeneas." We should know more of his chamber music than we do, and it is chiefly in the form of adaptations and arrangements that we hear him at orchestral concerts. His influence upon Handel was enormous and we are constantly amazed at his modernity. Benjamin Britten, an outstanding figure in present-day England, justly speaks of "his unfettered rhythms, his boldly discordant harmonies, his long, soaring melodies."

* * *

This Clipping From
ST. PETERSBURG, FLA.
TIMES

JAN 13 1946

ADRIAN BOULT IN U. S. TO CONDUCT SYMPHONY

Sir Adrian Boult, celebrated British conductor and conductor-in-chief of British Broadcasting corporation, arrived in the U. S. this month from England to serve as guest conductor of the Boston Symphony orchestra. Sir Adrian will conduct the ~~programs of the~~ ensemble over station WSUN and ABC on Jan. 19 and 26, and Feb. 2, in the weekly Saturday series heard at 9:30 p.m.

This is the first time in 10 years that Sir Adrian has appeared with the Boston Symphony, his last visit to the country also having been made to serve as guest leader of the ensemble.

THE BOSTON HERALD, WEDNESDAY, JANUARY 16, 1946

SIR ADRIAN HOPED TO BUY A SHIRT

By RUDOLPH ELIE, Jr.

Sir Adrian Boult bears such a close resemblance to Col. Blimp it is a little startling. He's much slimmer, much taller and a good deal handsomer, but he has the same prominent British nose, the same fierce mustachios, and the same sort of chin.

He's here, as you've doubtless heard, to conduct the Boston Symphony Orchestra for the next three weeks while Dr. Koussevitzky takes his mid-winter vacation at Southern Pines, but he doesn't think much about that. As conductor of the famed British Broadcasting Symphony Orchestra, and one of the top 10 orchestral leaders of the day, stepping onto the conductor's stand of the Boston orchestra doesn't feaze him very much. What worries him is that he thought he'd be able to get some white shirts in America, and he can't find a single one.

DIFFICULT TO FIT

"I have a rather long neck, you know," he said, "and it is the dickens and all to be properly fitted. It is, in fact," he added glumly, "the dickens and all to be fitted at all in England. Ah, well, the shops here are so filled with everything I'll enjoy scouting around even if I can't get a white shirt."

He said the abundance of food in America is terribly disconcerting after the bleak diet he's used to in England. "It's a nightmare to go down for dinner," he said, laughing. "I get bilious merely contemplating all the rich food; if I don't look out I shall gain a pound a day."

He told us things were pretty bad in England, and getting worse. "You simply wouldn't know the war was over and done with," he said, with that good-humored imperturbability so characteristic of the British understating their difficulties. "It wouldn't really be decent for us to dine better now than we did during the war, you know," he added. "We couldn't enjoy our food properly knowing the folks in Europe are starving."

Sir Adrian came over on the Queen Mary with the 82d Airborne Division. There were about 80 civilian passengers on board the liner, too.

"Before we got accommodations they came around with a form we had to sign," the British conductor said, "agreeing not to make a row if we didn't like our food or quarters. I was delighted with both. We had two meals a day and I had great sport watching the troops playing cards and dice. Poor fellers, they were so crowded in they had to take turns sleeping, but they loved it. They were going home."

ONE OF WORLD'S FINEST

Sir Adrian's BBC orchestra, long considered one of the finest symphony orchestras in the world, had its ups and downs during the war but struggled along somehow and never missed a concert. After the blitz it moved out of London to Bristol, from which base of operations it traveled throughout the country giving concerts to American, British and Canadian troops, as well as hundreds of "luncheon" concerts for war workers.

"We had 120 musicians on Sept. 1, 1939," Sir Adrian said. "A week later we had lost 40 to the army. But we managed somehow to maintain an orchestra of about 90 people, and now we're getting some of our old people back. We lost a good many, even amongst those who stayed behind, but it could have been worse, I suppose."

As a matter of fact, Sir Adrian lost his own stepson, whose photograph—along with photos of his wife and four surviving children—he keeps on his bureau. Ordinarily Lady Boult travels with him everywhere, but he thought it greedy to ask for passage for her when so many others need transportation so badly. "This is a business trip, really," he said, "and it would be unfair."

When he rehearses the orchestra he drives right through the work he is performing, then tells the musicians what was right or amiss. They like to work with him as he never wastes time, lectures or loses his temper. He knows exactly what he wants and how to get what he wants.

Sir Adrian has been here many times; he conducted the Boston orchestra about 10 years ago, and is widely acquainted in Boston. But his wide knowledge of America springs from his amusing hobby of ducking off to some preposterous, unheard of place, and staying there for a week or so.

This time he had chosen a tiny spot called Fernandino in Florida. His system is to study a road map (he had a drawer full of them in his hotel room), select a place that touches his fancy, and set off to see what happens. There is a fort there, he said, which had swapped hands several times during the Civil War, and somehow it looked like an amusing place on the very tip of northeast Florida. "But the 'Mary' is going to sail a few days earlier than I expected," he said, "so my junket is off. I hope I might find a white shirt there," he added, smiling widely. "Oh.

Unusual Hobbies of Symphony Players

Head Violinist Is Mycologist, or One Who Studies Mushrooms---Another Raises Pheasants--Then There's an L St. Brownie

Roger Voisin displays his special trumpet which he had made to play certain high notes in Bach's Brandenburg Concerto. Note extraordinary length of bell as compared to ordinary trumpet. For his hobby young Voisin is trying to solve the mystery why Bach wrote such high music for the trumpet.

When not on the stage at Boston Symphony Hall, Julius Theodorowicz pursues his unique hobby—mycology, or the study of mushrooms. Here he is in his Newton Centre home viewing a sporeprint of an unusual specimen.

Carlos Pinfield, violinist in the Boston Symphony Orchestra, finds complete relaxation in his hobby, wood-carving.

Boaz Piller, contra bassoonist for the Boston Symphony, spends his spare time and cash searching for miniature statues of complete orchestras, of men and animals. The collection which he started as a hobby is now valued at thousands of dollars.

BY FRANK G. JASON

What do artists do for hobbies? Or don't they bother with any interests outside of their art? Well, the members of the Boston Symphony Orchestra indulge in an amazing assortment of hobbies.

Name almost any subject that comes to mind and someone of the 110 musicians, who make up one of the country's outstanding musical organizations, will be able to elaborate upon it, not sketchily either but at great length.

As a release for their over-wrought nerves they have sought comfort in things in direct contrast to their art.

Who would ever suspect for instance, that concert-master Julius Theodorowicz was an ardent mycologist? He is however and is considered one of the few experts in the country.

Mycology, in case the word intrigues you, is the study of mushrooms and whenever he is not attending rehearsals or performances, J. Theodorowicz buries himself in books on the subject and delves deep into the mysteries of sporeprints.

He revealed the other day a number of interesting bits about the lowly mushroom that most people don't know. Every thing that grows umbrella shaped is a mushroom and they are not all poisonous as many of us believe.

Breakfast on Puff Balls

He will tell you that only five out of every 1000 varieties are poisonous and only five out of 200,000 are deadly poisonous.

Those white puff balls you see in fields and meadows on golf courses or in your own backyard are a variety of mushroom and if you want to try something really tasty pick them and stew them in milk, then smack your lips and go out and look for more. You'll never again kick them while out walking for the mere pleasure of seeing them splatter all over the lot or take a practice swing at them with your number five iron.

Mr. Theodorowicz, who has been playing violin for the Boston Symphony since 1897, began his study of mushrooms while a youngster in his native Poland. Since then he has gathered them from all parts of the world but he says that none can compare in flavor than those found in European countries. Atmospheric conditions over there, he says, is more suitable to them.

Feast for Players

Don't misunderstand, however, that American grown mushrooms are not good, for they certainly are, and unless you were a connoiseur like Mr. Theodorowicz you'd never know the difference.

"The most delicious of all mushrooms," said Mr. Theodorowicz, "is the Bolitus edulis. It is much more meatier than the ordinary mushroom and has a distinctive flavor of its own."

Mr. Theodorowicz has an extreme passion for mushrooms and scarcely a day passes but what they turn up on his table, and he does all the preparing of them. Because he is so fond of them he keeps a number of jars of dehydrated mushrooms on his pantry shelves. He began dehydrating them long before that process became popular. In fact he displayed some he gathered at Lake Placid 27 years ago. They are still in good condition and he uses them only when he wants to add a special flavor to a dish.

Often he makes a complete meal of mushrooms alone. He'll make himself some mushroom soup and then whip up a batter of eff and flour, add more mushrooms and fry it like a pancake. When it's done he says you can't tell it from a Wiener Schnitzel.

A couple of summers ago when the orchestra was playing at Tanglewood Mr. Theodorowicz went off between rehearsals and gathered a couple of bushels of mushrooms and prepared them for members of the orchestra. They gorged themselves on them and after the feast was over he had converted several players to the mushroom lovers' group.

Woodcarver on the Side

Mingling with the musicians before a Friday concert we found Carlos Pinfield, another violinist, who revealed he finds his recreation in woodcarving. In his desire to become expert in it as he is with the violin he studied under a famed English ecclesiastical woodcarver who specializes in doing altars for churches all over the world. Pinfield hasn't attempted these larger works, but his home is filled with his carvings, which are truly works of art.

Boaz Piller, contra bassoonist, who keeps bachelor apartments on Westland ave., adjacent to Symphony Hall, specializes in collecting miniature statuettes of complete orchestras. He prizes mostly his nine-piece, frog band. These are small figures made to resemble frogs and each is playing a different instrument. They are made of porcelain, and perfect in detail.

Included in his miniature orchestra collection is also one complete with 10 monkeys; another of 16 Mexican figures, only an inch high; a cat orchestra of 10 pieces, six of which have their heads attached to hair springs and sway at the slightest jar or blowing of breath upon them; a seven-piece cherub band which he likes to refer to as his "angel orchestra"; a minstrel band of 10 pieces, four of which are large figures about six inches tall and the other six a scant two inches high. Another orchestra is composed of six ivory figurines, made in France.

As his collection stands today, prices being what they are, it is valued at several thousands of dollars. It has grown so far ahead of his expectations that it no longer belongs in his apartment.

"It is an historical collection and each piece is a work of art," says Piller. "It is my ambition now to find a good and appreciative home for it where it may continue to live through the centuries to come."

Being of musical mind Piller has extended his hobby to collecting miniature musical instruments. He has hanging on his wall a miniature violin that once belonged to the brother of the famed violinist Franz Kneisel. It is more than 100 years old. Beside it hang tiny replicas of guitars and mandolins complete in detail right down to the ivory inlays.

Prying further into the idle hours of Symphony orchestra musicians we learned that cellist Jacobus Langendoen amuses himself by making cartoons of his colleagues. Rather than drawing with pencil or pen he works directly from halftone pictures printed in programs or on fliers.

By rubbing the printed picture he he smudges it in such a manner as to change the entire facial expression of the subject. Recently he did one of Jesus Maria Sanroma. The portrait he worked from showed the noted pianist artfully posed over the piano, his hand resting near his cheek. When Langendoen finished it looked as if Sanroma was groaning over a severe toothache.

Raises Rabbits

Rene Voisin, trumpet player, occupies his idle hours raising rabbits and chickens. His son, Roger, who also plays trumpet, sticks to music for his off duty pleasures. For a number of years Roger has been attempting to track down the mystery of the high trumpet notes in Johann Sebastian Bach's Brandenburg Concerto No. 2 in F major.

It seems that there never has been a trumpet constructed in modern days capable of reaching those high notes and if there was such an instrument during Bach's time he wants to find out what it was like. So far he has never been able to locate anything which might accomplish what Bach wrote. But he is still trying.

In order to play those notes, however, he has a specially constructed trumpet which has an elongated bell of 18 inches built on to it. It serves the purpose extremely well but he is not satisfied that it was the instrument Bach's music was written for.

If the mystery which is now several centuries old is ever solved much credit will be given to this youngest Symphony musician for his efforts in breaking it.

Minot Beale, violinist, who lives in Rockland and by the way, one of the few Yankees in the orchestra, goes in for raising rare pheasants. He has coops surrounding the side and back of his family homestead which contain such rare specimens as the Impeyan, Golden and Windsor pheasants, all of which originated in Asia.

He belongs to that rare group of poultry fanciers who exchange information on the habits of these unique and beautiful birds which entails a great deal of correspondence.

Melvin Bryant of Belmont, who also plays violin, specializes in raising apples.

Oboe Player Jean Devergie of Brighton has gained quite a reputation for himself as a culinary expert. He has a very special way of concocting spaghetti, Marseilles style, which has made many of the "long hairs" drool while he speaks of it. It contains an extraordinary amount of ingredients most of which he retains as his personal secret.

A Fine Hobo

Once he made a batch of it at the Tanglewood camp for some of the men of the orchestra. It was an open air feast for while there he always camps out. The boss, Koussevitzky, happened upon the scene that day and was invited to partake of Devergie's specialty. None of the men had shaved and looked like a bunch of tramps compared to Koussevitzky who arrived in his usual immaculate attire.

After the noted conductor ate his fill he leaned back and came forth with one of his rare bits of humor.

Addressing the oboe player, he said: "You are not only a vunderful cook, but also a fine hobo."

A number of musicians enjoy sleeping and living in tents while at the summer concert site. Among them are Siegfried Gerhardt and Jean Cauhape, both viola players, and Rene Voisin, who has a very elaborate camping outfit.

Harry Grover, who also plays viola and hails from Watertown, has a passion for long distance running. On several occasions he has been an entry in the Boston Marathon, which is held on April 19. He has never come in for any of the top prizes but you can always find him in the list among those who finished the grind.

An L Street Brownie

Violinist Einar Hansen of Boston goes in for the more rugged sport of winter bathing. He is a member of the exclusive "L Street Brownie Club." The colder, the weather is the more he enjoys his icy dip. You can easily pick out this musician in the orchestra by his shock of very light yellow hair.

Raphael Hiller of Boston when not taken up with his violin keeps busy in attempting to master KUO YU, which is China's national language. He is pretty well advanced in it too.

George Humphrey, viola player of Arlington, makes violas in his leisure hours but what is unusual about such a craftsman is that he also makes bows. This is a bit of tricky business, for the wood selected in the manufacture of them must be chosen for its ability to respond to tension. It must be of certain weight and of accurate length down to the fraction of an inch.

The best wood, or perhaps the only kind of wood which can be used for making bows in Pernambuco wood which comes only from Brazil. Because it is a knotty and crooked wood, sometimes a piece suitable for a bow cannot be found in eight to 10 tons of it.

Marcel Lafosse, trumpeter, is able to get off a perfectly side-splitting bit of comedy imitating passe opera stars. He performs these vocal acrobatics at parties only. He knows all the collaturo tricks inside out. In order to do his stint to perfection he must know his operas and it is said that he has an extraordinary knowledge of the subject.

Rosario Mazzeo of Somerville, the only bass clarinetist in the orchestra, turns to ornithology for his hobby. With friends who also lean to this subject he spends a great many hours observing birds. When they receive word that a certain type of bird is migrating they head for blinds such as used by duck hunters and sit for hours in the bitter cold and dampness merely to watch the activities of their feathered friends.

He has also studied the whole history of the clarinet. Once with the aid of an instrument maker he constructed a clarinet for the special purpose of playing the bass notes in one of Shoskatovich's symphonies. The Russians, it seems, go in for low notes and have instruments made accordingly. Mazzeo went them one better in his instrument and added several more low notes just in case the famed composer writes another symphony with sub bass notes.

Painters and Cat Breeders

Jacob Raichman, trombonist from Brookline, is a gifted impersonator, which he does entirely in pantomime. He's a short, broad-shouldered, deep-chested, bald-headed, moon-faced little man. After his first contact with a person he can impersonate him to perfection. He has a quick eye for picking up mannerisms of walking, use of hands, tilting of head which his subjects generally use and there's no difficulty in identifying the person when Mr. Raichman takes him off.

Rolland Tapley, violinist of Wellesly is a master of woodcraft. Some summers he has been an instructor at boys' camps. He also goes in for raising cats for exhibition purposes.

Painting with water colors is the hobby of Karl Zeise of Needham, when his time isn't consumed playing the cello. He specializes in landscapes and has the reputation of being better than the average amateur.

D. Eisler, another violinist, restores old paintings. Working with wads of cotton and strange chemicals he has been able to achieve what most people would think impossible. Like the few men who indulge in this painstaking work for a living, he too has his own secrets of the trade which he will not divulge.

You can almost always find Enrico Fabrizio in his cellar workshop in his Arlington home busily occupied. For years he has attempted to make a fine cello, the instrument of which he is a master. Eventually he produced one so good, he knew he could never make a better one and gave up the project. His reputation of a craftsman has spread far and wide.

When the renowned cello virtuoso Piatigorsky heard one of Fabrizio's cellos he was amazed at its excellent qualities and immediately commissioned the Arlington man to produce a similar one for him.

—Youth Concert

This Clipping From
NEW YORK, N. Y.
SUN

JAN 1 4 1946

Boxholders Listed For Benefit Event

A list of boxholders for the benefit concert to be presented for the benefit of the Rachmaninoff Fund, Inc., on February 12 at Carnegie Hall, by Vladimir Horowitz, Dr. Serge Koussevitzky and the Boston Symphony Orchestra has been announced by Mrs. William C. Breed, chairman of the committee on arrangements.

Included in the list are Mmes. Busch Greenough, Rogert Woods Bliss, Charles E. Mitchell, William Woodward, Ralph Seward Allen, Donald Peabody Blagden, Lionel Perera Jr., James P. Donahue, Myron C. Taylor, John T. Pratt, George D. Widener, Beverly Bogert, Natalie Rachmaninoff, J. Philip Benkard, George Uzielli, Arturo Toscanini, Otto H. Kahn, William Rosenwald, Vladimir Horowitz and Walter Naumburg.

Other subscribers include Mmes. Gordon Auchincloss, Allston Iselin, Winthrop W. Aldrich, George Amory, Louis Bissell, Dexter Blagden, Maurice Brill, Harold Brooks, John Nicholas Brown, Thomas L. Chadbourne, Robert Clarkson, Chester Dane, Russell Davenport, Lawrence Elliman, Mansfield Ferry, Leopold Frederick, Bernard Gimbel, Morris Hadley and Morgan Hamilton.

The committee on arrangements includes Mmes. Taylor, Toscanini, Naumberg, Kahn, Horowitz, Rachmaninoff and Bliss as well as Mrs. Frederick Steinway, Miss Gertrude Robinson Smith, Mrs. N. Penrose Hallowell, Edward A. Taft of Boston, chairman of a regional committee for the New England area, and Mrs. John T. Pratt, who is chairman of the board of directors of the fund.

Beethoven's Fifth Is Main Item of Bill

As a jeweler takes a watch to pieces, Mr. Beckett, conductor of the Youth Concerts of the Boston Symphony, showed up the mechanism of the orchestra for his audience of young folks at Symphony Hall yesterday afternoon, explaining two particularly important elements—the bassoon and the French horn. That was all. Other wheels out of the works another time. The bassoon and the horn have medium notes which are remarkably similar in sound, so that one may easily be mistaken for the other; but they have high and low tones that are unmistakably individual. Somewhere along in their middle registers they make a remarkably pleasing blend.

Educational illustrations and discussions form a part of the Youth Concerts scheme of things; and then, questions arise around a concert hall and come up for answer, just as they do in school. Take the showbill on the outside of the Symphony Hall portal, detailing in big letters what will be performed on Friday afternoon and Saturday evening. Here is a strange composer, named Enigma, whose Andante Variations stand announced, to give pause to passers-by. The older of such youths as had their attention caught by the advertisement no doubt quickly figured out what was the matter. Younger ones perhaps waited for their teacher to tell them tomorrow.

At any rate, we want to be at home with music; and there are musicians who make us feel that way, we hardly know how. One of the sort seems to be Jacobus Langendoen, the cello player, who was soloist yesterday, taking part in a presentation of music that Saint-Saëns in his fluent way wrote for violoncello and orchestra. Possibly it was the composer as much as the interpreter that excited the applause. But certainly the impression made was a friendly one and Mr. Langendoen had to come out a couple of times or more from backstage and make a bow.

The big work of the day was the Beethoven Fifth Symphony, at the opening; and the little one the Ponchielli "Dance of the Hours," at the closing. As seems so often to happen, the little one excelled in charm. W. P. T.

This Clipping From
JACKSON, TENN.
SUN

JAN 2[illegible] 1946

Symphony Rehearsal Interrupted By A UNO Delegation

The Boston Symphony Orchestra, rehearsing ~~recently under~~ the eminent British conductor, Sir Adrian Boult, for its Saturday night broadcast over WTJS-ABC, was halted abruptly when a delegation of the United Nations Organization visited Symphony Hall.

The visitors, touring Boston seeking a possible site for UNO headquarters, desired to test the acoustics of the home of the Boston ensemble. While the musicians and Sir Adrian rested, they heard Howard Houston, technical adviser to the delegation, recite Lincoln's Gettysburg Address. Although the 2,231 seats in the auditorium were not occupied, the musicians and conductor listened carefully to the "oration."

Symphony Hall, built 45 years ago, and styled after the Leipzig Gewandhaus which was a casualty of the war, has long been noted by experts for its acoustical properties.

The delegation gave no indication of their reaction, but left the orchestra and the auditorium for the more pressing problem of finding out what hotels and other halls would be available for the UNO should it establish its permanent home in Boston.

This Clipping From
PHILADELPHIA, PA.
RECORD

JAN 18 1946

UNO GROUP HALTS BOSTON SYMPHONY

BOSTON, Jan. 17 (UP)—The delegation seeking a site for the United Nations Organization toured this city today.

The members interrupted a practice session of the Boston Symphony Orchestra by testing famed Symphony Hall for acoustics with a rendition of Lincoln's Gettysburg address.

Principal reason for the city tour was to locate halls and hotels that would accommodate UNO sessions pending the completion of a permanent home.

This Clipping From
NEW YORK, N. Y.
TIMES

JAN 18 1946

PARIS TALK ON SITE IRKS UNO VISITORS

Bidault Claim of Hyde Park as 'Likely' Is Criticized by Gavrilovitch and Briere

By **MORRIS L. KAPLAN**
Special to THE NEW YORK TIMES.

BOSTON, Jan. 17—Visibly disturbed by a report from Paris that Georges Bidault, French Foreign Minister, had informed the French Cabinet that Hyde Park, N. Y., was "likely" to be selected as the permanent headquarters of the United Nations Organization, Dr. Stoyan Gavrilovitch, chairman of the UNO site inspection group, nevertheless announced today that the ancestral home of President Franklin D. Roosevelt "definitely remains as one of the six sites to be recommended to the general assembly."

Both he and François Briere, counselor of the French Embassy in London and one of the seven members of the group that began an inspection of potential sites eight days ago, including Hyde Park last Thursday, emphatically denied that they had communicated with M. Bidault or any one else in Europe, or had forwarded any reports from this country. Dr. Gavrilovitch, studying a copy of an Associated Press report on M. Bidault's announcement, treated it as a matter of semantics.

" 'Likely' does not mean much," he said. "As the decision has to be taken by the General Assembly, I don't see how it can be taken before we have the facts."

Symphony Hall Inspected

The committee's inspection of interim facilities continued meanwhile on schedule. After visiting Symphony Hall, the seven delegates viewed Harvard University in a seven-minute ride in a 37-passenger bus through the yard and admired the Georgian architecture.

The delegates' arrival at Symphony Hall interrupted a rehearsal of the 107-piece Boston Symphony Orchestra which was being conducted by Sir Adrian Boult of the British Broadcasting Corporation.

The party next inspected the High School of Commerce, whose 200,000 square feet of floor space includes forty-five rooms. Inspected also was the Cadillac Building, where 1,200 persons are now employed by the First Service Command.

At luncheon in the Statler Hotel the delegates were host to Gov. Maurice J. Tobin, Charles Francis Adams, former Secretary of the Navy, and Karl T. Compton, president of Massachusetts Institute of Technology. Mr. Tobin afterward told newspaper men that Boston had readied two hotels to take care "immediately" of the UNO.

If there are any difficulties, they are in the "incubator stage," he said.

The committee has received an offer of the 1,000-acre Princemere estate as an outright gift for a permanent UNO site. It lies in the communities of Beverly, Hamilton, Wendham and Manchester. At a meeting in the office of Beverly's Mayor Daniel McLean it was offered outright to the UNO by the owner, Frederick H. Prince, former Boston banker, through a representative.

Dewey Eager to Assist

Gov. Thomas E. Dewey has informed Dr. Gavrilovitch of his eagerness to be of any further service to the group, it was announced yesterday by the group headquarters at the Hotel Waldorf-Astoria. In a letter to Dr. Gavrilovitch, dated Monday, the Governor said:

"If I can be of any service personally, I should consider it a pleasure if you would advise me and I should be more than happy to respond to any request," the letter said, and added:

"I should also like to extend to you and to the members of your committee a cordial invitation to luncheon or dinner at the Executive Mansion at any period you find it possible to visit Albany durng the period of your stay in the United States."

SIR ADRIAN BOULT, eminent conductor, who will lead the Boston Symphony Orchestra for the next three weeks in Boston on Friday afternoons and Saturday evenings and also the concert in Sanders Theater, Cambridge, on Wednesday evening.

Davenport, Ia.
Democrat

JAN 13 1946

SIR ADRIAN BOULT

. . . conductor in chief and former musical director of the British Broadcasting orchestra, has come to America at the invitation of Dr. Serge Koussevitsky after an absence of 10 years, and will conduct the Boston Symphony orchestra in three concerts on Jan. 19, 26 and Feb. 2. For the broadcast of Saturday night, Jan. 19, he will play Purcell-Woodgate's Trumpet Tune and Air and Brahms' First Symphony.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JAN 15 1946

Rachmaninoff Fund Benefit

Mrs. N. Penrose Hallowell presided at a meeting and tea yesterday at the St. Regis to advance plans for a benefit concert to be given by Dr. Serge Koussevitzky, the Boston Symphony Orchestra and Vladimir Horowitz, pianist, at Carnegie Hall, Feb. 12, for the Rachmaninoff Fund, Inc. At the meeting were Mmes. Archibald S. Alexander, Sherman Baldwin, Garrison Elder, Cornelius C. Felton, Edward G. Lowry, Grayson M. P. Murphy jr., Irving Pratt, Minton M. Warren, Lewis Iselin jr., Miss Susan Dalton and Miss Doris Foote.

This Clipping From
PORTLAND, ME.
EXPRESS

JAN 14 1946

Sgt. G. W. Stowe, staioned in the Pacific brings word of the premiering of a new score by Dai Keong Lee, Hawaiian composer, by the Manila Symphony Orchestra, under the baton of Sgt. Robert Weiskopf. The score was written while the composer was on army service in the jungles of New Guinea. The premiere has especial interest for Music Club members because the Prelude Hula of Mr. Lee are on the list of 13 orchestral works recommended by the Federation to major symphony conductors for presentation this year, and also because Sergeant Weiskopf, who was formerly a student of conducting under Dr. Serge Koussevitzky, is husband of Eunice Podis, the Federation's 1945 piano winner.

SCIENCE MONITOR
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HURSDAY, JANUARY 17, 1946 | ** ATLANTIC EDITION | TWO SECTIONS | THREE CENTS Greater Boston Newsstands | FIVE CENTS Elsewhere

Eyes Symphony Hall for Quarters; to Surrender Its Mandates in Africa

By a Staff Photographer

First stop in the United Nations Organization Inspection Group tour today [illegible] possible Boston sites for temporary housing of the UNO was [illegible] ny Hall, home of the world-famous Boston Symphony Orchestra. The city's interim facilities for the UNO are one of the strong points in Massachusetts' case as a prospective home for the UNO permanent headquarters.

Assembly Shift To Hub Looms In Two Months

By Donald O. J. Messenger

Staff Writer of The Christian Science Monitor

Inspection of Boston's facilities for housing the United Nations Organization during the four to five years when permanent headquarters will be constructed began today when the seven-member UNO Inspection Group, headed by Dr. Stoyan Gavrilovic of Yugoslavia, visited Symphony Hall.

The home of the Boston Symphony Orchestra would be used for UNO assembly meetings during the interim period. Its availability has been one of the strong points in Massachusetts' case as a prospective site for the UNO headquarters.

Today's tour started from the Hotel Statler, with the Inspection Group and newspapermen being loaded into special busses for the trip which will include examination of hotel facilities and possible sites for housing the UNO Secretariat during the construction of permanent headquarters buildings.

The Inspection Group was met by George E. Judd, Manager of the Boston Symphony, who conducted the members through the building.

As the delegates arrived Sir Adrian Boult, conductor of the British Broadcasting Corporation Symphony Orchestra and present guest conductor of the B. S. O., was preparing to rehearse the Boston orchestra.

"High Note" of Visit

Perhaps the high note of the visit was reached when, as the delegates were leaving, Sir Adrian swung the orchestra into a spirited rendition of the last variation of the Sir Edward Elgar's "Variations on an Original Theme" to the obvious enjoyment of the Inspection Group. The members sat down and listened to the end of the concert piece.

François Briere, French member of the group, took time out to greet personally French members of the orchestra.

To the words of Abraham Lincoln's Gettysburg Address, the acoustics of the hall were treated by Howard Huston, technical adviser to the UNO and former member of the League of Nations Secretariat.

As the words "Fourscore and seven years ago . . ." sounded through the hall, they rose above the talk of conversing committee members. Dr. Gavrilovic and his colleagues appeared pleased with the acoustics, even after the committee Chairman told Mr. Huston to speak in normal tones.

UNO Site-Seekers Attend Symphony Rehearsal

By EARL BANNER

One of Boston's greatest attractions was displayed informally to the UNO site-seekers this morning when they paused at Symphony Hall just in time to enjoy a rehearsal of the Boston Symphony Orchestra, conducted by British Sir Adrian Boult.

The seven-man delegation entered the hall during intermission, and was greeted by a chorus of "Francois! Francois!" as French musicians recognized Francois Briere, former French consul in Boston. M. Briere and his friends held an enthusiastic reunion on the stage.

When Howard Huston of the UNO secretariat mounted the podium to test the acoustics, M. Briere advised him to, "Speak it like Wellington Koo." He was not asked to elaborate on the reference to Koo, who led the Chinese delegation at the

UNO

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Continued from the First Page

San Francisco UNO session, but it was interpreted as a good-natured jibe at Koo's objections to having French designated as official UNO language.

Dr. Stoyan Gavrilovic of Yugoslavia, chairman of the site-seeking group, asked Sir Adrian's permission to remain for the rehearsal, and this was granted with pleasure and promptness. Sir Adrian is here to preside as guest conductor at the orchestra's Friday afternoon and Saturday evening concerts.

A chance to hear a rehearsal of his famous orchestra is something that would be prized by thousands of Bostonians who have attended its concerts for years.

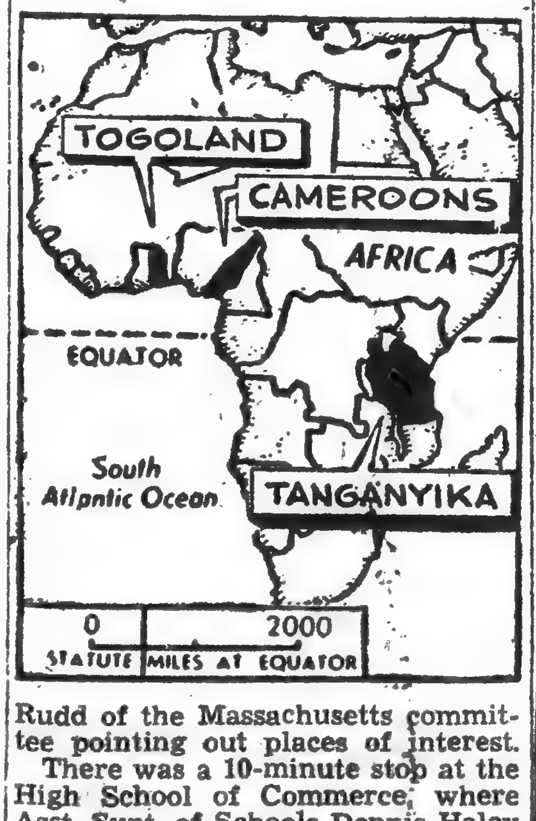
Dr. Gavrilovic's assertion of yesterday that he is "very much at home" in Boston's present frigid weather was repeated this morning when he answered the query of a policeman on leaving the Hotel Statler.

It was learned this morning that the committee will extend its [illegible] stay two days beyond the [illegible] period, remaining here until Friday, Jan. 25. This information [illegible] of those ad- [illegible] Massachusetts site.

[illegible] was not the only native-language greeting at Symphony Hall. A Russian member of the orchestra met Georgii Saksin, the U. S. S. R. delegate, and conversed with him for several minutes. The musician reported later that Saksin said he "liked Boston very much."

The French delegate and trumpeter Roger Voisin exchanged an enthusiastic accolate. Others who greeted M. Briere included flautist Georges Laurent, 'cellist Hypolite Droeghmans, viola player L. Artieres, trumpeters Georges Mager and Marcel LeFosse and trombonist Lucien Hansotte.

After leaving Symphony Hall, the delegation proceeded through the Back Bay in three buses, with George Holmes Perkins and Dwight Rudd of the Massachusetts committee pointing out places of interest.



There was a 10-minute stop at the High School of Commerce, where Asst. Supt. of Schools Dennis Haley and Headmaster Frank Roland acted as guides.

When a delegate asked Roland to explain [illegible] s on the gymnasium, [illegible] admaster said that th[illegible] outlines of a basket ball [illegible] and added, "Wouldn't y[illegible] ave a game?"

The only audible answer was a seven-man chuckle, but twinkles in the eyes of Russia's Saksin, Yugoslavia's Dr. Gavrilovic and China's Dr Shuhsi Hsu gave them away. They would have "liked to play a game," it was quite apparent.

The delegation circled the Boston Museum of Fine Arts twice, but did not enter. Led by a police car, with siren heralding their approach, the delegates were whisked through red lights and other impediments to routine traffic.

Their buses went from the Back Bay, out Embankment road, to the Harvard Business School, then crossed the Charles River and rode in and around Harvard yard. It was believed that this was the first time buses had ever entered the yard's sacred precincts.

Returning to Boston, the delegates gazed with interest as they passed M. I. T. The party proceeded to the Statler for a luncheon with Gov. Tobin and the Massachusetts UNO committee. The menu had been planned long in advance, so there was nothing startling about the fact that filet mignon was the main course.

Combined with the site-seekers' task of selecting permanent UNO headquarters was the immediate necessity of finding temporary quarters to be used until the permanent UNO seat can be built which may take as lang as four years.

Temporary quarters are an urgent matter with the UNO because the world organization wants to hold the second half of its meeting in the United States. Dr. Gravilovic, chairman of the committee, said the second half meeting might begin late February or early in March.

Today the committee visits Symphony Hall, the Boston Museum of Fine Arts, some buildings of the Harvard Medical School and the Gardner Museum, as well as two hotels which are being vacated by the armed forces and will be available for other occupancy soon.

Tomorrow, the committee will start its tour of available sites for a permanent UNO seat. Plymouth and the Blue Hills region will be visited, two of seven sites on the list.

More specifically these areas will be visited: The vicinity of Beverly and Wenham, running toward Topsfield; North Andover; Concord and Lexington; Sudbury; near Worcester; Plymouth; Blue Hill area, extending towards Canton and Dover.

The UNO's need for a large area was emphasized by Dr. Gravilovic who pointed out that living quarters must be provided for 1500 officials and probably close to 3000 persons, when the families of the officials are included.

He also said that hotel accommodations, several halls and transportation facilities, both train and air, must be furnished to make the UNO seat workable and convenient.

An announcement by the committee of its temporary quarters is expected to be a good tip on the location of the permanent seat because it is believed the committee will place both in the same vicinity.

Bidault Stuns UNO Group Here

Hyde Park NOT Sure Site, Says Gavrilovic

By CARLYLE HOLT

The statement yesterday afternoon of Georges Bidault, French Foreign Minister, that the choice of permanent seat of the UNO was "likely" to go to Hyde Park exploded like a noiseless bomb in the midst of seven UNO site seekers now in Boston.

Francois Briere, French member of the committee, could not account for M. Bidault's statement and said he knew nothing about it. Mr. Briere has not communicated with his government in Paris since he arrived in this country.

"We shall wait till we have surveyed the Boston area," he said, "before we form an opinion on the whole problem."

See SITES Page 2

Thumbnail Sketches Of 7 UNO Envoys Who Hold Hub's Fate as Site

By JOHN LYNCH

Upon seven men rest the basic decision of whether the new headquarters of world government is located in the Greater Boston area. The seven-man inspection committee now in this area must, of course, reports its recommendations to the General Assembly of the United Nations Organization in London, and the vote on the site will be taken by representatives of 51 nations. Nevertheless, th ecommittee holds the basic decision.

Who are these men? This reporter has had the exclusive opportunity of riding with them in their private railroad car, talking with them and discovering their background.

The chairman, Dr. Stoyan Gavrilovic, is a veteran diplomat and one who has experienced the rigors of war in his country. He served at the League of Nations at Geneva from 1924 to 1934, and his son, Ivan, now 16, was born there. His diplomatic experience was gained in Belgrade, Washington and other capitals.

VISITED HARVARD

Boston is not new to him. He has visited Harvard and in 1943 lectured here and was guest of Mrs. Larz Anderson, prominent clubwoman.

Ivan and the diplomat's wife, Vera, also know what war is like. Traveling from Capetown to New York in 1942, they had nearly completed the 28-day voyage when their ship, the City of New York, was sunk by a submarine 1½ days from port. American ships rescued the passengers.

Ivan is now studying journalism at Lincoln High School in New York City.

Dr. Gavrilovic, meanwhile, was forced by war from Yugoslavia to Greece, and was taken from there under British escort to Alexandria. His travels later included Cairo, Palestine, San Francisco, Rio de Janeiro, Ottawa, Can., Belgrade and Washington. He served as envoy extraordinary in visiting Tito in 1944 as efforts were being made by the government-in-exile to recognize the affairs of Yugoslavia.

HSU NO STRANGER

Dr. Shushi Hsu, vice-chairman of the committee, is 53 and the father of three boys—of whom he is very proud. In anglicized form, his wife's name is Grace.

He is no stranger to the United States, having come from Chungking to gain his Ph.D. at Columbia in 1635. He has been adviser of the Chinese ministry of foreign affairs since 1936, and served in the foreign minister's office at Washington in 1942-43. At San Francisco and at London for the UNO preparatory commission he served as technical adviser of the Chinese delegation.

Awni Khalidy, the committee member from Iraq, might be mistaken at a quick glance for Julio Lacarte, the Uruguayan delegate. Both are dark, both have dark hair and wear black-rimmed glasses. Both speak excellent English.

Khalidy was born in Bagdad, Iraq, in 1910. He received his bachelor of arts degree from the American University at Beirut in 1933, and became secretary of the Iraq legation in London in 1939, after having served for several years in the ministry of foreign affairs. When the UNO Preparatory Commission started its sessions in London, he was assigned as secretary of the Iraqui delegation.

LACARTE ONLY 28

Lacarte, secretary of the Uruguayan embassy at London since 1943, is a native of Montevideo, and is 28. Married 5½ years, he has a four-year-old daughter, Julieta Luisa.

The United States is not exactly new to Lacarte, for he attended school in Queens, New York, for six years while his father, Antonio Lacarte, was stationed there in the Uruguayan diplomatic service. His father and mother now are in London.

The 42-year-old Russian delegate, George Saksin, was born in Leningrad. Fifteen years married—he laughed at attempts of an American tongue to get the lilt of his wife's name and said "Call her Helen; that's what it means"—he has a 12-year-old son, Michael. Both his wife and son are now in London.

Saksin is a graduate of the Polytechnic Institute of Leningrad in the class of 1930. Veteran of the Soviet diplomatic service, he has served in the Moscow foreign office and as counselor of the Soviet embassy in London. He visited New York for three or four days, he said, when he was in this country in 1943 at the food conference at Hot Springs.

STRIKE CURBED PLANS

Maj. Kenneth G. Younger, the British delegate on the committee, is a member of Parliament, representing Grimsby, a leading fishing port. Because of this he has a particular interest in Boston's fishing industry, now unfortunately sharply curtailed by the t rawler strike.

Maj. Younger was born in Dunfermlin, Scot., in 1908, and was graduated from Winchester College and New College, Oxford. London barrister since 1932, he engaged in intelligence work for the British Army during the war. Married in 1934, he has a 9-year-old daughter, Susie, or more formally, Susannah.

Francois Briere, the French delegate, need not be further described to Boston residents who know him as French consul here during the 30's and up to the start of the war. It suffices to say, he likes Boston.

THURSDAY, JANUARY 17, 1946 Boston Globe.

(Photo by James L. Callahan, Globe Staff)

ENTHUSIASTIC REUNION—Members of Boston Symphony Orchestra greet Francois Briere, French UNO delegate, as site committee visited Symphony Hall this morning. M. Briere formerly was French consul here.

BOSTON TRAVELER – Thursday, January 17, 1946

UNO AT SYMPHONY HALL—The UNO inspection group, visiting Symphony Hall today to inspect one of the facilities available for interim use of the UNO if it should decide to come to Massachusetts, found the Boston Symphony Orchestra in rehearsal. Above, Francois Briere, French delegate, conv erses with orchestra members. Below, the entire delegation pauses outside the hall.

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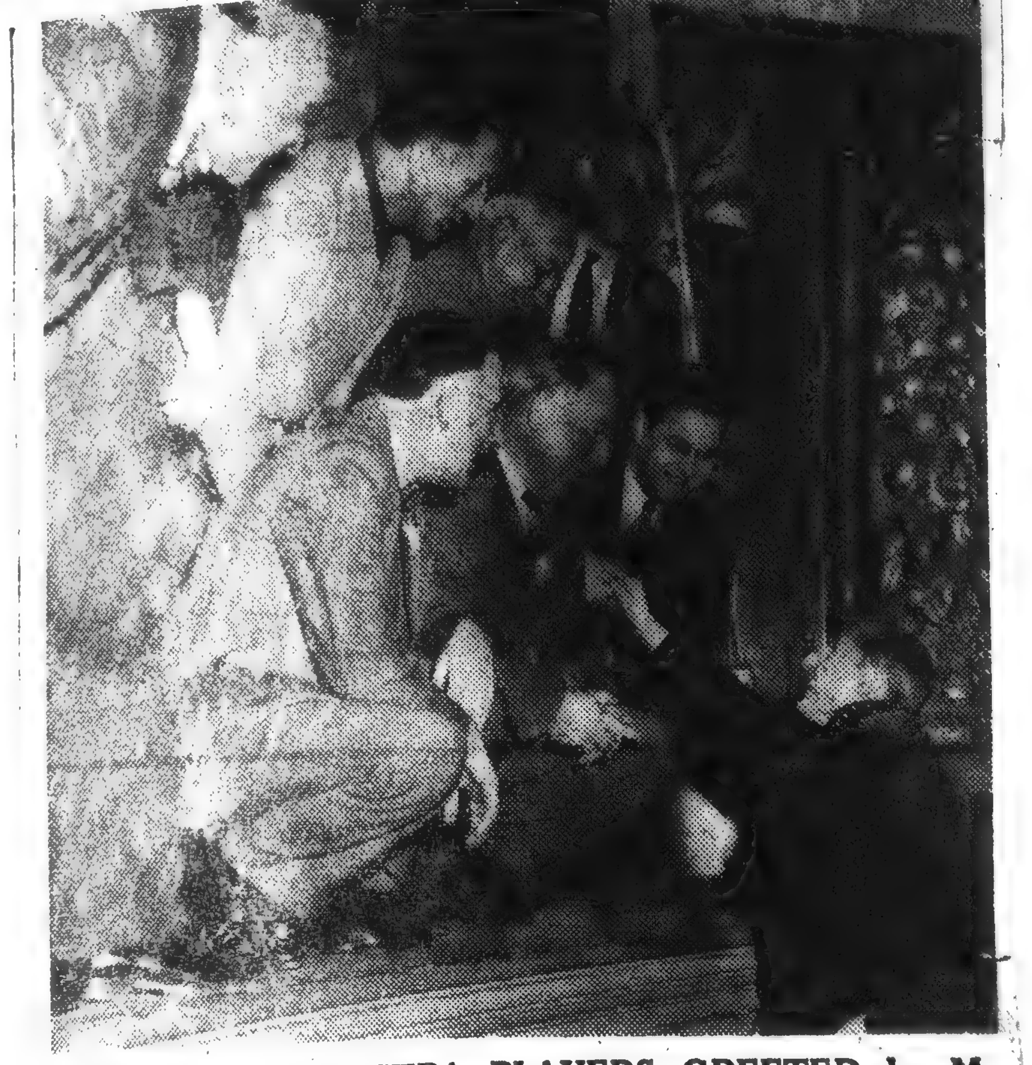
GLOBE—FRIDAY, JANUARY 18, 1946



SYMPHONY ORCHESTRA **PLAYERS GREETED by M.** Francois Briere, French **delegate, yesterday at a Symphony** Hall rehearsal during **UNO selection committee's tour.**

In the morning the committee was lucky enough to visit Symphony hall during a rehearsal under direction of Sir Adrian Boult, guest conductor. They sat down and listened for some time. Francois Briere, who knew some of the musicians was as enthusiastically greeted as if the men were celebrating a college reunion.

This Clipping From
WORCESTER, MASS.
TELEGRAM

UNO Site Group Reports Progress

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South Shore Will Be Visited Today

By ARTHUR STRATTON

Dr. Stoyan Gavrilovic of Yugoslavia, chairman of the United Nations Organization delegation considering Massachusetts as a site for the temporary and permanent headquarters of the UNO, last night at the Hotel Statler dismissed as meaningless a statement by Foreign Minister Georges Bidault yesterday that the UNO home probably would be established at Hyde Park, N. Y.

Before a meeting of the French cabinet, Bidault said it "appeared likely" that the UNO site would go to the home township of the late Franklin D. Roosevelt.

NOT UP TO BIDAULT

When this news was received by the Massachusetts group working mightily to impress Dr. Gavrilovic and his six colleagues with the desirability and availability of a number of sites for the world organization in this state, it momentarily bewildered them.

However, Dr. Gavrilovic quickly set them straight with the reminder that delegates from 51 nations in the UNO's General Assembly are going to pick the spot for their permanent home and not Monsieur Bidault.

"I would like to stress that word likely," added the spokesman for the inspection group, who is a delegate to the General Assembly himself. "Anyone can say likely. Likely doesn't mean much.

"The decision has to be taken by the General Assembly. No report as yet has gone from this group.

"Undoubtedly Hyde Park will be one of six sites which we will recommend to the General Assembly. As I have explained before there will be about six sites recommended, with perhaps two or three outside of Massachusetts and perhaps three or four inside of Massachusetts."

At the same time the French representative on the inspection group here for an eight-day visit, M. Francois Briere, expressed surprise that Bidault "had made such a statement without consulting me." He added he had had no communication whatsoever with Bidault on the matter. "In no way can I account for the statement," he concluded in the presence of Dr. Gavrilovic.

PROGRESS MADE HERE

This momentary diversion from the business at hand came at the end of a day in which Dr. Gavrilovic, who is the spokesman for the delegation, said excellent progress had been made by the members on the second day of their inspection visit here.

He disclosed that consultants of the Massachusetts UNO group and Gov. Tobin had met every stipulation with respect to office space and living accommodations for the several thousand UNO delegates and attaches in the event the organization decided to set up interim headquarters in Boston while their permanent seat was being built elsewhere. The UNO desires to have its interim facilities close by the site of their permanent headquarters so that if Boston were selected for this purpose, Massachusetts apparently would have a better chance of winning the permanent seat. The latter can not be located within the limits of a city of the size of Boston under UNO stipulation.

Dr. Gavrilovic said he had informed the Massachusetts leaders in the UNO bid that 1500 rooms would be needed in Boston to care for the UNO personnel while here for from three to five years on an interim basis.

PROMISED FOUR HOTELS

He said local authorities, in the personages of Gov. Tobin and the Massachusetts UNO executive committee, had promised him four hotels, namely the Victoria, Lincolnshire, Buckminster and the Somerset, would be turned over for exclusive use by the UNO. This, he estimated, would provide about 1000 rooms.

The balance of approximately 500 rooms could be assured him in the Hotel Statler and Copley Plaza, he said he had been informed by the local group.

With respect to necessary office space he said he and his delegation had been shown the six-story-office building opposite Cottage Farm bridge and which now is occupied by the Army's First Service Command. This, he said, comprised 250,000 square feet of floor space, or 30,000 more square feet than were the UNO's minimum requirements.

He indicated he was impressed by the physical lay-out of Symphony Hall, which he visited with his associates yesterday. He said it had a seating capacity of 2800, which approximates the UNO's interim needs, and added that this was in addition to some splendid committee rooms both within Symphony Hall and within Horticultural Hall across the street.

Returning to housing accommodations he disclosed he had received a "splendid" offer from Paul F. Clark, president of the John Hancock Mutual Life Insurance Company. "Mr. Clark told me today that his company is building 1200 homes in the Brookline area and he placed them at the disposal of the United Nations Organization," he explained. "It's my understanding these homes will be ready for occupancy within seven or eight months after construction work is started."

PROSPECTIVE SITES

Turning to prospective sites for the permanent headquarters, Dr. Gavrilovic said his group now had foremost in mind for consideration and inspection four in as many sections of Massachusetts. He listed them first, a so-called North Shore area, which he described as extending from Tewksbury to Beverly. "It is the suggestion that we go more to the east of this area and center our project around a place called Beverly Farms," he explained.

"It is my understanding that the land is good for building. It (referring to the UNO home) would have about 40 square miles, with much of the development westward. The climate is very good there, we hear. The cost of the land is said to be about $140 to the acre, or a total cost of about $10,000,000."

The second he outlined was the Sudbury area, with the center of the site to be in that town. He pointed out that Bedford airport, where trans-Atlantic airplane service already is running, was nearby. "Also there are some very good reservoirs and a string of lakes which would make a good buffer against spreading cities," he added.

TO SEE PLYMOUTH TODAY

Then Mr. Gavrilovic mentioned the Blue Hills area and a so-called Plymouth area, both of which will be inspected by the delegation today. They will make the trip by bus, going first to Plymouth and then to Blue Hills after luncheon at the Toll House in Whitman.

He expressed the opinion that the 12 square miles of state land in the Blue Hills area also would be a "good buffer against engulfment by a spreading city." About 40 square miles, extending nearly to Brockton, would be taken, he explained.

The central part of a UNO home in the Plymouth area would be in the Manomet section, he went on.

Dr. Gavrilovic explained last night that when his committee makes recommendations containing six prospective sites they will not be listed in the order which the committee feels they should be considered. "No preference will be set forth in the report," he replied in answer to an inquiry along this line. "We probably will list them alphabetically."

Boston's UNO Interim Needs Found Ample

Blue Hills Appeal To Committee For Permanent Site

GREETS SYMPHONY PLAYERS

M. Francois Briere of France, former French consul in Boston, greets members of the Boston Symphony Orchestra yesterday at a Symphony Hall rehearsal, during UNO selection committee's tour of interim facilities. (Associated Press Photo)

BOSTON, Jan. 17 (AP)—Facilities capable of meeting the interim requirements of the United Nations Organization have been offered in Boston, Dr. Stoyan Gavrilovic of Yugoslavia, chairman of UNO's site selection committee, said tonight in an interview.

The committee, also charged with finding a permanent location for the world peace agency, inspected several hotel, school and business buildings. A sub-committee visited others.

Tomorrow, the committee will inspect prospective permanent sites for the world peace city in the vicinity of the Blue Hills State Reservation, 7 miles south of Boston, and Plymouth, 35 to 40 miles from the city.

PARIS, Jan. 17 (AP)—Foreign Minister Georges Bidault told a French cabinet meeting today it appeared likely the permanent home of the United Nations would be at Hyde Park, N. Y.

Four Hotels Available

Dr. Gavrilovic said four hotels, recently vacated by the armed forces and capable of accommodating 1000 persons, had been offered in entirety. These were the Lincolnshire, Somerset, Buckminster and Victoria. Two other hotels had agreed to furnish quarters for 500, thus meeting the immediate needs of UNO.

A large business building formerly occupied by an automobile company, and recently by the Army's First Service Command, with 250,000 square feet of office space, had been made available, he said, although only 220,000 square feet were required.

Impromptu Concert

When the inspection committee called to inspect Boston's Symphony Hall today it was tendered an impromptu concert. The usicians, some in shirt-sleeves, re leaving the stage after a arsal, but returned to render 's "Enigma" variations, under the direction of Sir Adrian Boult.

Other facilities offered the committee included Horticultural Hall and the High School of Commerce.

Dr. Gavrilovic said that after inspection of possible permanent sites in Massachusetts and Rhode Island, the committee would return to Boston to continue examination of proffered interim facilities.

The committee chairman explained that the Blue Hills reservation was a factor in favor of that location, since the big state park would act as a "buffer," to prevent encroachment by a large city. He said numerous lakes were similar consideration in weighing the possibilities of the Concord-Lexington area.

Insurance Company's Offer

An area between Beverly, on the North Shore, and Tewksbury, he said, was definitely on the inspection program. Each of these locations, he said, could furnish sufficient area.

A large insurance company, Dr. Gavrilovic said, had offered to make available 1200 small houses and apartments which it will construct in Brookline, adjacent to Boston.

Dr. Gavrilovie explained that in submitting recommendations, probably six in number, the committee would indicate no preference, but simply offer the results of its inquiry. He did say, however, that Hyde Park would be one of the six.

Gov. Mortimer Proctor of Vermont breakfasted with Dr. Gavrilovic today and offered interim facilities in that state.

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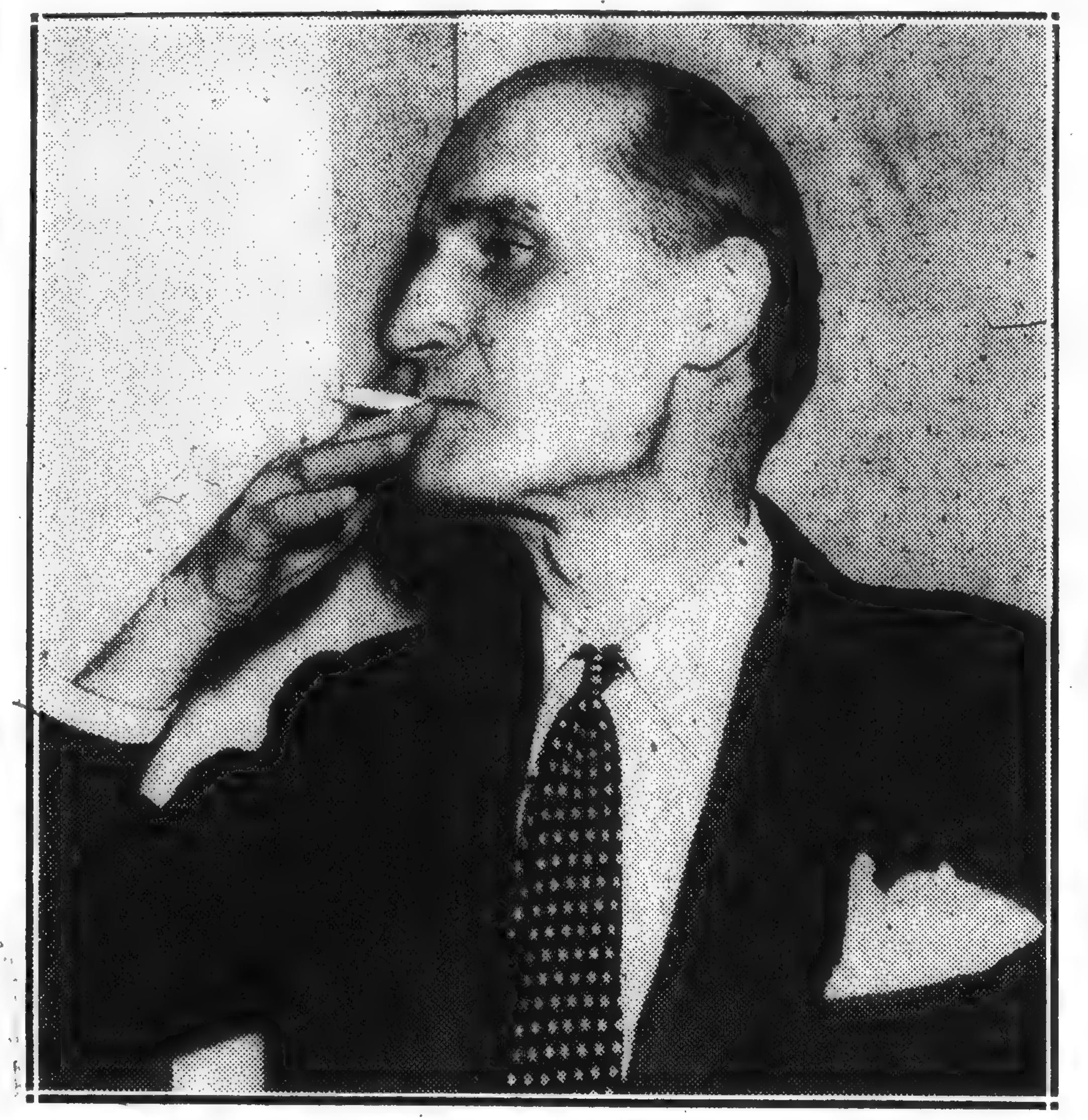
OSTON POST, FRIDAY, JANUARY 18, 1946

UNO Group Denies Hyde Park All Picked



UNO PICKS SITE—NOT BIDEAULT

Dr. Stoyan Gavrilovic, chairman of UNO inspection group in Boston, snapped at press conference yesterday as he commented on Paris report that Hyde Park, N. Y., was likely to be chosen permanent headquarters.

Continued From First Page

An Associated Press despatch quoting M. Bideault as reporting it appeared likely the headquarters of UNO would be located at Hyde Park, brought down a bit of chill for a very brief moment during the afternoon as the inspection of interim facilities was in progress. Dr. Stoyan Gavrilovic, its chairman, expressed surprise that M. Bideault should make such an assertion without consulting him first.

Francois Briere, French member of the group, took occasion to answer a query by stating unequivocally that he had communicated, in no way with any member of the French cabinet, or anyone else in France, while he has been on his site-inspection mission in this country.

At last night's meeting with the press, Dr. Gavrilovic made a positive statement. He had then read the despatch quoting M. Bideault.

No Report

"Anyone can say a place would be likely to be selected," he said. "I stress the word 'likely.'

"The decision on a site for permanent headquarters of the United Nations will be made by the UNO assembly, and I don't see how it can be made before we get back to London to make our recommendations.

"No report has been made yet, and no report will be made until we return."

M. Briere, asked to comment on the Bideault remark, replied:

'I have nothing to say about it. I have not sent any report, of any kind, to Paris, or any other place in France, since I have been in this country.

"I shall wait until the survey of the Boston area is completed before I have an opinion on the whole problem."

Good Progress

Dr. Gavrilovic reported the day's work had resulted in very good progress here on all questions involved in consideration of both an interim site and a permanent site for headquarters of the big international peace organization. The Boston area still looms with a possible four recommendations out of a limit of six for a permanent home for the UNO.

And the temporary facilities surveyed indicated adequate accommodations for the interim setup.

An interesting sidelight on events of the day touched on the Yankee enterprise of the State of Vermont. For Dr. Gavrilovic revealed that Gov. Mortimer R. Proctor of Vermont had called early in the morning, and had had breakfast with him, offering the facilities of Burlington and surrounding country for both interim and permanent headquarters of the United Nations Organization. And this right under the noses of the sovereign Commonwealth of Massachusetts and all the cohorts Gov. Tobin has taken pains to place at the UNO group's disposal.

Impromptu Concert

Yesterday was a full one for the site-inspection group. Even last night they were busy with correspondence and conferences until long past normal bedtime.

Dr. Gavrilovic's report of progress was frank and complete. He said that he and his associates already had visited several places offered in connection with interim facilities. They had inspected Symphony Hall, where they were treated to an impromptu concert by the 107-man orchestra which had just finished rehearsal.

Symphony Hall, with a seating capacity of 2800 people, had rooms suitable for committee meetings and the press. And across Massachusetts ave., Horticultural Hall had been offered, where more committee rooms and meeting halls were available, he said.

Four hotels, with a capacity of 1000 rooms, had been offered and were being inspected. They were the Lincolnshire, the Somerset, the Victoria and the Buckminster, all being reconverted following their release by branches of the armed forces. And the Copley-Plaza and Statler Hotels had offered to make available some 500 other rooms considered necessary to meet temporary housing requirement for the general assembly if and when it comes here.

Adequate Floor Space

For the UNO secretariat offices, the Cadillac building on Commonwealth ave. opposite the Cottage Farm bridge, now occupied by the army's First Service Command, and the Buick building diagonally opposite it, had been offered. The Cadillac building was inspected yesterday afternoon, with Lt. Gen. Oscar W. Griswold welcoming the inspecting group.

Dr. Gavrolovic said it had adequate floor space, some 250,000 square feet, against a requirement of but 220,000 square feet.

"It will be large enough," he said. "Of course, it would have to be remodeled, mainly by partitioning."

Regarding housing facilities for the secretariat, there will have to be accommodations for 1500 persons to live in, houses and apartments and rooms. These are being checked, and the John Hancock Insurance Co. has offered its housing project as soon as it is built, a matter of some months, he stated.

The High School of Commerce was inspected.

For Permanent Sites

Regarding permanent site locations, Dr. Gavrilovic said that so far four places tentatively have been agreed upon for inspection. These he designated as follows:

Area No. 1—The north shore area, including a location centring around Tewksbury to the westward, and one centring around Beverly Farms near the sea. About 40 square miles are available in each location proposed. Climatic conditions seem very good, he said, and the cost would be about $400 an acre, or a total of about $10,000,000.

Area No. 2—The Sudbury area, with its centre near Bedford and ranging out into the outskirts of nearby Concord. Very fine reservoirs and lakes exist in this section, making good buffers against the spread of growing cities, he said. The Bedford Airport would be available.

Area No. 3—The Blue Hill area, only about seven miles from Boston, with a 12-square-mile State reservation to form a buffer against encroachment by the city, and including some 40 square miles in itself, with Brockton at its southern limits. The Norwood Airport would be available, although it would have to be expanded, he said.

Area No. 4—The Plymouth area, 35 or 40 miles from Boston, with about 40 square miles centring on Manomet. This could be expanded to a great extent if necessity should arise, he said.

Lengthen Stay

So many apparently satisfactory sites have been offered the UNO for inspection in the Boston area, which includes territory within a 60-mile radius, that the inspection group has had to extend the duration of its stay in this section, it was revealed yesterday as announcement told of present tentative plans to remain in this general area.

According to these plans, after today's visit to Plymouth and the Blue Hills areas, the UNO group expects to remain in Boston Saturday, Sunday and Monday; to visit Worcester and Providence Tuesday, remaining in Providence Tuesday night and Wednesday, to return to Boston Thursday, and leave Boston Friday on the 5 o'clock Merchants Limited.

From Beverly late yesterday came word that Mayor Daniel McLean's office was the scene of a meeting at which the famous 1000-acre estate of Frederick H. Prince, known as Princemere, had been offered as an outright gift to the United Nations. This big property lines in the communities of Beverly, Hamilton, Wenham and Manchester. It may be visited when the UNO site-inspection group visits the north shore, it was stated.

UNO DENIES HYDE PARK ALL PICKED

Inspection Group Says Decision Yet to Be Made

BY JACK HARDING

The general assembly of the United Nations Organization will decide where its permanent home will be located, and not Georges Bideault, foreign minister of France, who yesterday told a Paris cabinet session that it "appeared likely" it would be in Hyde Park, N. Y.

Shucked of all the courtesy and diplomatic language with which the UNO site-inspection group now in Boston enveloped its comment, this was the point made at last night's official press conference in the Hotel Statler.

UNO Unit Finds Musical Boston

Everything started out sedately and according to plan this morning for the seven representatives of the United Nations Organizations, who are searching for a site to serve as UNO's permanent home—and then suddenly everything was all amiable and admirable hubbub, followed by music, Sir Adrian Boult, eminent British conductor, performing in his shirt sleeves.

The seven visitors loved it and were still chuckling and talking about it hours later.

They had gone to Symphony Hall to learn about its acoustics. The Symphony Orchestra had just finished rehearsing. About 20 musicians were still on the stage, retieing neckties and putting away instruments.

It happened that most of them were French, among them Roger Voisin, trumpter. He scanned the visitors and leaped to his feet with a cry of "Briere!" M. Francois Briere of France, UNO dele-

UNO GROUP AT SYMPHONY HALL—Members of the inspection group, who will select a site for the UNO, visit Boston Symphony Hall today in the ir tour of buildings within the city. The delegates (l. to r.),, M. Francois Briere of France, Dr. Shuh si Hsu of China and Dr. Stoyan Gavrilovic of Yugoslavia are greeted by George Judd, Symphon y Hall manager.

INP by William Jones

VENING STAR / Jan
SHINGTON, D.C. 11,46

Boston Symphony Acclaimed In New Prokofieff Work

By ALICE EVERSMAN.

Serge Koussevitzky, conductor of the Boston Symphony, brought the last work of the eminent Russian composer, Prokofieff, for a local hearing last night in Constitution Hall. Two months ago, he introduced the "Symphony No. 5" to this country and the opportunity to hear it was anticipated with interest. Another capacity house greeted the orchestra, which returned for a second time as a feature of the concert season.

Its renowned conductor was accorded an ovation, the enthusiasm of which was hard to quell, after each of three symphonies that comprised the program. Inspired by the warm acclaim, both conductor and orchestra gave of their best and the entire performance was of high order.

Dr. Koussevitzky prepared the audience for Prokofieff's last symphony by opening the program with his first, the "Classical Symphony." Here were two works composed more than a quarter of a century apart, and that time filled with many events—tragic these last years—to influence the composer's thought. That such an influence was at work during the creation of the "Fifth Symphony" is apparent, and yet, stemming mostly from the war as it does, the result is unexpected. Other Soviet composers have written symphonies during the war and they have been fierce with the sound of guns and marching men and exultant with a determined national spirit. Only a shadow of that is to be found in Prokofieff's work.

It would seem as if the composer sought to retain something precious in the midst of all the turmoil, and turned inward to find it. He calls it "a symphony about the spirit of man" and its spiritual quality is constantly evident. Its beginning is pastorale in mood and it returns repeatedly, in its beautiful melodies and gay rhythms, to the simplicity of national life threatened with destruction. But this is not done in the participating spirit that marks other of Prokofieff's writings, but as a nostalgic, backward glance. While little foreboding is expressed in the opening theme, every now and then the presence of war is felt and this emphasizes the seeking that seems to be the keynote of the symphony.

The writing is effortless and bears the stamp of the Prokofieff charm and fancy. There are times when the inspiration falters and on the whole the composer's gay vitality is not constant. But his skill in flowing phrases and in the manipulation of the orchestral voices for fresh effects is as great as ever. Many moments in the symphony, such as the measures given to the wood winds in the second movement, are of rare beauty and there is dramatic power and outbursts of intensity from the brasses and percussion of thrilling character.

The clarity of Dr. Koussevitzky's delivery was impressive, but still more so in the "Classical Symphony," where its real Russian flavor was strongly marked. The performance had lilt and color to it of exceptional understanding that presented the symphony in quite a new light. The contrast between it and the "Fifth Symphony" was appreciable, it being more compact in

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

[illegible]

Boult to Conduct Boston Symphony

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The opening number of the program will be the "Tune and Ayre" by Henry Purcell, followed by John Ireland's "The Forgotten Rite," Sir Edward Elgar's "Enigma Variations," and finally "A Masque for Dancing in Nine Scenes" by Ralph Vaughn Williams, dedicated to Sir Adrian.

This Clipping From
MONTGOMERY, ALA.
ADVERTISER

JAN 17 1946

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TIMES-HERALD...JAN. 11, 1946

Boston Orchestra Presents Prokofieffs' 5th Symphony

By GLENN DILLARD GUNN

Dr. Gunn

Serge Koussevitzky and the Boston Symphony Orchestra introduced the Fifth Symphony of Prokofieff to as many Washington music lovers as could find places in Constitution Hall last night.

The new work evoked a demonstration for the conductor and a divided reaction for the composer. The modernists were enthusiastic, the conservatives a bit doubtful; but all agreed that the performance was superb.

That the public might evaluate the artistic growth of the composer, Dr. Koussevitzky prefaced the new symphony with the little "Classical" Symphony which Prokofieff wrote 30 years ago. The Fifth Symphony was composed in 1944. Yet either work bears the unmistakable stamp of the Prokofieff genius, and is so individual that it suggests no artistic ancestors even when the established patterns of the art are employed.

Exploits All Materials

This Prokofieff genius is subtle. It employs all the material of which music is made. It abounds in melody. The harmonic vocabulary is familiar though its use is original. Tonalities, however, constantly establish unconventional relationships so that the whole acoustic scene becomes as strange as a lunar landscape across which the melodies, like nearly recognizable figures, move through intriguing lights and shadows.

If the "Classical" Symphony is lean and sinuous music, the Fifth is by no chance ponderous. It marshals some thrilling climaxes, but they excite by their intensity rather than by weight. The result is a constant spiritual tension which is sustained by many reiterated rhythms and by an amazing array of delicate contrasts, rather than by an assault upon the ear and the pulse of the listener. This vast but subtle variety of expressive means mirrors an array of shifting moods. It is these fluctuating moods that hold the attention and compel the participation of the listener, which becomes complete and leaves him with the conviction that he has heard a masterpiece.

Orchestra Unequaled

Another conviction developed as the performance progressed, one concerned with the quality of the performance and with the wealth of interpretative means developed. It seems certain that no other orchestra today equals the Boston group in tonal refinement. This virtue begins with the softer inflections. It extends to every imaginable variation of simultaneous tone-color contrasts in which each acoustic value retains its integrity.

Koussevitzky surely has marvelous ears. He also has kept the enthusiasm of youth though he is now past the span of years traditionally allotted to man. His beat is resilient. His step, though measured, is full of vigor. As the music moves him both he and his men manifest a controlled excitement which, of course, is immediately communicated to the public. Prokofieff could have no more efficient or sympathetic a vicar. Nor could the rest of the contemporaries.

To prove that the romanticists are equally well served, the great Boston conductor closed last night's program with the Second Symphony of Sibelius. With this all the conservatives could relax while the progressives were cheered by a contrast that clearly defined the enlarged resources of contemporary art.

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This Clipping From
NEW YORK, N. Y.
TIMES

JAN 16 1946

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Melvyn Douglas, screen star, will contribute his services as narrator in the presentation of Aaron Copland's "A Lincoln Portrait" at the concert on the evening of Feb. 12 in Carnegie Hall to aid the Rachmaninoff Fund, Inc.

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BOSTON GLOBE
JAN 18 46

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EVENING STAR
WASHINGTON, D.C. / Jan 11, 46

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MORNING UNION

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BOSTON GLOBE
JAN 18, 46

This Clipping From
FRAMINGHAM, MASS.
NEWS

JAN 18 1946

Symphony in Concert at Hospital Gym

Boston Orchestra to Give 500th Program for Cushing Patients

The 500th concert by members of the Boston Symphony orchestra in the Army and Navy hospitals around Boston in the space of a single year will take place tonight at the Cushing General hospital at 8 o'clock. Some duty personnel may attend. Richard Burgin, assistant director, will conduct.

Since January 18, 1945, when a group of players from this orchestra performed at the same hospital, there have been performances by small and large groups varying from a single player to a symphony orchestra. The programs have been provided by solo players, combinations of two or three, quartets, or larger groups. The larger groups have played in the recreation hall of the hospital.

The members of the orchestra have been joined by a number of other resident musicians, principally pianists and singers. The audience, consisting of service men confined to Cushing and other New England hospitals, have ranged from a single listener to about 3000. The total audience of the hospital concerts has been about 24,000.

Arrangements have been made to care for a capacity audience of almost 1000. A special covered runway between the gymnasium and the main building has been constructed to allow over 100 bed and wheelchair patients to be moved across the road to the scene of the concert.

The program to be played will include:

Overture to "Leonore," No. 3 by Beethoven
Pavane .... by Ravel
Marche Slace .... by Tschaikovsky
"Pomp and Circumstance," March by Elgar
Overture to "William Tell" by Rossini
Solo Cello: Jean Bedetti
"By the Beautiful Blue Danube," Waltzes .... by Strauss
"Stars and Stripes Forever," March by Sousa

The concerts were organized as part of the Army Rehabilitation programs.

This Clipping From
ST. ALBANS, VT.
MESSENGER

JAN 18 1946

Boston Symphony Makes 500th Visit

FRAMINGHAM, Mass. (UP)—Musicians of the Boston Symphony Orchestra tonight staged their 500th "bedside" concert within a year when they entertain soldier-patients at Cushing General Hospital here.

Since last January, members of the famed symphonic group have made a total of 180 trips to 10 Army and Navy hospitals in New England, playing to more than 24,000 servicemen.

This Clipping From
WORCESTER, MASS.
TELEGRAM

JAN 19 1946

500th Servicemen's Concert by Symphony

FRAMINGHAM, Jan. 18.—More than 1000 wounded veterans at Cushing General Hospital shouted, whistled and cheered for encores as the Boston Symphony Orchestra gave a program in the post gym here tonight, the 500th concert by members of the orchestra for Army and Navy hospitals in Massachusetts.

The entire orchestra of 120 members played tonight, the first time that it has been complete for the hospital concerts that started a year ago when a group of players came to Cushing and met with such enthusiastic response that they have since sent out groups, solo players, combinations of two or three, quartets and larger numbers to entertain the wounded soldiers and sailors.

Sir Adrian Boult, noted British orchestra conductor, directed the symphony in some of its selections tonight, while other numbers were directed by Richard Burgin, the assistant conductor.

Selections were from Beethoven, Rabel, Tschaikovsky, Elgar, Rossini, Strauss and Sousa, and drew applause that rivaled the jazz selections of any of the famed dance bands that have appeared here.

The Red Cross had a canopy erected from the wards to the gym so that bed patients could be moved to the concert hall for the program.

Most of the concerts have been given in wards, especially the neuro-psychiatric wards, patients from other wards having been wheeled in on their beds or chairs. The larger groups have played in the recreation halls of the hospitals. The members of the orchestra have been joined by a number of other resident musicians, principally pianists and singers. The audiences, consisting of servicemen confined to hospitals, have ranged from a single listener to about 3000. The total audience of the hospital concerts has been about twenty-four thousand.

This Clipping From
BROOKLYN, N. Y.
EAGLE

JAN 19 1946

STARTING—Sir Adrian Boult, right, shown with Charles Brewer, North American director of the British Broadcasting Corp., at a recent cocktail party welcoming BBC's conductor-in-chief to this country, tonight begins a series of concerts as guest-conductor for the Boston Symphony. Of course, WJZ will b-cast it.

This Clipping From
BERKELEY, CALIF.
GAZETTE

JAN 19 1946

Sir Adrian Boult will be the guest conductor of the "Boston Symphony Orchestra." Sir Adrian will give the first performance in this country on teh air of "Threnody for a Soldier Killed in Action." The score is by Anthony Collins and is based on fragments of a work left by Michael Heming, British soldier-composer, who was killed at El Alamein, 6:30 p. m., KGO.

Charles Butterworth, stage and screen comedian, will be the guest on "Celebrity Club," 7:15 p. m., KQW. . . . "The Merry Widow," Lehar's operetta, will be presented on "The Chicago Theater of the Air." Famaliar music of the operetta includes "The Merry Widow Waltz," "Vilia," and "Love in My Heart," 9:30 p. m., KFRC.

This Clipping From
FRAMINGHAM, MASS.
NEWS

JAN 19 1946

Boston Symphony Orchestra Gives Concert at Cushing

Notable Event Marks 500th Program for Veterans by One of World's Finest Orchestras

One of the greatest symphony orchestras in the world the Boston Symphony, came to Cushing General hospital last night in its entirety to give its 500th concert and observe its first anniversary voluntary hospital series for wounded veterans in this area. A record achieved by few other orchestras in the country was made with last night's performance, the first in any service hospital by the complete orchestra.

One hundred or more bed and chair patients were wheeled to the gym from the ward section through a canvas-covered runway especially constructed for the concert so that bed patients might enjoy it without chancing going out in the open air.

Evidence that the GIs can enjoy classical music as well as jazz and swing was given in the way they greeted the orchestra's selections with cheers and whistles, demanding several encores. Nearly 1000 wounded men and their guests enjoyed the concert which was arranged by the Entertainment Coordinating office of the Red Cross Old Colony Camp and Hospital Council at First Service Command.

The orchestra conducted by Richard Burgin, associate conductor, played a well-chosen program including many works familiar to everyone. Among the favorites of the GI audience were Rossini's Overture to "William Tell" with a beautifully done solo cello part played by Jean Bedetti. Beethoven's Overture to "Leonore" No. 3 and Ravel's "Pavane" were much enjoyed by the boys, many of whom have become symphony fans during the musicians' frequent visits to the hospital.

Also greatly enjoyed was Strauss' dreamy waltz "By the Beautiful Blue Danube" and the stirring powerful "Stars and Stripes Forever" by Sousa. Sir Adrian Boult, conductor of the BBC Symphony orchestra in Great Britain, who is on loan to the Boston orchestra while Serge Koussevitzky is away, guest conducted one number, Elgar's "Pomp and Circumstance" March. As encores the orchestra played "Londonderry Air" and "The Bumblebee."

Guests at the concert included Col. and Mrs. F. V. Kilgore, Mr. Judd, chairman of the board of trustees of the Boston Symphony orchestra and Gen. Harmley, chief of staff of the First Service Command.

The concert was broadcast to the rest of the hospital over the hospital radio station, WCGH. A number of boys evinced no interest in the concert when they were told it yas by the symphony orchestra but after the first selection was broadcast those same boys began pouring into the gym from all over the hospital.

A first class private from New Haven, Ct., Anthony J. Digilo expressed the feeling of many of his fellow GIs when he said, 'Watching the symphony orchestra gives me the feeling of being part of the performance rather than just turning records on a machine." Another patient, Lt. Joseph Harvey of South Valley, N. Y., said frankly "Although I'm a confirmed jazz fan, I do like to see how the other half of the musical world lives."

United Nations flags decorated the hall and behind the orchestra a huge American flag provided a backdrop.

The symphony has given greatly of its time and energy to these concerts for the Purple Heart boys with both small and large groups of musicians, varying from a single player to the full orchestrafi treking to the various hospitals in the area and setting up their instruments. There were 120 men present last night, the complete orchestra except for Koussevitzky.

RADIO
Today

Will Lead Boston Symphony In U. S. Premiere Tonight

Sir Adrian Boult Is Guest Conductor at 9.30—'Madame Butterfly' to Be Heard for First Time Since 1941

For the first time in 10 years Sir Adrian Boult, English conductor, takes the podium of the Boston orchestra in a full-hour broadcast over the American Broadcasting Co. He made his last visit to this country as a guest conductor of the ensemble. Sir Adrian will give the premiere performance on the air in this country of "Threnody for a Soldier Killed in Action," Anthony Collins wrote the score, based on fragments of a work left by Michael Heming, English soldier-composer, killed at El Alamein. Tune in tonight at 9.30 over WSPR.

The Cleveland orchestra, a leading symphonic ensemble, returns to the airwaves this afternoon at 3 to inaugurate a 13-week series of full-hour broadcasts over Yankee's WHYN. The air shows will be rebroadcast. An all-Brahms concert is heard on today's program.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JAN 19 1946

SATURDAY, JANUARY 19, 1946 BOSTON GLOBE

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

The Boston Symphony Orchestra, Sir Adrian Boult, [illegible] conductor of Lon- [illegible]

[illegible] dependence upon the [illegible] the sequence, and [illegible] orchestration. It is all very pleasant and it has color, [illegible] fine and obscure.

No one knows what Michael Heming might have contributed to music had he not been killed, at the age [illegible] the decisive battle of El Alamein in 1942. He had studied music in England just before the war and he evidently wanted to be both composer and conductor. It is ironic that his own sketches should prove to be his memorial. How much of the music is Heming and how much Collins I do not know. But it is evident that the work is solid, of definite and sustained mood and is neither radical nor conservative.

Elgar's "Enigma" Variations once again were absorbing, and in the "Ysobel" "Nimrod" and "Dorabella" variations, of tender sentiment. Sir Adrian, who is a sound and discerning rather than an exciting interpreter, read them well. It was an orderly, clear and balanced performance, not overdone in polish and refinement and certainly not given to exaggeration in any respect. And yet, in such variations as "Troyte," "R. P. A." and "E. D. U." —the one that characterizes Edgar himself—there was effective tension.

Brahms' First Symphony has been played so often by Mr. Koussevitzky as closing piece in the Spring, that I almost expected to find greenery, sunshine and warmth outside of Symphony Hall. As it turned out, there were sunshine and warmth within the Symphony as Sir Adrian conducted it. He seems to minimize the rocky, rough-hewn aspect of the first movement without diminishing either its power or momentum. The andante "sang" beautifully, and the little allegretto that fills the place of a scherzo, was charming. The finale, I thought, could have been broadened in such climactic measures as the final statement of the chorale-like tune, and elsewhere. This movement was not read so forcefully as the first.

It is good to have Sir Adrian with us again. He will preside at Symphony Hall through the coming two weeks.

1/19, 1946

BOSTON HERALD,

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 13th regular concert by the Boston Symphony Orchestra, Sir Adrian Boult conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Ireland............"The Forgotten Rite"
Elgar..Variations on an original theme, Op. 36
Collins..A Threnody for a soldier killed in action; based on fragments left by Michael Heming (1920-42), killed in action at El Alamein
Brahms..Symphony No. 1 in C minor, Op. 68

After more than a decade's absence from this platform Sir Adrian Boult returned to Symphony Hall and the Boston Symphony yesterday afternoon to be warmly welcomed by a public which remembered with pleasure his conducting in the 1934-35 season. It must be admitted that yesterday's concert left something to be desired both as to the liveliness of the program and the performance of it. Actually Sir Adrian seemed to me more in the vein two summers ago when he was conducting the BBC in the Albert Hall. But he will be here two more weeks and doubtless will find himself more at home soon.

Elgar's "Enigma" Variations are a stock part of the English repertoire, just as no London season can pass without a performance of his oratorio, "Gerontius." War or no war "Gerontius" receives its annual solemn performance and is attended by a faithful and rapt public armed with well thumbed scores of the work. In May 1944 I felt it my duty to go, but a duty it remained when I left the hall. It must be said that the "Enigma" Variations, a much less formidable work, affect most non-English audiences in similar fashion. We all admire the fine workmanship and the several felicitous passages, such as the whimsical "Dorabella" Intermezzo. But it remains rather a bore. Perhaps the Boston Symphony does not know how to get inside it and communicate its spiritual message to us, but if it cannot do so under the tutelage of Sir Adrian then Elgar is a more recondite composer than I, for one, am willing to concede.

Two works new to Boston figured on the program. The Threnody for the young composer killed at El Alamein is conventional but moving for the associations it evokes. There was at any rate some vital reason to play Mr. Collins' piece, which is more than can be said for the Ireland tone poem. "The Forgotten Rite" dates back to 1913 and has very little of interest to say to an audience in 1946. It is a banal piece of writing of the sort that many composers were doing at that period under the general and rather loose term of "impressionism" and more or less in imitation of the French. There must be dozens of these tone poems lying on the shelves, and why Sir Adrian elected to take down this Ireland work and dust it off is a mystery.

The familiar Brahms Symphony somewhat retrieved the afternoon, but not quite. The interpretation was on the solemn and stately side. The third movement was taken at the most deliberate pace I have ever heard it. It may be, of course, that we have all been living symphonically at too fevered a rate and that it is good for our health that Sir Adrian should come and sober us down. He is always a fine and serious musician. But I must own that I look forward to his next concerts with keener pleasure than I shall recollect this.

The concert will be repeated tonight. Next week Sir Adrian Boult will conduct Walton's "Scapino" Overture, Haydn's D major Symphony No. 86, Purcell's Trumpet Tune and Air and Vaughn Williams' "Job."

JAN. 19, 1946 ..... BOSTON POST

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The Boston Symphony Orchestra's three weeks course in English music, conducted by Sir Adrian Boult, began yesterday afternoon. This first lesson was not especially profitable. Of the three items presented, John Ireland's "The Forgotten Rite," Elgar's "Enigma" Variations and Anthony Collins' "Threnody for a Soldier Killed in Action; based on fragments left by Michael Heming (1920-1942), killed in action at El Alamein," only the Elgar was known here, though the last previous performance, directed by Sir Henry Wood, took place 16 years ago. Among British composers, John Ireland is a distinctly minor figure and this particular work, composed in 1913, sounds today old-fashioned, outmoded and derivative. Far better to have heard something from contemporary England.

The Heming-Collins number is contemporary, of course, but however agreeable, these fragments left by a composer cut down at a tragically early age are slight and bear no clear impress of personality. Mr. Collins has put them together skilfully, and there was just enough of modernity about the piece to make it welcome after the amiable vagueness of Ireland and the prevailing stodginess of Elgar.

Ernest Newman is forever saying that only the English can conduct Elgar, only they can appreciate him. This reviewer has heard not only Wood's version of the "Enigma," but also Beecham's, and found them persuasive. And so was that of Dr. Koussevitzky, when he gave us the Variations in 1927. And so, for that matter, is Toscanini's. Sir Adrian, it seemed, was unduly prone to let the music speak for itself, and, for the most part, that is something that it can no longer do very eloquently. The 9th and 10th Variations "Nimrod" and "Dorabella," are good to hear always. The rest are up and down, while the end comes close to vulgarity. The masterly construction of the work, the effective orchestration no one, of course, can deny.

Some of us have long suspected that Dr. Koussevitzky makes the Brahms symphonies sound better than they are. Sir Adrian let us know just how dull No. 1 really is. However, since we have to hear it every year, it was interesting to have a different approach. And now it is out of the way until another season!

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

JAN 20 1946

Noted Briton Conducts Boston Symphony Here

Sir Adrian Boult to Direct at Community Concert Tuesday — Appears at Smith College Tomorrow —Has Exceptional Background

By VICTOR PRAHL

The concerts by the Boston Symphony orchestra at Smith college tomorrow night and at the Auditorium in the Community series Tuesday night, carry an especial interest in that they will be directed by the distinguished English conductor, Sir Adrian Boult. This is not Sir Adrian's first visit to this country, having conducted the Boston orchestra and the NBC symphony on a previous visit in 1935. He will be familiar as well to those who saw the recent British film, "Battle for Music," a graphic account of what he and other British musicians accomplished under tremendous odds during the war.

His background is as varied as it is broad, including student days at Oxford and further study at the Leipzig conservatorium, with training in conducting under Artur Nikisch. He conducted his first orchestra near Liverpool in 1914 making his debut at Covent Garden the same year. In World war I he joined the army, and with his knowledge of German held an important job at the war office. In 1916 he was given permission to conduct the Liverpool Philharmonic, making him the youngest conductor the society had ever engaged. He made his debut with the London Symphony in 1918, giving such an outstanding performance of Vaughn Williams's "London Symphony" that he was hailed by the most conservative critics as a conductor with a brilliant future. His subsequent record of achievement bore out their prophecy. For six years he was conductor of the Birmingham orchestra, with guest performances conducting the British Symphony, the Diaghilev ballet, the London Bach choir, and most of the important European orchestras.

It is, however, since he became director of music of the British Broadcasting Corp. in 1930, that his fame has spread beyond England. In 1940, at his own request, he vacated this post in order to devote himself entirely to conducting the BBC orchestras. He is renowned particularly for the interpretations of works by his fellow countrymen, having to his credit, first performances by such composers as Holst, Ireland, Bliss and Williams, many of which have been recorded by Victor. The entire program at Smith and the first half of the Springfield Community concert will be devoted to such works.

Both concerts will open with Henry Purcell's "Trumpet Tune and Ayre." Originally written for organ, it will be heard in an orchestral arrangement by the Englishman Woodgate. John Ireland, probably the most controversial of modern English composers, but admittedly erudite and technically brilliant will be represented by his symphonic poem "The Forgotten Rite." Then comes the most significant item of the first part, one of the real monuments of modern English composition, the "Enigma Variations" by Sir Edward Elgar, composed in 1899. It is this work which brought Elgar out of obscurity to fame, establishing his reputation permanently. The score is prefaced by a series of initials, each set designating a close friend of the composer's, whom one of the variations portrays. The first eloquent and poetic, is the composer's wife, and the final one, a self-portrait. "It is true," he wrote, "that I have sketched for their amusement and mine, the idiosyncrasies of 14 of my friends, not necessarily musicians; but this is a personal matter." For a long time the reason for the title was shrouded in mystery. "The Enigma," he added, "I shall not explain, its 'dark saying' must be left unguessed." But later he confessed that it consisted in a hidden theme which though never actually played, is supposed to accompany each variation, persisting through the entire work in the role of a silent accompaniment. Henry E. Krehbiel maintained that the silent theme was the motto melody of Wagner's "Parsifal." Sir Adrian conducting the BBC orchestra in a performance of this work represents one of his most successful recordings.

In the Springfield concert we shall have the opportunity of judging the composer's versatility in his performance of Brahms's "Symphony No. 1 in C Minor" but in the Smith program he will remain loyal to England with the rarely heard "Job: A Masque for Dancing in Nine Scenes," by Vaughn Williams. This composition, which is dedicated to Sir Adrian, is founded on William Blake's "Illustrations to the Book of Job." It was played in this country by the New York Philharmonic in 1936, at which time the critics hailed it as an exceptional work, "exalted, luminous and sublime, mingling the jubilations of the sons of God with the singing of the morning stars."

This Clipping From
NEW YORK, N. Y.
TIMES

JAN 20 1946

RECORDS: SCHUBERT CYCLE

By MARK A. SCHUBART

THERE [illegible]

Rachmaninoff: "Isle of the Dead." Serge Koussevitzky conducting the Boston Symphony Orchestra (Victor, album DM-1024 three twelve-inch records). From this reviewer's point of view, "The Isle of the Dead" is one of Rachmaninoff's less rewarding works though Dr. Koussevitzky and the orchestra do what they can to make it impressive. The same composer's charming Vocalise is recorded on a sixth side.

This Clipping From
PHILADELPHIA, PA.
RECORD

JAN 20 1946

On the Records

Victor's current list carries an interesting Rachmaninoff item—a new recording of the late composer's **Isle of the Dead,** by Serge Koussevitzky and the Boston Symphony. This isn't exactly the kind of music to cheer you up after a hard day at the office. But its dark and mystic beauties are admirably handled by Koussevitzky & Co. And there's an extra inducement offered in the album's last side — Rachmaninoff's own orchestral arrangement of one of his loveliest songs, **Vocalise.** ($3.50.)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JAN 20 1946

Sir Adrian Boult will conduct the Boston Symphony in a program mainly of British music in Boston next Friday afternoon and Saturday night, including William Walton's "Scapino" overture, Haydn's eighty-sixth symphony, Leslie Woodgate's arrangement of a Trumpet Tune by Purcell and Ralph Vaughan Williams's "Job, a Masque for Dancing." The last two works will be broadcast on Saturday between 9:30 and 10:30. "Job" has been given here at the Lewisohn Stadium in August, 1931, and by the Philharmonic-Symphony in November, 1936.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

THE SEASON

By VIRGIL THOMSON

THE musical season so far has not been overexciting. Here it is half over, and we have had virtually nothing but roast beef and yesterday's champagne. There has been sound workmanship on display in the concert halls; there always is. There have been some premium debuts; there always are. There have been some new works played as is usual; but there haven't been many of these that could be classed in news value higher than what managements call "conservative novelties."

* * *

The Orchestras

THE Philharmonic played in October, as did a half dozen of the other American orchestras, Aaron Copland's "Appalachian Spring." This is a charming work and merits its place in repertory; but we had all heard it in May at Martha Graham's ballet season, where it was given four or five times. The Boston Symphony Orchestra's freshest novelty has been the Prokofieff Fifth Symphony, a sound work more remarkable for the acceptance it shows of contemporary neo-Romantic tendencies on the part of a composer who has hitherto avoided them than for the novelty of the esthetic itself. It is an official recognition by Russia of what has been going on in Paris for twenty years.

[72]

This Clipping From
ST. PAUL, MINN.
PIONEER-PRESS

JAN 20 1946

Spikes Other Reports, Too --

Plan To Resign? No! Avers Mitropoulos

By John H. Harvey

STRONG rumors have been going the rounds about impending changes in the leadership of two of the nation's great orchestras.

One is that 71-year-old Serge Koussevitzky has handed in his resignation as conductor of the Boston Symphony orchestra. The other is that directors of the New York Philharmonic-Symphony orchestra are looking for a successor to Artur Rodzinski, who has come in for some rough handling by New York critics.

Harvey

Along with this has arisen a third rumor which has been buzzing about the Twin Cities—that Dimitri Mitropoulos may soon be leaving the Minneapolis Symphony orchestra for Boston.

This the maestro denies flatly.

"There is absolutely no truth in this," he says. "There is even less truth than there might have been in similar rumors several years ago."

Mitropoulos also pooh-poohs the report concerning Koussevitzky's resignation.

"I talked to him a short time ago," he says, "and Koussevitzky told me that not only is he not resigning but he feels that he is good for at least 10 years more."

That leaves, then, only the Rodzinski rumor. At this distance it has been impossible to obtain any authoritative word of confirmation or denial. That report, too, may have no substance, and in any event Rodzinski's contract has some time to run.

However, if the critical anvil chorus continues its crescendo, the directors may very well be moved to find another conductor.

When Barbirolli left the Philharmonic and Rodzinski came in, the latter was well received. It seemed so good to have again a condutcor who has imagination and authority and is a firm disciplinarian.

But the honeymoon is over, and there is available in New York some great conductorial talent. Chief among these is 48-year-old Georg Szell, who has created a tremendously favorable impression as a conductor of the Metropolitan Opera Co. and as podium guest of the Philharmonic, NBC Symphony, Philadelphia and other orchestras in the East during the past several years.

Then there is Fritz Busch, former conductor of the Dresden opera, now in his first season with the Metropolitan. Member of one of Europe's greatest musical families, Busch is a conductor of board interests and mellow authority.

Not to be forgotten, either, is Erich Kleiber, former musical director of the Berlin State opera, now filling guest engagements in this country. He will conduct the NBC orchestra four Sundays beginning Feb. 17.

* * *

ACCORDING to the Associated Press, the Metropolitan opera will try a new experiment in programming next season.

Members of the Saturday afternoon radio audience will be invited to pick six operas they want to hear. Ballots may be obtained from WTCN a little later on.

My list would include "Boris Godounoff," "Pelleas et Melisande," "Die Meistersinger," "Don Giovanni," "Der Rosenkavalier" and either "La Boheme," "La Tosca" or "La Traviata".

This Clipping From
BROADCASTING
WASHINGTON, D. C.

JAN 21 1946

BATONS ACROSS THE SEA. Mark Woods (with carnation), president of ABC, greets Sir Adrian Boult (second from left), BBC conductor in chief, on his arrival in New York to conduct the Boston Symphony Orchestra for three of its Saturday concerts broadcast ~~on ABC~~ under sponsorship of Allis-Chalmers Mfg. Co. Charles Brewer, BBC North American director, (l), and Sir Francis Evans, British consul-general in New York, were also in the welcoming committee.

This Clipping From
ALBANY, N. Y.
TIMES UNION

JAN 20 1946

Music

By Edgar S. Van Olinda

THE Boston Symphony orchestra announces the resumptio nnext July of the Berkshire Music Center, Serge Koussevitzky, director, at Tanglewood in Lenox, Mass. Aaron Copland has been appointed assistant director. The school has been suspended for two years, due to war conditions, and will be resumed on the original plan.

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The term will consist of six weeks (July 1—Aug. 10), the last three coinciding with the Berkshire festival, which will be held in the large music shed as formerly. Audition applications should be made to The Boston Symphony orchestra, Orchestra Hall, Boston.

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Robert W. Morse, dean of the Eastern New York chapter of the American Guild of Organists, announces the following scheduled events to which the public is invited: Jan. 30th, lecture on harmony, counterpoint, fugue and orchestration by Dr. Norman Coke-Jephcott at St. Paul's parish house, 79 Jay street, at 8:15 o'clock. Dr. Coke-Jephcott is organist and master of the choristers at the Cathedral of St. John, the Dicine, New York city. There is a nominal charge for tickets for this event to defray expenses.

April 28th. Massed choirs and special speaker in observance of Guild Sunday, at the Cathedral of All Saints.

May 30th. Organ recital by Claire Coci, under Guild auspices at the Cathedral of All Saints. Mr. Morris requests that any Albany music lovers who may desire to assist in furthering these worth-while musical events, address him at 75 Elk street.

* * *

The Siena Opera forum, Rev. J. B. Carol, O. F. M., president, announces an address in February by Arthur Sherburne of the Schenectady Symphony orchestra, on the development of orchestration in the history of opera. The date will be announced later.

This Clipping From
WORCESTER, MASS.
GAZETTE

JAN 21 1946

The Symphony at Cushing

One night last week the Boston Symphony Orchestra went to Cushing General Hospital in Framingham and played a program before a cheering audience of one thousand soldier patients. It was the 500th concert given by the orchestra, or groups from the orchestra, in Army and Navy hospitals in Massachusetts.

There is something heart-warming about the readiness of this excellent, distinguished (and not inexpensive) orchestra to devote itself thus to entertainment of wounded and ill members of the armed forces. Almost anybody, to be sure, would gladly contribute to that entertainment, given the talent and the ability to make a place in the daily schedule, but not everybody with the necessary talent gets down to the business of making time for the work by throwing other obligations aside. The Boston Symphony, its conductors and its players, deserve the thanks not only of the soldiers themselves, thanks fervently expressed, but of the general public. The concerts have given more than ordinary entertainment. There probably is no finer music in the world than that of the Boston orchestra, and it is pleasant indeed to hear that the hospital audiences appreciate it with enthusiasm.

The need for entertainment and cheer in Army and Navy hospitals did not stop with the war. The men recovering from wounds and illnesses incurred during years of combat are, some of them, going to occupy hospital beds for a long time; and as the sense of war's suffering becomes less marked in the civilian consciousness, good entertainment in the hospitals may be a bit harder to get.

It is hoped the Boston Symphony's example, and the example of many other individuals and organizations who have been so generous with their time and talent during war years in camps and hospitals, will be a continuing incentive to provide abundant and excellent diversion to war sufferers as long as the need lasts.

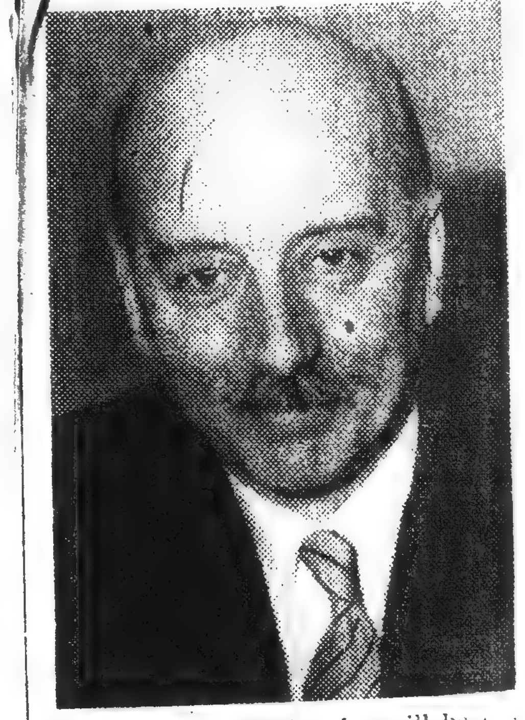
This Clipping From
CHARM
NEW YORK, N. Y.

The chances are you never heard, or heard of, a twenty-four-year-old tenor, **Mario Lanza.** But you almost certainly will, because this son of an Italian-born six-day bicycle rider—"and a champ, too," Mario will tell you proudly—is almost certain to be the Enrico Caruso of the next generation. Just discharged from the Army after three years, the one-time South Philadelphia High School half-back has never appeared, as of this writing, in opera or concert; he did appear in the Army Air Corps production of *Winged Victory.* He was helping to move pianos into the famous Philadelphia Academy of Music—his uncle owns a moving concern—for a concert by Serge Koussevitzky and the Boston Symphony Orchestra when he was overheard singing at his work by one of the concert's sponsors, who promptly arranged for an audition with Koussevitzky after the concert. Lanza rushed home to take a bath and clean up from his odd-job moving before appearing in front of the maestro. In the artist's dressing-room across the corridor from the conductor's room, Lanza nervously began to warm up with his "lucky aria"—the "Vesti la Giubba" from *Pagliacci,* which he learned to sing by listening to Caruso recordings. Before he had finished, Koussevitzky rushed in, still in an undershirt, a towel around his shoulders. "It is a truly great voice," he said. And it certainly is. Wait and hear for yourself.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JAN 21 1946

Symphony Conductor



Sir Adrain Boult, who will be [illegible] conductor of the Boston Sym[illegible] Orchestra, when it plays [illegible] Community Concert series [illegible] evening. Sir Adrain [illegible] best known English [illegible]

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

JAN 21 1946

Boston Symphony To Rehearse Here

Boston Symphony Orchestra, to play at the Community Concert tomorrow evening in the Auditorium, will hold two morning rehearsals here. The Auditorium has been engaged for rehearsals both tomorrow and Wednesday morning by Adrian Boult, English conductor, directing the orchestra while on tour.

A luncheon will be held in honor of Sir Adrian at the Colony Club Wednesday noon by the Junior League.

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PIONEER-PRESS

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WASHINGTON, D. C.

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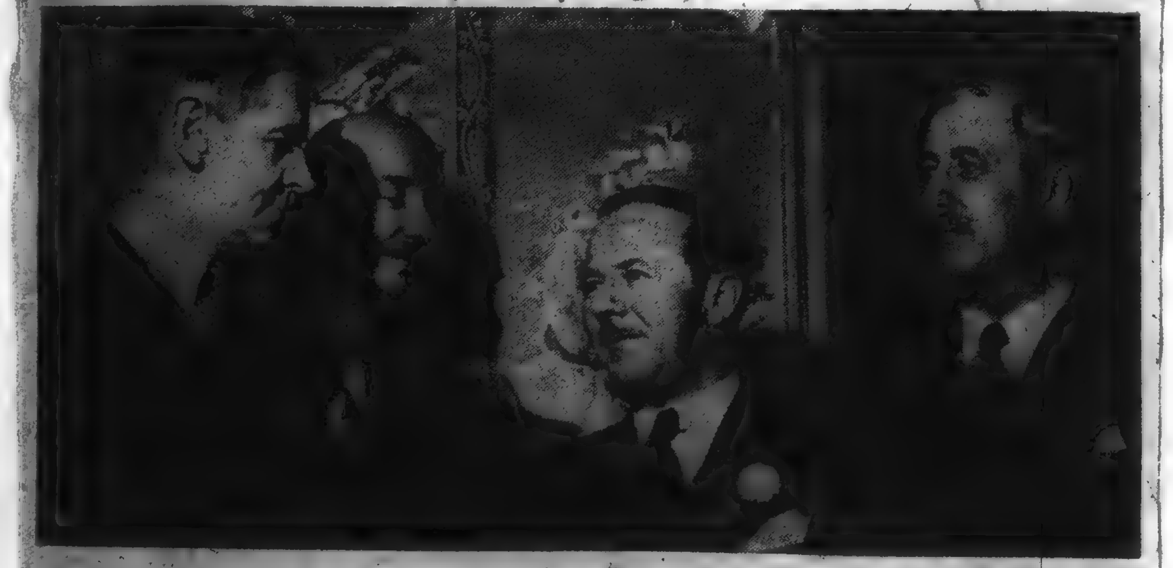

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Robert W. Morse, dean of the Eastern New York chapter of the American Guild of Organists, announces the following scheduled events to which the public is invited: Jan. 30th, lecture on harmony, counterpoint, fugue and orchestration by Dr. Norman Coke-Jephcott at St. Paul's parish house, 79 Jay street, at 8:15 o'clock. Dr. Coke-Jephcott is organist and master of the choristers at the Cathedral of St. John, the Dicine, New York city. There is a nominal charge for tickets for this event to defray expenses.

April 28th. Massed choirs and special speaker in observance of Guild Sunday, at the Cathedral of All Saints.

May 30th. Organ recital by Claire Coci, under Guild auspices at the Cathedral of All Saints. Mr. Morris requests that any Albany music lovers who may desire to assist in furthering these worth-while musical events, address him at 75 Elk street.

* * *

The Siena Opera forum, Rev. J. B. Carol, O. F. M., president, announces an address in February by Arthur Sherburne of the Schenectady Symphony orchestra, on the development of orchestration in the history of opera. The date will be announced later.

This Clipping From
WORCESTER, MASS.
GAZETTE

JAN 21 1946

The Symphony at Cushing

One night last week the Boston Symphony Orchestra went to Cushing General Hospital in Framingham and played a program before a cheering audience of one thousand soldier patients. It was the 500th concert given by the orchestra, or groups from the orchestra, in Army and Navy hospitals in Massachusetts.

There is something heart-warming about the readiness of this excellent, distinguished (and not inexpensive) orchestra to devote itself thus to entertainment of wounded and ill members of the armed forces. Almost anybody, to be sure, would gladly contribute to that entertainment, given the talent and the ability to make a place in the daily schedule, but not everybody with the necessary talent gets down to the business of making time for the work by throwing other obligations aside. The Boston Symphony, its conductors and its players, deserve the thanks not only of the soldiers themselves, thanks fervently expressed, but of the general public. The concerts have given more than ordinary entertainment. There probably is no finer music in the world than that of the Boston orchestra, and it is pleasant indeed to hear that the hospital audiences appreciate it with enthusiasm.

The need for entertainment and cheer in Army and Navy hospitals did not stop with the war. The men recovering from wounds and illnesses incurred during years of combat are, some of them, going to occupy hospital beds for a long time; and as the sense of war's suffering becomes less marked in the civilian consciousness, good entertainment in the hospitals may be a bit harder to get.

It is hoped the Boston Symphony's example, and the example of many other individuals and organizations who have been so generous with their time and talent during war years in camps and hospitals, will be a continuing incentive to provide abundant and excellent diversion to war sufferers as long as the need lasts.

This Clipping From
CHARM
NEW YORK, N. Y.

AN - - 1946

The chances are you never heard, or heard of, a twenty-four-year-old tenor, **Mario Lanza.** But you almost certainly will, because this son of an Italian-born six-day bicycle rider—"and a champ, too," Mario will tell you proudly—is almost certain to be the Enrico Caruso of the next generation. Just discharged from the Army after three years, the one-time South Philadelphia High School half-back has never appeared, as of this writing, in opera or concert; he did appear in the Army Air Corps production of *Winged Victory*. He was helping to move pianos into the famous Philadelphia Academy of Music—his uncle owns a moving concern—for a concert by Serge Koussevitzky and the Boston Symphony Orchestra when he was overheard singing at his work by one of the concert's sponsors, who promptly arranged for an audition with Koussevitzky after the concert. Lanza rushed home ~~to take a~~ bath and clean up from his odd-job moving before appearing in front of the maestro. In the artist's dressing-room across the corridor from the conductor's room, Lanza nervously began to warm up with his "lucky aria"—the "Vesti la Giubba" from *Pagliacci*, which he learned to sing by listening to Caruso recordings. Before he had finished, Koussevitzky rushed in, still in an undershirt, a towel around his shoulders. "It is a truly great voice," he said. And it certainly is. Wait and hear for yourself.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JAN 21 1946

Symphony Conductor

Sir Adrain Boult, who will be guest conductor of the Boston Symphony Orchestra, when it plays here in the Community Concert series, Tuesday evening. Sir Adrain is one of the best known English conductors.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

JAN 21 1946

Boston Symphony To Rehearse Here

Boston Symphony Orchestra, to play at the Community Concert tomorrow evening in the Auditorium, will hold two morning rehearsals here. The Auditorium has been engaged for rehearsals both tomorrow and Wednesday morning by Adrian Boult, English conductor, directing the orchestra while on tour.

A luncheon will be held in honor of Sir Adrian at the Colony Club, Wednesday noon by the Junior League.

Vet On the Kettles

Roman Szulc, tympani player of the **Boston Symphony Orchestra,** gave Pfc. Armando Grassi of Roxbury **a lesson in beating it out on** the kettle drums. **The interlude occurred during the recent 500th** concert given by the Boston Symphony **Orchestra for disabled vet**erans in the Greater Boston area, **at Cushing General Hospital,** Framingham, Mass.

1/21/46

This Clipping From
NORTHAMPTON, MASS.
GAZETTE

JAN 22 1946

Boston Orchestra Breaks Tradition In Concert Here

Sir Adrian Boult Is Guest Conductor in Place of Serge Koussevitsky. Program Is Partly Disappointing

Tradition was broken several times at John M. Greene hall last night when the Boston Symphony orchestra presented its annual concert. For one thing, the orchestra, whose arrival is traditionally one of the first signs of spring in Northampton, was here in the dead of winter as the fourth rather than the final event of the college concert series. Secondly, Serge Koussevitsky, rarely absent from his place at the helm of the orchestra, was replaced by a guest conductor, the eminent Briton, Sir Adrian Boult. Thirdly, the program, which could always be relied upon in the past for a major item of solid classical fare, was largely a disappointment.

Listing of the first two departures from tradition is not intended in any disparaging se e. The Boston Symphony orchestra would be welcome here regardless of the date of arrival. And Sir Adrian Boult is a skilled conductor, eminently well equipped to lead what may be the world's greatest orchestra. The failure of the program to come up to the standard set by the same orchestra in its previous visits here was the natural consequence of Sir Adrian's not inexcusable patriotic intention: To play the works of British composers.

With its accustomed brilliance and responsiveness the orchestra applied itself to Purcell's trumpet tune and air, Ireland's "The Forgotten Rite," Elgar's "Enigma Variations" and Vaughan Williams' "Job: A Masque for Dancing." Of these, the Purcell work was the only totally satisfying piece. Its liveliness and charm, and the ringing trumpet solo by Mager, made it seem altogether too brief.

Elgar's variations, in which he sketched the characteristics of 14 of his friends, provided many moments of genuine musical inspiration, of which the fifth and tenth variations were notable examples. Ireland's work was murky and hollow. The long suite by Williams, apparently the major item of the evening, had measures of beauty in it but not nearly enough of them to mitigate the many more measures of ugliness and tedium.

Knowing that the orchestra is playing Brahms instead of Williams tonight in Springfield makes the disappointment all the keener. One feels that a wait of a whole year for this superlative group of musicians is not sufficiently rewarded by the program we heard. It is unjust to college students, who should have every opportunity to hear the best of [illegible] it is like- [illegible] have

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This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JAN 22 1946

BOSTON ORCHESTRA AT SMITH COLLEGE

Sir Adrian Boult Conducts Famed Symphony—Williams's Music for 'Job Masque' Is Feature of Program

By VICTOR PRAHL

Northampton, Jan. 21—The Boston Symphony orchestra, with its distinguished guest conductor, Sir Adrian Boult, was heard in a concert devoted entirely to the works of English composers on the Smith college series tonight. The first half, the same as will be played on the Community concert at Springfield tomorrow night, consisted of Henry Purcell's "Trumpet Tune and Ayre," John Ireland's "The Forgotten Rite," and the "Enigma Variations" by Sir Edward Elgar. The longest and in certain respects the most interesting composition was that of the versatile and gifted Vaughn Williams whose "Job, a Masque for Dancing in Nine Scenes" occupied the second half.

Although inspired by William Blake's set of black and white engravings for the "Book of Job," the composer has not attempted to follow literally the order or the content of the poet's designs, but rather to give a musical expression to their religious, spiritual and dramatic aspects, in relation to a stage presentation. Fortunately the program carried directions for the ballet, which was of help in following the different scenes.

It is an impressive score, vigorously dynamic, vital, dramatic and at times exalted. Its musical substance is rich, varied, and one is struck with its originality. Yet, played in its entirety as a symphonic work, it is long and tedious and cries for the visual pageantry which is intended to go with it (it was danced by the Denishawn dancers at the Lewissohn stadium in 1931). The dignified "Saraband of the Sons of God" of the opening scene, and the "Pavane of the Sons of the Morning" were pages of glorious music, superbly realized by the composer, as well as the orchestra in performance.

Sir Adrian is the tallest conductor of the season and decidedly English of mien. As a conductor he is modest and gentle, achieving the desired results with a minimum of gesture, further proof that it is not necessary to wear oneself out if the orchestra understands the technic involved. He has a decisive beat, and is conservative with his left hand, using it from time to time to reinforce the down beat or to achieve a bit of color. That the gentlemen of the orchestra understood him was evident in one of the most finished performances we have heard in some time. And we understand that the difficult "Job" score was new to them. Although this work was a heavy dose for many in the audience, they rewarded the gifted conductor and the orchestra with enthusiastic and obviously sincere applause.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JAN 23 1946

Guest Conductor Leads Symphony At Springfield

(By a Staff Writer)

Sir Adrian Boult, conductor of the British Broadcasting Corp. orchestra, was guest conductor at the concert of the Boston Symphony orchestra at the Springfield municipal auditorium last night. The concert was the second in the community series sponsored by the Springfield Junior league.

Appropriately, the first half of the program consisted of the works of three English composers. The second half was devoted to Brahms' symphony No. 1 in C minor. The combination was very satisfying, and the performance was, as one always expects from this orchestra, superb.

It was refreshing to hear the English music that is not often played by orchestras visiting this area. Opening with Purcell's Trumpet Tune and Air, arranged by Leslie Woodgate, Sir Adrian led the orchestra precisely through the bright but stately measures that were originally written for the harpsichord.

Then followed a sharp contrast in "The Forgotten Rite", by John Ireland. Whereas the first piece had something of the martial beef-eater about it, this pastoral work was frankly mystic, combining the strident weirdness that one senses in pagan Stonehenge with a sweet melodic line.

Further variety was provided in the Elgar "Variations on an Original Theme", in which the composer wittily describes in musical terms his wife, himself, and twelve friends. This is clever program music, and the orchestra under its guest conductor brought out all the composer's versatility and charm.

Of the Brahms symphony one can say only that it is a privilege to hear the Boston orchestra play one of the great musical works of all time. Our ear is not acute enough to know to what extent the performance was different under Sir Adrian's baton than it would have been under Dr. Koussevitzky's. The remarkable wealth of melody was all there, undulating and weaving through the various instrumental sections, and nothing more stirring can be imagined than the oboe solo or the dearly loved chorale. There is no lovelier work of music than a Brahms symphony, and we do not think any orchestra can play it better than the Boston symphony.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

Boult Enjoys American Tour

Finds Food Plenty Compared With England's Scanty Rations; Clothing Shortage Acute

Food is "still horribly drab and short in England and new clothes are almost impossible to get," asserted Sir Adrian Boult, guest conductor of the Boston Symphony Orchestra, during an interview here this morning. Sir Adrian who will conduct the orchestra when it plays at the Community Concert this evening spent the morning conducting a rehearsal at the Auditorium of the 105 men and one woman who make up the orchestra.

"Bread and potatoes are the only food commodities which are not rationed in England," commented Sir Adrian who came to this country from London shortly after Christmas. "We get one egg a month and a few bananas every two months. We never see a grapefruit and our butter ration is very slim. If we are lucky, we may get two chops a week. There's a lot of sausage in the market, but it is made largely of bread."

Sir Adrian said that one's clothes ration for a year is exhausted through the purchase of one suit and a shirt. Coats, ties, socks and handkerchieves can't be bought for another year. One finds that his wardrobe gets pretty short in view of such stringent rationing, he commented.

He said tht the food rationing is especially hard on the people in the cities. Those in the country district who have a few hens and who raise vegetables, are better off.

There is tremendous interest in music in England, Sir Adrian pointed out. During the war, he said, people weren't able to play golf and indulge in other sports and so remained at home and "cultivated an interest in music." he believes that radio did much before the war to lay the foundation for this growing musical interest. Small towns are asking for more musical attractions now than ever before, he declared.

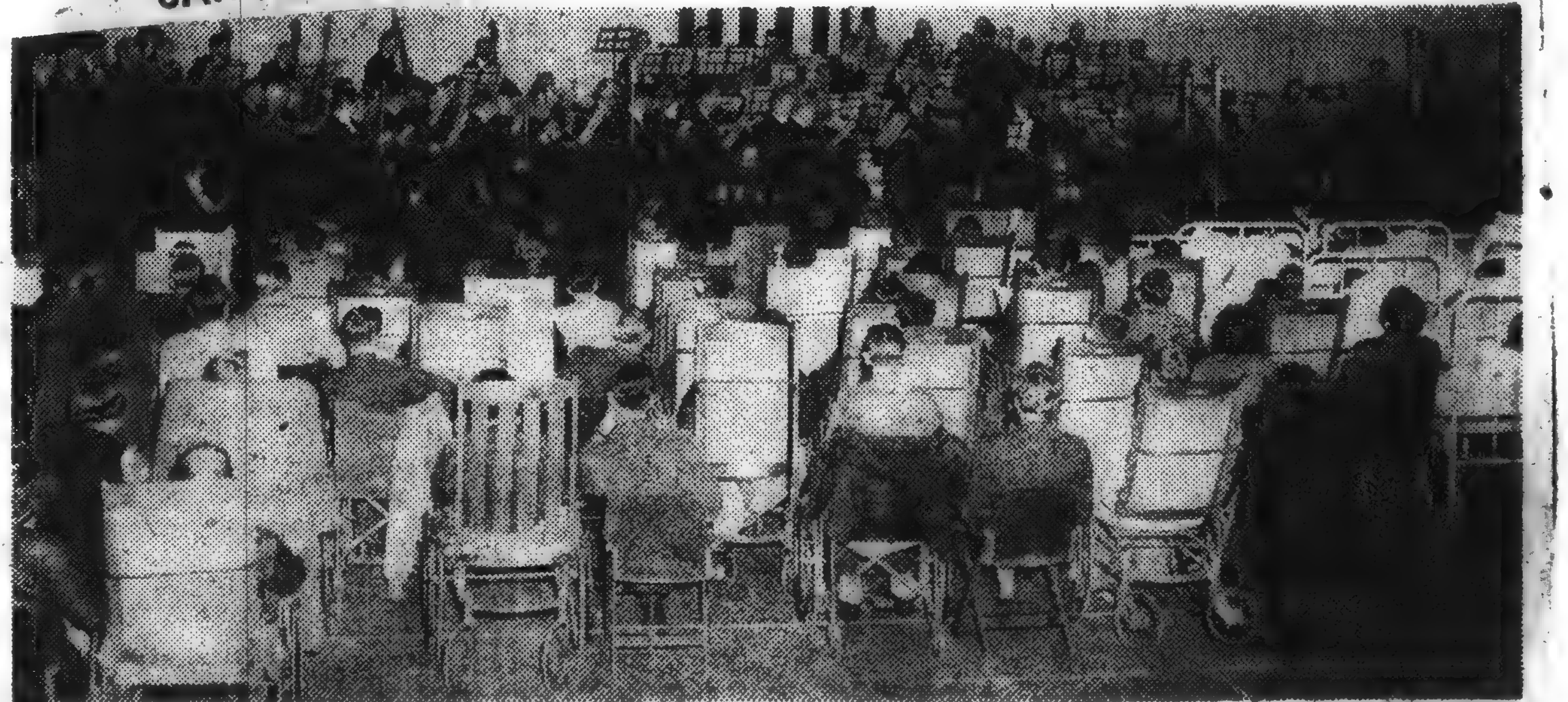
Sir Adrian, who is the director of the BBC orchesetra and who has conducted the London Symphony and the London Philharmonic, is a tall, lean gentleman with a quiet, decisive manner. He says that he is greatly enjoying taking the Boston Symphony on tour and regards it as "one of the world's finest orchestras."

"It was very exciting playing at Smith College last evening," he said. "Smith College students are so responsive."

He expects to return to England at the close of his three weeks' tour with the Boston Symphony. He has directed other orchestras in this country, but this is the first time that he has been on tour with the Boston group.

This Clipping From
FRAMINGHAM, MASS.
NEWS

JAN 23 1946



WOUNDED VETS AT SYMPHONY CONCERT—The 120 members of the famous Boston Symphony orchestra on the stage ot Cushing General hospital gym Friday night in the 500th concert given by members of the orchestra to army and navy hospitals during the past year, while wounded veterans in wheel chairs and on hospital beds listen with great interest.

[74]

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JAN 2 3 1946

Boston Symphony Pleases Capacity Audience Here

Famous Orchestra Is Directed by Sir Adrian Boult, British Conductor

The Community Concert Association and its perennial attraction, the Boston Symphony Orchestra, regularly offer the music lovers of Springfield a program of the finest caliber. Last night's performance before the usual capacity audience in the Municipal Auditorium was notable in that it offered the orchestra under the direction, for the first time here, of Sir Adrian Boult, the distinguished British conductor, who devoted the first half of the program to the works of his countrymen.

The Brahms First Symphony (C Minor) was given a glowing reading to conclude a program that made braving the cold weather well worth while. Both the orchestra and Sir Adrian were warmly greeted by the audience and, at the end, given an ovation that might ordinarily have required an encore to another program, less well organized.

Sir Adrian, lknown hitherto in these parts only through his BBC broadcasting and Victor recording fame, chose to open the evening with the Leslie Woodgate arrangement of the Henry Purcell "Trumpet Tune and air." It was not only dfelightful music. It was a neat bit of programming, providing our customary latecomers a change to be seated without interrupting the continuity of a symphony or concerto. The trumpet soloist drew applause even from the grateful conductor. He deserved it.

The John Ireland Prelude, "The Forgotten Rite," was a remarkable piece of tone painting while the Elgar "Variations on an Original Theme," known as the "Engima" Variations were as delightful as they were unfamiliar. Intended to sktech friends of the composers, they possess charity, clarity and a quiet humor. The orchestra gave the conductor unfailing support in his unostentatious, authoritative conducting. It was, indced, a treat to hear this good music. Too many of our visiting orchestras coast along the tried and tattered three "B's".

The Boult interpretation of the Brahms symphony was a rewarding one, though for some, it may have been more subdued than the Koussevitzky reading. Sir Adrian seemed content to let the music speak for itself. He resorted rarely to those thunderous fortissimos that are the delight of the regular conductor. Yet the Brahms had a unity and inner fire that were enhanced by his felicitous choice of tempos. The andante of the first movement was just that, while the exalted notes of the chorale in the final movement were sublime indeed.

Sir Adrian conducts easily, without the posturings of the ballet school, yet with the authority of a man who knows a good orchestra and how to get the most from it. The tall, balding Britisher who resembles Sir Thomas Beecham, minus the goatee, was a welcome visitor to the city. While the titled Britisher seems now an unlikely candidate for the Koussevitzky post, the orchestra deserves a director at least as gifted as he.

Last night, the audience balloted on concert choices for next season. Vladimir Horowitz comes Feb. 19.

J. D. D.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

JAN 2 3 1946

Symphony Draws Capacity Crowd

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J. D. D.

This Clipping From
SPRINGFIELD, MASS.
NEWS

JAN 2 3 1946

Boston Symphony Orchestra Here With Sir Adrian Boult On Podium

Each year brings the Boston Symphony to delight subscribers to the Community Concert series. Last evening's concert in the Municipal Auditorium was one of the more unusual in recent years in that it was one of the few not conducted by Serge Koussevitzky.

The guest conductor, Sir Adrian Boult, chose a program comprising a pleasant blend of the more and less familiar from the orchestral repertoire, the first half being devoted to English composers.

The orchestra was superb as we are accustomed to find it and it was an interesting experience to hear the subtle differences resulting from a change in conductor. Starting with Henry Purcell's "Trumpet Tune and Air," arranged by Leslie Woodgate, a sprightly and vigorous melody which affords an opportunity for the D trumpet to come to the fore, the program continued with the lovely and imaginative prelude of John Ireland, "The Forgotten Rite."

Sir Edward Elgar's "Enigma Variations" which have not been heard here in recent years gave charm and lightness to the program. Sir Adrian extracted from them every bit of the affectionate humor which is suggested in the program notes.

Concluding the program with Brahms' first Symphony in C Minor, the orchestra played with simplicity and grace which are admirable in themselves, but were mainly interesting because of the absence of that dynamic drive that has seemed usual on other occasions.

Whether it is Sir Adrian's British reserve or a certain unfamiliarity with the musical and spiritual resources of the orchestra is an open question. In any case, last evening's performance showed us a different but equally admirable Boston Symphony.

Voting for next year's artists took place during intermission and the program listed the next concert on February 19 when Vladimir Horowitz, pianist, will be presented.

R. L. D.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

JAN 2 3 1946

Finds Bassoon Playing Is Full Time Job With Boston Symphony

In last night's concert by the Boston Symphony Orchestra in the second row from the back, directly in front of Sir Adrian Bault, the conductor, was the only woman player among more than 100 men comprising this peer of musical organizations. She was Anne de Guichard of Boston, one of the most proficient bassoon players living today. Fo r nearly 20 years now, two with the present organization, she has been playing the bassoon, one of the most difficult of instruments to master.

The bassoon is a double reed instrument, bass member of the oboe family, with an air passage eight feet long, made possible through the folding back of half the instrument. The mouthpiece has a diameter of only three-sixteenths of an inch with a one and three-fourths inch bell on the other end. There are seven holes and from 16 to 19 keys to play. The fingering is very intricate and difficult and the player must rely on ear to keep in tune. The bassoon was a favorite with all the old masters, Beethoven, Bach, Mozart and Weber all having written one or more concertos for this instrument.

Asked if she ever played a bassoon concerto with orchestra, Miss de Guichard replied: "No, I never have and do not want to, as I do not care to do solo work." Asked further if she would recommend bassooon playing as a career for a young girl, she said: "No, it takes too long to become proficient, and furthermore, when proficiency is once attained, it is a nerve-racking job to keep on being proficient." Asked if she did anything else for a living besides playing the bassoon she said: "Ha, playing for the Boston Symphony is a full-time job, there is hardly a moment for anything else." Asked about a hobby, she said she was interested in Egyptology. Whether this meant collecting old mummies or what, the inquiring photographer forgot to ask.

Anyway, he thinks she was not only a very pleasant and interesting woman to meet, but she also is a very brave woman, for after the performance, when the men of the orchestra were downstairs putting on their street clothes and were all in a more or less state of undress, Miss de Guichard pulled her bassoon into five pieces, put them away in her trunk, and midst the good-natured "yoo hoos" of a hundred males walked right through them out of the building. Just before leaving she shook hands with the inquiring reporter, said she enjoyed her stay in Springfield and hoped all would meet again.

ANNE DE GUICHARD

This Clipping From
WASHINGTON, D. C.
STAR

JAN 2 3 1946

New Prokofieff Work Presented by String Quartet

By ELENA DE SAYN.

With some changes in its personnel, the Chamber Music Guild String Quartet presented a noteworthy American premiere of Prokofieff's "String Quartet, No. 2, Op. 92" last night at the Statler Hotel. The performance surpassed their previous appearances by the truly professional character of their playing, perfection of ensemble and attention to details. The artists, Mishel Piastro and Harold Kohon, violins; Leon Frengut, viola, and Isadore Gusikoff, cello, were assisted in the presentation of Schumann's "Quintet" in the second half of the program by Shirley Effenbach, pianist and 1944 guild audition winner.

It was with much interest that one looked forward to hearing the latest opus, in this form, from the ingenious pen of Soviet Russia's foremost composer. His last, "Symphony No. 5, Op. 100," received its American and Washington premiere only recently, being played by the Boston Symphony Orchestra.

The dissimilarity of the two works was already apparent in the opening measures, the vigorous and robust beginning of which unmistakably suggested its national character. If the symphony, international in scope, dealt "with the spirit of men," the quartet, full of bold dissonnance, suggested chaotic realism, expressed in broad, detached strokes of the bow.

The most appealing movement of the four was, possibly, the second, with its plaintive theme in the cello, and later by the entire ensemble, with tenderness and sympathy. Breaking into a reckless dance, with the first violin taking prominence, the players excelled in teamwork, giving their full-hearted support in the spirited pizzicato accompaniment and bouncing effects of the bow. Bizzare harmonies, with a quaint tinge of the Orient and the lovely cadenza for the cello in the fourth movement, awakened sufficient interest in the work to invite further study and another opportunity to hear it.

The recital was concluded by an artistic performance of Schumann's celebrated opus for strings and piano, in which Miss Effenbach's sensitive nuances added to the beauty of the work. Excellently schooled and developed musically beyond her years, Miss Effenbach gave a notable reading to the exacting piano part, which she played with artistic restraint and a touch which impressed by its lovely quality.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JAN 2 3

Springfield Union Photo

AND ONE WOMAN—When Boston Symphony Orchestra, which played here last night and which is described as being composed of [illegible] men and one woman, is mentioned, everyone wonders how the woman got in. Well, here's Miss Anne De Guichard, who is now in her third season with the famed orchestra and who stays on because she is one of the best instrumentalists in the country. She plays the bassoon, with which she is pictured, the alto saxophone and the piano.

News Ja 25

Flaw in Stravinsky is Found In Unintelligible Sentiment

by Dr. G. K. Daghlian

[illegible] ordinary music, considered objectively, can be analyzed into the following three elements: sequence of notes of same or different pitch, varied duration of [illegible] and pauses between and varied intensity of notes. What we [illegible] in this, are agreeable [illegible] notes, [illegible] contrasted to noise or [illegible].

[illegible] other, the above [illegible] variations of objective physical nature do produce certain subjective sensations [illegible] listener by virtue of which [illegible] is declared good or bad, [illegible] a disagreeable. How [illegible] sensations are [illegible] by the simple tangible [illegible] stated above is not [illegible] physicist to try and answer.

Use of Percussion

[illegible] substitute in the [illegible] schemes noise or percussion [illegible] agreeable notes, the [illegible] will be a production of which Capriccio is an excellent example. This statement must be [illegible] exclusively. Everybody knows that in standard music occasionally noise or percussion take the place of regular notes. Likewise in Capriccio not all the notes are noise or percussion [illegible].

Going into the realm of parables, a good tool of a teacher, agreeable musical notes can be likened to a flock of lambs, and it is easy to conduct and manipulate them. Noise and percussion can be likened to wolves, lions, and leopards and the person who undertakes to guide and manipulate a pack of them has a real hard job.

So I expect that the composition of music like Capriccio must be very difficult compared to ordinary music. And the performance of the same must be even harder.

I see in this music the picture of Soviet Russia's attitude towards the outside world in the late twenties. At that time USSR was very sensitive to any outsider poking into her affairs, or even turning a glance in her direction. Such outside intrusions were met with sharp resentment, very much like lions or polar bears who would grunt loudly at any intruder. I kept hearing such grunts so masterfully produced by the various musical instruments through the entire performance.

Audience's Reaction

According to the above analysis, Capriccio cannot be evaluated by emotional and sentimental reactions in the listener. These would be noted for their absence. A poll among the listeners would likely show that they did not like it, that it was synchronized and organized noise, etc.

Due to the flexibility to human nature, people can and shall learn to tolerate or even enjoy music like this if they are exposed to it long enough. Our Mr. Quimby has said just this in his article in the News.

But to my mind Stravinsky's product and others like it that may follow are not intended for our sentiments and feelings. I don't believe that music of this type will ever draw tears from the listeners. People will admire the workmanship exhibited in it like when we stand face to face with a radar equipment, even when we understand it.

Boston Symphony Orchestra is Lauded for Fine Performance

by Rita Hursh '48

The Boston Symphony orchestra under the direction of Serge Koussevitzky paid their annual visit to Connecticut college on January 9. The subscribers look forward to this concert more perhaps than to any other, and they have never been disappointed. This year was no exception. Once again the listener was conscious of the greatness of Koussevitzky, the conductor: greatness in his deep emotional insight into the various styles of music; greatness in his ability to convey this understanding to the musicians of the orchestra.

Program Balanced

The program itself was very well balanced, a characteristic of Koussevitzky's programs. The Bach Overture (Suite) No. 3 was presented first. This Overture, so called because of the importance of the first movement, is really a suite consisting also of an Air, two Gavottes, Bourree, and Gigue. With the exception of the grave overture, the work is light, but as always in Bach, the lightness is devoid of frivolity. It is a happiness of the soul rather than an external one. The familiar Air was presented in all its loveliness by the strings. The intense singing of the unison violins against a background of soft downward plucking is indeed one of the most inspiring experiences in all music.

Koussevitzky is well known as a pioneer in presenting modern works and has many first performances to his credit. The second work on the program was one of these modern compositions, the Stravinsky Capriccio for Piano and Orchestra with Jesus Maria Sanroma as soloist. The work itself is a product of the later Stravinsky, a far cry from the tone color of The Firebird and Petrouchka. The neoclassicism in this composition naturally results in heated controversy. A piano concerto in free form, the string quartet is used as part of the accompanying orchestra. There are no pauses between movements, giving it a driving quality. There are constantly changing rhythms, fragmentary themes, and several dialogues between the soloist and other members of the orchestra. Whether one prefers this style or not, he could not fail to recognize the brilliance and sincerity of the performance on Tuesday night. Soloist, conductor, and orchestra were in perfect coordination, for exact timing is essential in the execution of this work. In the piano solo there is more demand for technique than for feeling, and mastery of technique is Sanroma's forte.

The piece de resistance of the evening was the Symphony No. 4 by Brahms. This extremely popular composition was given a dynamic interpretation by Koussevitzky. No matter how often one

See "Symphony"—Page 5

hears Brahms, he never loses consciousness of the power of this composer — and the mystery. Brahms' music never is lowered to the level of banality; it is the music of life of which we never grow tired. There are always the eternal questions of life and death, the endless struggles toward truth and beauty; questions and struggles that are fearful and yet fascinating. In the 4th Symphony as in his other works there is constant movement, usually an undercurrent below the melody. In the first movement this is especially impressive with the dialogue between the strings and woodwinds above the surging of the accompaniment. The second movement was extremely moving as presented by the orchestra. Here again is the distinctive Brahms melody, a long flowing line, simple and yet impressive. The following third movement was vigorous and light, a contrast to the slow movement. The final movement, a passacaglia, contains a basic motive of power, a scale passage sounded triumphantly at first in the bass and then taken by various voices. Brahms was the first to use this form in a symphony, and it is well suited to a final movement where the reiteration of the basic theme gives unity to the composition.

Harold Stein

Sir Adrian Boult

Guest conductor of the Boston Symphony Orchestra for the last three weeks of January.

Stravinsky Indicates a Spirit Of Great Change in Our Day

by Arthur W. Quimby

You didn't like the "Capriccio" which the Boston Orchestra played the other night? The performance was exciting but you did not understand the music? Too dissonant, no form, just noise—is that it? And yet you suspect that there may be something in it if only you had the right approach, so you have asked me to write something which might help you in understanding Stravinsky and perhaps give you a point of view regarding modern music. Is that right? Well, I could do a better job if you were here in Holmes hall where I could illustrate certain points at the piano, but I will do what I can with the printed word.

World Changing

Let me start with a few general statements. The first of these is that the world is in a constant state of change. Not even our concepts of truth and right remain absolutely fixed, and only stagnation would result if they were. This state of change is certainly evident to you young people of 1946 when the whole world is seething around us in a series of cataclysmic eruptions which may well give birth to a new world in our day.

Music Reflects Times

Now if the music of our day is to have any validity it must somehow reflect these changes or at least express the spirit behind them. I remember hearing in 1929 a program of new works by a young Frenchman, and yet every one of them was modeled on works of Debussy written thirty or more years before and the effect was one of utter futility. No creation can result from mere imitation, no matter how worthy the model. The composer must write of today; if he does not, then he becomes that most tragic of human beings, the man who has lived beyond his time (witness Richard Strauss).

The next general statement is that the truly creative artist must be in advance of his time and will probably not be widely appreciated by his contemporaries. Listen to what Gyrowetz said when he bought the new Opus 59 quartets by Beethoven—"Pity to have wasted the money." Or Radicati, an Italian violinist, to Beethoven about the same quartets—"Surely you do not consider these works to be music?" Or the critics of Wagner—"He has no melody." Or Gounod of the Franck symphony—"The affirmation of incompetence pushed to dogmatic lengths." We smile commiseratingly; but beware lest the next generation look at you in the same way. Yes, the leader must be in advance of his time and we as educated people must try to understand him.

Close to Modern Music

Two other statements now, with apologies to you in Music 9 for the repetition. First, it is exceedingly difficult to appraise justly the worth of any modern work, because we are to close to it. Certainly not all modern works are great, and many a sincere critic has failed to distinguish the great from the near great in his day. Second, no one has a right to a final opinion until he knows well the work in question. I often quote the words of Theodore Thomas, that "Popular Music is Familiar Music." Stated in another way, no music of importance ever reveals itself completely to the listener at first

See "Music"—Page 4

hearing. If it did he would soon tire of it. He must know a work well, whether it is old or new, before he likes it with comprehension, and particularly is this true in modern music where so many unfamiliar devices are present.

With all this in mind let us look at Stravinsky. Cut off by the revolution, he was forced to sever his connection with his native Russia and take up his home in France. Once more dislodged by war, he has now come to this country where he has, in the last days of 1945, become a citizen with us. His music falls into two periods, the first largely composed of ballets based on the colorful life of Russia, and the second referred to as neo-classic because it returns for its style to the 18th century where form takes precedence over expression.

You say that his music is too dissonant, harsh, only noise. Well, harmony has changed through the ages, and it is still changing. Time was when our staff of life, the major third, was not admitted as a concord but was considered offensive to the ear. But the major triad came nevertheless, then seventh chords, the chromaticism of the 19th century, new chords of Debussy, then the more biting sonorities of the 20th century and even on occasion more than one harmony at the same time. Stravinsky's harmonies are not new; they are extensions of the old.

Basic Forms Present

But you also say that there is no form in this modern stuff. My answer is that the forms of the 18th and 19th centuries are obviously not present in their pure form, but that the basic proced-

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This Clipping From
WASHINGTON, D. C.
POST

JAN 25 1946

LEONARD LYONS

Loose-Leaf Notebook

New York, Jan. 24.—Sir Herbert Morrison was discussing the Labor government with a group of American political writers, economists and diplomats. He heard them offer explanations of why the Labor Party had won in Britain . . . "You must bear in mind," Morrison told them, "that not all the people who voted for us were Socialists. Many of them weren't. This is why they voted for us," said Morrison. "They wanted more State control and less Government interference."

Patrick J. Hurley

Col. Frank Clark, who is Churchill's host in Miami Beach, has taken every precaution against harm befalling the former Prime Minister. He's even had the cocoanuts cut from the palm trees at his estate, to prevent the possibility of any dropping on his guest's head . . . Chiang Kai-shek gave a birthday party for former Ambassador Pat Hurley in Washington last week. The generalissimo cabled his embassy to give the party and charge it to him.

When General Eisenhower was based in Frankfurt, he had a number of disagreements with Marshal Zukhov. The Soviet marshal sometimes made demands which Eisenhower considered unreasonable, said things which perhaps he should not have said, or did things which were regrettable. Some of Eisenhower's advisers suggested that he meet these actions by withdrawing, by canceling scheduled meetings with the marshal, etc. "We finally got along fine, because I disregarded this advice," Eisenhower later reported. "Otherwise I'd have been widening the breach, which only would have made it tougher eventually for us to get together. My job was to effect cooperation. By keeping the breach as narrow as possible, I made it easier."

Drew Pearson is writing a book for fall publication, to be called "The Washington Merry-Go-Round Goes Round Again." Simon & Schuster will publish it . . . Gen. Skinny Wainwright may take a new command in the Southwest . . . Robert Briffault, the author of "Europa," who was sent to a concentration camp by the Nazis, emerged alive and now is en route to America with his wife. They will live in Connecticut . . . Melvyn Douglas will record Aaron Copland's "Abraham Lincoln," with Koussevitzky and the Boston Symphony, for Victor records. The screen star-producer also will do a radio series for Squibbs.

While Herman Mankiewicz was writing the screen play for the Lou Gehrig picture "Pride of the Yankees," he stayed at his office until 9 p. m. one night, finishing a scene needed for the next day's shooting. Then he received a phone call from Variety, about an unpaid bill intended for his brother. This phone conversation lasted for 10 minutes. As soon as it was over, the phone rang again. The caller was Sam Goldwyn, the producer, who had been getting a busy signal. Mankiewicz explained that the line had been busy because of a petty matter . . . "Herman, you've worked so hard on this picture, and you've been so cooperative," said Goldwyn, "that I think I should do something for you." . . . "Yes?" said the writer, in eager anticipation . . . "To show you how I feel about you," said Goldwyn, "I'll take the phone out of your office."

[76]

CHRISTIAN SCIENCE MONITOR JAN. 26 1946

Vaughan Williams' 'Job' Music–

'Masque for Dancing' Has First Boston Performance

By L. A. Sloper

The British musical tradition was emphasized again in Sir Adrian Boult's program for the fourteenth pair of Boston Symphony concerts, the first of which was given in Symphony Hall yesterday afternoon. Three British pieces were performed for the first time in Boston: Walton's "Scapino" Overture, Purcell's Trumpet Tune and Air as arranged by Leslie Woodgate, and Vaughan Williams' "Job: A Masque for Dancing," founded on Blake's Illustrations to The Book of Job. The other item on the list was Haydn's Symphony in D major, No. 86.

William Walton's Comedy Overture, "Scapino," was written about a character of the "Commedia dell'arte," but like his "Portsmouth Point" Overture it is Hogarthian in spirit and style; lively, noisy, and perhaps over-orchestrated. Purcell's Trumpet Tune and Air and Woodgate's arrangement of it are faithful to the memory of the seventeenth century and the pomp and circumstance of the Stuart period.

* * *

Vaughan Williams' "Job" is representative of other and simpler English traits which have their roots deep in English history, traits of the people themselves, their sturdiness of character and their devotional fervor. Ralph Vaughan Williams is the chief musical spokesman in modern times for this tradition. His use of the modal style is singularly suited to the expression of this spirit, and particularly to the tonal picturing of William Blake's Illustrations to The Book of Job.

This score was written to accompany a dance presentation, and such performances have been given in London and New York. Often, music written for use in the theater loses its meaning and its appeal in the concert hall. Not so with this work, which makes a powerful impression both as a musical embodiment of Blake's engravings and as music. Not only the harmonies but the musical material and the contrapuntal texture engage and hold the attention.

Especially moving are the Introduction, with the Pastoral Dance and Saraband of the Sons of God; the Minuet of the Sons and Daughters of Job, Job's Dream, Elihu's Dance of Youth and Beauty, the Pavane of the Heavenly Host, the Galliard of the Sons of the Morning, the Altar Dance and Heavenly Pavane, and the Epilogue. The score is not of equal value throughout. Satan's Dance of Triumph, for example, and some of the other measures descriptive of violence, are theatrical. But the total effect is eloquent.

* * *

Since Dr. Koussevitzky, by report, feels little affinity to the music of Vaughan Williams, we are fortunate to hear this score from Sir Adrian, to whom the composer dedicated it. He secured a magnificent performance, making full use of the willing co-operation of the superb orchestra.

Sir Adrian also gave great pleasure to his audience with the Haydn Symphony in D major, which he played with an orchestra reduced to chamber size, to the benefit of the music. Haydn differs from most composers in never having written anything that wasn't good, but this symphony taken as a whole is not one of his best efforts. The first movement is not of plenary inspiration, and the Capriccio could be more enchanting; but the Trio of the Minuetto has charm and the Finale is a swiftly variegated delight, Mozartean in flavor. Sir Adrian gave it the right style, and the orchestra played it with a marvelous unanimity and expressiveness.

RDAY, JANUARY 26, 1

MUSIC

BOSTON HERALD

Symphony Concert

By ALEXANDER WILLIAMS

The 14th regular concert by the Boston Symphony Orchestra, Sir Adrian Boult conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

"Scapino," a Comedy Overture...Walton
Symphony in D major No. 86......Haydn
Trumpet Tune and Air, arranged by Leslie Woodgate ......Purcell
"Job, A Masque for Dancing" ......Vaughan Williams

This concert began better than it ended. Walton's is probably the freshest and most vigorous talent in England today. His "Scapino" Overture is brisk, bustling and witty music. It is thoroughly alive and very easy to enjoy even at a first hearing. I should think it would make fairly regular appearances on orchestral programs. This attractive new piece was followed by one of those Haydn symphonies which abound in happy and original turns of invention. It was an unalloyed delight. Sir Adrian conducted it with reduced orchestra, a beautifully neat and clean performance.

Purcell's Trumpet Tune and Air turned out to be a short and cheerful piece arranged for orchestra from a book of harpsichord pieces. Mr. Mager, the veteran trumpeter of the Boston Symphony, acquitted himself admirably and was singled out by Sir Adrian for special applause.

Vaughan Williams as a composer has never greatly thrilled me, which I am free to admit is very possibly an aesthetic deficiency. I cannot bring myself to string along with the late Lawrence Gilman who went completely overboard over this "Job" music to the extent of writing two lengthy and ecstatic reviews in the daily Herald Tribune on it when it was played 10 years ago. On the other hand I have a higher opinion of Vaughan Williams than had A. E. Housman. An officious friend played him some records of Vaughan Williams' settings of some of his verses and was obliged to report: "I was oblivious of the effect until two of them had been played, and then turning in my chair I beheld a face wrought and flushed with torment, a figure tense and bolt upright as though in an extremity of controlling pain or anger, or both."

There are fine and imaginative passages in these depictions of the Blake illustrations to the Book of Job. There are many pages of evocative beauty. But equally there are monotonous pages. Some of the scenes seem to have been extended merely to fit the action on the stage. A little of the music sounds trite. It is in no sense a difficult score to grasp at a first hearing, for Vaughan Williams is no Berg or Bartok. In fact I found it hard to keep my attention from wandering. It is possible that the composer's lack of rhythmic vitality is the reason for this, for one expects that quality in music designed for the dance. Whatever the cause, I was disappointed in the work as a whole.

The concert will be repeated tonight. Next week Sir Adrian will conduct Bax's "Tintagel," Mozart's Symphony in D major known as the "Prague" and Holst's "The Planets."

This Clipping From
NEW YORK, N. Y.
TIMES

JAN 26 1946

RACHMANINOFF CONCERT

Boston Symphony Will Launch Benefit Series Here Feb. 12

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, with Vladimir Horowitz, pianist, as assisting artist, on Tuesday evening, Feb. 12, will give the first of a series of concerts at Carnegie Hall by leading orchestras as benefits for the Rachmaninoff Fund, Inc., The proceeds will be used to assist young American pianists, conductors and composers who aspire to professional careers.

The Lincoln's Birthday concert will include Copland's "A Lincoln Portrait," with Melvyn Douglas as narrator; Mr. Horowitz playing Rachmaninoff's Third Piano Concerto in D minor and the orchestra offering Tchaikovsky's Sixth (Pathétique) Symphony in B minor.

A few tickets still are available, at $10, $15 and $20 each, at the Burden Littell Bureau, Bonwit Teller. The Chicago Symphony Orchestra will give a similar concert in the near future.

This Clipping From
SAN FRANCISCO, CALIF.
CHRONICLE

JAN 27 1946

RACHMANINOFF: THE ISLAND OF THE DEAD. Recorded by Serge Koussevitzky and the Boston Symphony Orchestra. Three 12-inch records in album: $3.63. Victor set No. 1024.

PERHAPS it would take a social psychologist to explain why, in the early years of the 20th century, so many composers turned to somber, long-drawn, romantic meditations on death. The persistence of this sort of thing in Rachmaninoff, Mahler, Sibelius and others of their time might be explained from the music historians' point of view on the ground that these men, creative to a degree but not freely or totally creative, were under the pall of Wagner, Brahms, Tchaikowsky, and other 19th century giants just behind them, but this is far from a complete analysis of their case.

Anyhow, it remains that such themes are very common in the period 1900-15, and "The Island of the Dead" is one of the foremost examples of this tendency. It is one of Rachmaninoff's best works—somber, rich, luxurious, at its heart only feebly creative, but brought off with impeccable craftsmanship. That last clause applies also to Koussevitzky's performance.

This Clipping From
HOLLYWOOD, CALIF.
CITIZEN NEWS

JAN 26 1946

in "Something's Going to Henry," KNX at 6. . . . **radium substitute,** discussed over KNX at 6:30. . . . **Sir Adrian Boult** directs the Boston Symphony Orchestra in Vaughan Williams' "Job" and the Purcell-Woodgate "Trumpet Tune and Air," KECA at 6:30

This Clipping From
NEWARK, N. J.
CALL

JAN 27 1946

Realm of Music

Koussevitzky Will Direct Boston Orchestra in Two Concerts at Mosque

By NEAL C. COCCHIA

For Serge Koussevitzky it was either the doub [illegible] ence in the small, central Russian province of Tver. [illegible] lovers, the Russian conductor chose the strange instrument [illegible] preference to the other. Koussevitzky will direct the Boston Symphony Orchestra in two concerts in the Mosque for Griffith Music Foundation—February 14 and April 11.

There was no musical life in Tver when Koussevitzky was born in 1874, except for small, visiting theatrical companies. His [illegible] opposed a career remote from the experience of their own community, and the son left for the Philharmonic School in Moscow.

In Moscow Koussevitzky found the school term started with a full enrollment and only one scholarship—student for double bass—open for the penniless young applicant. He took it.

In a short time Koussevitzky was able to get a lovely cello-like tone and delicate melody from his huge, cumbersome bass, with its fist-wise bow. This quality was later apparent in his conducting, when he was able to achieve a transcendent tone from a body of strings. He was soon known in Europe as a double-bass virtuoso.

He left the double-bass for the richest of instruments—the hundredfold orchestra—making his first trial in Berlin. He assembled his own orchestra in Moscow, giving a series of concerts there and in St. Petersburg. He chartered a steamer to take the orchestra the entire length of the Volga river, playing the "first symphony concert" for many of his countrymen in provincial towns.

Koussevitzky conducted for a while after the Bolshevist revolution, but left because of restrictions to establish his famed "Concerts Koussevitzky" with his own orchestra in Paris. These concerts, coupled with guest performances in London, broadened his reputation as a conductor in Europe.

This was the conductor who came to America in 1924 to direct the Boston Orchestra, a job he has held for 21 years, covering a quarter of the symphonic unit's history. His brilliance has been proved over this period, testing his scope in new and old music, the extent of his vision and his ability to refine the orchestra into a perfect instrument.

All this was possible because Koussevitzky chose the double-bass—a most fortunate selection.

Ellen Ballon, Canadian pianist, will be soloist with the New Jersey Symphony Orchestra at its third pair of concerts of the current season. The first concert will be given tomorrow night in Orange High School and the second Tuesday night in Mt. Hebron Junior High School, Montclair. Miss Ballon, who made her debut with Walter Damrosch and the New York Symphony when she was 10, will play Chopin's F Minor concerto.

Dr. Frieder Weismann will conduct the orchestra in Violin Concerto in A minor by Bach, with the violin solo played by Mrs. Joan Kelsey, concertmaster. Other selections will be Mozart's G Minor Symphony and the "Witches Dance" and "Waltz" from "Hansel and Gretel" by Humperdinck.

Artur Rubinstein, pianist, has scheduled the following program for his Griffith Music Foundation recital in the Mosque this afternoon:

Sonata, op. 31 No. 3, Allegro, Allegretto vivace, Minuetto, Presto con fuoco .... Beethoven
Carnaval, op. 9 .... Schumann
Ballade G minor, Two Mazurkas, Scherzo op. 39, Berceuse, Valse A flat....Chopin

Notes: The first Jewish opera to be written, "Hechalutz," will be presented in the Newark YM-YWHA next Sunday night. In leading roles of the Jacob Weinberg opera will be Doris Doree, Sidor Belarsky and Nat Spencer. The orchestra and chorus will be directed by Mark Silver . . . The fourth vesper hour in the current series sponsored by Prospect Presbyterian Church of Maplewood will be given this afternoon. Music by Bach and Mozart, written for organ and strings, will be included in the program. Artists will be Isabelle Herziger and Kenneth Deane, violinists; Carl Wegman, violoncellist, and Walter N. Hewitt, organist.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JAN [illegible] 1946

JUDGE WILKINS ON BOSTON SYMPHONY BOARD

BOSTON (U.P.)— Associate Judge Raymond S. Wilkins of the Massachusetts Supreme Court, only judge ever to lead the Boston Symphony orchestra, ~~has been elected a trustee~~ of the orchestra, it was announced today.

Wilkins, who lives in Winchester, graduated from Harvard university in 1912 and at a 1937 class reunion was persuaded by classmates to conduct the Symphony Players. He is a pianist and an amateur composer.

SYMPHONY HALL

Boston Symphony Orchestra

Variety is a boon to any musical season and there has been a generous measure of it provided by guest conductors of the Boston Symphony Orchestra this Winter. Sir Adrian Boult, who conducted the third concert of the Sunday afternoon series yesterday, in the course of his three weeks. stay here, offers a variation to be valued on the theme of the Boston orchestra.

The visiting English conductor contributes an intelligent, orderly and subtly-detailed leadership, with no apparent superimposing of his personality on the material he presents. In his dealings with Brahms he is polite enough to let Brahms speak for himself.

Sir Adrian's Brahms is unhurried. It is literal in the sense that tempi and dynamics proceed strictly in accordance with the score. It is not colorful. The sonorities are balanced, but not rich. It is painstaking, but not pedestrian.

Conducting with an unopened score, Sir Adrian initiates and registers orchestral detail with precise hands. Facially neither condemns nor congratulates, but his fingers, particularly the left forefinger is quick to modify raggedness. A single motion of the wrist will indicate that a section of the orchestra is tending to be ahead of the beat.

A curious pair of symbolisms constituted the English portion of the program after the Purcell harpsichord air arranged as a pronouncement for trumpet by Leslie Woodgate, Ireland's mystical "The Forgotten Rite" and Elgar's solidly built "Enigma". Variations are both descriptive and deliberately obscure as to explanation, but their music is poles apart. Ireland's prelude deals diffusely with occult matters. Elgar's Variations concern people and are beguilingly melodic.

The Variations, which offer a full challenge to an orchestra whether they are dealing with Gloucester squires or artists in the absorption of an argument, were not evenly performed. There was a bad opening attack from the first violins and there were helter-skelter places which the musicians could have spared themselves by concentrating on their guest conductor's quiet, neat signals. P. W.

Judge Wilkins Named Trustee of Symphony

Justice Raymond S. Wilkins of the Massachusetts Supreme Court, who enjoys nothing better than moments he spends composing at his piano, has been elected a trustee of the Boston Symphony Orchestra.

The justice, an appointee of former Gov. Leverett Saltonstall, with whom he served in France in World War I, has always regarded music as his second best interest in life. His first, of course, is the law.

The justice is adept at the xylophone as well as the piano. He has done considerable composing. He wrote the score of the show his Harvard class of 1912 gave at its 25th reunion. During the same reunion he was successfully persuaded by his classmates to conduct the Pops Orchestra—and made a hit.

A custom at the Wilkins home in Winchester is for Mr. Wilkins to play the piano in the evening while his wife and their three sons join in singing. Justice Wilkins was appointed to the Supreme Bench in 1940. He was the youngest man ever given that honor.

Symphony trustees also include Philip R. Allen, John Nicholas Brown, Alvan T. Fuller, Jerome D. Green, N. Penrose Hallowell, M. A. DeWolfe Howe, Jacob J. Kaplan, Roger I. Lee, Bentley W. Warren, and Oliver Wolcott. The president is Henry B. Cabot; vice president, Henry B. Sawyer; treasurer, Richard C. Paine.

Wilkins Is Elected Symphony Trustee

Associate Justice Raymond S. Wilkins of the Massachusetts Supreme Judicial Court has been elected a Trustee of the Boston Symphony Orchestra. He is a resident of Winchester. He plays the piano and the xylophone and composed the score for a show performed by his Harvard classmates of 1912, at their 25th reunion.

In World War I, he served in France as Captain in the 301st Massachusetts Field Artillery, the regiment in which Senator Leverett Saltonstall (R) of Massachusetts was a lieutenant.

Keenly interested in military affairs Mr. Justice Wilkins became a specialist in the history of the Civil War, especially from the Confederacy point of view. At the time of his appointment he had nearly completed a book on the subject of Abraham Lincoln.

A good deal of leisure he spends in music at home, with Mrs. Wilkins, the former Mary Louisa Aldrich, and their three sons. He was a member of the Governor's Council under the Saltonstall regime.

This Clipping From
DES MOINES, IA.
TRIBUNE

FEB 1 1946

Sir Adrian Boult, British conductor, will conclude his current series of guest appearances with the Boston Symphony orchestra, 8:30 p. m. Saturday over KRNT-WNAX.

This Clipping From
EDITOR & PUBLISHER
NEW YORK, N. Y.

2 1946

In Defense of Sponsors

BEFORE the Cincinnati Ad Club the other day, Mark Woods, president of American Broadcasting Company, made a defense of commercial sponsorship of symphony, opera, forum and theater programs. Radio's only source of revenue, he said, is the advertiser. And the advertiser directly or indirectly pays the cost of all public service as well as sustaining programs.

"There is nothing immoral, degrading or indecent about commercial sponsorship," he argued. "The Boston Symphony's performance is every bit as excellent when the Allis-Chalmers Company is paying the bill as when ABC signs the check."

This Clipping From
SALEM, MASS.
NEWS

JAN 30 1946

Justice Wilkins Elected Trustee Boston Symphony

Justice Raymond S. Wilkins of Salem, member of the Massachusetts Supreme Court, who enjoys nothing

RAYMOND S. WILKINS

better than moments he spends composing at his piano, has been elected a trustee of the Boston Symphony orchestra.

The justice, an appointee of former Gov. Leverett Saltonstall, with whom he served in France in World War One, has always regarded music as his second best interest in life. His first, of course, is the law.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 3 1946

Rachmaninoff Fund Concert

A few boxes and a limited number of seats remain to be sold for the benefit concert for the Rachmaninoff Fund, Inc., which the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, will give in Carnegie Hall, Tuesday evening, Feb. 12. The concert is the first in a series being given by leading symphonies to raise funds for a contest to discover America's outstanding young pianist.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

FEB 6 - 1946

SYMPHONY COUGHER

Memphis Commercial Appeal

The technicalities of arranging microphones for a satisfactory pickup of a symphony orchestra for broadcast are a sealed mystery to us, but we still wonder if it is necessary to have a cougher within range.

The Philharmonic cougher is one of the subdued but indomitable sort. At every pause in the program, and every time the music is soft, one can hear him or her hacking away. The cougher with the Boston Symphony is a far more aggressive and unpredictable type. One never knows when he will let go, but when he does, it is with clarity, volume and authority. The NBC Symphony doesn't seem to have a cougher, which persuades us to hope that the others can eventually arrange to get along without theirs.

It may be, of course, that the presence of a cougher is intentional, so that the radio listener will feel more as though he were present in the hall. If a change in microphones is impossible, surely the radio chains could furnish cough drops and handkerchiefs.

This Clipping From
BURLINGTON, VT.
NEWS

JAN 30 1946

Judge Is Elected Symphony Trustee

BOSTON. (UP)—Associate Justice Raymond S. Wilkins of the Massachusetts Supreme Court, only judge ever to lead the Boston Symphony Orchestra, has been elected a trustee of the orchestra, it was announced today.

Wilkins, who lives in Winchester, graduated from Harvard University in 1912 and at a 1937 class reunion was persuaded by classmates to conduct the symphony players. He is a pianist and an amateur composer.

This Clipping From
ST. ALBANS, VT.
MESSENGER

JAN 31 1946

Judge Is Elected Symphony Trustee

BOSTON. (UP)—Associate Justice Raymond S. Wilkins of the Massachusetts Supreme Court, only judge ever to lead the Boston Symphony Orchestra, has been elected a trustee of the orchestra, it was announced today

Wilkins, who lives in Winchester, graduated from Harvard University in 1912 and at a 1937 class reunion was persuaded by classmates to conduct the symphony players. He is a pianist and an amateur composer.

MILLBURN, N.J
ITEM
2/7/46

Dr. Serge Koussevitzky will bring his famous Boston Symphony Orchestra to the Mosque Theatre for their annual appearance on two Thursday evenings—February 14th and April 11th, under auspices of the Griffith Music Foundation.

For the first program on February 14th, the orchestra will play compositions of Berlioz, Moussorgsky, Prokofieff, and Cesare Franck.

Before his orchestra stand, Serge Koussevitzky is at one and the same time the engineer who raises the sound-edifice of a modern score, the hypnotizer of crowds imbues them with his own varying emotions, and the teacher who constantly improves the powers of execution of his instrumentalists—for daily drill is, after a fashion, the indispensable prose of music.

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ITEM
2/7/46

Dr. Serge Koussevitzky will bring his famous Boston Symphony Orchestra to the Mosque Theatre for their annual appearance on two Thursday evenings—February 14th and April 11th, under auspices of the Griffith Music Foundation.

For the first program on February 14th, the orchestra will play compositions of Berlioz, Moussorgsky, Prokofieff, and Cesare Franck.

Before his orchestra stand, Serge Koussevitzky is at one and the same time the engineer who raises the sound-edifice of a modern score, the hypnotizer of crowds imbues them with his own varying emotions, and the teacher who constantly improves the powers of execution of his instrumentalists—for daily drill is, after a fashion, the indispensable prose of music.

For Koussevitzky, symphonic performance is like architectural creation. Starting out with the style of chamber music—that is, focussing his attention on what would be the requirements of a small space—he gradually amplifies the style with respect to conditions of both form and space, paying particular attention to details, whether assigned to a flute, a single violin, or a group of instruments. He ends by seeming to suggest the dissolution of the three dimensions and the liberation of music from their confining framework in order that it may soar into a space that is limitless.

This Clipping From
WOBURN, MASS.
TIMES

JAN 30 1946

Judge Wilkins Symphony Trustee

Associate Justice Raymond S. Wilkins of the Massachusetts Supreme Court has been elected a trustee of the Boston Symphony Orchestra. His fellow trustees are Philip R. Allen, John Nicholas Brown, Alvan T. Fuller, Jerome D. Green, N. Penrose Hallowell, M. A. De Wolfe Howe, Jacob J. Kaplan, Roger I. Lee, Bentley W. Warren and Oliver Wolcott. The president is Henry B. Cabot; vice-president, Henry B. Sawer; treasurer, Richard C. Paine.

A resident of Winchester, where he is a member of the Country Club, Judge Wilkins spends much of any available leisure in pursuing his musical interests at home with Mrs. Wilkins and their three sons.

N. ARLINGTON, N.J
LEADER
2/7/46

Koussevitzky's Orchestra to Play

Dr. Serge Koussevitzky will bring his famous Boston Symphony Orchestra to the Mosque Theatre for their annual appearance on two Thursday evenings—February 13 and April 11, under the auspices of the Griffith Music Foundation.

For the first program on February 14, the orchestra will play compositions of Berlioz, Moussorgsky, Prokofieff, and Cesare Franck.

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ORANGE, N.J
TRANSCRIPT
2/7/46

Music Necessary For A Full Life

Koussevitzky Tells Feelings Of Artist

"Great music is a necessity of life. Nothing less—a necessity."

The words were spoken in tones of deep conviction by Serge Koussevitzky, conductor of the Boston Symphony Orchestra, with which he will appear at the Mosque Theater, Newark, on Thursday night, February 14, under auspices of the Griffith Music Foundation. His eyes flashed as he went on to say:

"Great music makes life complete. It combines with something else. Do you know, I am convinced that what makes a life full is the experience of tragedy in some form, and rising to its challenge. The great composers all have had their trials by tragedy. Their greatest music is the utterance which that experience has drawn from their souls. And very often the music itself is not tragic. It may be quite the opposite, because the composer has had the greatness of soul not to expose his private concerns to the world.

"In great music there is the bond of the most profound sympathy between genius and the rest of humanity. The genius expresses what is in the souls of the rest, better than they can. We musicians draw out what the great composers have attempted to express within the limitations of musical notes printed on paper. We sense, and we continually develop, what we sense there. Through the intermediary of the conductor, if you please, the composer, the musicians, and the listeners are brought together in communion with life."

This Clipping From
NEW YORK, N.Y.
SUN
FEB 8 - 1946

The New Records

Rachmaninoff's 'Isle of the Dead' Reissued—Orchestral Singles—Encore by Stevens.

By IRVING KOLODIN.

One of the more venerable albums in the Victor catalogue has been retired to the museum shelves with the appearance of the Koussevitzky and Boston Symphony version of Rachmaninoff's "Isle of the Dead." Gone now is the performance in which the composer directed the Philadelphia Orchestra (V-75), which was, since its appearance in 1930, standard for the work.

On rehearing the score after a longish separation, it assumes a place a little apart from most of the familiar Rachmaninoff. The dark coloration throughout gives it a rather Wagnerian quality, of the nature of the Waltraute episode in "Dusk of the Gods," in which the downfall of Valhalla is foreshadowed, and the earlier Norn scene. Also the method of building on a long crescendo to a single impassioned climax and then subsiding to quietness again is considerably akin to the Wagner method in the "Lohengrin" prelude, on a scale more than twice as imposing. And the chromatics of "Parsifal" may also be heard.

However, the construction of the entire work on the "Dies Irae" motive (in this version D flat, C, D flat, B flat) is very much Rachmaninoff's own and remarkably accomplished. At first only the two initial notes are used, then four, and finally the whole majestic phrase which has come down to us from the sixteenth century emerges.

The values of the score have been recreated with impressive directness and truth in the magnificent performance of Koussevitzky and his men. It has also been reproduced with splendid richness of sound. As in the earlier album, the odd-side of the six contains Rachmaninoff's lovely "Vocalise" in the orchestration made, originally, for Koussevitzky in Russia. (V-Set 1024.)

This Clipping From
CLEVELAND, OHIO
NEWS
FEB 8 - 1946

Serge Koussevitzky directs the Boston Symphony in the Rachmaninoff "Isle of the Dead" and the "Vocalise" op. 34, No. 14 in Victor Album M-1024, both of them exceptional performances. And you get the same high standard of performance and recording in the Victor pressing of the Haydn Symphony No. 98 in B Flat, op. 20 by Maestro Toscanini and the NBC Symphony, with the Scherzo from the Mendelssohn E Flat Octet tossed in for good measure. (Victor M-1025.)

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THERE'S fine artistry and broad conception in the Beethoven Sonata No. 5 in D Major for Cello and Piano as recorded by Gregor Piatogorsky, famous cellist, and Ralph Berkowitz, pianist. (Columbia X-258.) Its slow movement is particularly entrancing. And while not in the same mood, but distinctly artistic in its archaic conception the Elizabethan Suite waxed by the Bartlett and Robertson piano duo has a charm all its own. It is music of the time of Shakespeare arranged by Ethel Bartlett. (Columbia X-256.)

Quite contrasty is the Harl McDonald Symphonic Suite, "My Country At War," as recorded by the Philadelphia Orchestra under Eugene Ormandy, (Columbia M-592). It is music descriptive of World War II, the second movement, "Bataan," being the best known. It is stirring music given a fine performance.

This Clipping From
NEW YORK, N.Y.
POST
FEB 9 - 1946

Rachmaninoff Fund Concert

Dr. Serge Koussevitsky, the Boston Symphony Orchestra, Vladimir Horowitz, pianist, and Melvyn Douglas, screen star, will combine their talents Tuesday at Carnegie Hall in a benefit concert for the Rachmaninoff Fund, Inc. Proceeds from the event will be used to help launch the Fund's forthcoming contest to "discover America's outstanding young pianist." Because the concert takes place on Lincoln's Birthday, the program has been arranged to honor him as well as Rachmaninoff.

Horowitz is to play Rachmaninoff's Third Piano Concerto, and Mr. Douglas will do the narration in the performance of Aaron Copland's "A Lincoln Portrait." Dr. Koussevitsky will also perform Tschaikowsky's "Symphony No. 6 in B Minor."

The two-fold aim of the Fund is to encourage exceptional talent among young American pianists, conductors and composers and to foster an interchange of young artists between Russia and America.

President Truman, rapidly becoming renowned as our music-loving Chief of State, has been elected an Honorary Member of the Philharmonic Society of New York. The President will receive the honor formally in April, when members of the Board of Directors will go to Washington to make the official presentation at the White House.

The Philharmonic's current program at Carnegie Hall on Thursday at 8:45 and Friday at 2:30, features Copland's "A Lincoln Portrait," with Kenneth Spencer, Negro baritone, as narrator, and the Szymanowski Violin Concerto performed by the Society for the first time with John Corigliano, concertmaster, as soloist; Brahms Symphony No. 1 in C Minor, and the Enesco Roumanian Rhapsody, No. 1, in A Major, complete the compositions to be performed.

This Clipping From
ST. LOUIS, MO.
GLOBE DEMOCRA
FEB 10 194

BOSTON SYMPHONY, R
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This Clipping From
THINK
NEW YORK CIT
FEB - 1946

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FEBRUA

MUSIC

Boston Herald 2/9/46

Symphony Concert

By ALEXANDER WILLIAMS

The 16th regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Th program was as follows:

Symphony No. 6 in F major, Op. 68, "Pastoral" .... Beethoven
Symphony No. 6 in B minor, Op. 74, "Pathetique" .... Tchaikovsky

Mr. Koussevitzky returned to his post in Symphony Hall yesterday afternoon to conduct a program of music which has certainly not been gathering dust on the shelves in recent years. I don't know that it was quite cricket to our recollections of Sir Adrian Boult for Mr. Koussevitzky to come back full of zest and trot out two of the greatest war-horses in the symphonic repertoire. But at any rate that is what he did and naturally he reaped the full measure of applause from a delighted public.

The Beethoven Pastoral Symphony was most beautifully done. This it needs, for otherwise its discussion of country emotions can be long-winded. It must be played with the utmost freshness, as though it were being disclosed for the first time. Not every conductor can work this miracle, but it has always been one of Mr. Koussevitzky's virtues. Yesterday he recreated the Symphony in all its spring-like glory.

Having read Tchaikovsky's diaries it is easy to understand why he was so often in a mood of doleful dumps. In the French phrase he had a perpetual "cafard," or in the words of the British soldier he was continually "browned off." With the 6th Symphony he turned this melancholia to great artistic profit. The Symphony is, if you like, the ultimate in self-pity, but it is nonetheless a triumph of art. Tchaikovsky, it is safe to say at this distance, had enough of the scrupulous craftsman in him not to allow the intensity of the emotional feeling in his Symphony to get out of hand.

The Pathetic Symphony yesterday was received with tremendous enthusiasm. We critics can sigh all we like about having to hear so much Tchaikovsky and Chopin, but there is no shadow of doubt of their immense popular appeal. Nor is there as yet any sign that their vogue is waning. The symphony was given by Mr. Koussevitzky and the orchestra a thoroughly dramatic reading. Here was no routine or humdrum performance but the "works," so to speak.

The concert will be repeated tonight. Next week the Boston Symphony is out of town. The concerts of Feb. 22 and 23 will be conducted by Igor Stravinsky and will be devoted entirely to his works.

This Clipping From
CLEVELAND, OHIO
NEWS
FEB 9 - 1946

★ ★ Dr. Serge Koussevitzky directs the Boston Symphony in the Tschaikowsky Sixth Symphony, the "Pathetique," WJW at 9:30.

This Clipping From
TOLEDO, OHIO
BLADE
FEB 9 - 1946

• • Dr. Serge Koussevitzky resumes his post as conductor of the Boston Symphony Orchestra tonight at 9:30 over WTOL when the Sixth Symphony by Tschaikowsky will be heard.

This Clipping From
CINCINNATI, OHIO
POST
FEB 9 - 1946

Those rumors that Dmitri Mitropoulos would leave the Minneapolis Symphony Orchestra and take on the Boston Symphony are just so much scuttlebutt. It would be interesting to trace the rumor to its source, though.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Yesterday afternoon's Symphony Concert was just what its three predecessors were not: a program made wholly of familiar music and brought to altogether remarkable performance. In other words, Dr. Koussevitzky was back on the job (he had already conducted last Monday) and for the occasion he had caparisoned two of his favorite war-horses, the "Pastoral" Symphony of Beethoven and Tchaikovsky's "Pathetique."

This pairing of the two Sixth Symphonies was no new trick on Koussevitzky's part. It is an interesting study in symphonic contrasts. The two works are united by the number six and by the fact that each has a program. There all resemblance stops. With titles and subtitles, Beethoven told us just what was on his mind. The Russian admitted that there was plenty there, but never divulged a bit of it. And nine days after the first performance he was dead. Ernest Newman, by the way, has lately added the weight of his opinion to the old legend that the composer deliberately drank that glass of cholera-polluted water.

Nor are these the only differences. Supercharged with amiability, the "Pastoral" perfectly realizes the ideal of a sound mind in a healthy body. The "Pathetique," on the contrary, is more than pessimistic. It is positively pathological. Ernest Newman, to quote him again, once declared that what went on within its pages was something that should not be aired in public.

We had the "Pastoral" from Dr. Koussevitzky a matter of 28 months ago. He gave us the "Pathetique" last on Feb. 8 and 9, 1945; and that is getting it down pretty fine. There was no reason to be astonished, then, at the superlative fashion in which these so dissimilar works were interpreted and performed. There are some things, however, that you never really get used to, no matter how many times you are confronted with them. You are always amazed to find it happening all over again and, if anything, just a little better than before. Quite obviously this was just the way yesterday's audience felt about it, and after three weeks of having its horizon broadened, it was probably entitled to that special satisfaction.

BOSTON POST FEB 9

MUSIC

GLOBE FEB. 1

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

If there were a symphonic equivalent of a royal standard, one emblazoned with a large K should be flying this morning over the red-brick temple at Massachusetts and Huntington avs. For after a month's absence in the South, Serge Koussevitzky, the liege lord of the Boston Symphony Orchestra is in residence again at Symphony Hall.

His return was observed yesterday afternoon by the Friday subscribers with that especial blend of respect, enthusiasm and affection mustered only for him. What was a warm reception at first became a fiery demonstration by the time Mr. Koussevitzky and the orchestra had traversed the program consisting of but two sixth symphonies: the "Pastoral" of Beethoven and the "Pathetic" of Tchaikovsky.

It is no miracle that the Boston Symphony responds to Mr. Koussevitzky as to no other gentleman, however gifted or amiable, who stands before it. Why should matters be otherwise? For 20 years and more, after all, Mr. Koussevitzky has moulded, drilled and ruled this orchestra until it has become unequalled. Therefore, yesterday, there were the familiar and treasurable richness and luminosity in the orchestra's tone, and what the late W. J. Henderson used to call its "oceanic depths."

Everything was delicate and precise, or robust and stirring. Everything proceeded according to carefully calculated effect, and yet gained by that indefinable artistic dividend caused when a great interpreter excites a great orchestra to spontaneous prodigies of execution.

Were you not used to the range and the details of Mr. Koussevitzky's interpretive powers, you could have gained a notion of them just from these magnificent performances of the "Pastoral" and "Pathetic".

He takes Beethoven's evocation of peasant life amid a gentle nature delicately, but with no loss of essential vigor.

With Tchaikovsky it is a totally different matter: the "Pathetic" is made to sing its lamentations and its neurotic fears with heart-rending intensity and yet without making the expression seem forced or the texture coarse. That is true even of the third movement march which Mr. Koussevitzky takes as if the spirit of doom were closing in at a gallop.

Knowing the unstable psychic background of Tchaikovsky, you become, after a while, progressively less moved by the grave-side hysteria of the "Pathetic". But one could not fail to be moved by the sheer power and beauty of the sounds produced by Mr. Koussevitzky and the orchestra. That ability to create emotion from the outside in, so to speak, is one mark of genius.

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This Clipping From
ST. LOUIS, MO.
GLOBE DEMOCRAT

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POST DISPATCH

FEB 10 1946

Cesar Franck's D Minor Symphony and Berlioz' "Roman Carnival" Overture are programmed or the Boston Symphony broadcast which Serge Koussevitzsy vill conduct at 8:30 Saturday night on KXOK.

This Clipping From
SPRINGFIELD, MASS.
Sunday Union & Republican

FEB 10 1946

BOSTON SYMPHONY RELEASES DETAILS FOR TANGLEWOOD

Fobert Shaw Joins Faculty of Music Center—Chamber Concerts to Precede Annual Berkshire Festival

Boston, Feb. 9—Returning to his post as conductor of the Boston Symphony orchestra after his mid-season vacation, Dr Serge Koussevitzky has announced his plans for the 1946 season of the Berkshire Music center at Tanglewood, Lenox, Mass. July 1-August 10.

The school catalog which is about to be circulated will disclose two new musical activities at Tanglewood. With the cooperation of the Elizabeth Sprague Coolidge foundation four concerts of chamber music have been arranged, and preceding the festival concerts Dr Koussevitzy and the instrumental faculty composed of more than 30 members of the Boston symphony will give two Bach-Mozart programs.

Dr Koussevitzky's assistants at the center in the orchestral conducting department and for the advanced orchestra will be Leonard Bernstein. Richard Burgin and Stanley Chapple.

The opera department will be under the direction of Dr Herbert Graf and Boris Goldovsky. Richard Rychtarik will design scenery and costumes. Benjamin Britten's opera, "Peter Grimes," commissioned by the Koussevitzky music foundation, composed especially for Tanglewood, and produced in England with outstanding success, will receive its first Ameri-

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This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

FEB 10 1946

Stravinsky Chosen Guest Conductor

Following a week's visit to New York and other cities, the Boston Symphony Orchestra will have Igor Stravinsky as its guest composer and conductor at Symphony Hall Friday afternoon and Saturday night, Feb. 22 and 23. Stravinsky will also conduct the concert in Sanders Theater, Cambridge, on Wednesday, Feb. 20.

Stravinsky's program for his Boston concerts consists entirely of music either newly revised or new hereabouts. He will present his Symphony in Three Movements, which recently had its first performance in New York under his direction, and his "Scenes de Ballet," which was composed for a Billy Rose production and thus performed in 1945.

The second portion of the program will consist of the opening scene from the Ballet "Petrouchka" and the more familiar final scene. He will present his new second revision of his ballet "The Fire Bird." This version restores each movement used in the original version and connects the movements.

The concert in Cambridge will consist of the "Fireworks," the new Symphony, and the complete suite from "The Fire Bird."

This Clipping From
THINK
NEW YORK CITY

The American Musical Scene

By OLIN DOWNES

OLIN DOWNES

SOME notes on orchestras, conductors and audiences . . . "There is a process of musical integration at work which augurs impressively for the musical development of the nation."

WHEN the historian in the future looks at our American musical scene of the present he will be impressed most of all with the number and the quality of our symphony orchestras. The best of these are not equalled anywhere else in the world, and have not been since about the second decade of this century. At that time there were half a dozen orchestras, including the big three of the East, the Boston Symphony, the Philadelphia Orchestra, the Philharmonic Society (now the Philharmonic-Symphony) of New York, which had no peers overseas. Today there are sixteen such orchestras, all of the first rank, with the Eastern organizations still in the lead, functioning in as many cities from coast to coast. But this is only the highlight of the picture. There are over three hundred and fifty second-rank orchestras distributed over the country which are capable of high class performance of representative symphonic music, and more are springing up year by year. Nor is this all. We have the training orchestras of our music schools, and allied institutions, and remarkable amateur orchestras of high schools, colleges and universities which constitute the surest guarantee that the famous symphonic organizations are only the symbols of what is transpiring musically in the body of the nation.

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THEN come th nductors. The art of the con-
ductor is a whol n itself. A century ago, or a
little more, this ot the case. The conductor was
then a routine n and time-beater who kept
the orchestra t . Today he is a supreme inter-
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ican orchestras, he particularly favorable con-
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As far back turn of the century it was not
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balance of mu power. And not only this, but
a further fact shing to the species of European
mind which still harbors the conception that Indians and alligators live on Broadway, is that we have in America the most receptive and informed audiences for symphonic music.

Our orchestral public expects and receives richer and more variegated programs of orchestral music than any audiences of the Continent; this because we never have been chauvinistic or narrowly national in our attitude toward art. In Europe, music performed has been somewhat limited in its scope because of national tastes and traditions which operated to the exclusion of a certain percentage of foreign music. The program suitable for Paris was not precisely suitable for Berlin and vice versa. American audiences have always maintained the international viewpoint. We want to hear all interesting music, regardless of its period or origin. This does not, however, interfere with national musical development.

* * *

THAT is coming on inevitably, and with ever-increasing speed. The European-born conductor, in the great majority of cases, becomes the American citizen, in whole-hearted allegiance to our social purposes and artistic ideals. His life and his work is now a part of ours. We still have, perhaps, lingering vestiges of reverence for a foreign name in music, and hesitate to give our native musicians an exactly even chance. But that is changing as our musicians, performers and conductors alike are developing. Especially among the smaller orchestras American conductors are showing their ability.

In the ranks of the symphony orchestras themselves the change is profoundly felt. There was a time when the Boston Symphony Orchestra selected almost all its players from abroad. Now, as Dr. Koussevitzky has told me, this is neither practicable nor necessary. The best young artists are here, emerging annually from the sources of orchestral training and experience that have been noted. There is a process of musical integration at work, especially in this field, which augurs impressively for the musical development of the nation.

Finally there is the stimulating effect of the situation upon the native composer. The goods of the native composer are in demand as never before, in a period when America must take a leading part in advancing the musical culture of the world.

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 10 1946

TANGLEWOOD LISTS TWO INNOVATIONS

Two new musical activities have been announced by Serge Koussevitzky for the 1946 season of the Berkshire Music Center at Tanglewood in Lenox, Mass., which will open on July 1. With the cooperation of the Elizabeth Sprague Coolidge Foundation, four concerts of chamber music have been arranged and, before the regular festival concerts, Dr. Koussevitzky and the instrumental faculty of the center, comprising more than thirty members of the Boston Symphony Orchestra, will give two Bach-Mozart programs.

Besides having opportunities for participation in actual performance of music, students will be able to attend special assemblies. Aaron Copland, the composer, will be moderator of the forum meetings. Olin Downes will give four lectures on the "Art of Criticism," and special guest lecturers will include Howard Hanson, William Schuman and Edward Weeks.

In the orchestral-conducting department of the center, Dr. Koussevitzky will be assisted by Leonard Bernstein, Richard Burgin and Stanley Chapple. The opera department will be under the direction of Herbert Graf and Boris Goldovsky. Richard Rychtarik will design the scenery and costumes.

The composition department will be in charge of Mr. Copland, who is assistant director of the center. Hugh Ross and Robert Shaw will hold classes in choral conducting and will direct the student chorus. Mr. Shaw also will prepare the festival chorus for the performance of Beethoven's Ninth (choral) symphony, which will close the Berkshire Festival concerts. Chamber music groups will work under Gregor Piatigorsky, with the assistance of the principals of the Boston Symphony.

Benjamin Britten's opera, "Peter Grimes," commissioned by the Koussevitzky Music Foundation and composed especially for Tanglewood, will have its first American presentation. The opera has been given in England with outstanding success. Mr. Ross will train the chorus and Mr. Bernstein will conduct the performance.

Dr. Koussevitzky will announce next month a summary of the festival programs, which will include nine concerts from July 25 to Aug. 11 on Thursday and Saturday evenings and Sunday afternoons. Information about the center, including the festival, may be obtained by writing Symphony Hall, Boston 15, Mass.

This Clipping From
ST. LOUIS, MO.
GLOBE DEMOCRAT

FEB 10 1946

—BOSTON SYMPHONY. Returning to New York for the third in a series of five Hunter College broadcasts this season Dr. Serge Koussevitzky will conduct.

Symphony, in D-Minor ......Cesar Franck
"Roman Carnival" overture ....Berlioz

This Clipping From
ST. LOUIS, MO.
POST DISPATCH

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NEW [illegible]
STANDARD-TIMES

FEB 10 1946

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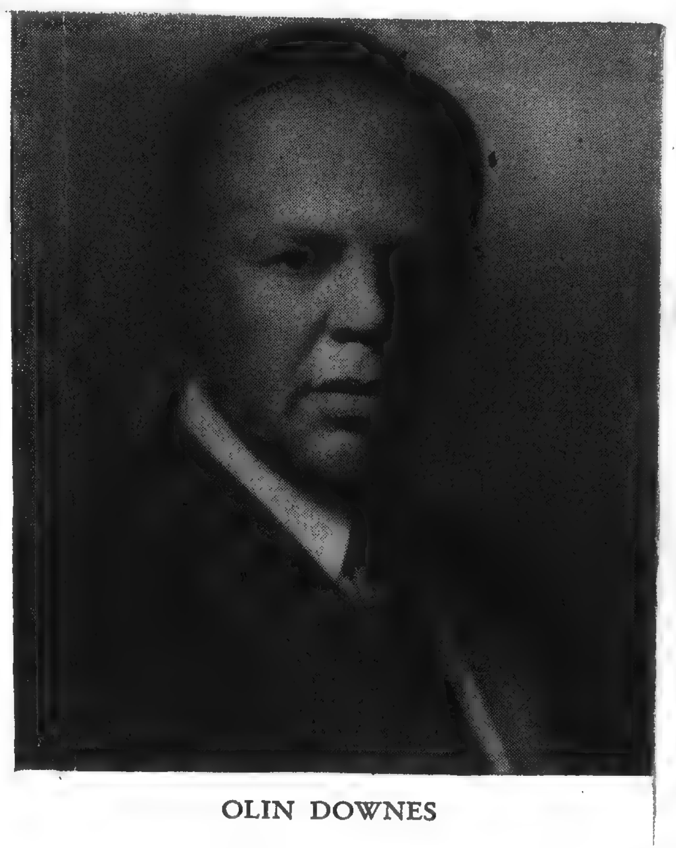
THINK
NEW YORK CITY

FEB - 1946

The American Musical Scene

By OLIN DOWNES

SOME *notes on orchestras, conductors and audiences . . . "There is a process of musical integration at work which augurs impressively for the musical development of the nation."*



OLIN DOWNES

WHEN the historian in the future looks at our American musical scene of the present he will be impressed most of all with the number and the quality of our symphony orchestras. The best of these are not equalled anywhere else in the world, and have not been since about the second decade of this century. At that time there were half a dozen orchestras, including the big three of the East, the Boston Symphony, the Philadelphia Orchestra, the Philharmonic Society (now the Philharmonic-Symphony) of New York, which had no peers overseas. Today there are sixteen such orchestras, all of the first rank, with the Eastern organizations still in the lead, functioning in as many cities from coast to coast. But this is only the highlight of the picture. There are over three hundred and fifty second-rank orchestras distributed over the country which are capable of high class performance of representative symphonic music, and more are springing up year by year. Nor is this all. We have the training orchestras of our music schools, and allied institutions, and remarkable amateur orchestras of high schools, colleges and universities which constitute the surest guarantee that the famous symphonic organizations are only the symbols of what is transpiring musically in the body of the nation.

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THEN come the conductors. The art of the conductor is a whole art in itself. A century ago, or a little more, this was not the case. The conductor was then a routine musician and time-beater who kept the orchestra together. Today he is a supreme interpreter indispensable to the effective functioning of the ensemble. Because of the number of good American orchestras, and the particularly favorable conditions which most of them offer for the exercise of the conductor's art, America has become the place which holds out the greatest inducements to the wielder of the baton. As a consequence most of the leading conductors of the period have gravitated here, and were here before the wars made the United States a haven for artists as well as the oppressed of the world.

As far back as the turn of the century it was not so. The European conductor found his most congenial surroundings and his most intelligent audiences in his own land or adjacent places on the other side of the water. There is now a completely new balance of musical power. And not only this, but a further fact, astonishing to the species of European mind which still harbors the conception that Indians and alligators live on Broadway, is that we have in America the most receptive and informed audiences for symphonic music.

Our orchestral public expects and receives richer and more variegated programs of orchestral music than any audiences of the Continent; this because we never have been chauvinistic or narrowly national in our attitude toward art. In Europe, music performed has been somewhat limited in its scope because of national tastes and traditions which operated to the exclusion of a certain percentage of foreign music. The program suitable for Paris was not precisely suitable for Berlin and vice versa. American audiences have always maintained the international viewpoint. We want to hear all interesting music, regardless of its period or origin. This does not, however, interfere with national musical development.

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THAT is coming on inevitably, and with ever-increasing speed. The European-born conductor, in the great majority of cases, becomes the American citizen, in whole-hearted allegiance to our social purposes and artistic ideals. His life and his work is now a part of ours. We still have, perhaps, lingering vestiges of reverence for a foreign name in music, and hesitate to give our native musicians an exactly even chance. But that is changing as our musicians, performers and conductors alike are developing. Especially among the smaller orchestras American conductors are showing their ability.

In the ranks of the symphony orchestras themselves the change is profoundly felt. There was a time when the Boston Symphony Orchestra selected almost all its players from abroad. Now, as Dr. Koussevitzky has told me, this is neither practicable nor necessary. The best young artists are here, emerging annually from the sources of orchestral training and experience that have been noted. There is a process of musical integration at work, especially in this field, which augurs impressively for the musical development of the nation.

Finally there is the stimulating effect of the situation upon the native composer. The goods of the native composer are in demand as never before, in a period when America must take a leading part in advancing the musical culture of the world.

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 10 1946

TANGLEWOOD LISTS TWO INNOVATIONS

Two new musical activities have been announced by Serge Koussevitzky for the 1946 season of the Berkshire Music Center at Tanglewood in Lenox, Mass., which will open on July 1. With the cooperation of the Elizabeth Sprague Coolidge Foundation, four concerts of chamber music have been arranged, and, before the regular festival concerts, Dr. Koussevitzky and the instrumental faculty of the center, comprising more than thirty members of the Boston Symphony Orchestra, will give two Bach-Mozart programs.

Besides having opportunities for participation in actual performance of music, students will be able to attend special assemblies. Aaron Copland, the composer, will be moderator of the forum meetings. Olin Downes will give four lectures on the "Art of Criticism," and special guest lecturers will include Howard Hanson, William Schuman and Edward Weeks.

In the orchestral-conducting department of the center, Dr. Koussevitzky will be assisted by Leonard Bernstein, Richard Burgin and Stanley Chapple. The opera department will be under the direction of Herbert Graf and Boris Goldovsky. Richard Rychtarik will design the scenery and costumes.

The composition department will be in charge of Mr. Copland, who is assistant director of the center. Hugh Ross and Robert Shaw will hold classes in choral conducting and will direct the student chorus. Mr. Shaw also will prepare the festival chorus for the performance of Beethoven's Ninth (choral) symphony, which will close the Berkshire Festival concerts. Chamber music groups will work under Gregor Piatigorsky, with the assistance of the principals of the Boston Symphony.

Benjamin Britten's opera, "Peter Grimes," commissioned by the Koussevitzky Music Foundation and composed especially for Tanglewood, will have its first American presentation. The opera has been given in England with outstanding success. Mr. Ross will train the chorus and Mr. Bernstein will conduct the performance.

Dr. Koussevitzky will announce next month a summary of the festival programs, which will include nine concerts from July 25 to Aug. 11 on Thursday and Saturday evenings and Sunday afternoons. Information about the center, including the festival, may be obtained by writing Symphony Hall, Boston 15, Mass.

BOSTON POST FEB 10

DIFFERS WITH DUFAUW

Dr. Koussevitsky Comments on List to Form Basis for Understanding All Music

BY WARREN STOREY SMITH

At last it was possible to interview Dr. Koussevitsky on the subject of Desire Dufauw's list of the 10 pieces which would "form a basis for the understanding and appreciation of all music." Seen in his new Brookline home shortly after his return from the South, the Boston conductor would have none of his Chicago colleague's idea and, granting the possibility of any such narrowing down of the world's great music, he still broke with him both in the matter of composers and of compositions.

It will be recalled that Mr. Dufauw's entire orchestral list consisted of Bach's Suite in B minor for flute and strings, Mozart's "Jupiter" Symphony, Beethoven's First, the Third of Schumann, the First of Brahms, the Franck D minor, Strauss' "Till Eulenspiegel," Debussy's Prelude to "The Afternoon of a Faun," Stravinsky's "Petrouchka" and the Fifth Symphony of Shostakovitch. "Where is 'Carmen'? asked Dr. Koussevitsky. "A great masterpiece. And Bach's B minor Mass?" He agreed that the omission of Wagner was a mistake and suggested that "Tristan und Isolde" could hardly be left out. As to a single excerpt, he admitted that the "Meistersinger" Prelude which "puts so much in a small space" would do very well, but he made a special plea for the Prelude to "Lohengrin," dilating upon its many beauties.

No more than some of the rest of us could he see the Symphony of Franck in this exalted company. Freely admitting its qualities, he nevertheless could not regard it as a great masterpiece. A masterpiece, he explained, must be perfect from every point of view, unassailable both as to form and content.

On this last point there may be two opinions. Are there not flawed masterpieces?

How about the Ninth Symphony of Beethoven? The first movement, according to Dr. Koussevitsky, is "the greatest single movement in symphonic music." He was willing to grant almost equal stature to the ensuing scherzo, but would go no further. Many critics, of course, have looked upon the choral finale as a magnificent failure. Taken as a whole, Beethoven's "Eroica" is, for Koussevitsky, not only supreme among the master's nine, but "the greatest of all symphonies."

Although he did not attack each and every one of Mr. Dufauw's choices, Dr. Koussevitzky had other objections to make. He would certainly find room in any such list for Tchaikovsky's "Pathetique." He deplored the absence of Berlioz and indicated his fondness for the "Fantastic," which he conducts so compellingly. He does not believe that an acquaintance with Debussy's "Faun" would condition the listener for a full appreciation of the much greater "La Mer," Debussy's "orchestral masterpiece." He feels that Strauss reached his peak in "Death and Transfiguration," more particularly the final section, and that the Fourth, not the First (which occurs more frequently on his programs), is the most characteristic of the symphonies of Brahms. He would set the romantic Piano Concerto of Schumann above any of his symphonies, in which matter he has considerable backing, but among the latter he was sure that in the "Rhenish" Mr. Dufauw had picked the weakest of them. Again, Mozart's G minor or E-flat would, for him, come ahead of the "Jupiter." But here, as elsewhere, he found comparisons difficult, since each work illustrates a different aspect of Mozart's genius.

"I have a very special feeling for Brahms," he said. "I like very much to conduct his music. But when people claim for him the highest originality, I beg leave to differ. In his symphonies you will find echoes of all of his important predecessors: Schumann, Schubert, Beethoven, Bach—even Rossini." And he hummed a passage from the first movement of the First which comes straight out of the "William Tell" Overture. Such borrowings, he made haste to add, are not important so long as the spirit of the music is different.

In anticipating his reaction a fortnight ago I suggested that he would include Sibelius "at any cost." I was therefore quite surprised to find him adopting a rather condescending attitude toward the Finnish symphonist, to whom he devotes so much attention. In most of the symphonies he finds weak passages, and he instanced the lack of true development in the finale of No. 2 (with which he always both raises the roof and brings down the house.) The Fourth, the particular pet of the rabid Sibelians, he finds "experimental." "Twenty-five years from now," he declared, "only one of these symphonies will still be played. Do you know which one it will be?" I suggested the Second, now the reigning favorite. He shook his head and held up his right hand, fingers outstretched.

The sum and substance of his attitude was, however, that few of the great composers could be fittingly represented by any one composition. And in that he is absolutely right.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

FEB 12 1946

Boston Symphony Canceled

The concert scheduled for tonight by the Boston Symphony Orchestra for the benefit of the Rachmaninoff Fund, Inc., has been postponed indefinitely.

This Clipping From
SYRACUSE, N. Y.
HERALD AMERICAN

FEB 10 1946

RETURNING TO his post as conductor of the Boston Symphony Orchestra after his midseason vacation, Dr. Serge Koussevitzky announces plans for the 1946 season of the Berkshire Music Center at "Tanglewood" in Lenox, Mass., July 1-Aug. 10, With the cooperation of the Elizabeth Sprague Coolidge Foundation four concerts of chamber music have been arranged. Preceding Festival concerts Dr. Koussevitzky and the instrumental faculty of more than 30 members of the Boston Symphony will give two Bach-Mozart programs. While the emphasis at "Tanglewood" is on student participation in the actual performance of music, students have opportunity to attend special assemblies. Aaron Copland as moderator will conduct forums. Olin Downes will give four lectures on "Art of Criticism." Special guest lecturers will include Howard Hanson, conductor of the Rochester Symphony; William Schuman, Edward Weeks and others to be announced.

Dr. Hanson

DR. KOUSSEVITZKY'S assistants at the Center in the Orchestral Conducting Department and for the advanced orchestra will be Leonard Bernstein, Richard Burgin and Stanley Chapple. The Opera Department will be under direction of Dr. Herbert Graf and Boris Goldovsky. Richard Rychtarik will design scenery and costumes. Benjamin Britten's opera, "Peter Grimes," commissioned by the Koussevitzky Music Foundation and composed especially for "Tanglewood and produced in England with outstanding success, will receive its first American presentation. Hugh Ross will train the chorus and Leonard Bernstein will conduct.

THE COMPOSITION Department will be in charge of Aaron Copland, assistant director of the Berkshire Music Center. Hugh Ross and Robert Shaw will have classes in choral conducting, and also direct the student chorus—Mr. Shaw preparing the Festival chorus for Beethoven's Ninth Symphony, which will close the Berkshire Festival concerts. Chamber music groups will work under direction of Gregor Piatigorsky, famed 'cellist, with the assistance of the principals of the Boston Symphony Orchestra.

"It is nature who forces us to break forth into singing when our heart is moved by great and sudden emotion—in the wail of grief, in the exaltation of joy, in the sigh of melancholy longing."—Cicero

AT THE ANNUAL MEETING of the Symfonia Choral Society held recently in the Polish Community Home in Park av., Mrs. George Grabowski, 101 Russet Lane, was reelected president for 1946. Other officers: Vice president, Mrs. Henry Trzpis; treasurer, Miss Irene Dobrowolski; recording secretary, Mrs. Chester Stempinski; financial secretary, Miss Pauline Glowacki. The music committee: Mrs. Edmund B. Tyminski, Mrs. Joseph Tomon and Miss Ruth Prybylski. Miss Dorothy Hubbard is director and Miss Ruth Prybylski is accompanist of the singing group. Plans are being made for a card party on Feb. 23 and for the annual concert May 19.

Mrs. Grabowski

"Music produces like effects in the mind as good medicine on the body."

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 11 1946

Eugene List to Replace Ailing Horowitz at Benefit

Eugene List

Associated Press

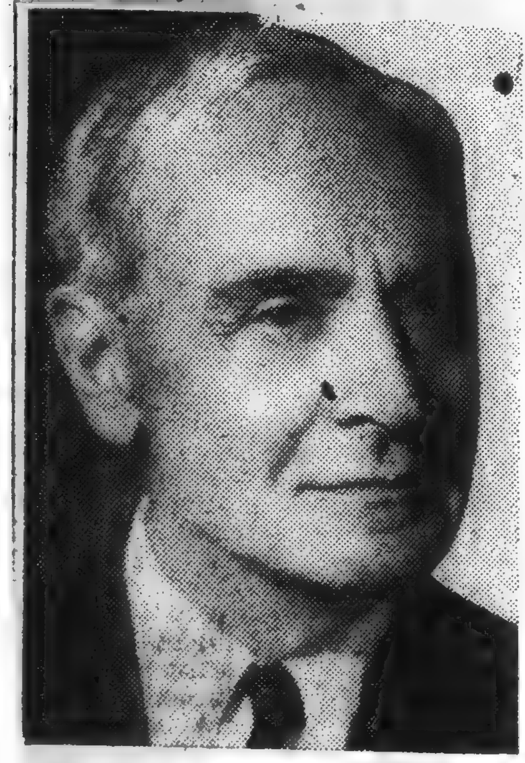
Eugene List, former staff sergeant in the Special Service Division of the United States Army, will substitute for Vladimir Horowitz as soloist in the benefit concert for the Rachmaninoff Fund to be given tomorrow evening in Carnegie Hall by the Boston Symphony Orchestra under Dr. Serge Koussevitzky, it was announced yesterday. The substitution is made necessary by Mr. Horowitz's illness with influenza, which is so severe that his doctor has forbidden him to play.

Informed of this, Mr. List offered yesterday to donate his services for the concert. This will be Mr. List's first appearance with orchestra since he returned from a European tour, during which he played for President Truman, Winston Churchill and Premier Stalin at the Potsdam Conference.

Minor changes in the program of tomorrow's concert have been necessitated by this substitution. Mr. List will play the Second Rachmaninoff Concerto with orchestra instead of the Third, which Mr. Horowitz had intended to perform, and the program will open with Rachmaninoff's own orchestral version of his "Vocalise." The other numbers will be Aaron Copland's "A Lincoln Portrait," with Melvyn Douglas as narrator, and Tchaikovsky's "Symphonie Pathetique."

This Clipping From
NEWARK, N. J.
STAR-LEDGER

FEB 11 1946


MAESTRO — Serge Koussevitzky, who brings the Boston Symphony Orchestra to the Mosque Thursday evening for a concert under Griffith Music Foundation auspices.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 12 1946

Horowitz Ill, List to Play

Change in Tonight's Boston Symphony Program Announced

Former Technical Sergeant Eugene List will replace Vladimir Horowitz as soloist in tonight's concert of the Boston Symphony Orchestra under Serge Koussevitsky's direction at Carnegie Hall for the benefit of the Rachmaninoff Fund. He will play Rachmaninoff's second piano concerto, in C minor, instead of the same composer's originally announced third concerto. Mr. Horowitz, who is president of the Rachmaninoff Fund, is unable to appear owing to influenza.

Mr. List, who played for President Truman, Premier Joseph Stalin and Former Premier Winston Churchill at the Potsdam Conference last summer, is contributing his services.

This Clipping From
HUDSON, N. Y.
DAILY STAR

FEB 12 1946

TANGLEWOOD TO OPEN ON JULY 1

Returning to his post as conductor of the Boston Symphony Orchestra after his mid-season vacation, Dr. Serge Koussevitsky has announced that four concerts of chamber music have been arranged and preceding the Festival Concerts Dr. Koussevitsky and the instrumental faculty composed of more than 30 members of the Boston Symphony will give two Bach-Mozart programmes.

The season at the Berkshire Music Center at Tanglewood in Lenox, Mass., will be from July 1 to August 10th.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 13 1946

Cuban Music Scholarship

The American Steel Corporation of Cuba and the American Tropical Products Corporation of Cuba are sponsoring a scholarship in advanced composition at this summer's session of the Berkshire Music Center at Tanglewood, Lenox, Mass., for a Cuban composer under thirty years old. This includes transportation, room and board and admission to all lectures, concerts and general activities of this summer's session, including the nine festival concerts of the Boston Symphony Orchestra. A preliminary committee composed of Jose Ardeval, conductor of the Havana Chamber Orchestra; Maria Munoz de Quevedo, conductor of the Havana Choral Society, and Dr. Diego Bonilla, director of the Havana Municipal Conservatory, will examine manuscripts sent to the Havana offices of the two sponsoring companies before March 15. The works which they choose will be submitted to a New York committee designated by the Cuban-American Music Group, and the winner will be notified by May 15.

ORK, N.Y.
TIMES

EB 11 1946

List to Replace
Horowitz at Benefit

Eugene List
Associated Press

List, former staff ser-
he Special Service Divi-
e United States Army,
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e concert. This will be
first appearance with
since he returned from
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Churchill and Premier
he Potsdam Conference.
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will play the Second
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stead of the Third, which
vitz had intended to per-
the program will open
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n of his "Vocalise." The
bers will be Aaron Cop-
Lincoln Portrait," with
ouglas as narrator, and
ky's "Symphonie Pathé-

This Clipping From
WATERBURY, CONN.
DEMOCRAT

FEB 12 1946

Tanglewood SummerPlans Announced

Dr. Serge Koussevitzky Has Broad Musical Program

Boston, Feb. 12.—Returning to his post as conductor of the Boston Symphony Orchestra after his mid-season vacation, Dr. Serge Koussevitzky announces his plans for the 194 season of the Berkshire Music Center at Tanglewood in Lenox, Mass., July 1—August 10.

The School catalogue which is about to be circulated will disclose two new musical activities at Tanglewood. With the cooperation of the Elizabeth Sprague Coolidge Foundation four concerts of chamber music have been arranged, and preceding the Festival concerts Dr. Koussevitzky and the instrumental faculty composed of more than thirty members of the Boston Symphony will give two Bach-Mozart programs.

Dr. Koussevitzky's assistants at the Center in the Orchestra Conducting Department and for the advanced orchestra will be Leonard Bernstein, Richard Burgin and Stanley Chapple.

The Opera Department will be under the direction of Dr. Herbert Graf and Boris Goldovsky. Richard Rychtarik will design scenery and costumes. Benjamin Britten's opera "Peter Grimes," commissioned by the Koussevitzky Music Foundation, and composed especially for Tanglewood, and produced in England with outstanding success, will receive its first American presentation. Hugh Ross will train the chorus and Leonard Bernstein will conduct the performance. The composition department will be in charge of Aaron Copland, who is the assistant director of the Berkshire Music Center.

Choral conducting will be under the direction of Hugh Ross and Robert Shaw, both of whom will have classes in choral conducting and also direct the student chorus —Mr. Shaw preparing the Festival chorus for Beethoven's Ninth Symphony, which will close the Berkshire Festival concerts.

Chamber music groups will work under the direction of Gregor Piatigorsky with the assistance of the principals of the Boston Symphony Orchestra.

While the emphasis at Tanglewood is on student participation in the actual performance of music students will also have the opportunity, as before, to attend special assembles. Aaron Copland as moderator will conduct forum meetings. Olin Downes will give four lectures on the Art of Criticism. Special guest lecturers will include Howard Hanson, William Schuman, Edward Weeks, and others to be announced.

Next month Dr. Koussevitzky will announce a summary of the Festival programs—nine concerts July 25-August 11, Thursday and Saturday evenings and Sunday afternoons. Those who wish fuller information about the School or the Festival should address Symphony Hall, Boston, Mass.

This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER

FEB 12 1946

Last Night's Concert

By E. C. R.

Boston Symphony Brilliantly Closes Woolsey Series

The seventh and final concert in the Woolsey Hall Series was heard last evening at Woolsey Hall, with every seat filled and standing room sold out far in advance of the performance. The Boston Symphony Orchestra was again the attraction, and this, their second performance of the season, seemed even more memorable than their last. Serge Koussevitzky was at his best, bringing out the personal and human quality of the music. He has the power to shade, tint, and give all those delicate touches which are free expressions of artistic ideals.

The concert opened with Beethoven's Symphony No. 1 in C Major, Op. 21. This first symphony follows Haydn's habit of a slow introduction, and the opening notes by full orchestra sounded like a proclamation. The opening tune is repeated in the second part, followed by a contrasting movement treated in many interesting ways, while the Coda is elaborate and brilliant. The violin-horn dialogue features the second movement; while the third is a minuet going right up the scale. The Finale starts with a musical joke: after striking a G octave it goes up the scale softly, three notes, then four, five, six and seven. After the completion of this scale he starts his first tune, lively and cheerful With the conventional ending Beethoven's First Symphony ends.

Next was heard the Passacaglia and Four Sea Interludes from the Opera "Peter Grimes," Op. 33, by Benjamin Britten. This opera was commissioned by Serge Koussevitzky to be played at the Berkshire Music School at Tanglewood. Its irregular theme seemed at times to be at cross purposes with itself. The wierd inharmonies kept the audience practically breathless, waiting for what would come next in this altogether difficult and different number.

Bach's Brandenburg Concerto No. 5, in D. Major was one of six written by this great composer. In this selection the piano was heard in a solo part which was followed by a trio between the flute and violin. Only a very small part of the orchestra performed this number—a few of the strings, the flute and the grand piano, giving the effect which must have been pretty much the way Bach himself intended. The solo parts were performed by Lukas Foss, at the piano; Richard Burgin, the violin; and Georges Laurent, the flute. Particularly delightful and intricate in pattern was the brilliant piano solo as performed by young Mr. Foss. After this selection one felt anew the depth and beauty of the old compared with the more modern compositions.

Symphony No. 2 by Dmitri B. Kabalevsky was a work which the Boston Symphony Orchestra played last week for the first time in Boston. Kabalevsky is one of a group of Soviet composers who have contributed heavily to the effective music being produced in modern times. This number was composed in 1934. A loud introductory chord opens the symphony. The clarinet, woodwind and then the strings pick up and continue the song, joined finally by the drum. The tempo is lively and vibrant. The slow movement is also opened by the flute, followed by the strings in full play, and this part closes with the trombone and clarinet giving the final call. Koussevitzky's hands, body and face all seemed to work together with amazing powers of expression. Every nerve was keyed to the mood, and the personal magnetism of this most able director was infused into every individual artist himself. At times he became so excited his voice could be heard by those nearest the stage, so tense and enraptured was he in the development of the pattern of this symphony. The number closed on a happy air, the melody being tossed back and forth between the various instruments. A march melody with a military air started feet tapping and heads joining the conductors in nodding this way and that. This was indeed a fitting selection to bring to a close a most successful season for the Woolsey Hall Concert Series.

ALLIS CHALMERS STRIKES

LAPORTE, Ind., Feb. 7 (AP)—Representatives of CIO unions at seven plants of the Allis-Chalmers Manufacturing Company, including Boston, voted tonight to call a strike effective March 4.

Benefit for the Rachmaninoff Fund, Inc.
Carnegie Hall—Tonight at 8:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY,
CONDUCTOR
MELVYN DOUGLAS, NARRATOR
Eugene List, Soloist in Rachmaninoff
2nd piano concerto substituting for Vladimir Horowitz because of Mr. Horowitz' illness.
Tickets, Burden Littell Bureau—Bonwit Teller

Symphony Cancels N. Y. Concert, to Give One Tonight

The Boston Symphony Orchestra, 110 men strong, had a bad day yesterday.

They were scheduled to take the 10 a. m. train for New York to play for a Rachmaninoff Fund benefit last night and they are further scheduled for another concert tonight. When Mayor O'Dwyer closed the city up tight, Symphony officials hurriedly warned the men not to make the trip.

Late last night, Manager George E. Judd announced tonight's performance would go on as scheduled. The musicians will leave Boston today.

SYMPHONY OFF PITCH IN N. Y. STRIKE OCTAVE

FEB. 13

The Boston Symphony Orchestra missed its first scheduled concert in 58 years last night, when 12 artists including Dr. Serge Koussevitzky arrived in New York to find their Carnegie Hall engagement off-again on-again, while the remainder were "bumped off" trains in Boston before Mayor O'Dwyer's meetings ban was lifted

The orchestra was scheduled for a special Lincoln's birthday performance in New York, featuring "A Lincoln Portrait," and the advance group had left before the ban on assembly in public places was announced. The remainder of the company was hustled from railroad trains in the South and Back Bay stations by officials and railroad officers when it was learned here that the performance had been called off.

When the restrictions in New York were lifted at 6 P. M. the dozen musicians were authorized to play as scheduled, but the 98 in Boston had scattered to their homes with orders to await instructions this morning. There had been an advance sale of $20,000 for the concert, which will be held at a later date, according to Manager George E. Judd who was among those "marooned" in New York.

Reached by telephone in New York, Judd announced the remainder of the group would leave Boston today to fill other engagements this week at Carnegie Hall and in New Jersey.

The last time the orchestra missed a scheduled performance, Judd explained ruefully, was during the blizzard of 1888 when it was snowbound in Connecticut en route to New York.

The performance in New York last night was booked for the benefit of the Rachmaninoff fund for young musicians. Ex-Army Sgt. Eugene List, who played at Potsdam for President Truman and Prime Minister Churchill, was scheduled for a Rachmaninoff piano concerto, but Judd promised he would get his opportunity later.

HUB SYMPHONY KEPT AT HOME

Musicians' Concert in New York Cancelled

Boston and New England began yesterday to feel the effects of New York's paralyzing business blackout, and then as suddenly saw the situation relieved as Mayor O'Dwyer's stoppage edict was rescinded last night. But the news did not come soon enough to save the Boston Symphony Orchestra from cancelling a concert scheduled for Carnegie Hall last night.

One of the largest motor transportation concerns in New England revealed that only two of 30 trucks which made the over-the-road trip to New York Sunday night, had been unloaded there yesterday. Word that the edict had been rescinded came in time for many trucking concerns to proceed with normal movements.

Nearly all of 110 members of the Symphony had boarded a train for New York to keep the concert engagement and had to be notified at the Back Bay station that the concert had been cancelled. A few of the members, including Conductor Serge Koussevitzky, had gone on ahead by train or car, and could not be recalled. The concert, for which hundreds of tickets had been sold at $50 apiece, was to be for the benefit of the Rachmaninoff Fund in memory of the famous composer.

NEW YORK TIMES
13, 1946. FEB. 13, 1946

THEATRES REOPEN AS BAN IS LIFTED

All But 2 of Legitimate Houses Resume Operation and Most of City's 650 Movies

The majority of New York's 600 motion picture theatres and all but two of the thirty-four legitimate theatres turned on their lights again at 6 P. M. yesterday and resumed full operation following the lifting of the fuel order by Mayor O'Dwyer, which had closed all places of amusement at midnight Monday.

Broadway movie theatres featuring stage entertainment were able to resume almost immediately after the lifting of the ban as a result of stand-by orders issued by managements to entertainers and house staffs earlier in the day.

The nine-hour suspension of operations put a severe dent into theatre box-office receipts in the five boroughs. Several executives estimated that the loss, if theatres had been forced to remain closed throughout the day, would have totaled approximately $1,000,000 as holiday prices normally would have prevailed yesterday. They were reluctant to hazard a guess last night as to the percentage of actual loss on the day's receipts.

Attendance Off Last Night

A survey of first-run theatres in the midtown area disclosed that attendance last night ranged from one-half to capacity. The Radio City Music Hall reported a line of some 1,200 persons when it opened at 6:30 P. M. Although the management could not present its stage show, the film feature, "Adventure," and several short subjects were enough to draw capacity crowds. General admission was 90 cents as compared with the normal $1.25. As the only house with reserved seats, the management was called on to refund approximately $5,000 in those admissions purchased for the afternoon shows.

The Paramount's stage show starring Danny Kaye as well as its film attraction, "Miss Susie Slagle's," drew near capacity attendances. The Roxy with "Fallen Angel" on the screen and Carmen Miranda heading the stage show played to half capacity. A spokesman for the theatre estimated that normally the house would have grossed about $25,000. The Capitol which is presenting the musical "The Harvey Girls," also played to about half capacity.

According to spokesmen for several neighborhood theatre chains business ranged from "poor" to "pretty good," although nearly all reported that business "was not normal."

Only Two Houses Dark

Resorting to the radio, telephone and wire services, the legitimate theatre producers and their company managers, assisted by secretaries and others who were available, succeeded in reaching casts stagehand crews, box-office treasurers and ushers and by 9 P. M. only the Biltmore, housing Walter Huston in "Apple of His Eye," and the New York City Center, the city's own playhouse where "Desert Song" has been playing, were dark.

The scheduled premiere of "The Duchess Misbehaves," at the Adelphi, however, was moved back until tonight as a result of the inability to get scenery hung in time. Work had begun on Tuesday but had to be suspended yesterday on the Mayor's original order. Producer A. P. Waxman took advantage of the day's delay, moving his players over to the Claridge Hotel for rehearsals.

At several theatres the uncertainty of a performance kept box-offices and customers in a state of suspension. However, a spirit of opportunism seemed to prevail on both sides of the cage. One treasurer announced that with so many entertainment seekers coming to Broadway a performance would be given if he had to take a role himself. Patrons, meanwhile, flocked to various hits and profited from cancellations, the box-office at "Harvey," anwsering all queries with the remark that the best opportunity to see the show in months was at hand.

On the whole the theatre operators seemed to think that their efforts had been worth the trouble. Although business naturally was affected, there was a feeling that something had been rescued from the shambles. Those that had sold out in advance were best off. By 9:30 P. M. "Show Boat," at the Ziegfeld; "Dream Girl," at the Coronet; "The Glass Menagerie," at the Playhouse; "Harvey," at the Forty-eighth Street, and "Pygmalion," at the Barrymore, which had been taken over by a theatre party benefit, were able to report that they had sold out. Most of the other playhouses were from half to three-quarters filled.

The organizations faced with the toughest problem were the Theatre Guild and Michael Todd, each sponsor of four productions. Mr. Todd used his time on five radio stations to summon his cast and staff. Probably the easiest lot fell to Alfred de Liagre Jr., producer of the three-part "The Voice of the Turtle," at the Morosco, and Eddie Dowling and Louis J. Singer, co-producers of the four-role, "The Glass Menagerie."

NE [illegible] 2/13/46

BOSTON SYMPHONY CANCELS CONCERT

Deferment of Rachmaninoff Fund Benefit Is Orchestra's First Here Since 1888

For the first time since the blizzard of 1888, the Boston Symphony Orchestra was obliged last night to call off a scheduled concert in New York. The concert, arranged as a benefit for the Rachmaninoff Fund, was not held because of Mayor O'Dwyer's emergency shutdown order. When the order was rescinded at 6 P. M. it was too late for the orchestra to reach New York and the postponement remained in effect. In 1888, the orchestra was snowed in at a railroad station in Connecticut on its way to New York.

The Rachmaninoff Fund benefit concert, which was to have been conducted by Serge Koussevitzky with Eugene List as piano soloist, will be held at a date to be announced. Carnegie Hall had already been sold out. It was announced yesterday that tickets will be good for the substitute date.

Mr. Koussevitzky and George E. Judd, the manager of the Boston Symphony, were in town yesterday, but the members of the orchestra remained in Boston. A telephone call yesterday morning from Mr. Judd reached the men just before they were to leave. The orchestra's instruments and music arrived at Carnegie Hall, however, late Monday night.

The Boston Symphony is scheduled to give concerts tonight and Saturday afternoon at Carnegie Hall, and in Brooklyn on Friday evening.

At the Metropolitan Opera House a scheduled performance of "Rigoletto" was postponed, and it was announced that this opera would be done on Feb. 26. Tickets for last night will be honored for the new date. Tonight the Metropolitan is scheduled to perform "The Tales of Hoffmann."

Symphony Cancels N. Y. Concert, to Give One Tonight

The Boston Symphony Orchestra, 110 men strong, had a bad day yesterday.

They were scheduled to take the 10 a. m. train for New York to play for a Rachmaninoff Fund benefit last night and they are further scheduled for another concert tonight. When Mayor O'Dwyer closed the city up tight, Symphony officials hurriedly warned the men not to make the trip.

Late last night, Manager George E. Judd announced tonight's performance would go on as scheduled. The musicians will leave Boston today.

Sylvia Dickler, a young pianist, who was due to make her debut at Town Hall yesterday afternoon, will play at a later date. Her representative said that Miss Dickler was so preoccupied with her preparations for the recital that she did not find about the shutdown order until late yesterday morning.

The Metropolitan Opera House, Town and Carnegie Halls and all other music halls in town were closed yesterday. The Philharmonic-Symphony Orchestra, which rehearses in Carnegie Hall, did not hold its regular workout yesterday. There will be additional rehearsals later in the week.

Some Metropolitan Opera rehearsals were held at private homes of conductors and singers, but those scheduled in the theatre were called off.

There was other confusion resulting from the shutdown order. Extensive dinner and supper parties had been arranged in connection with the Rachmaninoff Fund concert. Hostesses were facing this dilemma in various ways.

One of the most embarrassed persons in town was a young musician who was to be a guest of honor, before and after his performance, at dinner and supper parties last night.

"Imagine being a guest of honor without playing," he said sadly.

[82]

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 13 1946

BOSTON SYMPHONY CANCELS CONCERT

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This Clipping From
NEWARK, N. J.
NEWS

FEB 14 1946

CONDUCTOR

SERGE KOUSSEVITZKY, leading the Boston Symphony in Griffith Music Foundation concert tonight at 8:40 at the Mosque Theater.

This Clipping From
NEW YORK, N. Y.
POST

FEB 14 1946

Words and Music

Koussevitzky Program Offers Beethoven and Prokofieff

By Edward O'Gorman

On Serge Koussevitzky's Carnegie Hall program with the Boston Symphony Orchestra last night, Beethoven's "Coriolanus" Overture and "Pastoral" Symphony came first and Prokofieff's Symphony No. 5 came last, a fairly clear example, I think, of feinting with the right and hitting with the left.

Dr. Koussevitzky, a conductor who is prone to hammer away valiantly at what he believes to be right—a service he performed not so many years ago for the new Shostakovich of the Fifth Symphony—had already introduced the Prokofieff Fifth Symphony at these concerts less than two months ago. Last night's repetition, an affirmation of faith that paid off, found the Doctor in lively fettle, the orchestra in good voice, and the subscribers unanimously in the mood to hear a stimulating score through to the bitter end, even though the echoes of the recent premiere may still have been vibrating somewhere in the backs of their minds.

The "Pastoral"

There were two diverse worlds of musical tone painting uncovered at this concert, the stringent modernity of Prokofieff and the sunny moods of the "Pastoral" Symphony; and I think that Dr. Koussevitzky, when he thumbed idly through the pages of the "Pastoral" score lying before him on the conductor's stand, must have looked at it much as a director might have regarded a pleasant little piece destined to serve as a curtain-raiser for something bigger and bolder to follow.

With gentle gestures and disarming smiles, he conducted a reading of the "Pastoral" that was placid and serene, easy-going and ingenuous, a performance entirely innocent of the nervous energy and drive that were such important ingredients in the performance of the Prokofieff symphony.

It was a neat, letter-perfect performance except for some improvisational decorating the solo horn unexpectedly contributed in the last movement — not once, not twice, but for a grand total of three times. But these were minor blemishes, nothing to jar the bemused listeners, of which I was admittedly one, out of an extremely pleasant reverie. No burble or extemporaneous instrumental flourish could have disturbed the even flow and rosy moods of this reading. It was so tidy, and its tonal and emotional scope so agreeably modest, that there was something of the character of chamber music about it.

Even the stormy fourth movement (there are five), while it was more than a storm in a teacup, or at least a storm in a big teacup, allowed frequent glimpses of the sun.

This Clipping From
NEW YORK, N. Y.
PM

FEB 14 1946

New Music Society To Meet Saturday

Dr. Serge Koussevitsky, conductor of the Boston Symphony orchestra, has announced that the first meeting of the new American-Soviet Music Society will be held on Saturday evening, 11 p.m., at Times Hall.

The new society will be nationwide, with membership open to all musicians interested in "promoting musical interchange between the U. S. A. and the USSR."

This Clipping From
BROOKLYN, N. Y.
EAGLE

FEB 15 1946

Koussevitzky Will Conduct Third Brooklyn Concert

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in its third Brooklyn concert of the season this evening at 8:30 at the Academy of Music. The guest soloist will be Alexander Borovsky, celebrated Russian pianist, who will perform Beethoven's Piano Concerto No. 5. Also featured in the program will be Cesar Franck's Symphony in D minor. The concert will open with Beethoven's Overture to "Coriolan," Op. 62, the only other work scheduled.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 14 1946

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert last night at Carnegie Hall. The program:

Overture to "Coriolanus" .... Beethoven
Symphony No. 6, in F major (Pastoral) .... Beethoven
Symphony No. 5, Op. 100 .... Prokofieff

Serge Koussevitzky

Conductor of the Boston Symphony Orchestra

Going Contemporary

PROKOFIEFF'S Fifth Symphony, which the Boston Symphony Orchestra played here for the second time this season at last night's concert in Carnegie Hall, remains on second hearing chiefly interesting to this listener as a neo-Romantic work by a formerly neo-Classic-and-Impressionist composer. Its more picturesque sections, which are the second and fourth movements, present no novelty of any kind, though they are good Prokofieff, the first of these being a sort of Soviet-style blues, or Muscovik one-step, and the other a standard finale in the composer's best calisthenic vein. Both are brightly, if a little weightily, orchestrated. The last has even more reminders than mere coloration of Strauss's "Till Eulenspiegel."

* * *

The first and third movements, which are less striking, deal with a more difficult problem, namely, making a piece of some length out of pliable material. The third movement, a lament, or elegy, is less successfully developed than the first. Slow movements have never been Prokofieff's forte, and of late years he has taken more and more to conceding their lack of expressivity (and of rhythmic variety) under an overlay of cinema sentiment.

The first movement, however, is as neat a piece of symphonic workmanship as has been exposed to us locally in many a day. The rounded, graceful theme of it is no theme at all in a classical sense. It is a motif that generates a flow of music. This is not made up of themes or of formal melodies; it is rather a constant outpouring, an oratorical discourse that never repeats itself but that springs always from the original motif, or source, and that returns constantly to it for refreshment.

* * *

The movement is a neo-Romantic work because it faces the central problem of neo-Romanticism, which is the making of sustained music out of non-angular material. This is a technical statement of the neo-Romantic meaning-problem, which is that of sustained personal lyricism. But the two problems are one. The neo-Classicists of the 1920's used angular or motionless material. Any neo-Classicist who, knowingly or unawares, has got involved with rounded or flowing material has found himself up to his neck in personal lyricism, the most treacherous of contemporary esthetic currents. That Prokofieff has not, in this work, found himself out beyond his depth either technically or emotionally is proof that he is not an old man yet. That he has walked out after one movement on all the serious difficulties presented proves also that he is not quite at home in contemporary waters.

* * *

The concert began with Beethoven's "Coriolanus" Overture and "Pastoral" Symphony. Both sounded to perfection instrumentally, but as meaning they were poor and thin. The first was overdramatized till it resembled Dargomijsky. The second was overcorseted rhythmically till all the jollity went out of it. The slow movement, scored in twelve-eight time, was conducted in six-eight. And quantitative meter was consistently mistaken for accentual. As a result, two hundred years' evolution of the German pastoral style, of which this work is the apex and flower, came to nothing but beautiful tone.

This Clipping From
BROOKLYN, N. Y.
EAGLE

FEB 14 1946

MUSIC

By Miles Kastendieck

Koussevitzky Repeats Prokofieff's Fifth Symphony in Carnegie Hall

Evidently Serge Koussevitzky believes so strongly in Prokofieff's Fifth Symphony that ~~he is~~ determined to make others like it by exposing them to it as much as possible. In the third Wednesday evening concert of the Boston Symphony in Carnegie Hall last night he repeated the work which had its first performance here at the first Wednesday evening concert back in November. The virtue of rehearing was apparent and one welcomed the opportunity, but it was hardly fair to bring it back in the same series which only totals five events in a single season. People walked out, a circumstance not usually noted at Bostonians' concerts.

A second hearing brought little change in this critic's first impressions. The symphony is a fine piece of work, interesting to follow, entertaining and disturbing. Again the second and fourth movements which have the stamp of the composer's idiom offered the most satisfactory listening. The first movement gave more than the third. The perplexing part came in the continuous feeling that Prokofieff has yielded too readily to the influence of other composers, Richard Strauss, Moussorgsky and Shostakovich in particular. That impression persists to discredit the value of the symphony, for it makes the listener think of other things such as documentary films, etc. Koussevitzky made one believe in the work because he put so much into the performance, but that fact was noted on the occasion of the first performance.

The concert opened with a stunningly dramatic reading of Beethoven's Overture to "Coriolanus." This was followed by a surprisingly pale, even enervating account of Beethoven's Sixth Symphony. The performance had no lift. The music brought solace in a soothing, therapeutic way. It was set forth in entirely too refined a style. The orchestra did some astoundingly suave playing, except for a horn mishap, but it was too smooth. The picture was not so much of the great outdoors as of an especially fine rural stage setting.

No announcement was forthcoming about the postponed concert of Feb. 12 for the Rachmaninoff Fund except that two dates in March were being considered.

[93]

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 14 1946

PROKOFIEFF'S FIFTH PLAYED HERE AGAIN

Koussevitzky Offers Symphony for Second Time in New York —Boston Orchestra Scores

By OLIN DOWNES

With a fine courtesy to his audiences and to the art of modern music, Dr. Koussevitzky repeated Prokofieff's Fifth symphony, which he had introduced here earlier in the season, at the concert given by the Boston Symphony last night in Carnegie Hall. The symphony is certainly one of the most interesting and probably the best, that has come from Russia in the last quarter-century. It is unquestionably the richest and most mature symphonic score that the composer has produced. There are new spiritual horizons in the serenity of the opening movement and wonderful developments that come later.

Prokofieff is quoted as having said that it is "a symphony about the spirit of man." Robert Magidoff wrote in THE TIMES of its Moscow premiere that the music has but a "quasi-gaiety," that "something ominous seems always to lurk round the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance—as at the end." But it is hard to justify such a conclusion.

The symphony is considerably less dissonant than other representative works of Prokofieff—for example, those of the Sixth and Seventh Piano Sonatas, which are harsher, grimmer and more warlike. The Fifth symphony, composed in 1944, impresses us as being another story. The opening theme, which recurs in the introduction of the finale, is an index to the loftiness of the whole conception. It is quite possibly extravagant, after what was for the writer a first hearing, to say that the slow movement, very emotional and grandly planned, reminded him of passages—one would almost say "processes"—in certain slow movements of Beethoven.

More Genuine Emotion

But we forget, and are due for a sharp reminder from that advanced school of thought which busily informs the public today that no really distinguished music has any definite emotional implications, when we claim that this very element, plus the strength of the form, make the Fifth symphony superior to other of Prokofieff's scores. His emotion is deeper and more genuine. His harmonic scheme and his key-relationship are more transparent. His forms are classic.

When the progression of the musical thought leads naturally and inevitably to it there is as much dissonance, and no more, as the logic of masterly part writing requires. But that is not new. It is as old as Mozart and older. The "forms," we have said, are classic. This does not mean that they are slavish copies of formulas. The opening movement—in case that matters a hoot—is in the age-old "sonata form"—and is splendid music.

The scherzo, which is very exciting and picturesque along immediately recognizable lines, varies the ancient procedure in a striking way—as, for example, in successive transformations of the main idea of the movement instead of the mere repetition of phrases and section as in the Mozart-Haydn model. There is also an extra theme in the first part of this movement, etc., etc., etc. No doubt our "absolute musicians" and our apostles of "pure music" would be pleased to read more of this kind of thing as a commentary upon this art-work. We suspect, however, that the ordinarily intelligent reader would finally collapse if it were long continued.

Has Wealth of Ideas

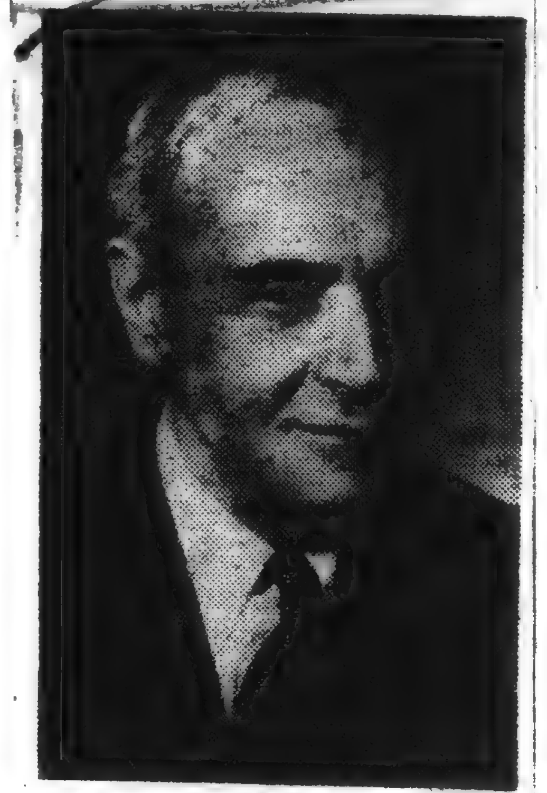
The [illegible] movement, an unusual [illegible] passacaglia and free development, is important for its [illegible] and emotional content, its wealth of ideas, its variety and resource, yet fundamental unity in their treatment, again real pulsing music that never once descends from its emotional heights and never once flags in the continuity and strength of its inspiration.

The finale has the fine introduction that brings back the Olympian mood of the opening, with the theme itself. Then comes the rondo movement, a variant of the old practice. A main theme near in character to the initial motives alternates with various dance motives and fragments of joyous song which are flung into the pot, as the movement sweeps along to its climax. Then a trombone—if memory serves us where the instrumentation is concerned—shouts a variant of the earlier theme in counter rhythm to all the whirling dance figures. It is a finale by a composer who has no hesitation whatsoever to speaking in popular musical parlance, who here writes holiday music for a rejoicing people—and how!

The performance was one of superb virtuosity and much more: it seemed to pierce to the innermost possibilities of the score as it is written. The remainder of the program requires no particular comment here. The Beethoven "Pastoral" symphony is a chef d'oeuvre of this conductor and orchestra, and a never-ending delight for its music. The Coriolanus overture fittingly introduced the occasion.

This Clipping From
NEW YORK, N. Y.
DAILY WORKER

FEB 14 1946



Dr. Serge Koussevitzky (above) Morton Gould, Olin Downes, Elie Siegmeister and Dr. Margaret Grant will be among those to address the first public meeting this Saturday evening, Feb. 16, of the new American-Soviet Music Society of which Dr. Koussevitzky is chairman. Aaron Copland will preside over the meeting which will be held at 11 p.m. at the New York Times Hall, 240 W. 44 St., New York, N. Y. All musicians and music lovers have been invited to attend this initial meeting and become charter members of the organization which will be devoted to "promoting musical interchange between the U.S.A. and the USSR." The new society, an outgrowth of the Music Committee of the National Council of American-Soviet Friendship, will be nation-wide in character. It has just been set up following the recent Conference on American-Soviet Cultural Cooperation that was attended by 1,000 people.

This Clipping From
TULSA, OKLA.
WORLD

FEB 18 1946

To Salute Petroleum

A salute to the petroleum industry will be made by Allis-Chalmers Manufacturing company, Milwaukee, Wis., over the Boston Symphony Orchestra on March 23, so Fred E. Cooper, the world distributor of A. C. heavy duty pulling and oil service equipment, was informed.

The tribute to the oil men will be an intermission feature of the program, that will mark the third anniversary of Allis-Chalmers support of the Boston organization now in its 65th year, and 22nd for Dr. Serge Kousevitsky, the conductor.

This Clipping From
NEW YORK N.Y.
NEWS

FEB 19 1946

New Concert Date

The postponed Lincoln's Birthday benefit concert at Carnegie Hall for the Rachmaninoff Fund has been rescheduled for March 12. This one features the Boston Symphony with pianist Vladimir Horowitz as guest soloist.

This Clipping From
NEWARK, N. J.
NEWS

FEB 15 1946

Boston Symphony

Koussevitzky Elicits Ovations in Concert Sponsored by Griffith at Mosque

BY ALAN BRANIGAN

A completely successful orchestral concert, that rare event in the concert halls, was given last night at the Mosque Theater by the Boston Symphony Orchestra under Serge Koussevitzky's direction. The performance drew ovations from the capacity audience of about 3,700, who were gathered together under the auspices of Griffith Music Foundation.

As a musical outpouring, the evening was of such a caliber as to permit the Foundation to pin laurels upon itself. Bringing the Bostonians, as well as other first rate artists to our midst, entails an enormous amount of forethought and labor and Newark should cherish an organization that does it not only often but also exceedingly well.

On the purely social side, the concert held many charms. Present were many musicians of the county as well as civic leaders and persons prominent in the professions. It was notable that only a few uniformed men were in attendance, in contrast to recent seasons, and many remarked on the number of citizens who broke out evening gowns and starched shirts for the occasion.

High Spirits

Among the multitude who enjoyed themselves must be listed most prominently Dr. Koussevitzky. Although just recovered from an illness the venerable sage of Symphony Hall was in excellent spirits, enacting out each piece of music and, as it were, modeling it so that all could see its contours. For sheer orchestral witchery, his performance was matchless.

The program, which for once stayed strictly away from the Middle European masters, included Berlioz's "Roman Carnival" overture, the prelude to Moussorgsky's "Khovantschina," a suite from Prokofieff's ballet, "Romeo and Juliet," and Cesar Franck's Symphony in D Minor.

As the sole really unfamiliar work in the list, Prokofieff's music was the most newsworthy. Written a decade ago, the Russian's score is, as might be expected, a marvel of clever orchestrations, harmonic adventures and slightly cockeyed humor, elements which enter into all his compositions. The piece is carried off successfully mainly by the brilliancy of its musical language, which utilizes all the tricks of the modern orchestra.

To this reviewer, the opening section depicting the Montagues and the Capulets was the most interesting, especially in a tune that recalled the old spook theme of early movie mood music. There followed two rapid numbers, and then as concluding piece done in an atmosphere of mock tragedy. The connection with Shakespeare's play of all this whimsical cleverness was hard to distinguish. Probably like all ballets, this one needs dancers.

The Berlioz and Moussorgsky piece made a neat bracketing. Both painted cities—Berlioz delineating with tremendous effect the rather brusque vigors of Rome and the Russian bending his many talents to showing how the dawn rising over Moscow might sound in music. The effect of each was exhilarating, the pieces were so much alike and yet so startlingly different. The playing throughout the difficult measures of both works was not less than inspired.

The Franck Symphony provided as satisfying a conclusion as one could have wished. Its Gothic grandeurs towered in the full beauty of the orchestra's tone and the familiar themes seemed to undergo transformation into something rich and strange. Dr. Koussevitzky's interpretation followed traditional lines, encompassing the formidable task in 40 minutes, which indicated a rather quick pace had been taken. His personal approach was apparent mostly in the speeding up of passages leading to climaxes, which gave the music a good deal of force.

Between the beauties of the unique composition and the stirring manner of the orchestra's playing, the audience could not resist raising storms of applause and shouts of "Bravo."

This Clipping From
NEW YORK N.Y.
NEWS

FEB 17 1946

Listening In

With Ben Gross

The Notebook . . . For the first time, an agent (Annie Laurie Williams), will attempt to sell a script to the movies by means of television, tonight at 8, when Richard P. McDonagh's play, "Laughter in Paris," is telecast by NBC's visual station WNBT. It is a full-length original drama for the video medium . . . Upton Close, the commentator, returns to the air via WINS at 10:15 P. M., Tuesday. His remarks will also be carried by a 50-station Mutual hook-up. . . . Louisiana's singing Governor Jim Davis and a five-piece hillbilly band will be featured on Frank Sinatra's WABC show, Feb. 20, at 9 P. M.

* * *

Pass In Review. . . . That the unassuming civilian who merely did his daily job during the war may also be a hero, was proved in for CBS Workshop drama, "Just a Plain Blue Suit," by David Lesan (WABC-2:30) yesterday afternoon. A well-written play with heart appeal; but the production was on the uncertain side. . . . There were some lilting tunes in the Met's airing of "Der Rosenkavalier" (WJZ-2). The orchestra, directed by George Szell, played brilliantly. . . . And speaking of fine music, I hope you heard the Boston Symphony's glowing performance of Cesar Franck's symphony in D minor, under the baton of Dr. Serge Koussevitzky (WJZ-9:30 to 10:30).

* * *

What's Novik Doing? . . . The answer is: "Plenty." Morris Novik, formerly managing director of WNYC and now in charge of former Mayor LaGuardia's broadcasting enterprises, has launched himself as a public service radio consultant with a bang. The International Ladies Garment Workers' Union has hired him to supervise its public service features on six prospective radio stations: New York, Philadelphia, Boston, Chattanooga, Tenn., St. Louis and Los Angeles. Morris, who created a brilliant record with his program building on WNYC, has been offered similar work with three upstate commercial outlets. The union's studios, Novik points out, will not be controlled by the labor organization itself. The ILGW will merely loan the money for their construction to private organizations which will conduct them as community stations on a commercial, but non-profit basis. The garment workers will retain only 49 per cent. of the stock. "One of our chief aims," says Novik, "will be the development of new types of experimental programs." . . . Radio badly needs such experimentation, and this reporter is all for it.

* * *

Watch This! . . . The Overseas Press Club of America, numbering among its four hundred members almost every internationally known radio commentator and newspaper correspondent, will soon go on the air. It is planning a round-table type of program, with the panels chosen from the distinguished membership. Bruno Show, veteran radio and newsreel commentator, is in charge of the arrangements. As long as the program is on a sustaining basis, the fee paid by the network presenting it will go to the benefit fund of the organization. Both Shaw and Commentator W. W. Chaplin, president of the Club, are lining up a series of discussions by outstanding authorities on world affairs.

The cheers of the bobby-soxers for singer Johnny Desmond on the "Teen Timers'" show (WEAF-11 A. M.) prove that Sinatra and Como have at last some real competition. . . . Former Governor Harold E. Stassen of Minnesota, chairman of Brotherhood Week, presented a citation of distinguished merit to Helen Hayes for her performance in Carl Ewald's "My Little Boy," last night (WABC-7). She repeated the broadcast of this touching play. . . . The Harry Savoy show (WOR-8:30) bowed in with a lively melange of fun and melody. The gags, however, are obvious. The songs of Vera Holly and of the Muphy Sisters and the music of John Gart's band contributed greatly to the enjoyment of listeners. . . . Jerome Kern's operetta, "Roberta," with Penny Perry and John Herrick (WOR-10), again made the Chicago Theatre of the Air a "must" place for operetta lovers. . . . The way Charles Jordan sang "Oh, What It Seemed To Be" (WJZ-5:45) caused me to think that this is by far the most beautiful of the current Tin Pan Alley hit songs.

News Around The Clock
WNEW 1130 ON THE DIAL
900 1000 1100 1200 1300
Daily News broadcast schedule: REGULAR editions 24 times a day on the half hour. WAKEUP editions weekdays at 6, 7 and 8 A.M. EXTRA editions on the hour, whenever news is urgent. BULLETINS at once.

This Clipping From
BUFFALO, N. Y.
NEWS

FEB 16 1946

4 Chamber Music Concerts On Tanglewood Schedule

DR. SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, announcing plans for the Berkshire Music Center at Tanglewood in Lenox, Mass., July 1-Aug. 10, disclosed two new musical activities.

With the co-operation of the Elizabeth Sprague Coolidge Foundation, four chamber music concerts have been arranged; and preceding the festival concerts, Dr. Koussevitzky and the instrumental faculty of more than 30 members of the Boston Symphony will give two Bach-Mozart programs.

Dr. Koussevitzky's assistants in the orchestral conducting department and for the advanced orchestra will be Leonard Bernstein, Richard Burgin and Stanley Chapple. Dr. Herbert Graf and Boris Goldovsky will direct the opera department. Richard Rychtarik will design scenery and costumes.

Benjamin Britten's opera, "Peter Grimes," commissioned by the Koussevitzky Music Foundation and composed especially for Tanglewood, will have its first American presentation.

Aaron Copland, assistant director of the Center, will be in charge of the composition department. Hugh Ross and Robert Show will be in charge of choral conducting. Special lecturers include Olin Downes, who will give four lectures on the Art of Criticism; Dr. Howard Hanson, William Schuman and Edward Weeks.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

FEB 17 1946

Stravinsky to Lead Boston Symphony

Igor Stravinsky, who now is in the East from his home in California, will be the guest conductor of the Boston Symphony Orchestra for concerts in Symphony Hall Friday afternoon and Saturday night and in Sanders Theater, Cambridge, on Wednesday night.

At his Boston concerts he will present his new Symphony in Three Movements and his Ballet Scenes. In the second portion of the program Mr. Stravinsky will present suites from his earlier ballets, "The Fire Bird" and "Petrouchka," each in a new version.

The fourth concert in Providence by the orchestra this season will take place in the Metropolitan Theater Tuesday night. Richard Burgin, the concert master and associate conductor, will conduct Berlioz' overture, "The Roman Carnival," Haydn's Symphony in B-flat major, No. 102, and the Symphony by Cesar Franck in D minor.

This Clipping From
BIRMINGHAM, ALA.
NEWS

FEB 17 1946

Boy, 12, Marvel As Pianist

BY W. G. ROGERS
Associated Press Arts Reporter

NEW YORK, Feb. 16—(AP)—A little boy and his music teacher came in to see me. Pupil Richard Korbel claimed to be 12½ years old, but when Teacher Hedy Spielter pointed out that his birthday came only about a month before, he settled for 12 1-12.

He has long black hair, eyes that twinkle, a shy but ready smile. He wears glasses.

He's no ordinary boy, however. He has been guest star on radio shows and has just made a movie. He has just given his second piano recital in Carnegie Hall. He had already done two in Town Hall and 25 out of town. Carnegie was nearly filled. Many in the audience were his own age, but there were grownups, too. The program was enough to stump an adult musician, but Richard got through handsomely, as the critics agreed the next day.

* * *

THE BERKSHIRE MUSIC CENTER at Tanglewood, in Lenox, Mass., will be open this year from July 1 to Aug. 10. Two new activities are planned, says Dr. Serge Koussevitzky: Four concerts of chamber music, with the cooperation of the Elizabeth Sprague Coolidge Foundation, and, preceding the festival, two Bach-Mozart programs conducted by Dr. Koussevitzky.

Under direction of Dr. Herbert Graf and Boris Goldovsky, the opera department will give the first American presentation of Benjamin Britten's "Peter Grimes," which was commissioned by the Koussevitzky Music Foundation and composed especially for Tanglewood.

* * *

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 19 1946

RACHMANINOFF EVENT SET

Benefit Concert Postponed by Mayor's Order to Be Held Mar. 12

The Rachmaninoff Fund benefit concert, postponed from last Tuesday night because of the emergency shutdown ordered by Mayor O'Dwyer, will take place on Tuesday evening, March 12, Raymond Kendall, executive director of the fund, announced yesterday. Proceeds will be used to finance the fund's forthcoming contest to discover America's most talented young pianist.

The Boston Symphony Orchestra, led by Serge Koussevitzky, will give the program, with Vladimir Horowitz as assisting artist playing Rachmaninoff's Third (D minor) Piano Concerto. Tchaikovsky's Sixth ("Pathétique") Symphony and a composition, to be announced, by Aaron Copland will complete the program.

Tickets sold for the Feb. 12 concert will be good for the March event. A few tickets that were turned back and standing-room tickets may be obtained, beginning on Friday, at the Burden Littell Bureau of Gourielli, Inc., 16 East Fifty-fifth Street.

This Clipping From
CHATTANOOGA, TENN.
TIMES

FEB 19 1946

BOY PIANIST SEEKS TO APPEAR OLDER

Critics Praise Concert in Carnegie Hall

BY W. G. ROGERS
Associated Press Arts Reporter.

NEW YORK, Feb. 18—A little boy and his music teacher came in to see me. Pupil Richard Korbel claimed to be 12½ years old, but when Teacher Hedy Spielter pointed out that his birthday came only about a month before, he settled for 12 and a twelfth.

He has long black hair, eyes that twinkle, a shy but ready smile. He wears glasses.

He's no ordinary boy, however. He has been guest star on radio shows and has just made a movie. He has just given his second piano recital in Carnegie Hall—He had already done two in Town Hall and 25 out of town. Carnegie was nearly filled. Many in the audience were his own age, but there were grownups, to. The program was enough to stump an adult musician, but Richard got through handsomely, as the critics agreed the next day.

The Berkshire Music Center at Tanglewood, in Lenox, Mass., will be open this year from July 1 to Aug. 10. Two new activities are planned, says Dr. Serge Koussevitzky: Four concerts of chamber music, with the co-operation of the Elizabeth Sprague Coolidge Foundation, and, preceding the festival, two Bach-Mozart programs conducted by Dr. Koussevitzky.

Under the direction of Dr. Herbert Graf and Boris Goldovsky, the opera department will give the first American performance of Benjamin Britten's "Peter Grimes," which was commissioned by the Koussevitzky Music Foundation and composed especially for Tanglewood.

March Book Club offerings are: Literary Guild, "David the King," by Gladys Schmitt; Book-of-the-Month Club, "The Autobiography of William Allen White"; Book Find Club, "North Star Country," by Meridel Lesueur.

"The Associated Press News Annual: 1945," edited by Russell Landstrom, AP staff writer and war correspondent, will be published in April by Rinehart. Containing text and pictures, it is the first of a series.

Presidents in bedroom slippers are the subject of "Starling of the White House" (Simon & Schuster), by the late Col. E. W. Starling of the Secret Service detail which guarded Wilson, Harding, Coolidge, Hoover and Roosevelt.

Starling got a lot of inside information, of which some samples are: "From the time of our second arrival in Paris the President (Wilson) had little use for Col. House's opinions or advice." Harding "never did anything more reprehensible than cuss mildly at a golf ball" and at the famed poker games "the stakes were modest." Mrs. Roosevelt told her husband, who was apt to ignore Starling's safety rules: "I think it is only fair for you to promise him that you will adhere rigidly in the future to the itineraries he approves." Starling's first words to F.D.R. after Hoover left were: "Well you never can tell who's going to turn up in the White House."

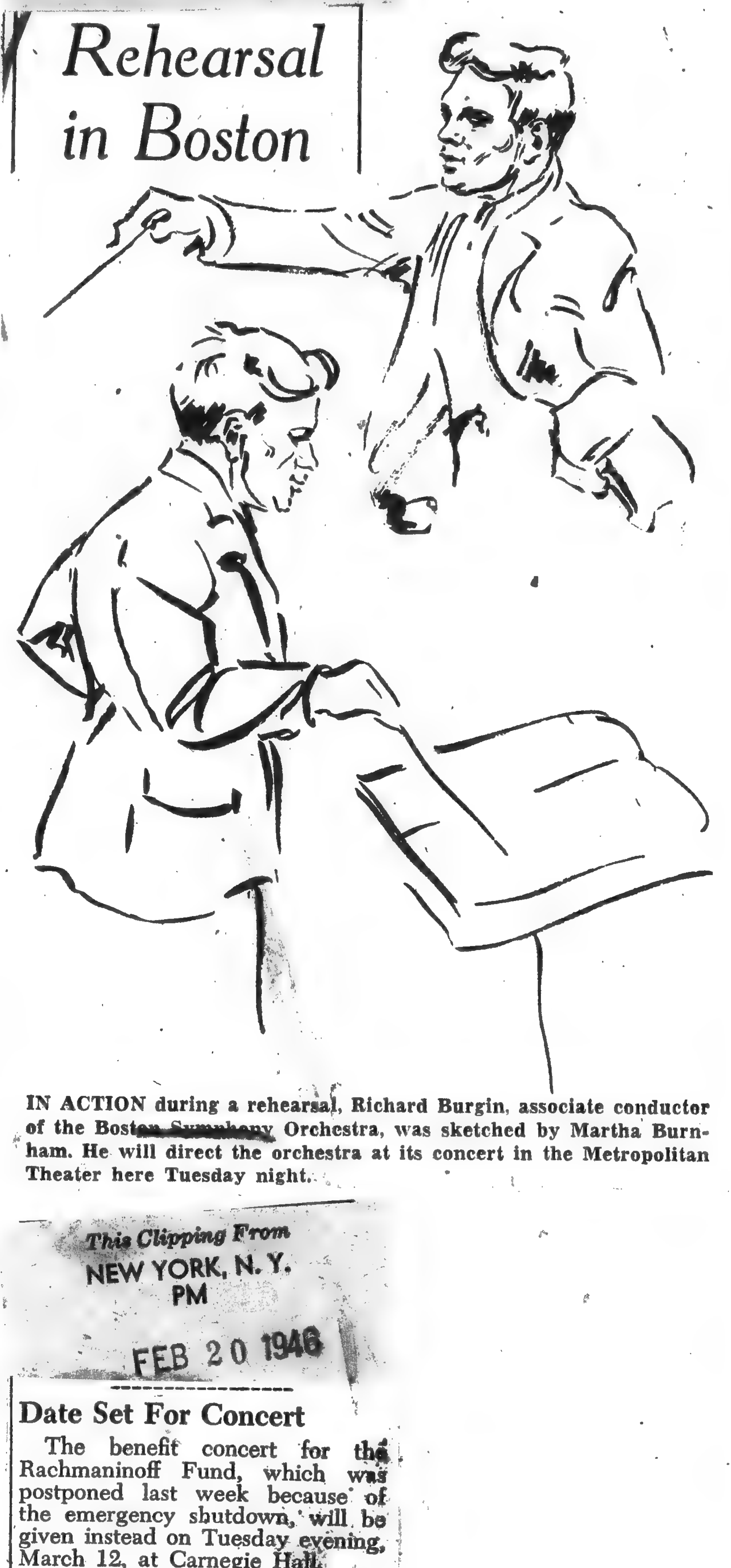
One of Starling's general conclusions about all Presidents is that "they think the title of President is a magic wand which changes them into great horsemen, great fishermen, great hunters, etc."

A second book about Gen. George S. Patton Jr. will be published Feb. 26 by Dodd, Mead. Using the general's name as title, James Wellard got the book together after being with him from November, 1942, to May, 1945.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

FEB 17 1946

Rehearsal in Boston



IN ACTION during a rehearsal, Richard Burgin, associate conductor of the Boston Symphony Orchestra, was sketched by Martha Burnham. He will direct the orchestra at its concert in the Metropolitan Theater here Tuesday night.

This Clipping From
NEW YORK, N. Y.
PM

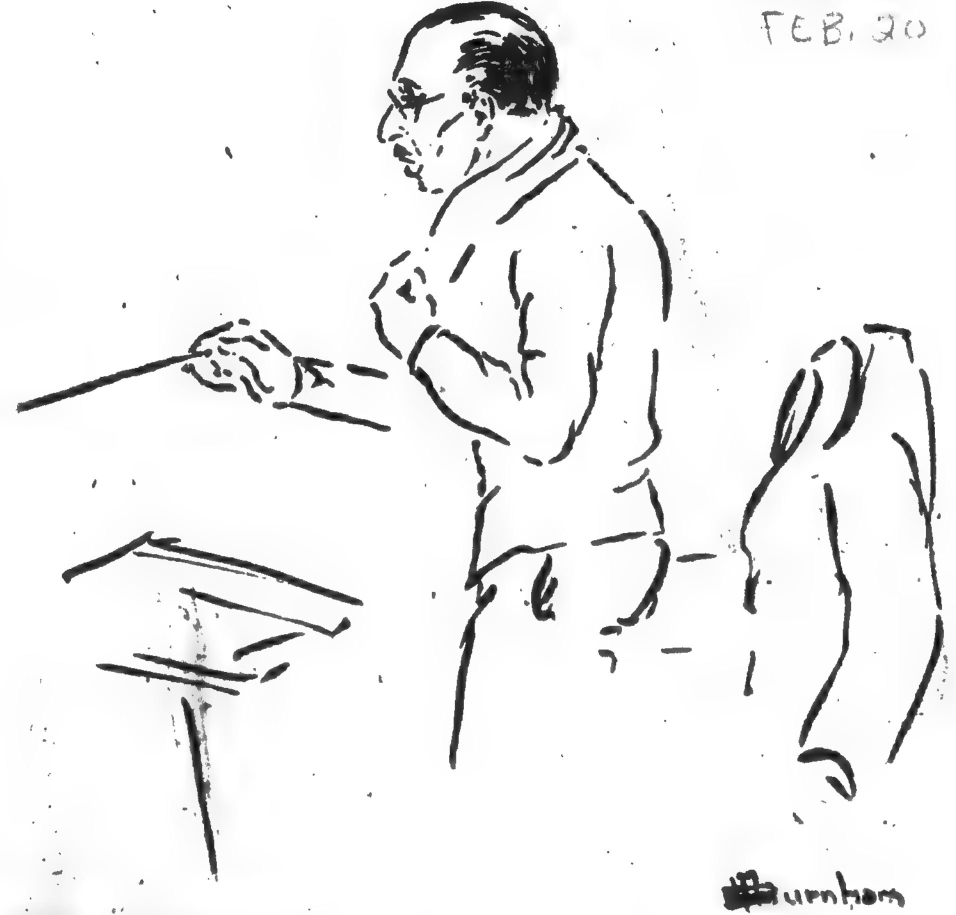
FEB 20 1946

Date Set For Concert

The benefit concert for the Rachmaninoff Fund, which was postponed last week because of the emergency shutdown, will be given instead on Tuesday evening, March 12, at Carnegie Hall.

As originally planned, the Boston Symphony Orchestra, with Dr. Serge Koussevitzky conducting, and Vladimir Horowitz as soloist, will present the program. Tickets purchased for the Feb. 12 concert will be good.

C. S. MONITOR
FEB. 20



Drawn by Martha Burnham

Igor Stravinsky

Who will conduct the Boston Symphony tonight in Cambridge and Friday and Saturday in Symphony Hall.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

FEB 20 1946

Music

Richard Burgin Conducts Boston Symphony in Concert at the Met

BY WILLIAM PLACE

The Boston Symphony Orchestra, with Richard Burgin conducting, attracted the usual capacity audience to the Metropolitan Theater last evening.

The program:

Berlioz . Overture "The Roman Carnival"
Haydn .... Symphony in B flat, No. 102
  I Largo; Allegro Vivace.
  II Adagio.
  III Menuetto: Allegro; Trio.
  IV Finale: Presto.
Franck .... Symphony in D minor
  I Lento: allegro non troppo.
  II Allegretto.
  III Allegro non Troppo.

The program, almost historical in content, was one of those pleasant musical menus in which the finer things of yesteryear found contrast with a work of the past generation. Perhaps inadvertently an illustration of the change which the public musical appetite undergoes in the passing of time.

The Berlioz "Roman Carnival" was gay, colorful and sparkling; and well it might be, for in its descriptive development the composer has utilized many a striking and unusual combination. That such a work can, in this day of brilliant hue and tint in composition, still continue to hold its place amid the startling creations of our time, bears evidence of the genius of the man who conceived many of the possibilities of orchestral color, passing them on to later generations who are certainly painting with a new musical pallette.

In composition that is dignified without being austere, Haydn certainly excels in small orchestration. His B flat "Symphony" contains several motifs reminiscent of his string quartet forms, which when transcribed into terms of orchestration are perfectly delightful listening. Such was the treatment which Mr. Burgin accorded the work.

Strings brought to the delicacy of a single voice; wood-winds at a whisper in a forest of muted strings, yet each articulate in expression of the composer's idea. Haydn may never be majestic, but his music comes close to the heart.

It's a broad jump, indeed, from Haydn to Franck, but today with the musical experiences in orchestration which the ultra moderns are giving us, Cesar Franck appears quite orthodox.

Last evening Mr. Burgin brought his players to the heights of the program via the Franck "Symphony."

Stupendous as the work probably appeared in its day, it still retains by modern standards every earmark of perpetual popularity, for it contains development in which no detail is overlooked until an idea has been fulfilled.

It is seldom that the Boston Symphony Orchestra expresses itself more fluently than under Mr Burgin's hand throughout this work. Master of detail, he built prodigious crescendos without blatant tone from the brasses, and yet he was equally cognizant of the delight which comes from pizzicato strings, mellow harp, and the pastoral quality of the English horn.

So, as we enjoy in retrospect the music of last evening which in its day was called extreme and unorthodox let us keep our hide-bound preconceptions from becoming a boomerang [illegible] possibly catch up with us [illegible] roll by. Is it not well, perhaps, to appreciate some of the [illegible] excursions of the composers of our own day, before it is too late to accord them more than posthumous recognition."

[85]

...ing From
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nphony in
the Met

...LIAM PLACE

...Symphony Orchestra, ... Burgin conducting, ...sual capacity audi- ...etropolitan Theater

... "The Roman Carnival"
...phony in B flat, No. 102
... Vivace.
...llegro; Trio.
...o.
... Symphony in D minor
... non troppo.
... Troppo.

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INFORMATION OBSCURED

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN

FEB 21 1946

Wives Nor Food Can Transform Musical Artists

By ALICE HUGHES

NEW YORK—Mrs. Arthur Rodzinski, charming wife of the ...resent conductor of our Philharmonic symphony orchestra, spoke a little piece recently. She ...aid, for publication, that the ...liques and castes of the big ...and had been dissolved by the ...ocial geniality of the 100 wives ...f the sawers and tootlers.

That sounds lovely, and I hope it ... true, but to one who knows even ... little about symphony orchestras ...s I do, it sounds suspiciously like ...alami, cut any thickness. "Democ-racy" is impossible in a big band.

The husband of my eldest sister is ...fiddler in the great Boston symphony orchestra, one of the best, if not ...he very best, in the nation. I have ...een present at many of its concerts ...nd its rehearsals, and I know many ...f its artists personally.

And I tell you frankly that all the ...fforts of all the wives, food and drink ...nd conversation included, can never ...ake a great orchestra anything but ...n authoritarian institution.

The brilliant Koussevitski, as you ...now, conducts the Boston band, and ...e is considered practically a musical ...od in his home city, and even more ... here.

The Frenchmen of the Boston band ...ften gather at my sister's house in ...rookline, Mass., and while many are ...rsonally attractive, socially they are ... difficult lot to a non-professional. They talk music shop exclusively, ... French, and consider anyone who ...esents a musical opinion as a down-...ght intruder.

"Democracy" in a symphony orch-...tra? A pretty thought, Mrs. Rod-...nski, and a good story from a "wo-...an's angle." But—if you will kindly ...rdon the expression—nuts!

...HE DID IT—The ridiculously ... pompous Westminster Kennel club ...g shows, tops in the country's ca-...ne expositions, was run off at Madi-...n Square Garden a few nights ago ...d the scroot named "best in show" ...s a wire fox terrier named "Cham-...on Hetherington Model Rhythm," ...obably called "Sport" by his owner, ... hope. Dog shows are silly to me, ...t because I dislike dogs, but be-...use they have a phony, artificial ...mosphere.

...EXPENSIVE—They have now ...ured out what the 18 hour paraly-... of New York cost business people. ... happened, you remember, because ... an unnecessary fuel shortage ...sed by a tugboatmen's strike, now ...led. The garment industry, our ...est business, lost at least $5 mil-...s in that one day shutdown, while ...oundup of the department stores ... the figure of what they missed ...$3 millions. Our second biggest ...ustry, commercial entertainment; ..."fun", computes its loss at a mil-..., a conservative guess. See what ... happen here?

...HAT TUMMY—All sorts of wo-...s fashions, from the most elegant ...ing gowns to the skimpiest play-...hes, are featuring what is so ...ely called "the bare midriff." But ...ur midriffs are to be fashionably ...ed, we must exercise and diet to ... it under control.

...O. 1 GIRL—In spite of her mar-...e to Tex McCrary, newspaperman ... former soldier, that beauteous ...nequin and movie player, Jinx ...enburg, still visits us profession-... now and then. My poor wretch ... husband was made ecstatically ...py by a recent picture of Jinx ...ng off her shoes to give to the ...ery Clothing Drive.

MUSIC: DEWISH TIMES FEB21
Moses Smith

The Boston Symphony

Two-thirds of the current Boston Symphony season has passed. Out of sixteen week-end pairs of concerts in Symphony Hall, Serge Koussevitzky has conducted eight, exactly one half. Of the others, three have been conducted by the Englishman, Sir Adrian Boult, two by the Frenchman, Paul Paray, one by Fritz Reiner, conductor of the Pittsburgh Symphony Orchestra, and two by the Boston Orchestra's concert master and associate conductor, Richard Burgin. The Koussevitzky ratio may be increased for the remainder of the season, but I wouldn't lay any odds on that contingency. For Stravinsky is to conduct the concerts of this week-end, "Boston's own" Leonard Bernstein is to come a little later, and presumably Mr. Burgin will be handed the reins for at least another week or two.

Gradually the condition has come about, then, that Koussevitzky conducts about half the season, while the rest is given over to guests. Nor could this policy be ascribed to casual accident this season, since, with the exception of Burgin, the guests had to be engaged long in advance; while if the title of Burgin as Associate Conductor means much it means that he occasionally takes over the orchestra. The implication to be drawn is strengthened by the fact that during the present season Koussevitzky has officially been ill or indisposed far less than in recent seasons before.

Meanwhile, the details that continue to be announced about the resumption of the Berkshire Symphonic Festival next summer and the surrounding Berkshire Music Center indicate that the schedule will be no lighter than it was during the summers immediately preceding Pearl Harbor, when Koussevitzky was busier than the proverbial one-arm paper hanger. The activities at the Center, which is Koussevitzky's pet baby, will, indeed, be greater. For this reason and because Koussevitzky is getting no younger — he will be 72 in July — it may safely be assumed that Boston subscription audiences will watch Koussevitzky conduct no more than half the Boston concerts for the rest of his tenure. As to the last, it will apparently go on indefinitely, since, by the evidence of the audiences' behavior during the past season, his vogue here is greater, not less.

It also remains, unfortunately, that the set-up to which the orchestra has drifted is bad for the orchestra. It would be bad even if the guest conductors were more distinguished than they were during the past season. It might well have been worse, because, whatever the excitement the guest appearance of great conductors may impart to the audiences, a lot of them during the season can well wreck an orchestra, as the oft-cited case of the New York Philharmonic demonstrates.

CO-CONDUCTOR

Far better, as I have remarked before, would be a frank acknowledgement of the existing circumstances by appointing a single conductor to share equally Koussevitzky's burden. The orchestra would then have to play under two conductors, perhaps of differing styles and temperaments; but two are better than half a dozen or more. The corollary would be that the second conductor, because of the length of his tenure, would have authority as to discipline and the making of programs which short-term guests are not given.

Perhaps, indeed, the trustees of the orchestra have been preparing for such an eventuality and the rash of guest conductors during the present season and past is to be regarded as a sweepstakes for the choice of such a man. If so, guessing is in order. If you want to pin me down, I'll say that my preference for the post is Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra. As to the likeliest candidate — hold your breath! — my guess is Leonard Bernstein.

I'll try to tell you why in a subsequent article.

This Clipping From
NEW YORK, N. Y.
SUN

FEB 23 1946

Dates have been set for the two concerts postponed as a result of the Mayor's shutdown on Lincoln's Birthday. Sylvia Dickler, young pianist, will make her Town Hall debut Sunday evening, April 14. The benefit concert of the Rachmaninoff Fund, with the Boston Symphony under Serge Koussevitzky, will be given March 12. As originally scheduled, Vladimir Horowitz will be piano soloist. Another work of Copland will be given in place of "A Lincoln Portrait," which would have been timely on February 12.

This Clipping From
NEW YORK, N. Y.
TIMES

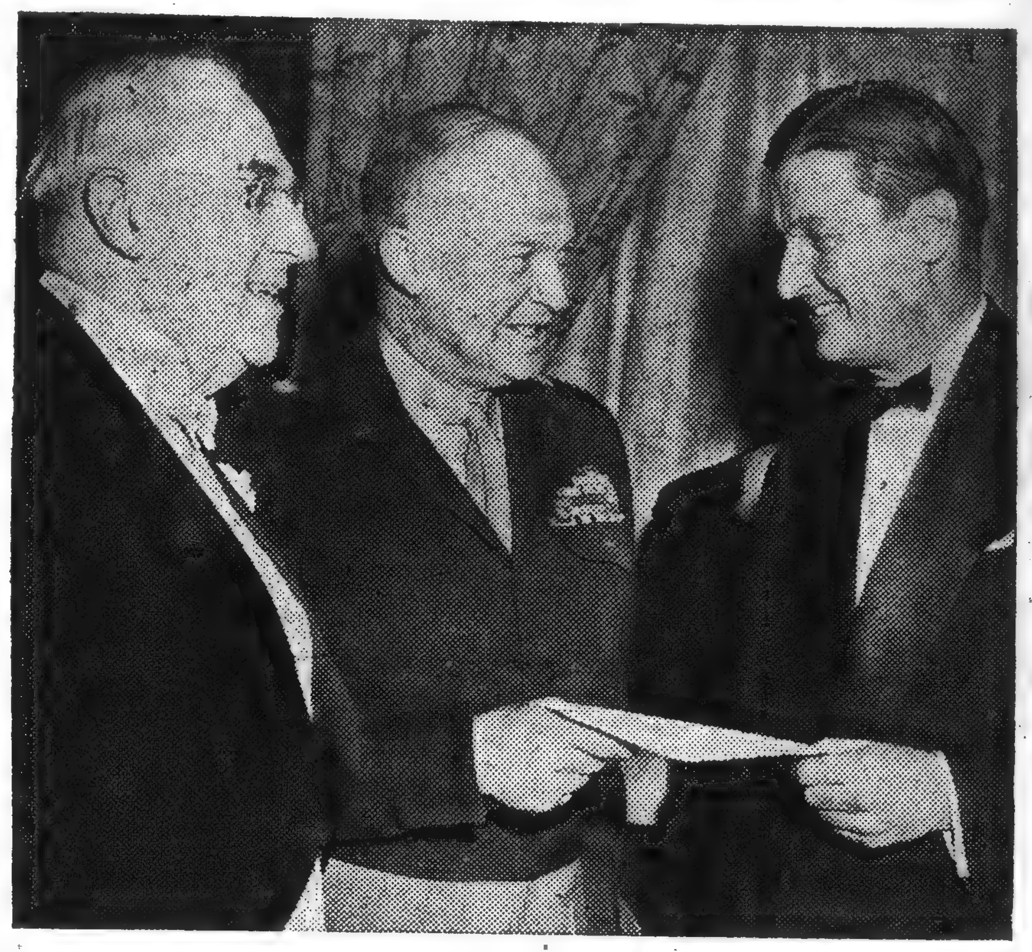
FEB 24 1946

Persistent reports that Serge Koussevitzky was going to resign his post of conductor of the Boston Symphony after this season, and be succeeded by Dimitri Mitropoulos, are not true. In answer to our query, Dr. Koussevitzky reports that his present contract with the orchestra runs through the season of 1946-47.

ROZBURY, MASS
GAZETTE
2/22/46

Opening Meeting of 1946 Red Cross Drive at Symphony Hall Thursday

One of the most dramatic stories ever told of Red Cross service will highlight the opening meeting, kickoff of the 1946 Red Cross Fund for Greater Boston, at Symphony Hall, Thursday evening, at 7:45 o'clock. More than 3,000 campaign volunteers from Boston and 39 surrounding communities are expected to attend.



BEST WISHES for the 1946 Red Cross Fund for Greater Boston are extended by General "Ike" Eisenhower, to Francis W. Hatch, right, campaign chairman, while Daniel L. Marsh, President of Boston University and chairman of the Red Cross Speakers' Bureau looks on.

"The Story of Pfc. Sidney Svedrofsky," written by John P. Marquand and narrated by Raymond Massey, stage and screen star, will be the feature of the opening meeting. The story will tell of Red Cross service to a wounded man, from the battlefield, through the hospital to his return to civilian life.

Leland Stowe, noted war correspondent, who has covered every major battlefront throughout the world during the war, will be the evening's speaker. Music will be furnished by the Radcliffe Choral Society and Harvard Glee Club, totaling 250 voices, under the Direction of G. Wallace Woodworth, and the Zimbler String Quartet, composed of members of the Boston Symphony Orchestra. Governor Maurice J. Tobin, Mayor James M. Curley, Major-General Sherman Miles, USA (retired) and Francis W. Hatch, campaign chairman, will speak.

Red Cross budget estimates are pared to a minimum consistent with adequate service, chairman Hatch pointed out. National expenditures for 1946 will actually exceed the campaign goal by $25,000,000, the difference being made up from funds previously collected in the belief war would continue into 1946.

The 1946 Red Cross Fund for Greater Boston, combining Boston and 39 surrounding communities, gets underway March 1 when upwards of 25,000 solicitors will canvass every home and office for $1,901,150, Greater Boston's share of the national quota of $100,000,000, necessary to carry on Red Cross services at home and abroad.

Hundreds of veterans, many of whom have received Red Cross service overseas, have rallied to the cause and are among those who have volunteered as solicitors in this great postwar campaign. Advance solicitation in some areas is already underway.

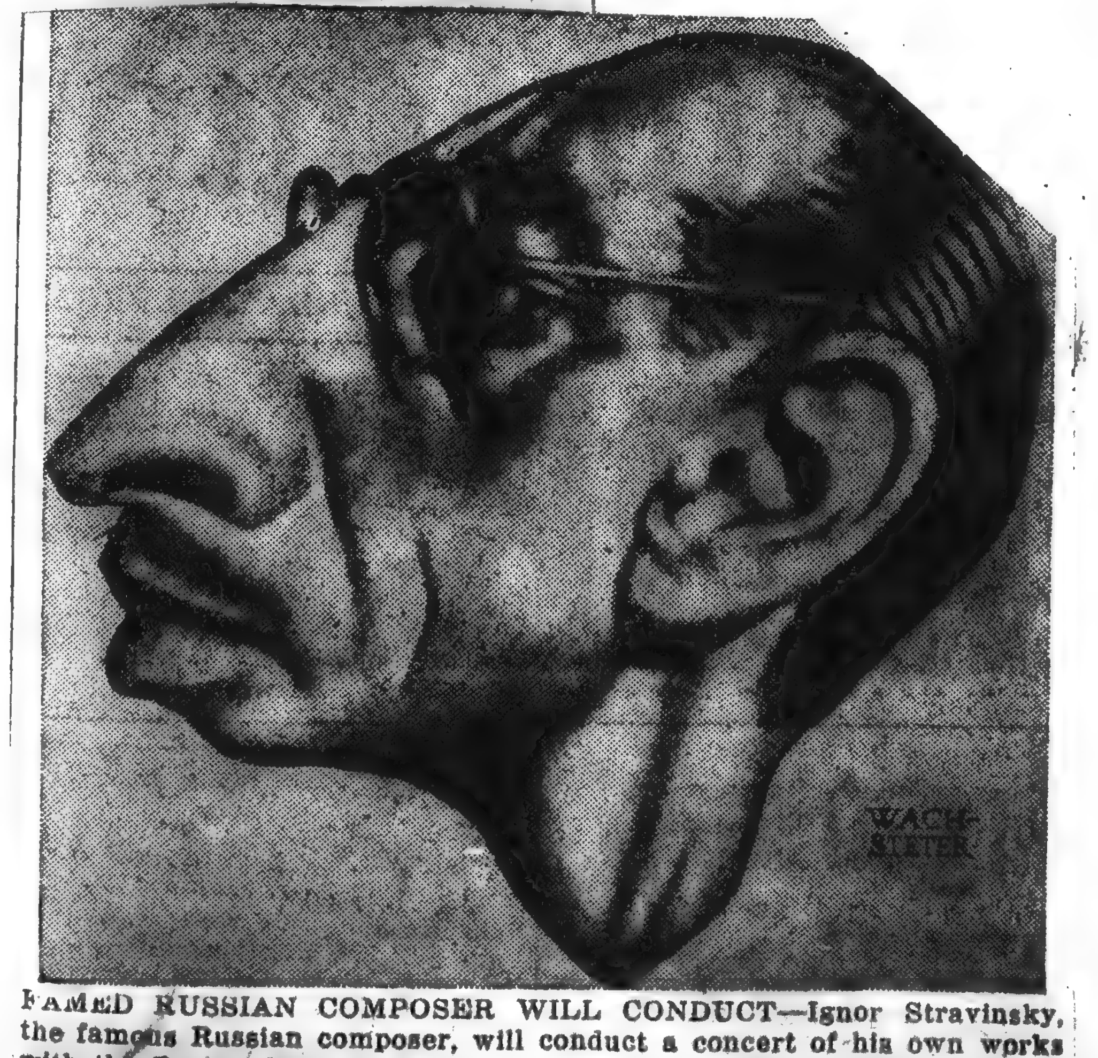
The month of March has been designated as Red Cross Month by President Truman, who, in his proclamation called for the fullest support of the organization.

Roxbury's quota of the Fund has set at $8,000, it was announced this week by Mrs. Lloyd P. Starratt, Roxbury district chairman while the South End's quota is $4,000, according to Mrs. Josephine Walker, South End district chairman.

[illegible] Father

This Clipping From
ST. PETERSBURG, FLA.
INDEPENDENT

FEB 23 1946



FAMED RUSSIAN COMPOSER WILL CONDUCT—Ignor Stravinsky, the famous Russian composer, will conduct a concert of his own works with the Boston Symphony orchestra tonight over WSUN, from 9:30 to 10:30 p.m. The cartoon, above, was drawn by the New York artist, George Wachsteter.

This Clipping From
BATON ROUGE, LA.
ADVOCATE

FEB 24 1946

George Humphrey, skilled violist of the Boston Symphony orchestra working with enviable craftsmanship at his hobby making violas and viola bows. The Boston Symphony is heard over WJBO Saturday evenings, 8:30-9:30 p. m.

86

[87]

This Clipping From
BROOKLYN, N. Y.
EAGLE

FEB 24 1946

Rachmaninoff Fund Concert Scheduled

The benefit concert for the Rachmaninoff Fund, Inc., which was postponed by the emergency shutdown ordered by Mayor O'Dwyer, will be given on Tuesday evening, March 12, at Carnegie Hall. The Boston Symphony Orchestra will play the benefit here as originally planned with Dr. Serge Koussevitzky conducting and Vladimir Horowitz, pianist, as soloist.

Horowitz, who is president of the Fund, will play Rachmaninoff's third piano concerto and the symphonic number will be Tschaikowsky's "Pathetique." A composition by Aaron Copland will complete the program. This number will be substituted for his "A Lincoln Portrait," which had been planned as a special feature for Lincoln's Birthday, with Melvyn Douglas as narrator.

Tickets purchased for the Feb. 12 concert will be good for the March 12 event. This will be the first in a series of benefits for the Fund by leading orchestras of the country.

This Clipping From
ROANOKE, VA.
TIMES

FEB 24 1946

TWENTY-ONE YEARS brings maturity and voting privileges, but to George Humphrey, member of the Boston Symphony orchestra, it also brought the realization that his hands were now too large for his violin.

Forthwith, he learned to play the viola with such virtuosity that he met the strict artistic requirements of the Boston Symphony and earned participation in the quartet and chamber music ensemble programs. George also makes violas—not as a business, but as a hobby with an objective of perfection that is a never-ending quest. What is a rarer hobby—for quite a few musicians try their hands at making instruments—he makes viola bows. For that pursuit he has a wonderful model to follow—a bow made by Francois Tourte who was to bow-making what Stradivarius was to violin-making. He has spent untold hours in seeking to copy its virtues of balance, spring, and resistance to atmospheric changes. Following the example of Tourte, he uses the tough and tricky Pernambucco wood from Brazil.

The Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky is heard Saturday evenings, 9:30-10:30 p. m., over Station WSLS.

This Clipping From
NEW YORK, N. Y.
PM
FEB 25 1946

CRITICAL and AMUSEMENTS

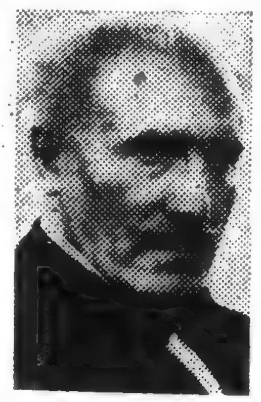
PM's Nostradamus on the Conductor—Fraud or Mystic?

This is the sixth of a series of Monday morning appraisals of the artists and activities in the world of music.

The two most general opinions held about conducting are:

¶ The job is a lot of nonsense and could be done by anybody since the musicians in an orchestra know what they're playing anyway, and all the marks for expression and dynamics are in the music in front of them.

¶ The conductor is a mystical being with occult powers who, through concentration and nobility of soul, creates a divine tapestry of sound.


Toscanini

I think the truth of the matter is not, as is so often said, somewhere in between, but is contained rather in both statements! Certainly no other performing art offers as much opportunity for fakery and charlatanism. We know that to give a piano recital, no matter how weak or inadequate, the artist must have at least spent some time in front of a keyboard exercising his fingers in painstaking scales and études. We know that the least interesting singer has to have done some vocalizing, that the poorest ballet dancer has spent thousands of hours getting up on toes, flexing muscles, and turning in circles.

But what about a conductor? Well, to be honest about it, with good looks, a certain amount of savoir faire, elegance, a good tailor and bravura, he can get by without even really knowing how to read a score. I don't say that this is often the case, I only say that it is possible.

That takes care of the first point; the second point is more subtle. But it does seem to be true that knowledge of scores, understanding of music, perception, and baton technique are not enough to put a conductor into the first ranks. There is some indefinable quality which is the secret of the rapport between the music, the musicians, the conductor, and the audience. There are conductors who have all of the necessary musical qualifications but lack this one quality. And, conversely, there are conductors who have the "touch" but who are lacking in musicianship. When all of these points converge, you have a great conductor, which is to say Arturo Toscanini.

The "evil" and the "good" of the art of conducting come together in the word "personality." It is a serious philosophical question as to whether the personality of a conductor should take precedence over the music (even if this were entirely possible), or whether a conductor is wholly an interpreter with all of the rights implied by that word. Yet, certain conductors who have sworn themselves to self-effacement and modesty turn out to be simply dull and insipid; while other conductors, giving full reign to all of their personal whims and emotional convolutions, end up as hysterical narcissists.

Without my mentioning names, you have probably already thought of candidates for these various types, but let's look at a handful of conductors and see how they may be analyzed:

¶ Toscanini: Called, and not without reason, the greatest. His musicianship is practically unquestionable, and certainly his hold over orchestras and audiences is phenomenal. If he has any fault, it is in program-making where his taste is not always impeccable; but he is one of the few performers in the world who makes nearly anything he plays worth listening to.

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Stokowski

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Mitropoulos

¶ Mitropoulos: Exciting, and the prototype of the mystical, all-emotional conductor. A thoughtless program maker but a musician of tremendous personal magnetism. He must be his own watch-dog; for the public will accept anything he does on the basis of his personal appeal. They will accept his erraticisms—therefore he must check them himself for his own sake.

¶ Ormandy: A clever and businesslike conductor, but needs a wider cultural point of view to achieve more dynamic results.

These are, of course, not all of the conductors, and not even all of the important ones; but if there's any interest, we'll go through the whole list.—NOSTRADAMUS.

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His phrasing and his shading of passages where flute and horn and other voices of their class are prominent bear a violinistic mark and quality which proves both successful as a method and agreeable as something to hear. This trait in his conducting asserted itself with especially good effect last night in the delicately scored music of the "Khovanstchina" Prelude. Happily the executants in the inside choirs gave their best response to the signs and indications of his hands, as possibly all the better they could because he conducts without baton. It must be easier for a clarinetist, for example, to breathe and carry a melody fluently and smoothly along when it is the fall of a hand instead of the descent of a sharply whittled stick that times the attack on a note.

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POST FEB [illegible]

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NEW YORK, N. Y.
TIMES

FEB 28 1946

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NEW YORK, N. Y.
WORLD-TELEGRAM

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NEW YORK, N. Y.
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EXPRESS

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[87]

This Clipping From
BROOKLYN, N. Y.
EAGLE
FEB. 24 1946

Rachmaninoff Fund Concert Scheduled

The benefit concert for the Rachmaninoff Fund, Inc., which was postponed by the emergency shutdown ordered by Mayor O'Dwyer, will be given on Tuesday evening, March 12, at Carnegie Hall. The Boston Symphony Orchestra will play the benefit here as originally planned with Dr. Serge Koussevitzky conducting and Vladimir Horowitz, pianist, as soloist.

Horowitz, who is president of the Fund, will play Rachmaninoff's third piano concerto and the symphonic number will be Tschaikowsky's "Pathetique." A composition by Aaron Copland will complete the program. This number will be substituted for his "A Lincoln Portrait," which had been planned as a special feature for Lincoln's Birthday, with Melvyn Douglas as narrator.

Tickets purchased for the Feb. 12 concert will be good for the March 12 event. This will be the first in a series of benefits for the Fund by leading orchestras of the country.

This Clipping From
ROANOKE, VA.
TIMES
FEB 24 1946

TWENTY-ONE YEARS brings maturity and voting privileges, but to George Humphrey, member of the Boston Symphony orchestra, it also brought the realization that his hands were now too large for his violin.

Forthwith, he learned to play the viola with such virtuosity that he met the strict artistic requirements of the Boston Symphony and earned participation in the quartet and chamber music ensemble programs. George also makes violas—not as a business, but as a hobby with an objective of perfection that is a never-ending quest. What is a rarer hobby—for quite a few musicians try their hands at making instruments—he makes viola bows. For that pursuit he has a wonderful model to follow—a bow made by Francois Tourte who was to bow-making what Stradivarius was to violin-making. He has spent untold hours in seeking to copy its virtues of balance, spring, and resistance to atmospheric changes. Following the example of Tourte, he uses the tough and tricky Pernambucco wood from Brazil.

The Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky is heard Sat[illegible]y [illegible]30-10:30 p. m., over Station WSLS.

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This Clipping From
NEW YORK, N. Y.
PM
FEB 25 1946

CRITICAL and AMUSEMENTS

PM's Nostradamus on the Conductor—Fraud or Mystic?

This is the sixth of a series of Monday morning appraisals of the artists and activities in the world of music.

The two most general opinions held about conducting are:

¶ The job is a lot of nonsense and could be done by anybody since the musicians in an orchestra know what they're playing anyway, and all the marks for expression and dynamics are in the music in front of them.

¶ The conductor is a mystical being with occult powers who, through concentration and nobility of soul, creates a divine tapestry of sound.

I think the truth of the matter is not, as is so often said, somewhere in between, but is contained rather in both statements! Certainly no other performing art offers as much opportunity for fakery and charlatanism. We know that to give a piano recital, no matter how weak or inadequate, the artist must have at least spent some time in front of a keyboard exercising his fingers in painstaking scales and études. We know that the least interesting singer has to have done some vocalizing, that the poorest ballet dancer has spent thousands of hours getting up on toes, flexing muscles, and turning in circles.

Toscanini

But what about a conductor? Well, to be honest about it, with good looks, a certain amount of savoir faire, elegance, a good tailor and bravura, he can get by without even really knowing how to read a score. I don't say that this is often the case, I only say that it is possible.

That takes care of the first point; the second point is more subtle. But it does seem to be true that knowledge of scores, understanding of music, perception, and baton technique are not enough to put a conductor into the first ranks. There is some indefinable quality which is the secret of the rapport between the music, the musicians, the conductor, and the audience. There are conductors who have all of the necessary musical qualifications but lack this one quality. And, conversely, there are conductors who have the "touch" but who are lacking in musicianship. When all of these points converge, you have a great conductor, which is to say Arturo Toscanini.

The "evil" and the "good" of the art of conducting come together in the word "personality." It is a serious philosophical question as to whether the personality of a conductor should take precedence over the music (even if this were entirely possible), or whether a conductor is wholly an interpreter with all of the rights implied by that word. Yet, certain conductors who have sworn themselves to self-effacement and modesty turn out to be simply dull and insipid; while other conductors, giving full reign to all of their personal whims and emotional convolutions, end up as hysterical narcissists.

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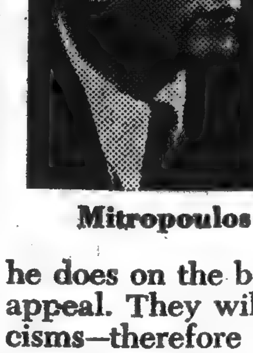
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BOSTON TEA PARTY, WORDS AND MUSIC

By RUDOLPH ELIE, JR.

HERALD FEB 27

You will read elsewhere of the business transacted at the Meeting of the Friends of the Boston Symphony orchestra yesterday afternoon so I will tell you about the tea party afterwards. There was a little business transacted there, too.

Of course the meeting itself is not without its special ritual. This consists in the appearance on the stage, precisely at four, of the president of the trustees (in this case Mr. Henry B. Cabot) and the chairman of the Friends (Mr. Oliver Wolcott), who address the audience on such intimate details of symphonic finance as how much money was taken in, how much went out and how much was left over. Inasmuch as the Boston orchestra's working budget considerably exceeds a million dollars a year—which is $200,000 more than either the New York or the Philadelphia orchestras have to worry about—this is pretty complicated and nobody really listens.

AT THE SOUND OF YOUR VOICE

Everybody, however, can tell by the tone of voice employed in the recitation of these figures whether he will have to dig down deep to help the orchestra or merely dig down a little. Four or five years ago the voices were very glum indeed and everybody listened carefully and worried (and, of course, crashed through, for a Friend would sooner perish himself than see the orchestra go down). Yesterday the voices were as optimistic as financially minded men's can ever be, so the Friends sat comfortably back and awaited the music.

After the figures there comes The Election. This consists of someone popping up in his chair, and renominating the current office-holder. Three seconds later, all the Friends having shouted "aye," the election is over. No one recalls anyone ever shouting "nay." Indeed, this is so unthinkable that if someone did, the Friends would not be more astonished if the Beethoven placque on the proscenium arch replied, "Sit down!"

The business over, the orchestra assemblies, and at last Dr. Koussevitzky who considers the Friends somehow his favorite children, appears smiling from ear to ear. The atmosphere is so warm and cordial and spontaneous that everybody feels like rushing up and kissing him, but this being Boston, everybody applauds a little less discreetly than usual. Then Dr. Koussevitzky gives a little speech. Nobody really understands this, either, but somehow you seem to know just what he said, and then the music begins, and here you don't miss a syllable of the idiom of which he is the consummate master. Well, as you have read, yesterday he presented a contralto named Carol Brice, and so I went up to the tea after the concert to ask Dr. Koussevitzky how he'd found her and where.

Seeing him under such circumstances takes a little time, as all the Friends, balancing tea-cups, back him into a corner and tell him—as indeed they should—how much they admire him. But finally he had a moment for me, and he was so enthusiastic over his new protege he even told me how old she was. (She later told me herself she was 28, that she was born in Indianapolis, reared in North Carolina, sang in the chorus of the all-colored show "The Hot Mikado" in which she met and married Neil Scott, studied singing at Juilliard, and still couldn't believe that Dr. Koussevitzky had noticed her.)

COMPOSER WANTED

I asked him how it had come about, and he said that Mrs. Nicholas Berezowsky, the author of "Duet with Nicky," had heard her in Philadelphia, and had urged him to hear her. He had at last consented and had been so struck by her great potentialities he determined to introduce her to Boston. And he couldn't think of any better way than to do it at the annual meeting of the Friends.

Listening to her yesterday he was again so impressed he decided to commission a composer to write a symphony with contralto obbligato just for her. Could anybody think of a suitable text? The Friends put their heads together and in a moment Dr. Koussevitzky had a slip of yellow paper suggesting a poem by Walt Whitman. So now he's looking for the right composer to do the job. He'll find him, too.

This Clipping From
WOONSOCKET, R. I.
CALL

FEB 28

Koussevitzsky Signs Up For Only 13 Week Period

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This Clipping From
FALL RIVER, MASS.
HERALD-NEWS

FEB

KOUSSEVITZKY TO HEAD BOSTON SYMPHONY AGAIN

BOSTON, Feb. 28, (INS)—Serge Koussevitzky, now 71 years old planned today to lead the Boston Symphony Orchestra for only 13 weeks of the regular concerts in Boston next year.

The famous conductor has been reducing his activities with the orchestra for the past two years. His new contract announced by President Henry B. Cabot of the orchestra's trustees, ends speculation over his retirement.

This Clipping From
ST. ALBANS, VT.
MESSENGER

FEB 8

Koussevitzky to Take It Easier

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This Clipping From
WILLIMANTIC, CONN.
CHRONICLE

FEB 28 1946

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This Clipping From
NEW HAVEN, CONN.
REGISTER

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This Clipping From
PROVIDENCE, R. I.
BULLETIN

FEB 28 194

KOUSSEVITZKY SIGNS

Will Lead Boston Symphony 13 Weeks Next Year

Boston, Feb. 28.—(INS)—Serge Koussevitzky, now 71 years old, planned today to lead the Boston Symphony, Orchestra for only 13 weeks of the regular concerts in Boston next year.

The famous conductor has been reducing his activities with the orchestra for the past two years. His new contract announced by President Henry B. Cabot of the orchestra's trustees, ends speculation over his retirement.

This Clipping From
SOUTHBRIDGE, MASS.
NEWS

FEB 28 1946

Koussevitzky Signed For Limited Season

BOSTON, Feb. 28—(UP)—Conductor Serge Koussevitzky of the Boston Symphony Orchestra will be relieved of some of his duties next year at his own request according to symphony trustees who made the announcement to quell rumors that the famed musician was planning to retire.

The 73-year-old Koussevitzky signed a contract for the 1946-47 season calling for him to conduct only 13 weeks during the 24-week orchestra schedule in Boston. Guest conductors will fill the other engagements and Koussevitzky will appear with the orchestra on tours.

Koussevitzky conducted most of the concerts here this season, his 22nd with the Boston orchestra.

This Clipping From
HARTFORD, CONN.
TIMES

FEB 28 1946

Koussevitzky Easing Work as Conductor

Boston—(UP)—Conductor Serge Koussevitzky of the Boston Symphony Orchestra will be relieved of some of his duties next year at his own request, according to symphony trustees who made the announcement to quell rumors that the famed musician was planning to retire.

The 73-year-old Koussevitzky signed a contract for the 1946-47 season calling for him to conduct only 13 weeks during the 24-week orchestra schedule in Boston. Guest conductors will fill the other engagements and Koussevitzky will appear with the orchestra on tours.

Koussevitzky conducted most of the concerts here this season, his 22nd with the Boston orchestra.

This Clipping From
NEW YORK, N. Y.
SUN

FEB 28 1946

Koussevitzky Back For Only 13 Weeks

This Clipping From
WINSTED, CONN.
CITIZEN

FEB 28 1946

KOUSSEVITZKY SIGNS ANOTHER CONTRACT, PLANS NO RETIREMENT

Boston, Feb. 28—Conductor Serge Koussevitzky of the Boston Symphony orchestra will be relieved of some of his duties next year at his own request according to symphony trustees who made the announcement to quell rumors that the famed musician was planning to retire.

The 73-year-old Koussevitzky signed a contract for the 1946-47 season calling for him to conduct only 13 weeks during the 24-week orchestra schedule in Boston. Guest conductors will fill the other engagements and Koussevitzky will appear with the orchestra on tours.

Koussevitzky conducted most of the concerts here this season, his 22nd with the Boston orchestra.

This Clipping From
BROCKTON, MASS.
ENTERPRISE-TIMES

FEB 28 1946

SERGE TO EASE UP

BOSTON, Feb. 28.—(UP)—Conductor Serge Koussevitzky of the Boston Symphony Orchestra will be relieved of some of his duties next year at his own request according to Symphony trustees who made the announcement to quell rumors that the famed musician was planning to retire. The 73-year-old Koussevitzky signed a contract for the 1946-1947 season calling for him to conduct only 13 weeks during the 24-week orchestra schedule in Boston. Guest conductors will fill the other engagements and Koussevitzky will appear with the orchestra on tours.

This Clipping From
PAWTUCKET, R. I.
TIMES

FEB 28 1946

Koussevitzky Cuts Terms Of Contract

BOSTON (AP)—Henry B. Cabot, president of the Boston Symphony Orchestra trustees, reports that Serge Koussevitzky, 71-year-old conductor, has renewed his contract for only 13 weeks of Saturday-Sunday contracts in Boston next season. Koussevitzky will make some appearances on tour and Bruno Walter, who was with the orchestra in 1923, will serve as guest conductor next season for two periods of two weeks each.

This Clipping From
BUFFALO, N. Y.
NEWS

FEB 28 1946

Koussevitzky Renews Contract for 13 Weeks

BOSTON, Feb. 28 (AP)—Serge Koussevitzky, 71-year-old conductor of the Boston Symphony since September 1924, has renewed his contract for only 13 weeks of Saturday-Sunday concerts in Boston next season, Henry B. Cabot, president of the orchestra trustees, said Wednesday.

Oliver Wolcott, symphony trustee, reported the orchestra ended the 1944-45 season, which cost $1,148,347, with a deficit of $40,504—later wiped out by a $48,000 contribution from the orchestra's society of friends. This year, Mr. Wolcott said, the society has contributed $47,294.

BOSTON GLOBE FEB 27

Koussevitzky Cuts His New Contract to Only 13 Weeks

By his own request, the contract of Serge Koussevitzky as conductor of the Boston Symphony Orchestra has been renewed for only 13 weeks of the regular Friday-Saturday concerts in Boston next season. He will also make some appearances with the orchestra on tour.

This was announced by Henry B. Cabot, president of the orchestra's trustees, at Symphony Hall yesterday afternoon during the annual meeting of the Society of the Friends of the Boston Symphony Orchestra.

Koussevitzky, who was 71 last July, has been reducing his activity with the orchestra over the past two seasons, and there has been speculation over his possible voluntary retirement.

Koussevitzky's decision will bring more guest conductors. Among them will be Bruno Walter for two periods of two weeks each. Walter last appeared here with the Boston Symphony in 1923.

Wolcott Elected Chairman.

Oliver Wolcott, trustee of the orchestra, was unanimously elected chairman of the Society of Friends for the ensuing year. Wolcott, in his financial report, revealed that in the season of 1944-45, at a comparable date, 2115 members of the society had contributed $48,000 toward the annual operating deficit. This year 2214 members have contributed $47,294.

The total expense for 1944-45, printed in the program books earlier in the season, was $1,148,347.75. Total income was $1,107,843.53, which left a deficit of $40,504.22. Contributions from the Society of Friends and income from the endowment fund, however, wiped out this deficit and left a surplus of $34,234.49, which has been transferred to the emergency fund.

The business meeting was followed by a concert in which Koussevitzky led the orchestra in Mozart's little E-flat Symphony (K. 184), by Mozart, and the "Roman Carnival" Overture by Berlioz.

Then Koussevitzky led upon the stage the "surprise" of the afternoon: Negro contralto Carol Brice, who, the conductor said, was a discovery of Pres. Cabot.

Miss Brice, a winner of the 1944 Walter W. Naumberg Prize, made her professional debut in New York nearly a year ago, but yesterday was her first appearance in Boston. She displayed a lustrous voice and sound musicianship in two airs, "My Father" and "How Shall I Fly?" from an obscure opera of Handel, "Hercules"; Schubert's "Litany for the Feast of All Souls" and "Seligkeit," and pieces by Dunhill, Carpenter and Hall Johnson. She was accompanied by her brother, Jonathan Brice.

This Clipping From
FITCHBURG, MASS.
SENTINEL

FEB 28 1946

Koussevitzky Re-signed

BOSTON, Feb. 28 (AP)—Henry B. Cabot, president of the Boston Symphony orchestra trustees, reports that Serge Koussevitzky, 71-year-old conductor, has renewed his contract for only 13 weeks of Saturday-Sunday contracts in Boston next season. Koussevitzky will make some appearances on tour and Bruno Walter, who was with the orchestra in 1923, will serve as guest conductor next season for two periods of two weeks each.

This Clipping From
PORTLAND, ME.
PRESS HERALD

FEB 28 194

Koussevitzky Alters Contract With Boston

Boston, Feb. 27—(AP)—Serge Koussevitszy, 71-year-old conductor of the Boston Symphony since September, 1924, has renewed his contract for only 13 weeks of Saturday-Sunday concerts in Boston next season, Henry B. Cabot, president of the orchestra trustees, said today.

Koussevitzky also will make some appearances with the orchestra on tour, Cabot said, disclosing that Bruno Walter, last here with the Boston orchestra in 1923, would appear as guest conductor next season for two periods of two weeks each.

Oliver Wolcott, symphony trustee, reported the orchestra ended the 1944-45 season, which cost $1,148,347, with a deficit of $40,504 — later wiped out by a $48,000 contribution from the orchestra Society of Friends. This year, Wolcott said, the society has contributed $47,294.

C.S. MONITOR FEB. 28, 1946

Symphony Preview

Excerpts From 'Peter Grimes' To Have American Premiere

By Winthrop P. Tryon

Benjamin Britten's Passacaglia, op. 33b, and Four Sea Interludes, op. 33a, compiled into a Suite from the opera, "Peter Grimes," figure as a novelty on the program of this week's concerts of the Boston Symphony Orchestra, Serge Koussevitzky, conductor. But they signify more than something new introduced into the repertory of the Boston Symphony and more than something offered for the momentary favor of the Friday afternoon and Saturday evening subscribers. They represent that enterprise dear to the heart of Dr. Koussevitzky, Tanglewood in the Berkshire Hills, being a set of pieces drawn from a music drama billed to be performed there in the summer.

Success, in the nature of things, is preciously desired for the Passacaglia and Four Sea Interludes as an encouragement to Dr. Koussevitzky's associates in their production of the original opera out in Lenox, Mass., come August. But even so, the pieces have to be considered for the time being as concert material; and if it should chance that they fail to make a profound impression in that character, there is no telling but that in their true context as orchestral episodes in the stage work, "Peter Grimes," they may be perfectly appropriate and effective.

* * *

In regard to promise, the music of Britten looks indeed good; for the showing of the opera in the United States has been anticipated by a showing in England, where decided commendation has been expressed. Let us take a glance, however, inside the published folios containing the Passacaglia and the Interludes from which Dr. Koussevitzky has been rehearsing the Symphony players for tomorrow and next day.

As for the movement entitled Passacaglia, a rapid turning over of the leaves of the score furnishes unquestionable evidence that listeners who confess to ignorance as to just what that form is, will suffer disadvantage no longer. For definition inheres in every page. A brief theme in the bass, sharply accented, runs through the whole thing; and, the duration of the Passacaglia being 17 minutes, the jerky melody becomes so many times repeated that it cannot, fair attentiveness presumed, miss its point.

Over the steady, uninterrupted pulse of the theme of a half-dozen notes, all sorts of tunes and decorative passages move along at a generally moderate pace. As for the instruments that carry the ground theme, they are necessarily those of low voice—now the doublebasses and the violoncellos, now the big brass, and now the harp. Any passacaglia, from its very construction, is pretty sure to possess dignity; and here is one that seems to border on the pompous. At the close, a little device of perspective in sound is worked in, by employment of front and rear desks of strings, the intermediate ones remaining silent—an interesting idea, if it comes through.

* * *

Now the Interludes, though they are four, while the Passacaglia is one, have shorter duration in performance, requiring, by the editor's calculation, but 15 minutes. Movement No. 1, "Dawn," holds a slow course, Lento, and maintains for the most part a subdued sonority; the picture, obviously, being of daylight growing, and of creatures awakening.

Movement No. 2 carries the caption, "Sunday Morning," and the tempo designation, Allegro Spiritoso. Evidently a bright day is here ushering in, the wind instruments telling it at first and the strings presently joining to elaborate the description. The trumpets cut a bright glitter of sound into the midst of string and wood vibrancy and palpitation. Bell and gong bring to view the church tower. Without pause, the music passes to an Andante movement, the caption over which is "Moonlight." The somber tones of the double bassoon help the illusion, apparently, of mystery and dimness, and the harp contributes to the shadowiness of the scene. All the while, the strings keep up a low murmur, giving an illusion, without doubt, of eeriness.

No. 4, "Storm," represents, supposedly, the seashore lashed by whatever gale it is that the libretto of "Peter Grimes" wants imagined. Like Wagnerian and Verdian tempests, it rages impressively and keeps up its fury to the finish. A hint of tragedy is caught from the very aspect of the notes in the long column of staves. Someone once said that what the American opera public hopes for in the way of something new is something indeed quite old. It yearns for another "Pagliacci." Britten's music right here prompts the surmise that "Peter Grimes" may be just the bill.

Alexander Bender

Benjamin Britten

C.S. MONITOR FEB. 28, 1946

Koussevitzky

Will Conduct 13 Programs Next Season

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, continues in his position next season, his contract having been renewed for 1946-47, and his service to cover 13 weeks, according to announcement made yesterday afternoon by Henry B. Cabot, president of the Trustees. Dr. Koussevitzky will also direct concerts on tour.

Concerts of the remaining weeks of the season will be under the direction of visiting conductors, among whom Mr. Cabot named Bruno Walter. Mr. Walter will have four weeks in all, divided into two engagements of a fortnight each. Other conductors are to have brief visiting tenure, but none of them was named by Mr. Cabot, who gave the information at the annual meeting in Symphony Hall of the Society of Friends of the Boston Symphony Orchestra.

Oliver Wolcott, reporting on the financial condition of the Orchestra, spoke of a surplus, which will be assigned to the emergency fund. He told the members of the Society, who formed an audience of considerable size in the Hall, that they had contributed some $48,000 in the year gone, which represented an advance over the year before. At a brief voting session, Mr. Wolcott was nominated for chairman the coming year and was chosen to the honor by general assenting voice.

After the business meeting of the Friends, Dr. Koussevitzky directed the orchestra in Mozart's early Symphony in E flat and the Berlioz "Roman Carnival" Overture. He then introduced a new Negro contralto, Carol Brice, winner of the 1944 Naumberg Prize. She sang two Handel arias, some German Lieder and other songs, to the accompaniment of her brother, Jonathan Brice.

MONITOR ... MARCH

Berkshire Festival

Serge Koussevitzky, announcing the Berkshire Festival programs to be given by the Boston Symphony Orchestra under his direction at Tanglewood, Lenox, Mass., next summer, mentions nine concerts which will extend over a period of three weeks, on Thursday evenings, Saturday evenings, and Sunday afternoons.

The music of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 ("Eroica"), a symphony of Haydn, Mendelssohn's "Italian" Symphony, Sibelius' Second Symphony, Rachmaninov's Second Piano Concerto, Wagner's Prelude to "Meistersinger," Stravinsky's "Pétrouchka" Suite, Shostakovitch's Fifth Symphony, and Copland's "Suite, "Appalochian Spring."

That of the second week (Aug. 1, 3, 4) is wholly from the works of Brahms, and includes the "Tragic" Overture, Symphonies Nos. 1, 2, 3, and 4, the First Piano Concerto, the Haydn Variations, the Alto Rhapsody, and the Concerto for Violin and Cello.

That of the third week (Aug. 8, 10, 11) comprises Berlioz's "Fantastic" Symphony, Schumann's Cello Concerto, Strauss's "Till Eulenspiegel," Moussorgsky's "Khovanstchina" Prelude, Prokofiev's Fifth Symphony, Martinû's Violin Concerto, Thompson's "Testament of Freedom," and Beethoven's Ninth Symphony.

Subscription inquiries, the management notes, should be addressed to Symphony Hall, Boston 15, Mass.

POST 2/28

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Save for Beethoven's First, and it was not on the original list, this week's Symphony program was made up entirely of operatic excerps and from two composers, Benjamin Britten and Richard Wagner.

It looks as though there was again an important opera in the world and, moreover, one written to an English text. Britten's "Peter Grimes," which was brought out in London last July and will be heard at Tanglewood next summer, is the work in question. By evidence of the Passacaglia and Four Sea Interludes, played yesterday for the first time in this country, this young Englishman has what seems to be the rarest of musical gifts, a true sense of the theatre.

Mr. Britten has pretty much his own musical speech. Yet everything must have an ancestry and it is quite obvious that this music does not stem from Wagner or Strauss or the later Italians but from the "Boris" of Moussorgsky and the "Otello" of Verdi. The music is stark, spare, vivid, incisive, abundantly pictorial. "Peter Grimes," a very somber tale, by the way, and a truly dramatic one, is by report and indication an "orchestral" opera. But it is not a symphonic one, and there is a deal of difference.

With the Wagner of the "Lohengrin" Prelude, the "Forest Murmurs" from "Siegfried," the Funeral Music from "Goetterdaemmerung" and the Introduction to Act III and Prelude to Act I of "Die Meistersinger" we were ushered yesterday into another operatic world entirely. With rare exceptions the dramas of Wagner live not so much upon the stage as in the orchestra. In the Funeral music of Siegfried you come close to getting the "Ring" in a nutshell, while the essence of "Siegfried" resides in the rather arbitrary synopsis known as the "Forest Murmurs." Not so much a man of the theatre was Wagner as an orchestral tone poet who found himself in the opera house. Anyway, these numbers, most of which had not been heard at the Symphony Concerts in a long time, were eloquently played and very good to have again. They do not sound that way in the theatre, or over the radio or from a phonograph. So many thanks to Dr. Koussevitzky. The conductor seems to have grasped the spirit of Britten's music also.

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 1 - 1946

[From Late Edition of Yesterday's TIMES.]

KOUSSEVITZKY CUTS TERM

Signs for Only 13 Weeks With Boston Symphony Next Season

BOSTON, Feb. 27 (AP)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra since September, 1924, has renewed his contract for only thirteen weeks of Saturday-Sunday concerts in Boston next season, Henry B. Cabot, president of the orchestra trustees, said today.

Mr. Koussevitzky, who is 71 years old, also will make some appearances with the orchestra on tour, Mr. Cabot said.

This Clipping From
WATERBURY, CONN.
DEMOCRAT

MAR 1 - 1946

Serge Koussevitzky Signs New Contract

Boston, Reb. 28—(UP)—Conductor Serge Koussevitzky of the Boston Symphony Orchestra will be relieved of some of his duties next year at his own request according to symphony trustees who made the announcement to quell rumors that the famed musician was planning to retire.

The 73-year-old Koussevitzky signed a contract for the 1946-47 season calling for him to conduct only 13 weeks during the 24-week orchestra schedule in Boston. Guest conductors will fill the other engagements and Koussevitzky will appear with the orchestra on tours. Koussevitzky conducted most of the concerts here this season, his 22d with the Boston Orchestra.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 1 - 1946

Music Fund Concert March 12

Boxholders for the postponed benefit concert for the Rachmaninoff Fund, Inc., to be given March 12 at Carnegie Hall, with Dr. Serge Koussevitzky, Vladimir Horowitz and the Boston Symphony Orchestra, are again arranging dinner parties to precede the event, which was originally scheduled for Feb. 12, the day of the city-wide shut-down. Among those giving dinners are Mmes. Chester Dane, Busch Greenough, Walter Naumburg, Otto H. Kahn, Bernard F. Gimbel and Lionel Perera jr. and Mr. and Mrs. Albert Spalding.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 1 - 1946

Mrs. Olive Mead Green

Concert Violinist Was Former New York Resident

Special to the Herald Tribune

CAMBRIDGE, Mass., Feb. 28.—Mrs. Olive Mead Green, seventy-one, a concert violinist who played under her maiden name of Olive Mead, died yesterday in the Wyman House of Cambridge Hospital. A former resident of New York, Mrs. Green had lived at the Hotel Commander here. She was the wife of Merrill Holden Green, a New York realtor, who died in 1918.

Mrs. Green studied under Frank Kneisel, concert master of the Boston Symphony Orchestra, and appeared as a soloist with that group and with the New York Symphony Society under Walter Damrosch, the St. Louis Choral Symphony Society under Alfred Ernst, and many others. She made her first foreign appearance in London in 1900 and was acclaimed for her excellent rendition of Beethoven's Concerto, known as a very difficult violin selection.

She organized one of the first all-woman string quartets in Boston in 1900, and appeared in New York at many concerts. She lived in New York from 1900 to 1926, and retired in 1914.

Surviving are two sons, Edwin Thurston Green and Oliver Holden Green, and a sister, Mrs. Eugene Holden.

TANGLEWOOD NOTES
Feb., Mar.

This Clipping From
GALVESTON, TEXAS
TRIBUNE

FEB 22 1946

The World of Music

New York. (UP) The Metropolitan Opera Company has announced that its first postwar tour next season will take in more cities than at any time since 1910.

Ten cities are on the list: Baltimore, Boston, Cleveland, Bloomington, Ind., Minneapolis, Chicago, St. Louis, Dallas, Memphis and Chattanooga. Of these, Chattanooga will be visited for the first time and Memphis for the first time since 1901.

The company will close its subscription season in New York on March 30 and entrain for Baltimore for performances on April 1 and 2. A ten-day stay will be made in Boston from April 4 to 13, during which the company will mark its 400th performance in that city. The tour will be broken for post-season performances in New York during Holy Week, plus a visit to Philadelphia the same week.

The company will be in Cleveland from April 22 to 27 and at the University of Indiana in Bloomington on April 29 and 30. Minneapolis will be host from May 2 to 4 and Chicago from May 6 to 11. St. Louis will be visited on May 13, 14 and 15 for the first time since 1910. The remaining dates are May 17 in Dallas, May 20 and 21 in Memphis, and May 22 in Chattanooga.

Plans for the 1946 season of the Berkshire Music Center at Tanglewood in Lenox, Mass., have been announced by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

The festival will consist of nine concerts from July 25 to Aug. 11. The programs will be announced shortly. Preceding the festival concerts, Koussevitzky and the instumental faculty of the school, consisting of more than 30 members of the Boston Symphony, will give two Bach-Mozart programs. Four concerts of chamber music also have been arranged during the school session, with the co-operation of the Elizabeth Sprague Coolidge Foundation.

The opera department will be under the direction of Herbert Graf and Boris Goldovsky. Richard Rycrtariff will design scenery and costumes. Benjamin Britten's "Peter Grimes," commissioned by the Koussevitzky Music Foundation and composed especially for Tanglewood, will be given its first American presentation. It has been produced in England with great success.

Bela Bartok's last composition, a concerto for piano and orchestra completed in New York just before the composer's death last September, will be given its first New York performance at the Philadelphia Orchestra's concert in Carnegie Hall. Gyorgy Sandor, a fellow Hungarian and pupil of Bartok, will be soloist. The performance follows the world premiere of the work in Philadelphia last week.

Presentation of the concerto is one of several tributes to the composer arranged by Conductor Eugene Ormandy of the Philadelphia Orchestra for this month, which is the period chosen by many conductors in this country for a memorial to Bartok.

At the end of this season's tour, which includes a final New York Appearance at Carnegie Hall, Robert Casadesus will go to France with his family. It will be the pianist's first visit home since the nazi invasion of 1940.

Casadesus plans a series of benefit concerts in his native France and will play also in Belgium and Holland. In September he will appear at the Lucerne Festival in Switzerland. His American tour next season will open on Dec. 1.

Artur Rubinstein has returned from the West Coast part of his annual concert tour and is appearing in the eastern part of the United States and Canada during this month. He will play with the Boston and Chicago symphonies during his second Carnegie Hall appearance of the season.

Christopher Lynch, young Irish protege of the late John McCormack, will come to this country for the first time next October, under the auspices of Columbia Concerts. He has been signed ~~to a long~~-term contract covered appearances in the United States, Canada, Cuba and Hawaii.

Lynch was described by McCormack as "the one most likely to succeed me."

This Clipping From
PROVIDENCE, R. I.
JOURNAL

FEB 2 4 1946

Tanglewood Festival to Offer 9 Concerts

Plans for the 1946 season of the Berkshire Music Center at Tanglewood in Lenox, Mass., have been announced by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

The festival will consist of nine concerts from July 25 to Aug. 11. The programs will be announced shortly. Preceding the festival concerts, Koussevitzky and the instrumental faculty of the school, consisting of more than 30 members of the Boston Symphony, will give two Bach-Mozart programs. Four concerts of chamber music also have been arranged during the school session, with the co-operation of the Elizabeth Sprague Coolidge Foundation.

The opera department will be under the direction of Herbert Graf and Boris Goldovsky. Richard Rycrtariff will design scenery and costumes. Benjamin Britten's "Peter Grimes," commissioned by the Koussevitzky Music Foundation and composed especially for Tanglewood, will be given its first American presentation. It has been produced in England with great success.

This Clipping From
HARTFORD, CONN.
COURANT

FEB 9 - 1946

Nine Concerts Planned In Music Festival At Lenox

The Berkshire Music Festival conducted by Serge Koussevitzky and the Boston ~~Symphony Or~~chestra will be held at Tanglewood, Lenox, Mass., from July 25 to August 11, it has been announced.

Nine concerts will be given on Thursday and Saturday evenings and Sunday afternoons. The programs will be announced soon.

Other plans for the Berkshire Music Center include two new activities at Tanglewood. With the cooperation of the Elizabeth Sprague Coolidge Foundation, four concerts ~~of chamber~~ music have been arranged, and preceding the festival concerts, Dr. Koussevitzky and the instrumental faculty, composed of some 30 members of the Boston Symphony, will give two Bach-Mozart programs.

Dr. Koussevitzky's assistants at the center in the orchestral conducting department and for the advanced orchestra will be Leonard Bernstein, Richard Burgin and Stanley Chapple. The opera department will be under direction of Dr. Herbert Graf and Boris Goldovsky. Richard Rychtarik will design scenery and costumes. The composition department will be in charge of Aaron Copland, assistant director of the center. Hugh Ross and Robert Shaw will have classes in choral conducting, and will direct the student chorus. Mr. Shaw will prepare the festival chorus for Beethoven's Ninth Symphony which will be directed by Gregor Piatigorsky, with the assistance of principals of the Boston Symphony Orchestra.

Benjamin Britten's opera, "Peter Grimes," commissioned by the Koussevitsky Music Foundation and composed especially for Tanglewood, will receive its first American performance. It has already been done in England. Mr. Ross will train the chorus and Mr. Bernstein will conduct the performance.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

FEB 9 - 1946

CITY NEWS

NINE CONCERTS AT TANGLEWOOD

Dr. Koussevitzky Reveals Summer Plans

Returning to his post as conductor of the Boston Symphony Orchestra after his midseason vacation, Dr. Serge Koussevitzky announces his plans for the 1946 season of the Berkshire Music Center at Tanglewood in Lenox, July 1-August 10.

The school catalog which is about to be circulated will disclose two new musical activities at Tanglewood. With the co-operation of the Elizabeth Sprague Coolidge Foundation four concerts of chamber music have been arranged, and preceding the Festival concerts Dr. Koussevitzky and the instrumental faculty composed of more than 30 members of the Boston Symphony will give two Bach-Mozart programmes.

Dr. Koussevitzky's assistants at the center in the orchestral conducting department and for the advanced orchestra will be Leonard Bernstein, Richard Burgin and Stanley Chapple.

The opera department will be under the direction of Dr. Herbert Graf and Boris Goldovsky. Richard Rychtarik will design scenery and costumes. Benjamin Britten's opera, "Peter Grimes," commissioned by the Koussevitzky Music Foundation, and composed especially for Tanglewood, and produced in England with outstanding success, will receive its first American presentation. Hugh Ross will train the chorus and Leonard Bernstein will conduct the performance.

The composition department will be in charge of Aaron Copland, assistant director of the Berkshire Music Center.

Choral conducting will be under the direction of Hugh Ross and Robert Shaw, both of whom will have classes in choral conducting, and also direct the student chorus—Mr. Shaw preparing the Festival chorus for Beethoven's Ninth Symphony, which will close the Berkshire Festival concerts.

Chamber music groups will work under the direction of Greor Piatigorsky with the assistance of the principals of the Boston Symphony Orchestra.

While the emphasis at Tanglewood is on student participation in the actual performance of music, students will also have the opportunity, as before, to attend special assemblies. Aaron Copland as moderator will conduct forum meetings. Olin Downes will give four lectures on the art of criticism. Special guest lecturers will include Howard Hanson, William Schuman, Edward Weeks, and others to be announced.

Next month Dr. Koussevitzky will announce a summary of the festival programmes—nine concerts July 25-August 11, Thursday and Saturday evenings and Sunday afternoons. Those who wish fuller information about the school or the festival should address Symphony Hall, Boston 15, Massachusetts.

This Clipping From
FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

FEB 17 1946

Boy of 12 Gives Adult Piano Recital and Critics Like It

BY W. G. ROGERS.

NEW YORK, Feb. 16 (AP).—A little boy and his music teacher came in to see me. Pupil Richard Korbel claimed to be 12½, but when Teacher Hedy Spielter pointed out that his birthday came only about a month before, he settled for 12 and a twelfth.

He has long black hair, eyes that twinkle, a shy but ready smile. He wears glasses.

He's no ordinary boy, however. He has been guest star on radio shows and has just made a movie. He has just given his second piano recital in Carnegie Hall. He had already done two in Town Hall and 25 out of town. Carnegie was nearly filled. Many in the audience were his own age, but there were grownups, too. The program was enough to stump an adult musician, but Richard got through handsomely, as the critics agreed the next day.

The Berkshire music center at Tanglewood, in Lenox, Mass., will be open this year from July 1 to Aug. 10. Two new activities are planned, says Dr. Serge Koussevitzky: Four concerts of chamber music, with the co-operation of the Elizabeth Sprague Coolidge Foundation, and, preceding the festival, two Bach-Mozart programs conducted by Dr. Koussevitzky.

Under the direction of Dr. Herbert Graf and Boris Goldovsky the opera department will give the first American presentation of Benjamin Britten's "Peter Grimes," which was commissioned by the Koussevitzky Music Foundation ~~and composed~~ especially for Tanglewood.

This Clipping From
DALLAS, TEX.
NEWS

FEB 10 1946

Koussevitzky Selects Faculty For Tanglewood

BOSTON, Mass., Feb. 9.—Serge Koussevitzky Saturday announced his plans and faculty for the 1946 season of the Berkshire Music Center at Tanglewood in Lenox, Mass., July 1.-Aug. 10.

Koussevitzky's assistants in the orchestra conducting department will be Leonard Bernstein, Richard Burgin and Stanley Chapple. The opera department will be under the supervision of Dr. Herbert Graf and Boris Goldovsky. The American premiere of Benjamin Britten's opera, "Peter Grimes," commissioned by the Koussevitzky Music Foundation, will be given at Tanglewood this summer.

In charge of the composition department will be Aaron Copland. Robert Shaw and Hugh Ross will have classes in choral conducting. Mr. Shaw will prepare the chorus for Beethoven's Ninth Symphony.

Gregor Piatigorsky will work with the chamber music groups. With the co-operation of the Elizabeth Sprague Coolidge Foundation, four concerts of chamber music have been arranged and preceding the festival concerts Koussevitzky and the instrumental faculty composed of thirty members of the Boston Symphony will give two Bach-Mozart programs.

This Clipping From
ROCHESTER, N. Y.
TIMES UNION

FEB 19 1946

Dr. Hanson to Be Lecturer At Berkshire Music Festival

Dr. Howard Hanson, director of the Eastman School of Music, will be a special guest lecturer at the 1946 season of the Berkshire Musical Festival at Tanglewood, Lenox, Mass., it was announced today.

Dr. Hanson was invited to participate by Dr. Serge Koussevitsky, conductor of ~~the Boston Symphony~~ Orchestra and director of the Berkshire Festival. The season opens July 1 and continues through Aug. 10.

Leonard Bernstein, who has been a guest director of the Rochester Philharmonic Orchestra on several occasions, will be one of Dr. Koussevitsky's assistants at the center in the orchestral conducting department.

Highlights of the musical program, which, before the war resulted in temporary closing of the festival, annually attracted thousands of vacationers from throughout the East, will be presentation of Beethoven's Ninth Symphony by the Boston Symphony with a special Festival Chorus joining in the great fourth movement.

Other musical events on the festival's calendar will be announced by Dr. Koussevitsky in March.

Dr. Hanson will share the lecture platform with Olin Downes, music critic of the New York Times, who will speak on the "Art of Criticism."

This Clipping From
WASHINGTON, D. C.
STAR

FEB 17 1946

Berkshire School To Operate Again This Summer

The Boston Symphony Orchestra announces the resumption next July of the Berkshire Music Center at Tanglewood, Lenox, Mass. of which Dr. Serge Koussevitsky is the director ~~and Aaron Copeland~~ recently ~~appointed assistant~~ director. The school, instituted in 1940, was suspended for two years due to war conditions and will now operate again on the original plan with the principals of the orchestra and other notable musicians on the faculty.

The following will be in charge of the different departments; Orchestral conducting and advanced orchestra, Leonard Bernstein, Richard Burgin and Stanley Chapple; Opera, Dr. Herbert Graf and Boris Goldovsky; Composition, Aaron Copeland; Choral conducting, Hugh Ross and Robert Shaw; Chamber music, Gregor Piatigorsky.

Another student section will consist of those with less specific qualifications who wish to increase their knowledge of music and its interpretation. All students will have access to concerts, and lectures to be given by Olin Downes, Howard Hanson, William Schuman, Edward Weeks and others. The term consists of six weeks beginning July 1 with the last three weeks coinciding with the Berkshire festival.

TANGLEWOOD NOTES
Feb. - Mar.

This Clipping From
SYRACUSE, N. Y.
HERALD AMERICAN

MAR 3 - 1946

SERGE KOUSSEVITZKY has planned the programs for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction in Tanglewood, Lenox, Mass. There will be nine concerts over a period of three weeks on Thursday and Saturday nights and Sunday afternoons. The three programs of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (Eroica), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude to "Die Meistersinger," Stravinsky's Petrouchka Suite, Shostakovitch's Fifth Symphony, and Copland's Suite, "Appalachian Spring."

Koussevitzky

THE SECOND week (Aug. 1, 3, 4) will consist of a Brahms Festival, the programs to include the Tragic Overture, all four symphonies, the First Piano Concerto, the Haydn Variations, the Alto Rhapsody, and the Double Concerto for violin and 'cello. The third week (Aug. 8, 10, 11) Berlioz' Fantastic Symphony, Schumann's 'Cello Concerto, Strauss' "Till Eulenspiegel," Moussorgsky's "Khovanstchina" Prelude, Prokofieff's Fifth Symphony, Martinu's Violin Concerto, Thompson's "Testament of Freedom," and Beethoven's Ninth Symphony.

This Clipping From
NEW YORK, N. Y.
TIMES
MAR 2 - 1946

BERKSHIRE FESTIVAL LISTS NINE PROGRAMS

The programs for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under the direction of Serge Koussevitzky at Tanglewood, Lenox, Mass., have been announced by Dr. Koussevitzky. Nine concerts will be given over a period of three weeks, on Thursday and Saturday evenings and Sunday afternoons.

The three programs of the first week, July 25, 27 and 28, will include Beethoven's Third symphony ("Eroica"), a symphony by Haydn, Mendelssohn's "Italian" symphony, Sibelius' Second symphony, Rachmaninoff's Second Piano Concerto, the Prelude to Wagner's "Die Meistersinger," Stravinsky's "Petruchka" suite. Shostakovich's Fifth symphony and Copland's "Appalachian Spring" suite.

In the second week, Aug. 1, 3 and 4, a Brahms Festival will be presented, the programs including the "Tragic Overture," all four symphonies, the First Piano Concerto, the Haydn Variations, the "Alto" Rhapsody and the Double Concerto for Violin and 'Cello.

The third week, Aug. 8, 10 and 11, will offer Berlioz's "Fantastic" Symphony, Schumann's 'Cello Concerto, Strauss' "Till Eulenspiegel," Mussorgsky's "Khovanstchina" Prelude, Prokofieff's Fifth Symphony, Martinu's Violin Concerto, Thompson's "Testament of Freedom" and Beethoven's Ninth Symphony.

This Clipping From
NEWARK, N. J.
NEWS

MAR 2 - 1946

Tanglewood Plans

Serge Koussevitzky, head of the Berkshire Festival to be given by the Boston Symphony Orchestra next Summer at Tanglewood, Lenox, Mass., will lead nine concerts over a period of three weeks.

The program of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3, a symphony by Haydn, Mendelssohn's Italian Symphony and Shostakovitch's Fifth Symphony. The second week (August 1, 3, 4) will consist of a Brahms Festival. The third week (August 8, 10, 11) will include Berlioz's Fantastic Symphony, Martinu's Violin Concerto, Thompson's "Testament of Freedom" and Beethoven's Ninth Symphony.

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 4 - 1946

MUSIC AWARD TO CUBAN

U. S. Firms in Havana Offer Scholarship in Composition

A scholarship in advanced composition at the Berkshire Music Center of Tanglewood, near Lenox, Mass., has been announced by the American Steel Corporation of Cuba and the American Tropical Products Corporation of Cuba. It will be given this summer to a Cuban composer less than 30 years old.

The offer includes transporta- from Cuba and back and living expenses during the session from July 1 to Aug. 10. Manuscripts sent to the offices of the two American companies in Havana will be examined by a preliminary committee there, and a New York committee will select the winners.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 3 - 1946

Berkshire Festival

Returning to its pre-war festival schedule, the Boston Symphony Orchestra will give nine concerts in the 1946 Berkshire Symphonic Festival at Tanglewood, Lenox, Mass., on Thursday and Saturday evenings and Sunday afternoons, July 25, 27, 28, Aug. 1, 3, 4, 8, 10 and 11. One of the programs under Serge Koussevitzky's direction will include Beethoven's Ninth Symphony, with the Berkshire Music Center's chorus trained by Robert Shaw. Subscriptions for each of the series of three concerts may be obtained by application to the Boston Symphony Orchestra, Symphony Hall, Boston 15, Mass. Seats for single concerts will be available after June 1.

This Clipping From
PEEKSKILL, N. Y.
EVENING STAR

MAR 4 - 1946

Berkshire Festival Programs Listed

Serge Koussevitzky has planned ~~the programmes for the~~ Berkshire Festival to be given by the Boston Symphony Orchestra next Summer under his direction at Tanglewood, Lenox, Massachusetts. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

The three programmes of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (Eroica), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmanoff's Second Piano Concerto, Wagner's Prelude to "Die Meistersinger,"' Stravinsky's Petrouchka Suite, Shostakovitch's Fifthy Symphony, and Copland's Suite, "Appalachian Spring."

The second week (August 1, 3, 4) will consist of a Brahms Festival, the programmes to include the Tragic Overture, all four symphonies, the First Piano Concerto, the Haydn Variations, the Alto Rhapsody, and the Double Concerto for Violin and 'Cello.

The third week (August 8, 10, 11) Berlioz' Fantastic Symphony, Schumann's 'Cello Concerto, Strauss' "Till Eulenspiegel," Moussorgsky's "Khovanstchina" Prelude, Prokofieff's Fifth Symphony, Martinu's Violin Concerto. Thompson's "Testament of Freedom" and Beethoven's Ninth Symphony.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

MAR 4 - 1946

Berkshire Festival Programs Listed

Nine Concerts Over Three-Week Period

TANGLEWOOD

Koussevitzky Announces Concerts for July 25, 27, 28, Aug. 1, 3 and 4 and Aug. 8, 10 and 11.

Serge Koussevitzky has planned ~~the programs for the~~ Berkshire festival to be given by the Boston Symphony orchestra next summer under his direction at Tanglewood. Lenox. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

The three programs of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (Eroica), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude to "Die Meistersinger," Stravinsky's Petrouchka Suite, Shostakovitch's Fifth Symphony, and Copland's Suite, "Appalachian Spring."

The second week (August 1, 3, 4) will consist of a Brahms Festival, the programs to include the Tragic Overture, all four symphonies, the First Piano Concerto, the Haydn Variations, the Alto Rhapsody, and the Double Concerto for Violin and 'Cello.

The third week (August 8, 10, 11) —Berlioz' Fantastic Symphony, Schuman's 'Cello Concerto, Strauss' "Till Eulenspiegel," Moussorgsky's "Khovanstchina" Prelude, Prokofieff's Fifth Symphony, Martinu's Violin Concerto, Thompson's "Testament of Freedom," and Beethoven's Ninth Symphony.

Subscription inquiries should be addressed to Symphony hall, Boston 15, Massachusetts.

This Clipping From
WILLIMANTIC, CONN.
CHRONICLE

FEB 22 1946

World Of Music ++

New York, Feb. 22, (U.P.)—The Metropolitan Opera Company has announced that its first post-war tour next season will take in more cities than at any time since 1910.

Ten cities are on the list—Baltimore, Boston, Cleveland, Bloomington, (Ind.), Minneapolis, Chicago, St. Louis, Dallas, Memphis and Chattanooga. Of these, Chattannooga will be visited for the first time and Memphis for the first time since 1901.

The company will close its subscription season in New York on March 30 and entrain for Baltimore for performances on April 1 and 2. A ten-day stay will be made in Boston from April 4 to 13, during which the company will mark its 400th performance in that city. The tour will be broken up for post-season performances in New York during Holy Week, plus a visit to Philadelphia the same week.

The company will be in Cleveland from April 22 to 27 and at the University of Indiana in Bloomington on April 29 and 30. Minneapolis will be host from May 2 to 4 and Chicago from May 6 to 11. St. Louis will be visited on May 13, 14 and 15 for the first time since 1910. The remaining dates are May 17 in Dallas, May 20 and 21 in Memphis, and May 22 in Chattanooga.

* * *

Plans for the 1946 season of the Berkshire Music Center at Tanglewood ~~in Lenox, Mass.~~, have been announced by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

The festival will consist of nine concerts from July 25 to Aug. 11. The programs will be announced shortly. Preceding the festival concerts, Koussevitzky and the instrumental faculty of the school, consisting of more than 30 members of the Boston Symphony, will give two Bach-Mozart programs. Four concerts of chamber music also have been arranged during the school session, with the co-operation of the Elizabeth Sprague Coolidge Foundation.

The opera department will be under the direction of Herbert Graf and Boris Goldovsky. Richarn Rycrtariff will design scenery and costumes. Benjamin Britten's "Peter Grimes," commissioned by the Koussevitzky Music Foundation and composed especially for Tanglewood, will be given its first American presentation. It has been produced in England with great success.

* * *

Bela Bartok's last composition, a concerto for piano and orchestra completed in New York just before the composer's death last September, will be given its first New York performances at the Philadelphia Orchestra's concert in Carnegie Hall on Feb. 26. Gyorgy Sandor, a fellow Hungarian and and pupil of Bartok, will be soloist. The performance follows the world premiere of the work in Philadelphia last week.

Presentation of the concerto is one of several tributes to the composer arranged by Conductor Eugene Ormandy of the Philadelphia Orchestra for this month, which is the period chosen by many conductors in this country for a memorial to Bartok.

* * *

At the end of the season's tour, which includes a final New York appearance at Carnegie Hall on Feb. 20, Robert Casadesus will go to France with his family. It will be the pianist's first visit home since the Nazi invasion of 1940.

Cassadesus plans a series of benefit concerts in his native France and will play also in Belgium and Holland. In September he will appear at the Lucerne Festival in Switzerland. His American tour next season will open on Dec. 1.

* * *

Artur Rubinstein has returned from the West Coast part of his annual concert tour and is appearing in the Eastern part of the United States and Canada during this month. He will play with the Boston and Chicago Symphonies during his second Carnegie Hall appearance of the season on Feb. 24.

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This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

FEB 27 1946

SYMPHONIC FESTIVAL SUBSCRIPTIONS SOUGHT

Membership in Music Center Organization Offered

Berkshire Symphonic Festival subscribers who renew their subscriptions before the end of this week will be entitled to become members of the Friends of the Berkshire Music Center, it was ~~announced today in Pittsfield.~~

So far more than 1,000 former subscribers have renewed as the result of more than 22,000 announcements recently sent out. Renewals and new subscriptions will continue to be received but those sending them in after Saturday will not win membership in the Music Center organization.

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SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Once again it is Igor Stravinsky Week at the Boston Symphony Orchestra concerts in Symphony Hall. The diminutive Russian composer, who now is a naturalized American [illegible] is guest conductor in a program of his own music.

The program begins with the "Scenes de Ballet," parts of which were incorporated in Billy Rose's Broadway production of 1945, "The Seven Lively Arts." This, like the Symphony in Three Movements, which follows, is new to Boston. The other pieces are excerpts from the ballet scores "Petrouchka" and "The Firebird."

As the aforementioned Mr. Rose has been called "The Mighty Atom of Show Business," Mr. Stravinsky might be called "The Mighty Atom of Music." Certainly he has one of the great brains, if not one of the great hearts, of modern music. His has been without doubt the most far-reaching influence in music after that of Richard Wagner. "The Firebird," "Petrouchka" and "Le Sacre du Printemps" unquestionably are among the highest masterpieces of the art in just about the first half of the 20th Century.

Yet, listening to the "Scenes de Ballet" and the new Symphony, it is possible to wonder if Stravinsky has not passed his creative peak. "The Scenes de Ballet" are rhythm and action music of no great imagination or distinction and written in a strange mixture of styles, ranging from characteristic strong dissonance to the most innocuous sort of arpeggios and string passages.

I simply couldn't find a tune anywhere.

The total effect, however, is pleasantly trivial and you can listen without the slightest exertion of mental effort.

There is more juice in the Symphony in Three Movements than in Stravinsky's last Symphony, the one in C major that he introduced here in 1941 and repeated two seasons ago. The new one is not founded on conventional symphonic principles but, says Ingolf Dahl in his program book analysis: "It is a formal principle which conceives of music as the succession of clearly outlined blocks, or planes, which are unified and related through the continuity of a steadily and logically evolving organic force.

"This, of course, is the exact opposite of classic and romantic symphonic thought, just as the comparable additive principle of romanesque architecture is differentiated from the interlacing connectivity of the gothic or baroque." There, now, isn't that clear and simple?

Well, anyway, the new Symphony is strong and vigorous, rhythmic from start to finish, mostly of a rough-woolen texture in regard to dissonance. In the second movement is a melodic fragment associated with the impersonation of Don Basilio by Almaviva in Rossini's "The Barber of Seville." But what the whole work signifies, at least on one hearing, is more than this reviewer is prepared to state.

At these concerts the first and fourth scenes of "Petrouchka" are performed, and "The Firebird" is heard in the re-orchestration of 1919, with a couple of scenes added, together with connecting passages. Mr. Stravinsky's conducting is smoother than it used to be, but it still concentrates on rhythm rather than on the quality of sonorities.

MUSIC

HERALD
2/23

By ALEXANDER WILLIAMS

Symphony Concert

The 17th regular concert by the Boston Symphony Orchestra, Igor Stravinsky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

"Scenes de Ballet"	Stravinsky
Symphony in Three Movements	Stravinsky
[illegible] Scenes from "Petrouchka"	Stravinsky
Suite complete from L'Oiseau de Feu"	Stravinsky

It can hardly be denied that popular approval was reserved for the last half of Mr. Stravinsky's program yesterday and only tentatively manifested itself for the first two numbers. Coming upon "Petrouchka" and "The Fire Bird" after the astringency of the new Symphony was almost like a dose of Tchaikovsky, for the pre-World War I ballets are established and welcome old friends in the concert hall.

But who is to say that Stravinsky's latest works will not similarly find a place for themselves? His Symphony of Psalms is not an early work and yet has won wide esteem. It is only that his Symphony in C major, which he conducted here in 1941, is vastly to be preferred to the new Symphony. The new work, which was performed for the first time in Boston, is also wry and austere, with an occasional touch of archaism. But it is less of a symphonic monument. It has many strange and fascinating things about it, curiosities of orchestration and the handling of the matic material. But there is too much of the laboratory about it. It lacks the bold imagination, for which Stravinsky has justly been celebrated, and it has none of the wit with which the composer imbued so much of his ballet music.

The "Scenes de Ballet," also heard for the first time here, is a singularly disappointing suite. It is a string of rather thin pieces, now and then fleetingly interesting but for the most part still-born. Written on order for that versatile impresario Mr. Billy Rose, we might have expected a wittier and more charming score, something on the order of the composer's own "Apollon Musagete," "Le Baiser de la Fee" or "Jeu de Cartes." The last named was not well received critically in New York, but it turned out when heard here to be a deft and amusing work. The "Scenes de Ballet" is a falling-off from that.

I do not mean, as perhaps the foregoing seems to imply, that I subscribe to the view that Stravinsky's art has gone sterile, an adjective with which he has been often belabored. Setting aside the "Scenes de Ballet," there is certainly much more to the new Symphony than sterile re-workings of old material or futile groping after the original. Set it down merely that the Symphony is an interesting failure.

After the intermission the customers were treated to a generous helping of the ballet music from "Petrouchka" and "The Fire Bird." The former had the first tableau added to the suite that is usually played in the concert hall, and a most attractive addition it is. "The Fire Bird" was performed in a new version whereby the scenes are linked, together, making for a closer knit work. The performance of both ballets was, as always with Mr. Stravinsky's conducting his own works, very precise and unromantic. The music nevertheless sounded fine and sent the audience out of the hall in a much better mood than that with which they enjoyed the intermission.

The concert will be repeated tonight. Next week Mr. Koussevitzky will conduct music from Benjamin Britten's opera, "Peter Grimes," and devote the last half of the program to Wagner.

SYMPHONY CONCERT

FEB. 23

Igor Stravinsky, no stranger to Symphony Hall, is this week again conducting the orchestra in a program of his own compositions. With an entire- [illegible] disregard for the proper chronology, the first part of this list consists of two of his latest works, the "Scenes de Ballet" and the Symphony in Three Movements, while the early "Firebird" and "Petrouchka" Suites bring up the rear.

Mr. Stravinsky is very much on the job. Nevertheless, the "Firebird" and "Petrouchka" already belong to music's past. Which does not mean that they are not very much alive today. To hear them yesterday, after the recently completed pieces, was to wonder whether the latter would seem as fresh [illegible] years from now, or whether [illegible] would be played at all.

The [illegible] Stravinsky, as we all know, is not always approachable. He is accused by many of dealing with dry [illegible] abstractions, reproached with his indifference to the sensuous side of music. Pathos, to be sure, has never been his strong point, but there are other ways in which music can appeal and Mr. Stravinsky is master of some of them.

The Ballet Scenes, which were commissioned by Billy Rose and which figured in the latter's "The Seven Lively Arts," make very easy listening. Collectively, these 11 numbers may be described as brilliant, deft, enticing. There is even a "big tune" to silence those who say that Mr. Stravinsky has no melodic gift. Altogether pleasant, too, is the middle movement of the Symphony. Here there is not the conventional sentiment, but an intermezzo with enough rhythmic interest to ally it with the Ballet Scenes aforesaid. The first and last movements reveal the Stravinsky that appeals so strongly to some and leaves others cold. There is no real dearth of thematic interest, but the rhythm element is of far more importance. This is music for the mind rather than the emotions.

The familiar "Firebird" and "Petrouchka" excerpts are each presented in new guise. This is a third version of the "Firebird" Suite and it ends, like the first, with the charming Berceuse and the plangent Finale. The first scene of "Petrouchka" has been rearranged for smaller orchestra and is now presented in its entirety. It and the fourth were heard yesterday.

GLOBE... 3/2/46

SYMPHONY HALL

Boston Symphony Orchestra

Interludes from Benjamin Britten's "Peter Grimes," an opera commissioned by Dr. Serge Koussevitzky, came home to Boston for its first American performance. The opera, which makes its stage debut at Tanglewood in August, is represented in its concert version by a "Passacaglia" and "Four Sea Interludes." The young English composer made the arrangements himself.

The first reaction to yesterday afternoon's performance by Dr. Koussevitzky and the Boston Symphony Orchestra was a compelling desire to hear the entire opera. That is precisely what interlude music should do, but it was as tantalizing to hear snatches from a dramatic score followed by intermission instead of a rising curtain, as to stop at the end of a George Bernard Shaw preface.

Mr. Britten's music has a shrewd, angular quality. Lively invention and a keen ear for contrasting rhythmical motions give the second act, "Passacaglia," a propulsive force which the more obvious storm music from the first act misses.

Given the problem of setting the stage for "a cold, gray morning" in a Suffolk fishing village, suggested by tightly compact string passages in a thin, high register, Mr. Britten finds adroit solution with sparse effects. When he is working in hard textures his music suggests Aaron Copeland's. When he reaches out for rich instrumental effects his technic is less secure.

The fullsome Sunday morning episode subsides with a kind of relief into the night music of the second act. It is difficult to get at the essentials of the fragments performed by an orchestra amplified to double the size of the 56 pieces specified in the acting score. Ernest Newman, whose London Times report on the opera and concert arrangement is reprinted in the program, credits the interludes with summing up, "the emotional significance of what has gone before" and preparing "us for what is to come." Apart from "rare lyrical outpourings, Mr. Newman maintains that, "the main burden of intense emotional expression is laid on the orchestra."

After the condensed music of Britten, Wagner's Prelude to "Lohengrin," Forest Murmurs from "Siegfried," Death Music from "Gotterdamerung," and Prelude and Introduction to Act III of "Die Meistersinger von Nurnberg," seemed to take a long time saying things. The motion was there, but it proceeded in measured fashion with time for analysis on the way.

Beethoven's First Symphony in C major with its 18th Century good manners was the curtain raising comedy for the tragic material of Britten and Wagner. Dr. Koussevitzky made the most of the clearly cut themes, the wind instruments in full sail, the brisk progress of the scherzo-like minuet, and the ingratiating finale. So doing, he prepared for his contrasts in the operatic half of the program with the skill of a first-rate dramatist.—P. W.

3/1 Concert

MUSIC

Herald 3/2/46

Symphony Concert

By ALEXANDER WILLIAMS

The 18th regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony No. 1 in C major Op. 21	Beethoven
Passacaglia and Four Sea Interludes from the Opera, "Peter Grimes", Op. 33	Britten
Prelude to "Lohengrin"; Forest Murmurs from "Siegfried"; Death Music of Siegfried from "Goetterdaemmerung"; introduction to Act III of and Prelude to "Die Meistersinger von Nuernberg	Wagner

This was a curiously lumped together program and only completely aceptable if you are prepared to swallow large doses of Wagner in the concert hall. People wise in the ways of conductors would eye such a program with grave suspicion. I am not prepared to back it up with book and verse, but I would wager that Mr. Koussevitzky has used the charming First Symphony of Beethoven more often to introduce dubious moderns than any other familiar classic.

If anyone looked askance beforehand, then, on the evidence at Mr. Britten's music, sandwiched as it was between early Beethoven and a half program of Wagner, the excerpts from his opera, "Peter Grimes", proved in the hearing to be thoroughly rewarding. The Passacaglia is an interesting piece, the theme of which was announced so softly that it was some time before I, at least, could catch on to what it was all about. But once the scheme is grasped there is no difficulty about following Mr. Britten's interesting variations.

The Four Sea Interludes are also music of considerable originality and interest and certainly lead to a lively curiosity as to what the opera as a whole is like, something we shall know next summer in Tanglewood. Mr. Britten's Sunday Morning sketch is far more cheerful than any British Sabbath that I ever experitenced. His Storm is realistic and imaginative without having recourse to such aids as the wind machine which Strauss used in his "Don Quixote." All in all Mr. Britten's music has a freshness and a novelty that were most welcome on yesterday's program.

I am not one of those who like to hear large chunks of Wagner in the concert hall, unless singers are engaged and something like Act I of "Die Walkuere" is produced. Many of the numbers, such as the Forest Murmurs from "Siegfried" and the funeral music from "Goetterdaemmerung" are either travesties or suffer frightfully from being wrenched out of their context. Only over base wages paid in 1941, and two of the selections yesterday, the Preludes to "Lohengrin" and "Die Meistersinger," properly belong on a symphony program. And I am afraiod I am not yet in the mood to appreciate the second of these with its celebration of the cerxer of Teutonism and the amiable qualities of the jolly Germans.

Sir Donald Tovey referred, in a most penetrating essay on Wagner in the Concert-room, to the Forest Murmurs as a piece of "grovelling imbecility". He also resented the 'Goetterdaemmerung" funeral music out of its context as "nonsense". I would add that the bare introduction to Act III of "Die Meistersinger" is also unsatisfactory out of the opera. I have always wondered why dyed-in-the-wool Wagnerians did not more actively remonstrate with conductors for thus abusing the master. But they don't, and here am I, of all people, taking up the cudgels for them. So I shall call a halt and hold my fire until I find something that I myself consider a worthier cause.

The concert will be repeated tonight. Next week Mr. Koussevitzky will conduct music by David Diamond, Henry Cowell, Howard Hanson (4th Symphony), Sibelius (6th Symphony) and Dmitri Kabalevsky (2nd Symphony).

POST 3/2/46

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Save for Beethoven's First, and it was not on the original list, this week's Symphony program was made up entirely of operatic excerps and from two composers, Benjamin Britten and Richard Wagner.

It looks as though there was again an important opera in the world and, moreover, one written to an English text. Britten's "Peter Grimes," which was brought out in London last July and will be heard at Tanglewood next summer, is the work in question. By evidence of the Passacaglia and Four Sea Interludes, played yesterday for the first time in this country, this young Englishman has what seems to be the rarest of musical gifts, a true sense of the theatre.

Mr. Britten has pretty much his own musical speech. Yet everything must have an ancestry and it is quite obvious that this music does not stem from Wagner or Strauss or the later Italians but from the "Boris" of Moussorgsky and the "Otello" of Verdi. The music is stark, spare, vivid, incisive, abundantly pictorial. "Peter Grimes," a very somber tale, by the way, and a truly dramatic one, is by report and indication an "orchestral" opera. But it is not a symphonic one, and there is a deal of difference.

With the Wagner of the "Lohengrin" Prelude, the "Forest Murmurs" from "Siegfried," the Funeral Music from "Goetterdaemmerung" and the Introduction to Act III and Prelude to Act I of "Die Meistersinger" we were ushered yesterday into another operatic world entirely. With rare exceptions the dramas of Wagner live not so much upon the stage as in the orchestra. In the Funeral music of Siegfried you come close to getting the "Ring" in a nutshell, while the essence of "Siegfried" resides in the rather arbitrary synopsis known as the "Forest Murmurs." Not so much a man of the theatre was Wagner as an orchestral tone poet who found himself in the opera house. Anyway, these numbers, most of which had not been heard at the Symphony Concerts in a long time, were eloquently played and very good to have again. They do not sound that way in the theatre, or over the radio or from a phonograph. So many thanks to Dr. Koussevitzky. [illegible] conductor seems to have grasped the spirit of Britten's music also.

[92]

Stravinsky as Our Guest; Still a Controversial Figure?

By ALEXANDER WILLIAMS

Igor Stravinsky will be with us again this week when he conducts the Boston Symphony at the next regular pair of concerts and also that in Cambridge Wednesday night. As in New York a few weeks ago he will perform two of his latest works, his new Symphony and the Scenes de Ballet, for the first time in Boston. To me this is very good news indeed, not only because I have not heard any of Stravinsky's music for four years (except a performance of the "Sacre" in Brussels), but also because I have always liked his later scores.

This is not an opinion that is by any means universally held. The old controversy arose after the performance of the new Symphony, with the Herald-Tribune going to bat for Mr. Stravinsky and the Times batting him. Mr. Downes of the latter paper paid the customary tribute to the early Stravinsky and then added: "But it is impossible for this observer to say as much for his late music and especially of the new symphony. It is sterile stuff, at best a reworking of the ideas expressed much more vitally in preceding scores."

Some such criticism has invariably appeared after almost every one of the post-Petrouchka ballets, after the Symphony of Psalms and again after the Symphony in C major. I do not know Mr. Downes' opinin today of the Symphny of Psalms, but I remember the cry that the hostile critics raised when it was first performed back in 1930. "Meretricious" was the watchword then, and I have no doubt but that "sterile" was also freely bandied about. Now, wherever the Symphony of Psalms has been heard with reasonable frequency it has established itself. The emotion does not appear to many contemporaries as false nor the inspiration dried up. I also recall both the later Symphony in C major and the "Persephone" (to Gide's lovely verses) with a great deal of interest and pleasure.

Since I do not feel that Stravinsky's genius was sterile in those works, I refuse to worry about the possibility of its appearing in the new Symphony. But I shall be prepared for a change, for a different approach. That is one of the things that has irritated critical listeners about Stravinsky. He won't stay put; he won't be labelled with a ticket which describes him stylistically till the end of his life.

With contemporary artists it is for some reason resented when they change the manner of their expression or their thought itself. Yet, when an artist is dead, he is not approached with this prejudice. Verdi is not today condemned because he so radically changed his style in his last operas. The implied reproach with Stravinsky is that the austerity of the Symphony of Psalms is not consistent with the physical violence of the Sacre du Printemps or the flippancy of "Le Baiser de la Fee." Well. we all know what Emerson thought of consistency!

Stravinsky has always been in hot water critically since the performance of the Sacre in 1913, possibly since "Petrouchka" two years earlier; and he has alway been in the public eye. His later works have in their own way found favor, but it has been common critical practice to belabor these with the early ballets as cudgel. I imagine in this case that the public which listens without too much advanced bias is wiser than the man who has a theory he wants to air in tomorrow's newspaper. I do not think that the later Stravinsky should be scrapped in favor of his first three masterpieces.

The cases of composers whose art has degenerated are rare, unless they are one-work men. And even when they do so deteriorate it is because they are written out and have gone on too long saying the same thing. This cannot be said of Stravinsky. He has sometimes written inferior or not very important scores, but by and large his standards have been high and his fertility and ingenuity remarkable. Perhaps with the idea of letting the public judge for itself on this issue, he has placed on the last half of the program the first and last tableaux from "Petrouchka" and the complete "First Bird" Suite. Both the theorists and the public should have an entertaining time!

Symphony Hall has kindly sent down a few notes on next week's program which the public ought to know in advance. The "Scenes de Ballet" was composed for that lively impresario, Bill Rose, who included portions of it in a ballet inserted in his show, "The Seven Lively Arts." The "Fire Bird" includes two numbers omitted in the first revision and integrates the whole with connecting passages. From "Petrouchka" the entire first scene will be heard, which has never been done here as a concert piece in its entirety, in addition to the final scene.

Britten's 'Grimes' Music

MONITOR...2/2/46

Excerpts From Opera Heard For First Time in America

By L. A. Sloper

The Passacaglia and Four Sea Interludes from Benjamin Britten's opera, "Peter Grimes," had their first American performance at yesterday afternoon's Boston Symphony concert, under the direction of Dr. Koussevitzky. These excerpts constitute the central number of the eighteenth program of the season. The other items listed are Beethoven's Symphony No. 1, in C major, and these gleanings from Wagner's music dramas: the Prelude to "Lohengrin," Forest Murmurs from "Siegfried," Siegfried's Death Music from "Götterdämmerung," the Introduction to Act II and the Prelude from "Meistersinger."

Britten's opera, commissioned by Dr. Koussevitzky, will have its first American performance at the Berkshire Music Center at Tanglewood next August. Its premiere was given at the Sadler's Wells Theater in London, June 7, 1945, and that performance was reviewed by two articles in this newspaper. The opera has been heard 24 times in London and four European productions are scheduled.

In listening to these interludes, it is necessary to remember that they were written for the theater. That no doubt is why the Dawn and the Moonlight sections seem rather heavily orchestrated. It is also why the suite, although descriptive, is not narrative. But remembering its purpose, it is easy to believe that the music would have a powerful impact in the theater.

Indeed, it made a strong impression on me yesterday in Symphony Hall. It is an intense score, closely knit, beautifully organized and built, alive with the atmosphere of an English fishing town in the early nineteenth century, with the harsh and the gentle manifestations of nature, and with the violence and the boisterousness and the passion and the tenderness of the people.

Britten's style is his own. He has learned from the old masters of the lyric theater, but there is no place in the score of this suite on which one could place a finger and say with confidence, "This is from Mozart, or Verdi, or Wagner, or Debussy." He employs the resources of the thorough musician to depict, to characterize, and to suggest dramatic conflict.

One recognizes here the elements of music drama, and the hearing whets the appetite to see and hear the stage production. With so rich an orchestral score, one feels certain that full advantage has been taken of Wagner's teachings, but Britten has supplied his own type of melodic lines, his own rhythmic patterns, his own harmonic scheme.

The performance was eloquent. The conductor was recalled twice.

BOSTON HER

Berkshire Festival Programs Announced

Serge Koussevitzky has planned the program for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction at Tanglewood, Lenox, Massachusetts. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

The three programs of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (Eroica), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude to "Die Meistersinger," Stravinsky's Petrouchka Suite, Shostakovitch's Fifth Symphony, and Copland's Suite, "Appalachian Spring."

The second week (August 1, 3, 4) will consist of a Brahms Festival, the programs to include the Tragic Overture, all four symphonies, the First Piano Concerto, the Haydn Variations, the Alto Rhapsody, and the Double Concerto for Violin and 'Cello.

The third week (August 8, 10, 11) Berlioz' Fantastic Symphony, Schumann's 'Cello Concerto, Strauss' "Till Eulenspiegel," Moussorgsky's "Khovanstchina" Prelude, Prokofieff's Fifth Symphony, Martinu's Violin Concerto, Thompson's "Testament of Freedom," and Beethoven's Ninth Symphony.

Subscription inquiries should be addressed to Symphony Hall, Boston 15, Massachusetts.

Boston Symphony

Koussevitzky Elicits Ovations in Concert Sponsored by Griffith at Mosque

BY ALAN BRANIGAN

A completely successful orchestral concert, that rare event in the concert halls, was given last night at the Mosque Theater by the Boston Symphony Orchestra under Serge Koussevitzky's direction. The performance drew ovations from the capacity audience of about 3,700, who were gathered together under the auspices of Griffith Music Foundation.

As a musical outpouring, the evening was of such a caliber as to permit the Foundation to pin laurels upon itself. Bringing the Bostonians, as well as other first rate artists to our midst, entails an enormous amount of forethought and labor and Newark should cherish an organization that does it not only often but also exceedingly well.

On the purely social side, the concert held many charms. Present were many musicians of the county as well as civic leaders and persons prominent in the professions. It was notable that only a few uniformed men were in attendance, in contrast to recent seasons, and many remarked on the number of citizens who broke out evening gowns and starched shirts for the occasion.

High Spirits

Among the multitude who enjoyed themselves must be listed most prominently Dr. Koussevitzky. Although just recovered from an illness the venerable sage of Symphony Hall was in excellent spirits, enacting out each piece of music and, as it were, modeling it so that all could see its contours. For sheer orchestral witchery, his performance was matchless.

The program, which for once stayed strictly away from the Middle European masters, included Berlioz's "Roman Carnival" overture, the prelude to Moussorgsky's "Khovantschina," a suite from Prokofieff's ballet, "Romeo and Juliet," and Cesar Franck's Symphony in D Minor.

As the sole really unfamiliar work in the list, Prokofieff's music was the most newsworthy. Written a decade ago, the Russian's score is, as might be expected, a marvel of clever orchestrations, harmonic adventures and slightly cockeyed humor, elements which enter into all his compositions. The piece is carried off successfully mainly by the brilliancy of its musical language, which utilizes all the tricks of the modern orchestra.

To this reviewer, the opening section depicting the Montagues and the Capulets was the most interesting, especially in a tune that recalled the old spook theme of early movie mood music. There followed two rapid numbers, and then as concluding piece done in an atmosphere of mock tragedy. The connection with Shakespeare's play of all this whimsical cleverness was hard to distinguish. Probably like all ballets, this one needs dancers.

The Berlioz and Moussorgsky piece made a neat bracketing. Both painted cities—Berlioz delineating with tremendous effect the rather brusque vigors of Rome and the Russian bending his many talents to showing how the dawn rising over Moscow might sound in music. The effect of each was exhilarating, the pieces were so much alike and yet so startlingly different. The playing throughout the difficult measures of both works was not less than inspired.

The Franck Symphony provided as satisfying a conclusion as one could have wished. Its Gothic grandeurs towered in the full beauty of the orchestra's tone and the familiar themes seemed to undergo transformation into something rich and strange. Dr. Koussevitzky's interpretation followed traditional lines, encompassing the formidable task in 40 minutes, which indicated a rather quick pace had been taken. His personal approach was apparent mostly in the speeding up of passages leading to climaxes, which gave the music a good deal of force.

Between the beauties of the unique composition and the stirring manner of the orchestra's playing, the audience could not resist raising storms of applause and shouts of "Bravo."

GLOBE 2/4/4

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Sunday afternoon was a prime day atmospherically speaking for the Beethoven Sixth or "Pastoral" Symphony. Apparently members of the audience for the fourth in the Sunday series of concerts by the Boston Symphony Orchestra were of the frame of mind expressed by the old adage, "The better the day the better the deed."

The house was sold out, in spite of the fact that the double-six combination of the Beethoven and Tchaikovsky sixth symphonies has been heard twice in three weeks, and the Tchaikovsky a third time.

Whether the listener is of the school which insists on reading literal imitations of quails, cuckoos, and nightingales, thunderstorms and rainbows, brooks and rustics into the score, or is content to follow his own images and Beethoven's title page warning, "More an expression of feeling than painting," the symphony makes for easy listening.

If a figure in the strings or a theme in the horns is missed once, the listener may sit back comfortably and plan to pay more attention the next time because it is sure to come round again.

There is a certain hypnotism which a good performance exerts—and yesterday's performance belonged in that category—a certain drowsiness and sense of well being induced by the familiar material, which goes with being out of doors on a fine afternoon.

As Beethoven would have been the first to admit the locale of that out-of-doors sensation can be Hingham as well as Heiligenstadt.

Judging by the audience reaction. the Tchaikovsky "Pathetique" was as welcome to many of them as the Beethoven "Pastoral." There was a great settling down and leaning of heads on the backs of the seats for the subjective music, with its alternating moods of passive despair and assertive protest. Serge Koussevitzky gave the symphony his characteristically intense reading. P. W.

POST-WAR FESTIVAL

Boston Symphony Orchestra to Resume Summer Shows at Tanglewood in July

BY WARREN STOREY SMITH

THE Boston Symphony Orchestra's activities in the Berkshires will be resumed next summer on a pre-war scale. The Music Centre will reopen with a distinguished faculty. The full orchestra will again participate in the Berkshire Festival, July 25-Aug. 11. There will be weekly concerts by the school orchestra, productions by Boris Goldovsky's opera workshop and, most interesting of all, the American premiere of Benjamin Britten's "Peter Grimes."

Had we not already received such favorable reports from London, the orchestral excerpts from "Peter Grimes," performed at the last pair of symphony concerts but one, would have proclaimed the essentially dramatic character of Britten's score. As was said at the time, this music is not, Wagnerian, being neither lush, heroic nor elaborately symphonic. Rather does it seem to favor the swifter, harder-hitting Verdi of "Otello" with some of the starkness and earthiness of Moussorgsky's "Boris."

Dr. Koussevitzky followed these fragments with a Wagner miscellany that included the Funeral Music from "Goetterdaemmerung" and the Forest Murmurs from "Siegfried." This was the signal for the purists to protest afresh that these last should not be wrested from their context. Though since they welcomed Britten with open arms, they were in the position of straining at a gnat after having swallowed a fairly sizable camel. In such things as these, Wagner's orchestra is itself the drama, and the doings on the stage merely serve to illuminate what is going on in the pit. Per contra, it would appear that Britten's orchestra, like that of Verdi or any ordinary opera composer, provides a tonal commentary on the drama and when transplanted to the concert hall is at more or less of a disadvantage.

* * *

With "Peter Grimes," however, novelty at the Berkshire Festival will both begin and end. The orchestral programs will come from the standard repertory, plus such already tested new works as Assistant Director Copland's "Appalachian Spring," Martinu's Violin Concerto, Randall Thompson's choral "Testament of Freedom" and the Fifth Symphony of Prokofieff. A festival within a festival will take place in the second week when the three programs will be given over to the music of Brahms. Besides the more usual numbers, Dr. Koussevitzky will proffer the Tragic Overture, the Double Concerto for Violin and Cello, and the rhapsody for alto and male chorus. We could do with these in Boston and will probably get one or another of them. This season, for example, we have had quite a little rare Mozart passed on from the Bach-Mozart Festival of last summer.

* * *

And speaking of Dr. Koussevitzky's programs, it has been announced that he will prepare but 13 of them next season, at least for the Friday-Saturday concerts. The manner in which this announcement was made may have led some to suspect that the conductor was suddenly relinquishing the major portion of his labors. Actually, the situation next season will be very little different from that of this season or even last. Nineteen of the 24 pairs of concerts have now taken place with Dr. Koussevitzky conducting only 10 of them, the others having fallen to Messrs. Paray, Reiner, Boult, Burgin and Stravinsky, while Leonard Bernstein will take over the concerts of next week.

Dr. Koussevitzky has worked hard and he's getting along. No one begrudges him this new-found leisure. He is still in charge enough to keep his impress on the band, and that distinctive quality is everywhere much prized. When he retires for good and —as we hope—a worthy successor takes over, it will still be a great orchestra, but it is bound to be a slightly different one. However, in Dr. Koussevitzky's absence the public is surely entitled to have substitutes of something like comparable stature. There was no complaint a year ago of Messrs. Mitropoulos and Szell. Most people this season were quite satisfied with Fritz Reiner, and if Stravinsky is not the best interpreter of his own works, it is very much to the point to have him conduct them. Paray and Boult are excellent musicians, and the latter gave us a lot of new and unfamiliar music, some of which was well worth hearing. But neither is exactly a Koussevitzky.

* * *

Happily, next season we are to have Bruno Walter and for four weeks all told. The other guests have not been announced. In every season Richard Burgin fills in very nicely as associate conductor, and we have been in his debt for a lot of music that for one reason or another Dr. Koussevitsky has not seen fit to play. In particular, he has been a great comfort to the local Mahlerites, and this is also where Walter should also fit. The latter is an acknowledged specialist in both Mahler and Bruckner and we have had no Bruckner these many years. In four weeks Walter should give us a taste of each. And whatever he plays, we are glad to have him.

* * *

This afternoon's recitals will be those of Gregor Piatigorsky, 'cellist, at Symphony Hall and Cecile La Veille, pianist and composer, at Jordan Hall. Original compositions by Alan Hovhaness will be presented by a string orchestra and various instrumental soloists at Symphony Hall this evening. Louis Kaufmann, villist, will play at Jordan Hall tomorrow evening, and Alexander Borovsky, pianist, will appear there on Saturday afternoon. Next Sunday's Symphony Hall concerts will consist of an afternoon recital by Eio Pinza, bass, and an evening program of Irish music by Danny O'Neil, tenor, and Ruby Newman's orchestra.

* * *

Wednesday evening at Paine Hall, Harvard University, Ralph Kirkpatrick, pianist, will give a free recital featuring Ives' "Concord" Sonata and compositions by MacDowell and Gottschalk.

[93]

This Clipping From
PITTSBURGH, PA.
PRESS

I DARE SAY—

Lennie and Eddie, Maestros of Jazz

By FLORENCE FISHER PARRY

I asked my daughter-in-law, who knows Leonard Bernstein well and [illegible] school (Curtis School of [illegible]) to tell me what she knows about this young exuberant friend, and this is what she [illegible]

[illegible] simple [illegible] 28, who's [illegible] like other boys his age [illegible] and [illegible] for life [illegible] I think [illegible] He went to the Boston Latin School and put him through Harvard, [illegible] in the class of '39, majoring in music. But Lennie always believed [illegible] musician should have a fine educational background and he worked hard at college to get as he [illegible] "larning." Always he was writing for school and college [illegible] at Harvard, of course, it was the "Hasty Pudding" shows; and wherever he went he was the life of the party playing Boogie Woogie—he was a true Boogie Woogie expert.

[illegible] that he was terribly serious about music didn't take [illegible] from his natural love of jazz; as a matter of fact, among the real [illegible] long-haired guys) [illegible] the best of them devoted [illegible] jazz. Why, all you need [illegible] to watch Fritz Reiner conduct Robert Russell Bennett's arrangement of "Porgy and Bess" to see how he succumbs to jazz rhythm on the podium!

"You'll remember how long after Lennie's symphony, "Jeremiah," was given its first performance here, he lectured at your Carnegie [illegible] on American Jazz and Boogie Woogie and their place in American music.

* * *

"But Lennie always was intensely serious about music; and himself earned a marvelous chance to learn it the best way! He studied under Dr. Fritz Reiner. Then he was selected among hundreds of aspirants to be one of the six or eight to study conducting under Koussevitsky, and in the summer even conducted his orchestra. About this time he wrote his famous "Fancy Free" ballet, which was produced at the Met, and shortly after composed his great symphony. "Jeremiah," which Pittsburghers were the first to hear.

"But he never lost touch with the musical idiom of his generation. Benny Goodman, Tommy Dorsey, Duke Ellington were exciting to him, too, and it wasn't long before he wrote the score to 'On the Town,' filling it with the most melodious yet the most jazzy tunes! He told me what great fun it was to be in on the rehearsals; [illegible] great time they all had together—[illegible] youngsters like himself, [illegible] vastly talented, but taking their talents in stride and never feeling [illegible] or superior or the least bit [illegible]

"It's fun to be a musician; it's fun to sense life and give it free young expression through whatever medium happens to be your gift. That's the kind of composer Lennie [illegible] just the way that your Dr. Reiner is that kind of conductor. [illegible] afraid of being natural [illegible] and speak, not just [illegible] diction of 'good' [illegible] the picturesque slang of [illegible]

Maestros

Dear Editor:

[illegible] Nostradamus [illegible] conductors, and [illegible] will continue, [illegible] response. [illegible] will repeat it [illegible]

[illegible] with what he [illegible] Koussevitsky [illegible] rather inadequate [illegible] and Mozart. [illegible] is extraordinarily good or [illegible] magnificent Saturday [illegible] of Stravinsky music but [illegible] week his Bartok was [illegible] when one would naturally have expected him to do extra well [illegible] Hungarian music. Rodzinski was fine in the Shostakovich last Sunday, but is often very heavy and uninteresting. I have not heard Sir Thomas Beecham as often as Toscanini, but find him just as exhilarating . . . Toscanini has become so polished in his Beethoven that one almost feels it is more Toscanini than it is Beethoven. . .

Toronto MRS. A. B. HALL

• • •

May my husband and I compliment you on your very enjoyable article, *Conductor—Fraud or Mystic.* We would like very much to have you continue this column.

MRS. MARTIN L. WACHTEL
Red Bank, N. J.

• • •

I hope you will give us additional evaluations of conductors. Give use the dope on Sir Thomas Beecham, Pierre Monteux, Georg Szell, Wilhelm Furtwaengler (and don't let politics interfere with your musical opinion in the case of Furtwaengler).

New York RALPH COKAIN

• • •

. . . The remarks on Stokowski, for all the well-known aversion among professional musicians toward him, seemed unendurably snotty and must be resented by many thousands of music-lovers who, like myself, came to regard him above all others, including the hypnotic, but, I think, vastly overrated "Little Tuscan."

There was no mention of Stokowski's vast knowledge of music, nor of his thorough knowledge of the physics of sound and the science of electronics. And Stokowski has been an indefatigable pioneer: whether it was the revitalization of the music of Bach and his predecessors through his transcriptions, or his incessant labors in the field of contemporary music, or his transcontinental tours and his work on *Fantasia*, he has, I think, more than any other artist of his time, made music where there was none before—and brought it to vastly more people. . . .

DANIEL KRUPP BRADLEY
Poughkeepsie, N. Y.

• • •

I thought your short and incisive remark about Rodzinski hit the nail squarely on the head, except I have heard him when I thought that he was "very, very good." He either seems to be just good or terrible. And I think it is a shame that a man of Stokowski's marked abilities and gifts has so completely prostituted them that he has become a cheap and almost vulgar musician.

Newark CHESTER E. HODGSON

• • •

Your article on conductors is very interesting. Please go through the whole list. . .

Richmond, Va. MARION H. JONES

[illegible]
TOLEDO, OHIO
TIMES

MAR 3 - 1946

SHARPS AND FLATS

By FREDERICK KOUNTZ

IN LAST Sunday's New York Times appeared the following bit of information: 'Persistent reports that Serge Koussevitzky was going to resign his post of conductor of the Boston Symphony after this season, and be succeeded by Dimitri Mitropoulos, are not true. In answer to our query, Dr. Koussevitzky reports that his present contract with the orchestra runs through the season of 1946-47.

To the interested onlooker that report tells little. It may fairly be presumed that, considering the length and preeminence of Dr. Koussevitzky's tenure in Boston, he might be allowed to disregard his contract should he, for reasons good and sufficient to himself and to the directors of the orchestra, desire to do so. Moreover it seems entirely unreasonable that, after his years of accomplishment with the Boston Orchestra, such an artistically small matter as the terms of a contract should be in any way indicative of what the continuing span of his term in Boston may be.

It appears that the musical news compilers of the New York Times are not yet prepared to make any disclosures of Dr. Koussevitzky's future.

This Clipping From
RALEIGH, N. C.
NEWS-OBSERVER

MAR 3 - 1946

Rachmaninoff: "Isle of the Dead"; Boston Symphony Orchestra, conducted by Serge Koussevitzy; Victor Album DM 1024. $3.50.

It is most fitting that the Boston Symphony has recorded this composition of weirdly beautiful music by Rachmaninoff, since the orchestra gave the composition its first American performance back in 1909, not long after it was written.

The recording is excellent, and the performance up to the mark that usually is associated with the Boston Symphony under Koussevitzy's baton. The album contains three records, five side of which are used for "Isle of the Dead," and the sixth for Rachmaninoff's "Vocalise."

"Isle of the Dead" is a symphonic tone poem based on Boecklin's painting of the same title. The picture shows a lonely figure in a row boat approaching the awesome "Isle of the Dead." The music opens with a dull, relentless throbbing as of muffled drums, and flows into the tranquil undulations of the waters that lap unceasingly around the isle. A solo horn gives a dispairing cry, and the melody soars with the violin's mournful sweetness. The cry is repeated by the various voices of the orchestra. The source of the cry is a fragment from the liturgical melody of Dies Irae, the great hymn of the Last Judgment.

Then, comes the sounds of the death march, and again the melancholy song of the shades of the dead. There is silence, and then the sound of water lapping ceaselessly on the shores of the "Isla of the Dead."

JEWISH TIMES 3/7/46

MUSIC:

Moses Smith

The announcement last week that Serge Koussevitzky had renewed his contract with the Boston Symphony Orchestra on the condition that he was to conduct but thirteen of the twenty-four pairs of subscription concerts in Boston simply makes official and public what has been the actual condition during the presant season. By implication the announcement indicated that Koussevitzky would conduct the other six weeks of the season on the road—five in and around Manhattan, one on the annual tour of the mid-West.

The accompanying news that Bruno Walter would return to conduct as guest during four weeks of the season is welcome, indeed, the more so since his return is long overdue. So far as the effect on the Orchestra, the public and presumably Mr. Walter is concerned, it would have been better to combine the four weeks into a single visit instead of, as indicated, two fortnights. This is a small point, though. The important thing is that we are again to have an opportunity to abserve in action before our Orchestro one of the great conductors of our time.

The fact that identity of the other guest conductors — and there will be some — was withheld at this time gives me pause in fulfilling the promise, made here a couple of weeks ago, to discuss prospects of Dimitri Mitropoulos and Leonard Bernstein to be the next conductor of the Boston Symphony Orchestra. I confess I expected the announcement to contain an item it did not have; and the omission affects my ability to discuss the matter further without indulging in public speculation amounting to gossip which I have neither the right nor desire to indulge in. Let's skip it, for the time being.

* * *

The recent extensive article about Mitropoulos in LIFE magazine was a deserved recognition that he is one of the top-flight conductors on the American scene. As was unfortunately to be expected, however, the article, despite (not, as is many cases, because of) its laudatory tone, was an injudicious mixture of truth and half-truth, fact and mis-statement, and faulty emphasis. I have given up hoping that when American editors and feature-writers attempt a portrait of a well known artist they will abondon this procedure. They'll do it every time.

One of the assumptions of this technique is that the public is interested in the artist's personal life, not in an assayal of his artistry in terms of that life. I can understand the public's natural desire to know something of that life. At it's worst, of course, the desire comes to snooping; at its best, it is a legitimate interest in what makese the artist tick. But the emphasis, it seems to me, so far as public discussion is concerned, at any rate, should be on the man's artistry. The other things ought wise, they are indeed snooping. to be subordinated to that. Other-

And so, with admirable inconsistency, I shall tell a little story about Mitropoulos I have not yet seen in print. The time was a couple of months aga, when Mitropoulos was in the midst of his guest engagement with the NBC Symphony Orchestra. The place was some salon or other, where Mitropoulos was one of the guests. Another guest, as it happened, was Maggie Teyte, the Engfilish singer. When she was introduced to Mitropoulos she didn't quite catch the name. Obviously she didn't recognize it. Mitropoulos carefully repeated it. and Miss Teyte still seemed a little at a loss, he said half- humorously. "You know, the Greek." "Oh," said Miss Teyte. "do you run a restaurant here?"

This Clipping From
SPRINGFIELD, MASS.
Sunday Union & Republican

MAR 3 - 1946

N. Y. Concert the 12th For Rachmaninoff Fund

New York, March 2—The benefit concert by the Boston Symphony orchestra for the Rachmaninoff Fund, inc., which was postponed from February 12 owing to the general emergency shutdown on that day, will be given at Carnegie hall on Tuesday night, the 12th. Vladimir Horowitz will be the soloist in Rachmaninoff's third piano concert, in D minor. Tchaikovsky's Pathetic symphony and a work of Aaron Copland will complete the program.

This Clipping From
WORCESTER, MASS.
TELEGRAM

MAR 8 - 1946

HEDDA HOPPER

LOOKING AT HOLLYWOOD

Line Up Super Cast For "Carnegie Hall"

HOLLYWOOD, Cal., March 7.—Hollywood again performs a miracle, bringing to millions the greatest musical artists of the day. Boris Morros and Bill Le Baron have lined up the biggest cast in history for their Technicolor musical "Carnegie Hall," which will be released through United Artists. Already signed are John Charles Thomas, Mischa Elman, Vladimir Horowitz, Jose Iturbi, Lauritz Melchior, Bruno Walter and the Philadelphia Symphony Orchestra, Serge Koussevitzky and the Boston Symphony, Walter Damrosch, Alec Templeton, Lily Pons, and Artur Rubinstein. On the popular side will be Tommy Dorsey, Vaughn Monroe, and Benny Goodman with their orchestras. All of the above have appeared in Carnegie Hall. Morros is leaving soon for Rome, where with special permission, he'll film and record the Vatican choir against a setting of Carnegie Hall built for the purpose. The picture begins with the opening of the hall in [illegible] comes down to the present. It'll center around a love [illegible] known stars, who have not yet been picked.

This Clipping From
NEW YORK, N. Y.
PM

MAR 6 - 1946

[94]

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 7 - 1946

Pop-Concert Series Planned In Carnegie Hall

Refreshments at Tables in Boxes Is Feature; Concerts Start May 4

A series of pop concerts featuring classical and light classical music and refreshments at tables in the boxes will be inaugurated in May at Carnegie Hall, it was announced yesterday.

Modeled after concerts which have been an annual feature at Boston's Symphony Hall and London's Albert Hall, the new series at Carnegie Hall will begin May 4 and continue through June 22. There will be six evening concerts a week in the seven-week period.

Tables for six persons each will be set up in sixty-two boxes, where music lovers may sit and partake of light refreshments and liquors while they listen to their favorite music. To forestall any possible noise that might annoy the performers, paper cups and plates will be substituted for glassware and china.

Table service will be restricted to before and after the performance and to the two intermissions. Waiters will stop taking orders ten minutes before the music starts and there will be no table service while the music is being played.

For listeners who wish to eat and drink while the concert is in progress, tables and chairs will be available in the art gallery and bar, where the music may be heard over loudspeakers.

An orchestra composed of seventy members of the New York Philharmonic Symphony, which closes its season in April, will play at the concerts, according to Daniel Rybb, a double-bassist for the Philharmonic, who said last night that he has been trying to organize the pop concerts for two years.

The names of guest conductors and soloists for the first concerts of the series will be announced next week, Mr. Rybb said last night.

"The Carnegie pop concerts are planned to fill a long neglected form of entertainment in New York, which has been so successfully carried out in Boston, where the Boston pop concerts have become an institution," Mr. Rybb said.

Admission prices will range from $1 to $3, plus tax, with the $3 tickets entitling the holders to seats at a box table. Other persons may obtain refreshments at tables, to be set up in the lobbies or in the art galleries. For the time being it is not planned to tear out seats and put in tables on the parquet floor of Carnegie Hall, although this may be done later, it was said.

—Kabalevsky's Symphony

C.S. MONITOR MAR. 9

Russian Composer's Work For First Time in Boston

By L. A. Sloper

Dmitri Kabalevsky's Second Symphony, op. 19, was introduced to Boston by Dr. Koussevitzky as the concluding number of the nineteenth Friday concert of the Symphony season. The program otherwise read: Bach, Brandenburg Concerto No. 4 in G, for violin, two flutes and string orchestra; Hanson's Symphony No. 4, and the Sixth Symphony of Sibelius. Three symphonies on a single program; an unusual arrangement.

Kabalevsky's symphony was well received, and may become popular, for it has the qualities which make an immediate appeal to listeners. The composer is an artistic descendant of Tchaikovsky. With the addition of some modern rhythms, his style is that of the master. He has the robust lyricism, the sentiment, the exuberance, the lush orchestration.

This symphony recalls again and again the characteristics which have endeared Tchaikovsky to a large public. It displays also something of the structural power of the older master, and this may help to prolong its life. It is very Russian, very emotional, very resounding, and Dr. Koussevitzky and the orchestra gave it everything.

The Sibelius Sixth is the favorite of the composer's most faithful disciples. Compared with some of his other works, it is perhaps somewhat austere. Yet it is not essentially different, merely more restrained. The grim emotion is still in evidence, though sternly held in hand. The material is odd but characteristic. The handling of it is equally typical.

The work consists of fragments, treated episodically and spasmodically. It is like a conversation conducted in gasps. Themes of folk nature are employed, and dance rhythms are often relied on. Crescendos are recurrent, and sequences are interrupted by dramatic pauses, abrupt transitions, and sudden dynamic contrasts. These devices are not without effectiveness, and it is quite possible that they may lead eventually to a wider acceptance of this rather forbidding work. The symphony was brilliantly played yesterday, and was received with moderate warmth.

Bernstein Guest Leader

Leonard Bernstein will conduct the Boston Symphony Orchestra as guest on its return from the March tour of New York and other cities which will occupy the week to come. He will direct the concerts of Friday and Saturday, March 22 and 23, in Symphony Hall, and the concert in Sanders Theater, Cambridge, on Wednesday, March 20. His program will consist on Hindemith's "Konzertmusik" for brass and strings (composed for this orchestra on its fiftieth anniversary), Aaron Copland's "Quiet City" and his recently composed "Danzon Cubano," and Schumann's Overture to "Manfred" and Second Symphony.

HE BOSTON HERALD, SUNDAY, MARCH 10, 1946

KOUSSEVITZKY RECEIVES CITATION—The conductor of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, receives from Miss Mary Seaver of Middlebury, Vt., president of the New England Conservatory of Music chapter of Sigma Alpha Iota, a musical fraternity, a certificate "of appreciation for his great service in music and for his marked contribution toward the interests of American music."

This Clipping From
NEW YORK, N. Y.
THE PEOPLE'S VOICE

MAR 9 - 1946

Carol Brice's Voice Called Universal

Carol Brice, contralto, who holds the 1944 Naumburg Award, was dubbed as "The Universal Voice" by Dr. Serge Koussevitsky of the Boston Symphony. The director is commissioning a symphony to be written especially for Miss Brice. The Symphony will be called the "Universal Symphony" and will be premiered in Boston next season by Miss Brice and the Boston Symphony.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

MAR 10 1946

KOUSSEVITSKY LISTENS TO JAZZ ON AIRWAVES

Says It Provides Source of Much Contemporary Symphonic Music — Much Virtuosity

Serge Koussevitsky, conductor of the Boston Symphony orchestra, writing in a recent magazine article, reveals that he often listens to jazz music on the air.

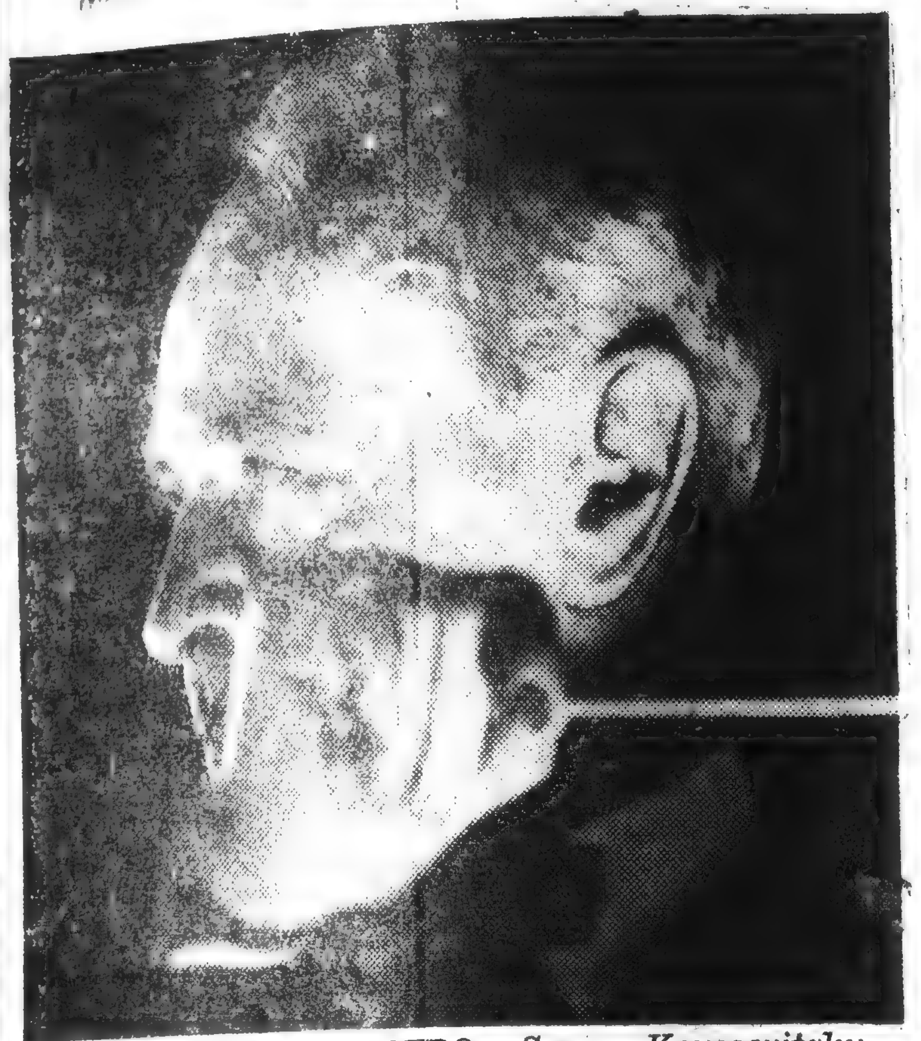
"I think I find enjoyment in it for wo reasons," he explains, "first, beause jazz is the source of much conmporary symphonic music. Copland nd Carpenter are examples of this.

[15]

INFORMATION OBSCURED

This Clipping From
PHILADELPHIA, PA.
RECORD

MAR 1 46



DISTINGUISHED MAESTRO: *Serge Koussevitzky, who brings his famous Boston Symphony to the Academy Thursday under Philadelphia ~~Forum~~ auspices.*

POST 3/9/46

SYMPHONY CONCERT

BY WARREN STOREY SMITH

As heard yesterday afternoon, the current Symphony program failed to find much favor, though this or that work undoubtedly appealed to one or the other listener. An exception should be made in the case of the first number, Bach's Brandenburg Concerto, No. 4, for violin, two flutes and strings, with Messrs, Burgin, Laurent and Pappoutsakis to carry the solo parts. Yet another legacy from last summer's Bach-Mozart festival at Tanglewood, it had not been heard at the regular concerts since 1929. The program book, by the way, still contained notes on two new pieces, Henry Cowell's Hymn and Fuguing Tune and David Diamond's Rounds for Strings, which at the last moment gave way to the Concerto aforesaid. Will they still be done, or are they to be dropped for this season? The rest comprised three symphonies, the elegiac Fourth of Howard Hanson, which the composer conducted here in December, '43, the rarely-performed Sixth of Sibelius and, as the one novelty on the revised list, the Second of Kabalevsky.

There seemed little excuse for the Hanson Symphony in the first place and still less for its repetition this week. It is a sincere and earnest piece, to be sure, and the work of an experienced draftsman, but it is so prevailingly undistinguished, so derivitive, particularly in its constant suggestion of Sibelius. As for that master's Sixth, while the rabid Sibelians prize it, for others it is the dreariest, emptiest, most perfunctory of the lot. Dr. Koussevitzky has abandoned his intention of playing them all this year, in honor of the composer's 80th birthday, but either No. 3 or No. 4, which he skipped, is worth a dozen of this one.

And as for Kabalevsky, this particular Soviet composer appears to be a vendor of musical commonplaces. The Overture to the opera "Colas Bruegnon," presented here two years ago, had verve and sparkle but the Piano Concerto heard at the Pops last season and the Symphony of yesterday are both very ordinary works. There is, however, a certain surface excitement in the Symphony's finale that won for it a fairly good hand from yesterday's generally listless audience.

MUSIC

HERALD
MAR. 9

Symphony Concert

The 19th regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Brandenburg Concerto No. 4 in G for violin, 2 flutes and strings......Bach
Symphony No. 4, Op. 34........Hanson
Symphony No. 6 in D minor Op. 104 Sibelius
Symphony No. 2 Op. 19......Kabalevsky

By ALEXANDER WILLIAMS

Had it not been for good old Bach some of us in the audience, at least, would have found little cause for rejoicing yesterday afternoon. Since the 4th Brandenburg Concerto came first on the program we did our rejoicing early and remained to pray that the rest of the concert might be better than anticipated. For my part it was not.

Bach's Brandenburg Concertos are an everlasting joy in the concert hall. The 4th, for some reason, is infrequently heard. Yet it is a thoroughly fresh and ingenious work. The contrast of the solo instruments, the two flutes and the violin, with the strings is of technical interest, and the invention is so bubbling and lucid as to enchant the listener. The performance was delightful, with special honors to Messrs. Burgin, Laurent and Pappoutsakis.

It is always irritating when we are told about a contemporary work of art that "it is a highly personal and emotional expression," to which the obvious retort is "what decent work of art isn't?" The commentator for Dr. Hanson's 4th Symphony, for he it was who introduced the work with this piece of banality, then went on to admire its conciseness, "taking barely twenty minutes to perform." Since Dr. Hanson, moreover, wrote the 4th Symphony in memory of his father, all critical guns would seem to be spiked.

But there are some twenty minutes that are longer than the average hour, and Dr. Hanson has provided an instance of this phenomenon. I recall his 3d Symphony as being excructiatingly dull. This one is gloomy into the bargain. In the big forms Dr. Hanson has never written anything that is not imitative and labored. The 4th Symphony is no exception.

It was hardly a compliment to Dr. Hanson to follow his Symphony with one of Sibelius, with whose music the professor's has such surprising affinity. But Sibelius' 6th is not one of his most powerful or attractive works. It has its points, doubtless, particularly for a student of Sibelius' development. It is a dry work, revealing most of those typically Sibelian characteristics which, with constant repetition of his music, are beginning to grow tedious.

Finally, there was the Symphony No. 2 of Dimitri Kabalevsky. At first its forthright rhythms and noisy climaxes came as something of a relief, but in the end they too began to pall. His slow movement gets nowhere and the two fast movements are obvious, if reasonably effective, banging and slashing. At a first hearing Kabalevsky is not even up to Shostakovitch among the younger Soviets. And they all have a long way to go before they can compete with Prokofieff on equal terms.

Mr. Koussevitzky lavished his utmost care and an intensity of devotion on this ill-fitting program. The performances, regarded merely as orchestral playing, had little that could be criticized. But, save for Bach, both old music of abiding interest and new works with stimulating and arresting qualities were absent yesterday from Symphony Hall.

The program will be repeated tonight. Next week the Boston Symphony is out of town. The 20th concert will be conducted by Leonard Bernstein and will offer music by Hindemith, Copland and Schumann.

MUSIC

GLOBE
MAR. 9

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Serge Koussevitzky and the Boston Symphony Orchestra introduced the Second Symphony of Dmitri Kabalevsky to Boston at the concert in Symphony Hall yesterday afternoon. The amended program began with Bach's Brandenburg Concerto No. 4, and included the Fourth Symphony of Howard Hanson and the Sixth Symphony by Jean Sibelius.

There is no pleasure in having to assume the role of grouch in this corner of a Saturday morning, nevertheless, apart from the Bach, yesterday's was one of the least interesting Symphony concerts within memory. Except for Bach, the music was all of second rank, even the Sibelius, which does not share the great qualities of his other symphonies.

The facture of this curiously monotonous work of Sibelius is good, the opposition of conflicting rhythms is clever. But throughout the four movements one mood prevails, determinedly gray. It seems almost as if the entire work were a tentative sort of what used to be called "preluding," to something that never appears.

The agile wheelings of the strings, the flutes in thirds and the intermittent anticipatory bursts from the brass and drums put you in expectation of important things to come, but leave you waiting at the symphonic church.

Kabalevsky's Second Symphony is a spirited and rather noisy affair done more or less with the orchestral resources of Tchaikovsky with a suggestion or two derived from Sibelius. There are tunes and strong rhythms, and they make the Symphony easy to listen to. But over all hangs the smoky brown cloud of commonplace ideas.

Howard Hanson himself conducted the first performances of his Fourth Symphony with this orchestra two years ago last December. At that time were duly detailed the facts of its dedication to the composer's late father, and of Howard Hanson's titling the four movements after sections of the mass for the repose of the dead: Kyrie, Requiescat, Dies Irae and Lux Aeterna.

For such purpose the Fourth Symphony is curiously out of key with the feelings aroused by the liturgical words. It is rasping and bellicose, full of sound and brazen fury that clothes, like the crimson robes of the Red Death, only an inward emptiness.

In contrast, Bach's Brandenburg Concerto was music of the utmost distinction, health and sunshine. At its conclusion Mr. Koussevitzky singled out for applause—including his own—the three gentlemen of the concertino: Richard Burgin, violin, and flutists Georges Laurent and James Pappoutsakis.

N MARCH 1946

THOUGHTS ON TUNING IN

by SERGE KOUSSEVITSKY

AMED MAESTRO DISCUSSES CURRENT RADIO

TUNE IN: SAT. 9:30 P.M. E.S.T. (American)

phrase 'tune in' means much to me because it recalls ny hours of pleasure in my own study when I have ned to the abundance of music of all sorts with my radio mpany. I realize that this is no special privilege and I am one of millions in this respect. But I should like ut down here a few thoughts about 'tuning in' in the that others may profit by them.

The radio has been called often enough 'the wonder of age,' but do those who are accustomed to tune in every still preserve their sense of wonder at this marvelous ical opportunity which we all have for the asking? Al- gh my arduous duties as conductor often make it im- ible to listen to symphony broadcasts, I try not to miss opportunity to hear new music as it is performed on the So much new music really worth listening to is being posed right now in our country that it would be impos- for one conductor to keep up with it even though he nothing else to do. Necessarily I spend a great part of time going through new scores in the search of some- g with qualities so good as to demand performance. I y literally hundreds of scores each year, but the radio s me in touch with still more of them.

I find it diverting to listen to the principal orchestras conductors on the air and compare the qualities of one estra with another and the interpretations of any stan- symphony by various conductors. I will not say that n influenced by the interpretations of Beethoven or ms or Tchaikovsky by another conductor. After living these scores for many years and seeking their meaning having for so long worked with them and conducted n, by consulting my own nature and impulses, I do not to look for any external promptings. But to those numerous listeners whose function is to 'receive' rather present music, it should be a very absorbing and help- experience to listen to a certain great work by two dif- nt orchestras and leaders in close succession. It should least as interesting as witnessing 'Hamlet' interpreted rn by two great actors. There is also the variation in orchestras themselves.

Having little opportunity on account of my own busy dule to attend other concerts, I get much enjoyment in ning to our various orchestras on the air. Each has its individual character and special sonority. Some orches- strive for as full and vibrant a tone as possible in the ominant melodic part. Others preserve the fine balance e various sections and avoid all distortion. In the case e classical symphony of Mozart or Haydn, for example, sically balanced orchestra is far preferable, and I would ny orchestra in this category.

f a piece of symphonic music is performed in good with its composer's intentions, the component parts ld be clearly and distinctly heard, while at the same they should make a perfectly balanced unity of ensemble. often listen to jazz music on the air. I think I find ment in it for two reasons: first, because jazz is the source of much contemporary symphonic music. Copland and Carpenter are examples of this. Second, because there is such brilliant virtuosity in the ranks of jazz. The high range of the trumpet, for instance, recalls notes that Bach often used, and sometimes I feel that I would like to get hold of some outstanding jazz trumpeter and teach him to play Bach for me.

"Music should be accessible to everybody. That is the first principal of a democracy. While in the past music was cultivated only in a few conservatories and heard by a few connoisseurs in one or two of our cities, it was not a familiar experience to more than a small fraction of one percent of our population. The art of music could never grow into the flourishing art of a whole people in that way. It has not done so yet in America, but thanks to radio it is developing very rapidly into something the average man knows and loves. Music is growing with rapid strides in America. Young composers of brilliant talents are coming forward every day. And although one hears complaints to the contrary, the best of them are readily finding performances and audiences for their music. Radio is playing a vital part in the musical growth of our country."

ACTION STUDY of Serge Koussevitzky as he catches mood on Boston Symphony, heard over ABC network. Over 70, he's still outstanding.

[96]

Davenport, Ia.
Democrat

MAR 10 1946

Catching The Beat In Music World Today

BY

INA WICKHAM

> "I shall know but one country — America
> "To it I owe my utter loyalty
> "The ends I aim at shall be for my Country
> "My God and Truth."
> —National Federation of Music Clubs Collect

SERGE Koussevitsky has planned the programs for the Berkshire Festival to be given by the Boston Symphony orchestra next summer under his direction at Tanglewood, Mass. There will be nine concerts over a period of three weeks on Thursday and Saturday evenings and Sunday afternoons, from July 25 thru Aug. 11. There will be soloists and choral groups assisting. The three programs of the first week will include Beethoven's Third Symphony; a Haydn symphony; Mendelssohn's Italian symphony; Sibelius Second symphony; Prelude to "Die Meistersinger"; Stravinsky's "Petrouchka" suite; Shostakovich's Fifth Symphony, and Copland's suite "Appalachian Spring."

This Clipping From
VARIETY
NEW YORK, N. Y.

MAR 13 1946

KOUSSEVITZKY BURNS OVER PACT PUBLICITY

Boston, March 12.

Serge Koussevitzky steps down to 13 concerts for forthcoming season beginning in October. Boston Symphony Orchestra trustees announced this week at meeting of the Friends of the Orchestra.

Conductor, who will be 72 in July, has been cutting down little by little in last couple of years, doing only 16 concerts this season in town besides the dozen or so on tour. Trustees quoted Koussevitzky as saying it must be "13 or none."

Famed Boston maestro, however, is reported fuming at publicity given his new contract, as it puts him on spot and makes full retirement seem at hand. Actually, everybody's known for a long time he's been doing fewer concerts each season.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 13 1946

Horowitz in Concerto

He and Bostonian Play for Rachmaninoff Fund

By Francis D. Perkins

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, benefit concert for the Rachmaninoff Fund, Inc., last night at Carnegie Hall. Soloist, Vladimir Horowitz, pianist. The program:

Quiet City, for trumpet, English horn and strings ....Aaron Copland
Trumpet, Roger Voisin. English horn, Louis Speyer
Piano Concerto No. 3, in D minor.Rachmaninoff
Symphony No. 6, in B minor ("Pathetique"), Tchaikovsky

Vladimir Horowitz, who is president of the Rachmaninoff Fund, and Serge Koussevitzky, who heads its Artists Advisory Committee, paid a memorable tribute to Sergei Rachmaninoff's memory last night when they presented his third piano concerto. The performance left many members of the large audience wondering how long it was, if ever, since they had last heard such piano playing.

This concert had had its vicissitudes before it finally took place. A few days before its original date, Feb. 12, Mr. Horowitz was indisposed and Eugene List took his place. But then came the Lincoln's Birthday emergency shutdown, and the concert was postponed for a month with Mr. Horowitz back in his original assignment. His recital earlier this month had given cause for anticipations of phenomenal pianism, but nevertheless the performance was something beyond expectation. It was not merely a matter of the notable Horowitzian technique, but of an interpretation which realized imaginative possibilities that exist in this concerto, but are seldom expressed. There is much in the work that can be evoked by any talented interpreter, but this performance went far beyond that point.

Its emotional gamut an temperature covered a wide range, and the same could be said of the pianist's tone color. One factor in this impressive result was Mr. Horowitz's remarkable command of his dynamic scale, his ability to produce climatic sonorities that were vast, rather than merely loud, to approach and reach a climax with a truly culminative effect. There was a notably well conceived proportion of tension and relaxation, and the long building up of emotional intensity which marked parts of the concerto was of a kind which is very seldom achieved. The interpretation was distinctly personal, but yet gave a sense of thorough devotion to the composer's intentions.

The orchestra under Dr. Koussevitzky also played the concerto on a high imaginative plane, and the interpretation as a whole gave an impression of an entire unity of expressive outlook, as well as of a fine balance between the solo part and the ensemble, which was at the top of its form. Cheers and fervent applause followed.

Mr. Copeland's "Quiet City" is derived from his incidental music for Irwin Shaw's play of this title, which was produced in 1939. The work has been played here both by large and small orchestras during the last five years. The solo trumpet, well played by Mr. Voisin, represents the protagonist of the play. It is well constructed, with the trumpet soaring above or interweaving its music with that of the English horn and strings, and also is expressively appealing in a quiet, meditative way. As for the Pathetic Symphony, the Bostonian interpretation of that masterpiece has frequently been admired here.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 12 1946

Rachmaninoff Benefit Tonight

The benefit concert for the Rachmaninoff Fund, Inc., originally scheduled for Feb. 12 and canceled, will be given tonight at Carnegie Hall by Dr. Serge Koussevitzky, Valdimir Horowitz and the Boston Symphony Orchestra. Many of the boxholders and others attending will give dinner parties in advance. Proceeds from the concert will be used by the fund to finance its forthcoming contest to discover America's outstanding young pianist. The event will also serve as a memorial to Sergei Rachmaninoff, who died March 28, 1943.

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 13 1946

RUSSIAN, U. S. TIES NOTED IN CONCERT

Cultural Relationship Stressed in Rachmaninoff Program by Boston Symphony

By HOWARD TAUBMAN

The Rachmaninoff Fund concert by the Boston Symphony Orchestra under Serge Koussevitzky, with Vladimir Horowitz as ~~piano soloist~~, took place at Carnegie Hall last night. It was a month late through no fault of the artists, but it was worth waiting for.

The program, designed to illuminate some of the objectives of the fund, began with an American work — Aaron Copeland's "Quiet City." Then came Rachmaninoff's Third Piano Concerto and Tchaikovsky's last and greatest symphony, the "Pathétique." Since one of the aims of the fund is to forge cultural ties between Russia, Rachmaninoff's native land, and the United States, his adopted country, it was right and proper that the music of both peoples be represented.

Since another major aim of the fund is to encourage young American artists—pianists, conductors and composers, the fields in which Rachmaninoff was pre-eminent—and since money is needed to promote such a purpose, last night's line-up could not miss. Mr. Horowitz by himself and the Boston on its own are sure-fire sell-outs. Furthermore, Mr. Horowitz is president of the Rachmaninoff Fund and Mr. Koussevitzky is chairman of its artists' advisory committee. A natural. The house was sold out, and the audience got its money's worth, heaped up and overflowing.

Rachmaninoff's third Piano Concerto makes the most exacting requirements of the modern virtuoso. He must have power, poetry and fire; he must play difficult rhythms impeccably; he must accept the challenge of a whole orchestra in full cy and hold his own; he must have unsurpassed brilliancy and more than a touch of tenderness. That just about describes Mr. Horowitz at the top of his form, where he was last night. His playing was positively electric. It had everything that the composer could have wished for his music.

To match him there was the magnificent virtuosity of the Bostonians, kept under masterful control by their leader. Mr. Koussevitzky meshed the work of his players with that of the soloist into an unfailingly integrated interpretation. Music-making of such pulsating drive builds up tensions that require an outlet at the end. Ther ewas round after round of applause and cheers for Mr. Horowitz, Mr. Koussevitzky and the orchestra.

Mr. Copland's finely wrought, evocative work had a sensitive, rewarding performance, with Roger Voisin, trumpet, and Louis Speyer, English horn, doing excellent work. The Tchaikovsky Symphony, of course, is a tour de force of Mr. Koussevitzky and the Boston Symphony. If anything, it was projected with even more intensity than usual, for the performance was dedicated to the memory of Sergei Rachmaninoff.

This Clipping From
NEW HAVEN, CONN.
REGISTER

MAR 12 1946

MUSIC

Boston Symphony Is Impressive in Closing Program

The Boston Symphony Orchestra under ~~Serge Koussevitzky~~ last evening brought the 1945-46 Woolsey Hall Convert Series to an impressive closing climax with a program which balanced Britten against Beethoven, and Kabalevsky opposite Bach.

The opening number was Beethoven's Symphony No. 1, which gave the satisfying experience of hearing a well known classical symphony in the broadly conceited, finely executed rendition which was to be expected of the Boston Symphony Orchestra, from the adagio introduction to the breathless whirl of the finale.

There followed the Passacaglia and Four Sea Interludes from the opera, "Peter Grimes", by Benjamin Britten. These pieces undoubtedly lost some of their logic by being detached from their various places in the open, but were combined to form a quite well-balanced concert unit. The Passacaglia developed in extremely broad, sweeping passages, and was striking in the sly sustaining of the cymbal's snarling dissonance by other instrumetns in the high registers through quiet passages long after the climax. Similar shimmering augmentation of the tympani marked the interlude. "Dawn," and a related treatment of harp and flute was a device producing cool effects in "Moonlight," "Sunday Morning" had tendency toward the bizarre. "Storm" was sheer violence, except for an exalted bit of melody which crept in near the end. Dr. Koussevitzky's magnificent reading of these numbers was a principal factor in their effectiveness.

Reverting almost to chamber music in a masterful change of pace, Dr. Koussevitzky presented Bach's Brandenburg Concerto No. 5, with Lukas Foss, pianist; Richard Burgin, violinist; and George Laurent, flutist. Mr. Foss handled the exceedingly difficult allegro movement with technical ease and free, flowing interpretation. He played the slow movement with admirable restraint. The other soloists and the orchestra gave equally clear definition to the craftsmanship of Bach—a precise craftsmanship which stood out with great elegance against the more blatant compositions of our century.

The program closed with Dimitri Kabalevsky's Symphony No. 2, which is now receiving its first performance in Boston, New Haven, and New York, although it was first heard in Moscow in 1934. The entire symphony is vigorous in rhythm and in orchestration. The second movement builds up with tremendous breadth and vitality, and gains particular charm from the skillful use of various woodwinds in haunting melodic snatches. Having somewhat more conventional harmonic treatment than some of the other contemporary Russian music, it is perhaps more attractive to the average listener. The performance last evening measured up in every respect to the high reputation of Dr. Koussevitzky and his orchestra as interpreters of the significant works being produced in our time in Soviet Russia.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN

MAR 13 1946

Horowitz Plays With Boston

By GRENA BENNETT

Appearing together for the first time on a New York concert platform, Dr. Serge Koussevitzky, directing the famed Boston Symphony Orchestra, and the eminent piano virtuoso Vladimir Horowitz combined their talents at last night's concert in Carnegie Hall for the benefit of the Rachmaninoff Fund, Inc.

The proceeds will be used to finance the forthcoming contest to discover America's most talented pianist.

The occasion also served as a memorial to Sergei Rachmaninoff whose death occurred March 28, 1943.

In tribute to the famous composer, Horowitz played Rachmaninoff's third piano conecrto with the orchestra last night.

The performance was one of those rare occasions when conductor, soloist and orchestra fuse their efforts so perfectly as to resemble a single interpreter.

Horowitz surpassed himself. One expects scintillating technique and complete command of the keyboard from the pianist, as a matter of course. Last night, however, there was more than that.

The breadth and tonal beauty of the adagio and the turbulent excitement of the finale seemed to infect the orchestra itself.

Dr. Koussevitzky and the orchestra contributed an accompaniment altogether remarkable for its sensitivity and comprehension.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

MAR 13 1946

Music

Horowitz at Carnegie

By LOUIS BIANCOLLI.

A huge audience cheered stormily as Vladimir Horowitz brought his hands down on the last mighty chords of Rachmaninoff's Third Piano Concerto in Carnegie Hall last night.

Louis Biancolli.

The ovation given him and Serge Koussevitzky's Boston Symphony was one of the loudest and longest registered this season. Conductor and soloist — looking all in—beamed happily as the crowd brought them back for repeated bows.

The performance of the keyboard classic was another smart boost for the Rachmaninoff Fund, whose two-fold aim is to foster native American talent and forge closer ties with Russian music.

If the performance was any token of the group's zeal, its work ought to bring wide response.

There was nothing new in the concerto for Mr. Horowitz, Mr. Koussevitsky or the orchestra They all knew it backwards. Yet it came through with renewed impact, as if long lost and eagerly rediscovered.

That probably helped explain last night's audience reaction, which built up like another Rachmaninoff crescendo.

So gripping was the massed tone at times, it was hard to say who was the soloist, Mr. Horowitz or the orchestra. And Mr. Koussevitsky was no mean virtuoso himself in keeping them moving in neck-to-neck teamwork.

Mr. Horowitz's technic never seemed grander. But technic as such was soon lost in the rising levels of tone and color rolling from the keys. There was epic stride here, and a giant pulse.

Also billed last night were Aaron Copland's tersely scored "Quiet City" for Trumpet, English Horn and Strings (with Roger Voisin and Louis Speyer as soloists) and Tschaikowsky's "Pathetic" Symphony, played in memory of Sergei Rachmaninoff.

The Rachmaninoff Fund committee is now running a piano contest. Sponsored debuts will be awarded to the winners, and appearance with orchestra will be arranged. Similar tours of Russian cities may follow.

This Clipping From
NEW YORK, N. Y.
SUN

MAR 13 1946

BOSTONIANS GIVE BENEFIT CONCERT

By ARTHUR V. BERGER.

The Boston Symphony's benefit concert for the Rachmaninoff Fund came off with considerable brilliance last night in Carnegie Hall, though it had had a few ordeals to undergo before the event could take place. Just prior to its scheduled date a month ago, Vladimir Horowitz, its soloist, was indisposed, and Eugene List was to appear in his place. When the day arrived, the Mayor's ban put the concert off altogether. Those who rush avidly to every Horowitz appearance thus have the Mayor's shutdown to thank for the fact that the pianist has been heard this season in Rachmaninoff's Third Piano Concerto.

But there was more than the dynamic playing of Horowitz or even the customarily inspired and transparent Koussevitzky reading of Tchaikovsky's "Pathetique" Symphony to distinguish this occasion. There was also the unanticipated beauty and atmosphere of Aaron Copland's "Quiet City" as a curtain-raiser. Until last night I had never thought that this work, originally for small orchestra, could sound so well in performance with full string ensemble. Koussevitzky brought out elements in this sensitive and appealing music that are easily obscured in symphonic renditions. Its apparent simplicity is deceptive, for actually there are several little details that move eloquently to a climax. Roger Voisin was trumpet soloist.

It was, perhaps, appropriate that the performance of the "Pathetique" and not the concerto should have been "dedicated to the memory of the great artist, Sergei Rachmaninoff," as the program stated. Horowitz's insuperable keyboard gifts and the magnificent Boston orchestra somehow did not get together in convincing ensemble. Koussevitzky did not always seem willing to follow the pianist in his demoniacal accelerations. The clarity of the piano, even at highest speed, was indeed astonishing, but after a while the driving quality had an anesthetic effect on me. In the Tchaikovsky, however, the restraint that preceded climaxes was most gratifying. It was a reverent reading, and Koussevitzky allowed no applause after the tragic close, which explains why he curiously permitted the orchestra to stand in response to an ovation after the third movement.

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 14 1946

OPERA BY BRITTEN HEARD AT CONCERT

Excerpts From 'Peter Grimes' Played by Boston Symphony in Carnegie Hall Program

By OLIN DOWNES

For one listening to new music from Benjamin Britten's opera, "Peter Grimes," at the Boston Symphony concert conducted by Serge Koussevitzky last night in Carnegie Hall, it was not always easy to tell where a surpassingly vivid performance of the music ended and the power of the music itself began. Almost anything so performed would have given pause. But the impression the music made was a strong one.

The score has a pervasive and tragical mood, and a genuinely individual utterance. The fact that the composer uses with complete readiness and ease the modern vocabulary of his art is not in itself conclusive; what moves us here is not merely the sounds but their emotional significance. Here is music which represents nature as she appears to a fated man. In the quiet of the dawn, or the vistas of the sea, or the turmoil of the storms, she wears a tragical mask. Man—or the man, to be more explicit of the music drama—is confronted with a bitter, complex and ironical fate. To what extent such an interpretation of the music is influenced by the story of the drama itself, as told in the program, may not be estimated here. Visions, frustrations, inner terrors, seem to us to inhabit this music.

May Be Weak for Theatre

How the opera, when it is performed, stands as a work for the theatre cannot be told. It could easily prove that in its symphonic pages the composer had delivered the essence of his message. There may be theatrical weaknesses in his work. Enough that last night one was aware of music of uncommon tension and psychological suggestion; music by a composer who may not himself be a simple man.

The remainder of the program was curiously variegated, and the program was too long. It began with a performance of the most exemplary clarity and grace of Beethoven's First Symphony. The first movement was taken a little quicker than we have heard it before; it did not suffer in precision or transparency from this, but it is not certain that the firm and Beethovenish opening theme of the allegro gained in potency by this pace. In fact, a retard proved necessary when an ensuing phrase came round. The chords of the introduction amazed Beethoven's generation by their bold and original approach to the main key. Last night they occasioned astonishment by the cleanness of their attack and release.

Solo Trio Heard

The Fifth Bach Brandenberg Concerto was performed by the ensemble with the solo trio of Lukas Foss, piano; Richard Burgin, first violin, and Georges Laurent, flute. It was a painstaking performance. The beauty of Mr. Foss' tone was conspicuous, though neither of his companions could rival the peerless quality of Mr. Laurent's flute. Mr. Burgin played with the most accomplished musicianship. Mr. Foss had not the firmness of tempo or the maturity of style of his callaborators. It is, however, due to state that all three performers were long and loudly applauded.

In point of time consumed this was enough for a full control program, but there was still to come the short Second Symphony of Dmitri Kabalevsky. It is a score of excellent if conventionally effective workmanship, and it can serve perfectly as a vehicle for a virtuso conductor and orchestra. So it was played, played with immense gusto, tonal splendor and rhetoric, to resounding conclusion.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 14 1946

Boston Symphony

Excerpts From 'Peter Grimes' in Carnegie Hall Concert

By Jerome D. Bohm

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert in Carnegie Hall last night. The program:

Symphony No. 1.......................Beethoven
Passacaglia and four Sea Interludes from "Peter Grimes"......................Britten
Brandenburg Concerto No 5..............Bach
Symphony No. 2...................Kabalevsky

So much has been written by English music critics about the London presentations of Benjamin Britten's opera "Peter Grimes," commissioned by Serge Koussevitzky and to be given its first American performance at the Berkshire Music Center in Tanglewood in August, that this writer's interest in last night's concert of the Boston Symphony Orchestra in Carnegie Hall was focused on the instrumental excerpts from Mr. Britten's work which were performed for the first time in New York under Mr. Koussevitzky's direction.

Of these excerpts, the Passacaglia, based on a theme associated with the character of Peter Grimes, proved the most arresting and worthwhile. Contrary to traditional procedure, Mr. Britten's Passacaglia is in four-quarter instead of three-quarter time. The variations constructed on the brooding germinal matter first played by the solo viola are expressive of the juxtaposed natures of the dour Peter Grimes and of the maltreated fisherboy whose death in the opera leads to Grimes's forced suicide. The music is strong and highly concentrated, a telling climax being achieved. Ideationally and architectonically viewed, it reveals far more originality than the four Sea Interludes.

In these interludes, entitled Dawn, Sunday Morning, Moonlight and Storm, the objective has of course been to suggest the moods of the scenes which follow in the opera. Opinion on how well that purpose has been accomplished must be postponed until the opera is given in its entirety. However, although they are moderately effective atmospheric pieces when heard in the concert hall, one is constantly aware while listening to them of the influences of Moussorgsky and more especially of Sibelius, perhaps more in the instrumentation than in the actual musical material utitlized. More effective musical storms have been heard, although Mr. Britten must be credited with avoiding until the final measures the sweeping chromatic scales which are standard equipment in symphonic and operatic storms.

The concert began with a dull account of Beethoven's First Symphony, one wanting in spontaneity of utterance and rhythmic vitality, and in the rst movement not overly exact in ensemble and punctuated by two most peculiar, seemingly unmotivated retards.

Bach's Fifth Brandenburg Concerto was more felicitously traversedfi the important piano part being set forth with compelling elan and sensibility by Lukas Foss, who preserved a careful balance between his part and those of the solo violinist, Richard Burgin, and the solo flutist, Georges Laurent, but imparted due virtuosity to the closing pages of the first movement.

More Than Baton-Waving

There are few among us who have not dreamed of some day conducting a large orchestra. It looks so easy. You simply wave your baton imperiously, music pours forth, and you turn around to accept the applause of your amazed and delighted friends. It is easy, if the orchestra is well-trained and the music is simple and familiar. It plays, and you simply wave your stick in time with it.

Conducting an orchestra of the size and prestige of the Boston Symphony is something else again. It requires long hours of private study, considerable physical stamina, and a vast amount of nervous, or, should we call it, artistic, energy. That is why the trustees of the Boston Symphony have felt obliged to persuade Dr. Koussevitzky, who is now in his early 70's, not to do so much conducting next season. This, both for Dr. Koussevitzky's sake and for the orchestra's.

Dr. Koussevitzky is justly proud of introducing new works by young composers. This means that he must study a long, highly complex score, containing 20 or more parts, until he knows each part almost as intimately as the man or men who will play it. Then come the rehearsals, usually about three hours each day that the orchestra does not have a concert, but sometimes when it does. Finally the performance itself, with all the dramatic tension that such an occasion produces. Just try merely waving a stick for two hours and see how tired you become. But beyond that, in the conscientious conductor's case, is the obligation of seeing that the orchestra always plays at its artistic best—accurately, harmoniously and in accord with the composer's highest purpose. If you occasionally think that modern orchestral works are difficult to listen to, think how much more difficult they must be to play!

This Clipping From
NEW YORK, N. Y.
POST

MAR 13 1946

Words and Music

Horowitz Wins Huge Ovation —'Raymonda' Premiere Given

By Edward O'Gorman

In an electrifying performance that drew an immense ovation — the season's best, I should say — from an ultra-fashionable audience, Vladimir Horowitz was soloist with Sergei Koussevitzky and the Boston Symphony last night at Carnegie Hall, making good a concert that had been postponed earlier this year. This was for the benefit of the Rachmaninoff Fund, Inc., which was founded two years ago this month. The one Rachmaninoff work on the program, with Mr. Horowitz as soloist, was the D Minor Piano Concerto.

Mr. Horowitz was in brilliant, sensitive form. Playing in an extended range that ran from a ghostly, intimate thread of quiet Russian melody to a thunderous contest in dynamics with the best the Boston Symphony could muster, he gave a stunning performance of the concerto.

A note inserted in the program explained that the founders of the Fund had decided pretty early in the venture that this expression of the Russian composer's greatness was to be no inanimate thing. A living memorial was the goal they had in mind; and as a memorial, last night's concert alone, which was by way of being a bright spotlight on the work the fund is already doing and plans to continue doing well into the future, was as alive as anything the good founding fathers could have wished for.

The concerto was the program's highlight, but there was other music that won ungrudging bravos from the large audience. Over the Rachmaninoff music, in the friendly Russian-American spirit of the fund, Aaron Copland and Peter Tchaikosky linked hands, with Mr. Copland's "Quiet City" opening the concert and Tchaikovsky's "Pathetique" Symphony closing it. The Fund's initial project, the contest for pianists, is now well under way, it was announced in the program, and its first contests for conductors and composers will be announced in the fall.

"Raymonda" Premiere.

Around the corner, at roughly the same time, the Ballet Russe de Monte Carlo treated its City Center audience to the premiere of a new version of Glazounoff's "Raymonda," a trim little slip of a ballet that had been whittled down to a mere two-hour length.

The new choregraphy, which, for all I know, may or may not bear any spectacular resemblance to the original, is by Alexandra Danilova (who danced the title role) and George Balanchine. Sets and costumes are by Alexandre Benois.

I wouldn't go so far as to say that "Raymonda" is an electrifying ballet, which seems to be the adjective I have adopted for today's sermon, but it certainly beats gas. It is in three acts, has something to do with a Saracen Knight and a Crusader, in addition, of course, to the hotly contested Miss Danilova, and is colorful enough and varied enough to keep the City Center clientele in a constant state of enthusiasm.

Miss Danilova, it almost goes without saying, dances rings around everyone in the production.

This Clipping From
NEW YORK, N. Y.
SUN

MAR 14 1946

NEW ENGLISH MUSIC BY KOUSSEVITZKY

By IRVING KOLODIN.

Serge Koussevitzky combined a little proselytizing for next summer's Berkshire Festival with the concert of the Boston Symphony Orchestra which he conducted in Carnegie Hall last night. He offered the first local performance of a group of orchestral excerpts from "Peter Grimes," a new opera by the English composer, Benjamin Britten, which will have its American stage premiere at Tanglewood in August. The reason for this extreme interest is no mystery, for the conductor commissioned Britten to write the work as one of a series in memory of his wife, who died in 1941.

Britten is undoubtedly one of the most facile composers now among us, and possessed of an unmistakable talent. Whether it is suited to the theater is a matter for the future to decide. His choice of the crabbed old fisherman, Peter Grimes (whose original may be found in a work of George Crabbe, the nineteenth century English poet, is indicative of his high-minded approach to the subject. There is certainly nothing patly theatrical in the faring of this seaman, who has a series of unfortunate "accidents" to the boys he takes from the workhouse to help him. When two of them die, the people of his town rise up against him and Peter takes to the sea to consummate his own end.

The most impressive of last night's excerpts was a "Passacaglia," which occurs between two scenes of the second act. It is masterfully constructed, with a content that is expressive as well as adroit. Along with the four Interludes which completed the Koussevitzky selection, it suggested that Britten's model may well have been operas of the unconventional type of "Pelleas" and "Wozzeck" rather than those of the Italian, or Garden (Mary) variety. One interlude, depicting Sunday morning, suggested that church bells sound much the same in an English village as they do in the Kremlin that Moussorgsky imagined in "Boris"; in another, contrariwise, Britten whipped up an angry storm which avoided most of the cliches found in the two standard musical storms — Beethoven's "Pastoral" and Rossini's "William Tell." The orchestral colors are deftly applied throughout, and it is hardly necessary to say they were thoroughly revealed by the penetrating clarity of the orchestral playing.

Other Works.

There was much more of this same clarity in the performance of the Beethoven First Symphony which opened the program. However, there is more than one dimension to this score, and only the surface was illuminated by Koussevitzky. This gleamed brilliantly indeed, but one listened in vain for the humor and tenderness that can be found in this music. The other works of the program were the Fourth Brandenburg Concerto of Bach, and the Second Symphony of Kabalevsky.

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This Clipping From
NEW YORK, N. Y.
POST

MAR 14 1946

Words and Music

Bach, Beethoven and Britten Share Koussevitzky Program

—By Edward O'Gorman—

I didn't think much of Serge Koussevitzky's milk-toasty interpretation of Beethoven's first symphony on his program with the Boston Symphony Orchestra at Carnegie Hall last night, an opinion which I am willing to hold up as something liberally sprinkled with bias and 9 o'clock ennui. But I did think that the orchestra's playing of the Bach Brandenburg Concerto No. 5 reached a peak of classical perfection which not even the Boston orchestra often attains. And this, I think, is an opinion shared by pretty nearly everyone who heard the music last night.

KOUSSEVITZKY

The Brandenburg concerto followed the Beethoven symphony and a suite of five numbers from Benjamin Britten's new opera, "Peter Grimes," two works which had been followed by a certain show of appreciative applause. But after the first movement of the Bach concerto, which was played by approximately twenty-three men and a boy, with Dr. Koussevitzky making modest, unostentatious gestures from the conductor's stand, there was a sudden burst of applause, and under it one could hear a buzz of unanimous approval. This, on the whole, was for a top-notch performance by Lukas Foss (pianist), Georges Laurent (flutist) and Richard Burgin (violinist), the three soloists; but if the audience had been pinned down to it I think the consensus would have been that this demonstration had been brought on by the brilliant, artistic playing of the young Mr. Foss, whose lengthy solo in the first movement shone out like a star among candles.

The Britten Suite

Four years ago, when Dr. Koussevitzky asked Mr. Britten why he had not turned his hand to an opera, Mr. Britten explained that the creation of such an elaborate piece "demanded a freedom from

Continued from Preceding Page

other work which was an economic impossibility for most young composers," a point which more benighted composers might have made the mistake of expressing in words of one syllable. Dr. Koussevitzky shortly arranged for the commissioning of an opera, which was to be dedicated to the memory of his wife, and in February, 1945, Mr. Britten put the finishing touches on "Peter Grimes." The opera has been given many times in England, and it is scheduled for performance next August at the Berkshire Music Center at Tanglewood.

It would be a mistake to draw a conclusive picture of the opera from these five excerpts—a passacaglia (in common time) and four interludes; but the passacaglia is a strong piece of considerable originality, and there are so many suggestive touches and interesting strokes of imagination in the other movements that a great many of last night's listeners must have quickly turned over in their minds the possibility of a hasty trip up to Tanglewood next August.

There are signs of immaturity in this score, derivative stretches that have a minimum of Britten in them, but it is interesting, well composed music, with moments of striking brilliance. It had apparently been prepared with the maximum of care, and Dr. Koussevitzky conducted it with obvious enthusiasm. As a brief sales talk for the August premiere, I don't think it could have been better.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN

MAR 14 1946

Koussevitzky At Carnegie

By GRENA BENNETT

The program of the Boston Symphony Orchestra under Serge Koussevitzky in Carnegie Hall last night was highligted by the first New York performance of Britten's Passacaglia and Four Sea Interludes, from his opera, "Peter Grimes."

The opera was commissioned by Dr. Koussevitzky in 1941.

The librettist, Montague Slater, found his subject in "The Borough," a poem by George Crabbe, written in 1810.

The world premiere of the opera took place in London on June 7, 1945, just about five months after the composer completed the score.

In order to fully appreciate the five interludes, Passacaglia, Dawn Sunday Morning, Moonlight and Storm, one must be familiar with the character of Peter Grimes, who is the sort of man who fits nowhere into the world.

He is poetic and imaginative, which makes him different from his neighbours.

As a fisherman he is more skillful than the rest.

He knows best how to make the richest catch.

He hires a boy to help him from an orphanage. The boy is overworked and dies in Peter's employ.

At a public inquiry, which forms the prologue of the opera, he is acquitted. It was an accident.

He becomes an outcast. There are only two people who understand him, a retired sea captain named Balstrode, and a widowed school mistress, Ellen Orford.

Peter engages another boy apprentice, the storm grows—murder once, murder again. An angry procession starts towards his lonely dwelling on top of a cliff. He flees to his boat by the cliff. The boy slips and dies. There is only one thing left for him to do, he sails far out, sinks his boat and drowns.

Britten's tonal pictures are very effective and there are some brilliant innovations in the cleverly orchestrated score.

It is sufficiently original in its construction to hold the listeners' keyed up interest.

At the same time, however, one feels that the work will be more appreciated by the general public when heard during the performance of the opera itself instead as a mere orchestral piece, as was the case last night.

The program opened with Beethoven's Symphony No. 1, and it included Bach's Brandenburg Concerto No. 5, in which Lukas Foss, pianist, Richard Burgin, violinist, and Georges Laurent, flutist, were the solo instrumentalists.

The concert was brought to a close with the Kabalevsky Symphony No. 2.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

MAR 14 1946

Music

Bostonians Give Britten Opera Fine Performance

By ROBERT BAGAR.

Over two hours and 15 minutes long, last night's program by the Boston Symphony in Carnegie Hall was the lengthiest yet by this group of New Englanders, at least around these parts. There were four numbers and, as someone remarked, "all with movements." They were the Beethoven First Symphony, the Passacaglia and Four Sea Interludes from Benjamin Britten's opera "Peter Grimes," Bach's "Brandenburg" Concerto No. 5, and the Second Symphony of Kabalevsky. Soloists in the Bach were Lukas Foss, pianist; Richard Burgin, violinist, and Georges Laurent, flutist.

Robert Bagar.

Benjamin Britten's "Peter Grimes" was written on a commission by Serge Koussevitzky for performance by the Berkshire Music Center opera department, where it will be produced next August. In the meantime, it has already had 24 performances at the Sadler's Wells Theater, London, and it is scheduled for still further showings in Basel, Zurich, Antwerp and Stockholm. For a 33-year-old composer this isn't bad going at all. The librettist, Montague Slater, drew his subject from George Crabbe's poem "The Borough."

A Good Sample.

The story is about a lonely man driven unto himself and suspected of several murders, of which, incidentally, he is innocent. What we did hear, though, speaks rather well for the entire piece.

The Passacaglia section started right off winning friends and influencing people, and the four Interludes — "Dawn," "Sunday Morning," "Moonlight," and "Storm"—went on doing additional good deeds along those lines.

Mood Cast Brightly.

The composer has invented themes that are immediately striking contrasts. Cleverly wrought stunts catch the ear as the music progresses, things like glisses, quaint and curious sounds in the rhythm section, sudden bursts and weird tinklings. All of these are mood makers.

The piece was beautifully played by the Bostonians, though, not knowing the score, I wonder if on occasion there was not a fluff here and there in the rhythm or the dynamics or the notes themselves.

Foss Brilliant.

It remained for good old Papa Bach to be the joy of the evening, however. After a sluggish opening movement, which came to life with Lukas Foss' brilliant account of the solo passage, the composition set out on its all-winning pace without ever bogging down again. Messrs. Burgin and Laurent contributed handsomely to the accomplishment.

Beethoven's First, for some reason or other, had the speed jitters. Everything came out clearly, all the same, and Beethoven is Beethoven, whether you get him fast or slow, provided every element is set to scale.

The Kabalevsky Second is short for a symphony—three movements running some 25 minutes. It's well orchestrated and it makes nice noises most of the time. Not bad at all as a program filler.

This Clipping From
BROOKLYN, N. Y.
EAGLE

MAR 14 1946

MUSIC

By Miles Kastendieck

Koussevitzky Introduces Britten Music for Opera, 'Peter Grimes'

Twice coupling new music with old, Serge Koussevitzky set forth a nicely balanced program with the Boston Symphony in Carnegie Hall last night. The concert opened with Beethoven's First Symphony, an utterly charming work which is not favored with too frequent performances. It was followed by the first New York performance of the Passacaglia and Four Sea Interludes from Benjamin Britten's opera "Peter Grimes," which will have its American premiere this Summer at the Berkshire Festival. Thereafter came Bach's Fifth Brandenburg Concerto and Kabalevsky's Second Symphony.

The "Peter Grimes" music is characteristic of our times for its ingenious scoring and calculated effectiveness. There is no doubting the cleverness, the skill and the technical mastery which guides Britten to fashion a fascinating orchestral score. The Passacaglia profits most by all this, having the form within which to achieve the most satisfactory results. Its theme is hardly endearing; indeed, its nature is kind of grim. The interludes are outspoken realism, descriptive of their subject-matter according to title. The "Dawn" streaks out in the high violins and paints the cold greyness it strives to depict; "Sunday Morning" is strikingly realistic with its rhythmic bell effects and singing birds and not altogether suggestive of a day of rest; "Moonlight" has a strange emptiness; "The Storm" roars in gales and thunders right and left in full orchestral brilliance with an enchanting lull between outbursts.

As theater music, the score undoubtedly achieves its purpose. Its facility suggests some lack of substance: it sounds on first hearing like surface music. Britten knows his Strauss and shows a similar command of the orchestra and its full potentialities. As descriptive music, this is a series of sketches.

The first part of the evening fared better in performance than the last. The Bach was too restrained, especially in the piano part of the ensemble, and too cool in its inhibited expression. Lukas Foss played the piano meticulously but with his non-legato approach often sounded too dry and too inflexible even in his more animated long cadenza of the first movement. Richard Burgin and Georges Laurent, playing the violin and flute respectively, supplied the requisite artistry. The Kabalevsky made its popular appeal in accordance with the nature of the music and the style of the performance, though the latter needed a sharper outline to give the music the full glitter it has.

This Clipping From
BALTIMORE, MD.
NEWS-POST
MAR 15 1946

Clarinetist Dies During Concert

Georges Grisez, substitute bass larinetest for the Baltimore Symphony Orchestra, died suddenly at he Lyric Theater last night, tricken while he was performing is part in a presentation of ershwin's "Rhapsody in Blue."

Spectators said Mr. Grisez, who ived at 2619 Huntingdon avenue, ell from his chair in the middle of the performance, but other members of the orchestra carried him so quickly and quietly from the stage that the production was uninterrupted.

Mr. Grisez served five years vith the French Army during the irst World War and was later olo clarinetist with the Boston, hiladelphia and Minneapolis ymphony Orchestras.

Philadelphia Inquirer, March 15, 1946

THE PHILA

Boston Symphony Gives Annual Concert Here

By Linton Martin

Departing from his custom of confining his programs to familiar symphonic fare when the Boston Symphony Orchestra comes to town for its annual concert for the Forum, Serge Koussevitzky provided novelty at the Academy last night. The result was an exceptionally stimulating and exciting musical experience.

It was an orchestral event of major importance. For Prokofieff's Fifth Symphony, introduced here on a program that included Beethoven's "Coriolanus" Overture and the Brahms Fourth Symphony, is immediately arresting in content and quality, and strikes the listener as one of the most significant symphonic works that has come out of Soviet Russia in years, in its idiom and utterance.

Since it was composed in 1944, this Fifth Symphony of Prokofieff is manifestly a product of the later years of the war. In that chronological category, it inescapably challenges comparisons with the Shostakovich Seventh and Eighth, or "Leningrad" and "Victory" Symphonies.

In that light it emerges as a masterpiece, making those widely publicized works by Prokofieff's contemporary composer seem more bombastic and overblown than ever.

'ABOUT SPIRIT OF MAN'

Of course there can be no kind of comparison on the score of intrinsic musical merits. For the current composition, played with the superb vitality and technical finish that are to be taken for granted from the famed Boston band under its distinguished conductor, discloses a greater and more impressive musical maturity than ever before in Prokofieff.

To what extent this symphony is program music, it would be hard to say. The composer himself has been quoted as calling it "a symphony about the spirit of man"—which is a quite comprehensive designation, and one that is difficult if not impossible to pin down to any definite detail.

COMPOSER RESOURCEFUL

From the first, the new work is marked by admirable directness and clarity. The opening theme, in its melodic manner, sets the key of the composition, and reveals a more romantic mood than customary in Prokofieff.

From this, the composer continues with increasing energy of treatment and rhythm, building to a powerful climax. He provides contrast in a scherzo-like section that follows, though this is probably intentionally less impressive.

In the slow movement, Prokofieff shows masterly resourcefulness in the treatment and development of his melodic and harmonic material, and while the finale, at a first hearing, seems more conventional in cut, it is logical, and is effective in its shrewdly calculated effect.

[99]

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 17 1946

Boston Symphony

3 Living Composers' Works Are Featured

By Francis D. Perkins

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky [illegible] yesterday afternoon [illegible] program: [illegible] Bach [illegible] solos, [illegible] Pappoutsakis [illegible] Hanson [illegible] Sibelius [illegible] Kabalevsky

Symphonies by three living composers of different nationalities—American, Finnish and Russian—were presented by the Boston Symphony Orchestra under Serge Koussevitzky's direction yesterday afternoon at Carnegie Hall. All three had been heard here before, although Howard Hanson's Fourth Symphony had not previously figured in a New York subscription concert by a major orchestra. Placing the Hanson and Kabalevsky works in a program with a Sibelius symphony called attention to certain measures in each which suggest the influence of Sibelius. This is more prominent in the American work than in the Russian, which has more reminders of earlier Russian masters.

Dr. Hanson's Fourth Symphony was first played here by the N. B. C. Symphony in a broadcast in January, 1944, and had its local concert premiere in the Columbia University festival last spring. The Sibelian influence is prominent mainly in the first movement, lying partly in one of the principal thematic structural features of the work and partly in the treatment of the musical ideas and the scoring. Later, however, one was much more conscious of the composer's own musical individuality. The work as a whole gives a sense of expressive intimacy. The moods and emotions suggested by the titles of the movements are well realized in the first two movements. The third falls somewhat short of suggesting the "Dies Irae," while the fourth approaches, but does not quite reach the expressive implications of "Lux Aeterna." The scoring is well wrought.

The Bostonians had played Kabalevsky's Second Symphony in last Wednesday's program, but it came too late in the evening to give a chance for comment. It is an effective work of ready appeal, with plenty of tunes which are skillfully treated and presented in a colorful instrumental investiture. Whether the intrinsic musical distinction and durability of the composition match its immediate appeal is debatable; it is mainly extrovert music of a sometimes derivative character.

Of Sibelius's seven symphonies, the sixth is one of the least often played here; it has been regarded as somewhat austere as compared with most of the others. And yet yesterday's performance gave no impression of austerity, although the work does not abound in sonorous perorations and closes quietly; it was communicative music, communicatively played.

The three symphonies were prefaced by a well routined performance of Bach's fourth Brandenburg Concerto, with the three soloists in praiseworthy instrumental form.

This Clipping From
PHILADELPHIA, PA.
RECORD

MAR 15 1946

Forum Brings Boston Symphony To City for Concert at Academy

By EDWIN H. SCHLOSS

The Philadelphia Forum played host last to a great American musical institution—the Boston Symphony Orchestra.

Dr. Serge Koussevitzky and his men played their annual concert in the Academy of Music to a capacity audience of Forum members and paying guests who had bought out the house almost two weeks in advance.

Important Novelty

The program, which opened proudly with Beethoven's "Coriolanus" Overture and close sumptuously with the Brahms Fourth Symphony, offered an important novelty—the first performance in this city of the Fifth Symphony of Prokofieff.

The new work, written in 1944, was introduced to this country last year by Dr. Koussevitzky. It was [illegible] last night by the Boston [illegible] with the added [illegible] discoverer.

[illegible] composer [illegible] authoritative and [illegible] premiere of [illegible]

Values are Fixed

[illegible] is interesting [illegible] its values are [illegible] definitely in the [illegible] who is one [illegible] and probably [illegible] graceful in [illegible] hierarchy. [illegible] enormously charming [illegible] irresistibly [illegible] a glittering [illegible] not always con[illegible] always come into three dimensions emotion[illegible]

Builds Up to Barbarity

The two fast movements last night were the best. In the Scherzo the composer is the Prokofieff of the "Classical" Symphony of 30 years ago. The music, gay and coquettishly inventive, chatters beguilingly with neo-Mozartean grace. A refreshing trio is thrown in for good measure.

The opening movement, after a somber introduction, builds up to the bright barbarity of the composer's "Scythian Suite." The Slow Movement lapses into the synthetic. It is the kind of music which seeks to whip up excitement with violins divisi and brooding brass a la the movies. The Finale, while a bit too long, is rich in rather romantic themes handled with engaging skill. Responding to the symphony's peaks and the superb performance it received, the audience gave its accolade in prolonged applause.

When one of the great orchestras of this country visits the home grounds of another, comparisons are inevitable. Though when two such supreme ensembles as Dr. Koussevitzky's and our own village band are thrown into the scales, the difference is likely to register as a matter of taste rather than of information.

Old Parallels Hold

As far as this reporter is concerned, the old parallels still hold. The Boston strings cannot boast the warmly luxurious, silken tone of Dr. Ormandy's. And the woodwind section of last night's visitors is not as rich as is our own in individual artistry. But the Bostonians played last night with a vitality, a balance and a disciplined elan rarely heard in the Academy from any orchestra—including the home team.

Dr. Koussevitzky's "Coriolanus" was full-blooded and masterful. One heard the Roman warhorns.

The concluding Brahms was a musical experience of the first order. Dr. Koussevitzky's reading was not quite so romantic as the home-grown variety. But it was a masterpiece of deeply felt and beautifully modeled orchestral playing.

This Clipping From
BROOKLYN, N. Y.
EAGLE

MAR 16 1946

MUSIC

By Miles Kastendieck

Koussevitzky Promotes Contemporary Music in Concert at the Academy

Contemporary music carried the fourth concert of the Boston Symphony at the Academy of Music last night. Koussevitzky had programmed three representative symphonies written within the last quarter century. For the most part they were unfamiliar to the Brooklyn audience. But then even Bach's Fourth Brandenburg Concerto is relatively unfamiliar since the Third and Fifth are more frequently played.

The audience appeared to weather this venture into modern music surprisingly well. Each of the works made good listening and had its own individual attractiveness. There was at no time any prolonged stretch of dissonance to offend the ear, no extended waste of sheer intellectualism to rob the music of appeal. Individual tastes will undoubtedly differ regarding the relative merits of Hanson's Fourth Symphony, Sibelius' Sixth Symphony and Kabalevsky's Second Symphony, but all would agree that they deserved to be heard and presented an excellent picture of the contemporary musical scene in a single program.

Called an elegiac symphony, the Hanson gains meaning in the use of the ritual titles: Kyrie, Requiescat, Dies Irae and Lux Aeterna. Each of the four movements carries out their meaning in spirit through the purpose and the sincerity expressed in the music. Hanson has not held back; his expression of emotion is both true and deep. His handling of the orchestra is that of an expert craftsman who enjoys the richness of a full orchestra and appreciates the technique of a Sibelius.

Quite a different Sibelius emerges from his Sixth Symphony, one much more personal in its quest for beauty. This characteristic is at once noticeable in the first movement; otherwise the remainder of the work follows the general outline of his style. There is a rare quality of serenity so different from the heroic urge to be noted in most of his earlier works.

The Kabalevsky music is standard Russian fare, in all probability what the Soviet public thoroughly enjoys. This is facile, entertaining, popular music with no pretensions to more than surface meaning. Its tunes are catchy, its rhythms fascinating, and its style simple. Strategically placed at the end, it supplied just what was needed to balance the program.

While all of the performances of the evening were good, there was none that was outstanding. Koussevitzky was most in the vein in the Kabalevsky. The Bach was treated in a nice, refined way, enhanced by the skillful performances of Richard Burgin, violin, and Georges Laurant and James Pappoutsakis, flutists. Hanson himself conducts his Symphony more dramatically. On the other hand the performance of the Sibelius wanted more of inner meaning. Koussevitzky has been more inspiring on other occasions. The concert itself, however, was provocative from a program point of view.

Many Attend Concert Of Boston Orchestra

A capacity crowd of representative Brooklynites attended the concert by the Boston Symphony last night in the Opera House of the Academy of Music.

Seated in Box 1 were Mrs. Frank E. Simmons and Mrs. Maxwell Lester and their guests.

Mrs. Dean C. Osborne and her guests held Box 2, and Mrs. Benjamin Prince was hostess to her party in Box 3.

Members of the Brooklyn Woman's Club occupied Box 4: Mrs. Burgess Osterhout, president; Mrs. Thomas H. McClintock, Mrs. George Hills Iler, Mrs. Robert Franklin Ives, Mrs. Adolph L. Muller, Mrs. William [illegible] Howes, and Lois Pinney Clark.

Seated in Box 5 were Emma Jessie Ogg, Jessie Lockitt and her guests, Mr. and Mrs. William A. Macfarlane, and Mrs. William B. Parker and her guests, Mrs. Cornelius Hearn Jr., Joan Long, and Katherine F. Parker.

Tickets for Box 7 were distributed to enlisted and non-commissioned personnel of the navy. This box was donated by the Brooklyn Committee for the Boston Symphony Concerts, Mrs. Henry J. Davenport, chairman.

Tickets for Box 8 were donated by the institute to officers of the Brooklyn army base.

This Clipping From
PHILADELPHIA, PA.
BULLETIN

MAR 15 1946

Boston Orchestra is Heard Here in Prokofieff Symphony No. 5

By MAX de SCHAUENSEE

THE Boston Symphony and its great conductor, Serge Kousesevitsky, made its ~~annual~~ appearance at the Academy of Music last night under the auspices of the Philadelphia Forum. As usual, it had a complete success, judging from the applause of a sold-out house.

Feature of the program was the first Philadelphia performance of Serge Prokofieff's Symphony No. 5. Frankly we were disappointed in this gifted Russian's latest labor. The symphony is reactionary rather than radical, and while it has several striking and effective passages, as a whole it evinces little character or personality. The work belongs to the romantic school of symphonic music and can no more be called "modern" than the symphonies of Sibelius.

Prokofieff's Fifth seems to lack the sardonic individuality, the civilized and fine-grained fastidiousness which the composer made peculiarly his own in his earlier days. This music seems to stem from the epic and grandiose formulas of Gliere. The second movement, which is the most original of the four, is more than suggestive of Shostakovich. The endings of three of the movements are surprise-endings calculated to momentarily get the audience.

For one observer, this symphony, which is only 14 months old, seemed pleasantly superficial with an orchestration and structure which clearly outdistanced the melodic invention and the thematic material.

As may be guessed, Dr. Koussevitsky played the symphony for all it was worth, bringing all his resources of enthusiasm and vitality to its presentation. Furthermore he had at his disposal the brilliant and richly-sounding orchestra, which is always so welcome in this city. It is a matter of rather fascinating conjecture just how well Prokofieff's work would stand up with a lesser conductor and a lesser orchestra.

The balance of the program included Beethoven's "Coriolan" Overture and the Brahm's Symphony No. 4 in E Minor. Dr. Koussevitsky's tempi seem to grow faster as the years progress. His tremendous vitality is constantly and irresistibly asserting itself. Certainly his way of conducting Brahms finds a personal response in the writer of these lines, for Dr. Koussevitsky's style admits little of the mawkishness and sentimentality which can be so easily resorted to in an interpretation of Brahms' music.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 15 1946

Boston Symphony

Excerpts From 'Peter Grimes' in Carnegie Hall Concert

By Jerome D. Bohm

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert in Carnegie Hall Wednesday night. The program:

Symphony No. 1	Beethoven
Passacaglia and four Sea Interludes from "Peter Grimes"	Britten
Brandenburg Concerto No 5	Bach
Symphony No. 2	Kabalevsky

So much has been written by English music critics about the London presentations of Benjamin Britten's opera "Peter Grimes," commissioned by Serge Koussevitzky and to be given its first American performance at the Berkshire Music Center in Tanglewood in August, that this writer's interest in Wednesday night's concert of the Boston Symphony Orchestra in Carnegie Hall was focused on the instrumental excerpts from Mr. Britten's work which were performed for the first time in New York under Mr. Koussevitzky's direction.

Of these excerpts, the Passacaglia, based on a theme associated with the character of Peter Grimes, proved the most arresting and worthwhile. Contrary to traditional procedure, Mr. Britten's Passacaglia is in four-quarter instead of three-quarter time. The variations constructed on the brooding germinal matter first played by the solo viola are expressive of the juxtaposed natures of the dour Peter Grimes and of the maltreated fisherboy whose death in the opera leads to Grimes's forced suicide. The music is strong and highly concentrated, a telling climax being achieved. Ideationally and architectonically viewed, it reveals far more originality than the four Sea Interludes.

In these interludes, entitled Dawn, Sunday Morning, Moonlight and Storm, the objective has of course been to suggest the moods of the scenes which follow in the opera. Opinion on how well that purpose has been accomplished must be postponed until the opera is given in its entirety. However, although they are moderately effective atmospheric pieces when heard in the concert hall, one is constantly aware while listening to them of the influences of Moussorgsky and more especially of Sibelius, perhaps more in the instrumentation than in the actual musical material utitlized. More effective musical storms have been heard, although Mr. Britten must be credited with avoiding until the final measures the sweeping chromatic scales which are standard equipment in symphonic and operatic storms.

The concert began with a dull account of Beethoven's First Symphony, one wanting in spontaneity of utterance and rhythmic vitality, and in the rst movement not overly exact in ensemble and punctuated by two most peculiar, seemingly unmotivated retards.

Bach's Fifth Brandenburg Concerto was more felicitously traversedfi the important piano part being set forth with compelling elan and sensibility by Lukas Foss, who preserved a careful balance between his part and those of the solo violinist, Richard Burgin, and the solo flutist, Georges Laurent, but imparted due virtuosity to the closing pages of the first movement.

[100]

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 17 1946

BOSTONIANS OFFER 3 MODERN WORKS

Koussevitzky Leads Sibelius Sixth Symphony, Kabalevsky Second, Hanson Fourth

Contemporary music was stressed on the program presented by the Boston Symphony Orchestra, under Serge Koussevitzky, yesterday afternoon in Carnegie Hall. With the exception of the Brandenburg Concerto No. 4, of Bach, the list was given over to three symphonies of the present day—the Sixth of Sibelius, the Second of Kabalevsky and Howard Hanson's Fourth.

Although all these modern offerings had been heard here previously, they all belonged to the category of unfamiliar music, even the Sibelius work, which has had surprisingly few performances in this city.

The Sibelius Sixth has a niche all its own among the seven symphonies of its composer. Throughout its four movements it pursues a golden mean, not only in matters of orchestration, but in its dynamic frame and in the essential character of its content, which is prevailingly pastoral and largely free of emotional conflict. The instruments employed in the score are the same called for in the master's Fourth symphony, but with the addition of a bass clarinet and a harp, which help to give the music its distinctive color.

A Con Amore Reading

Another factor that sets the Sixth apart from Sibelius' other symphonies is the frequent recourse to a type of modal procedure that imparts a sense of vagueness to key relationships, something foreign to his other creations in the form.

Mr. Koussevitzky, to whom the local musical public primarily owes what familiarity it possesses with this symphony, read it con amore, filling its four movements with vitality and life, and yet keeping it all within the needed bounds of restraint.

The juxtaposition of this symphony and Mr. Hanson's Fourth only served to make the clearer the American composer's debt to Sibelius in his orchestration and other respects. That Mr. Hanson also makes free use of modes in his opus has no connection with Sibelius' employment of them in his Sixth. But his building up of his symphonic structure on definitely chosen germinal intervals and fragments of scales is closely related to Sibelius' own method of composition.

But whereas Sibelius found it possible to construct his entire symphony on two brief motifs stated in its opening measures and carefully hid his incessant development of them, Mr. Hanson needed a number of different devices of the kind in his score, and made his use of them all too obvious.

Mr. Hanson's latest symphonic creation is in four divisions, entitled respectively, "Kyrie," "Requiescat," "Dies Irae" and "Lux Eterna." Despite the religions connotations implied, the music possesses less devotional intensity than the composer's more important Third symphony, which is a more spontaneous and less artificially contrived creation.

Mr. Hanson makes his most telling impression in that part of the first movement concerned with the "Kyrie" theme in diminution with the scherzo-like measures that follow, and again when the "Kyrie" theme in its triplet form appears at the close of the finale, where the work reaches its climax of effectiveness and its most gripping mood.

The work is richly scored, and there could be no doubt as to its sincerity. But one could not help wondering why music that so nearly approached the nature of an Indian dance and was so happy in its atmosphere should receive the title "Dies Irae."

Mr. Koussevitzky and his forces had performed the Kabalevsky Second here earlier in the week. But the Bach Brandenburg suite, No. 4, replaced another of the set played at that time. Probably the spring weather made it difficult for the participants in this offering to get in the mood for it at the start of the afternoon. With Richard Burgin, violin, and Georges Laurent and James Pappoutsakis, flutes, as soloists, the work was in the best of hands. But, somehow, only the final fugue came fully to life.

N. S.

BOSTON POST 3/17

LEONARD BERNSTEIN

Composer, to Lead Boston Symphony, Will Present Controversial "Manfred"

BY WARREN STOREY SMITH

WE ARE so used to thinking that the more advanced of our younger musicians are unalterably opposed to romanticism and all its works that it comes as a pleasant surprise to find that Leonard Bernstein, who conducts this week's symphony concerts, will devote the latter part of the program to the music of that arch-typical romanticist, Robert Schumann: the "Manfred" Overture and the Second Symphony. To choose this particular symphony is in itself a mark of courage and discernment. For while certain authorities, among them the composer's latest biographer, Robert Haven Schauffler, esteem it above the other three, it has long been the object of critical brickbats. Dr. Koussevitzky, incidentally has displayed little faith in it, and the only recent Symphony Hall performances have come from Messrs. Mitropoulos and Szell. The "Manfred" has not been heard here in a long time.

* * *

What, by the way, has become of the Schumann film that we were told was just around the corner? As was not the case with Chopin, there is no room here for either political intrigue or scandal. But in the courtship and married life of Robert and Clara, at least until the former's mind gave way, we have a film natural that needs no embroidering. And what a villain could be made of the interfering Papa Wieck. In this case it would be the lady that would do the piano playing, and there is much filmogenic material for her to perform. Liszt and Chopin could again fit into the picture, along with Richard Wagner, and Mendelssohn would be almost indispensable.

While eagerly awaiting further information on this matter, the music department has received from Universal Pictures a press release dealing with a forthcoming film based on the life of Rimsky-Korsakov, more specifically on a "week-long adventure." Except for his early years in the navy, which brought him to our shores and as far inland as Niagara Falls, Rimsky's life, crowded as it was with work, would not seem at a glance to be film material. As to that we must wait and see. He too had a musically accomplished wife, and a real helpmate who, working at the same table as her exceedingly productive husband, arranged for piano each page of an orchestral score as soon as it left the latter's hands. His son has further assured us that during every moment of the day his father's mind was occupied with some musical problem.

Anyway, the picture, which was to have borne the title 'Shahrazad" (sic) is to be called "Fandango," after the "Spanish Caprice." Jack Brooks, Universal lyricist, has supplied words for the "Fandango" and the "Gipsy Song," also from the "Capriccio," and they will be sung by Metropolitan tenor, Charles Kullman, along with the "Song of India," from "Sadko," and the "Hymn to the Sun," from "Coq d'Or." We can confidently expect a marked increase in the sale of Rimsky records and a new crop of simplified piano arrangements of these orchestral and operatic numbers. Rimsky did write some piano music but it is as good as unknown to the majority of concertgoers, and pianists no longer play his Concerto. We have practically got him down to "Scherherazade," the "Russian Easter" Overture, the song, "The Nightingale and the Rose" and the two airs aforesaid. "Le Coq d'Or" does enjoy a precarious existence on the Metropolitan stage, and "Sadko" is likewise on the list of operas for the radio audience to vote upon. You can be sure that it will not be chosen.

* * *

So much for Rimsky-Korsakov, who is now to be presented to a wider public than he has heretofore commanded. In this same press release we are reminded of one of the worst headaches in musical lore, the music of ancient Greece. It appears that Frank Skinner, Universal composer, will acquaint movie-goers with "the four-note Grecian scale" in the score he has prepared for "Night in Paradise." In the very earliest days Greek melodies did have this limited compass. Later on two of these tetrachords were combined and a full scale resulted. And there were not "at least eight groups of tetrachords," meaning presumably the so-called modes, but seven of them, which may be reproduced on the white keys of the piano. It used to be held that the Greeks had three of these tetrachords, each with the semitone in a different place. Modern research restricts them to one, e d c b. (The Greeks always thought of scales as going downhill.) And it further informs us that there was in reality but one paret-scale, corresponding to our natural minor. You could begin on any tone and go downward to its octave, but the "mese" or tonic was A in every case. This sets Greek musical thinking not only apart from our own but also from that of the medieval musicians who employed scales outwardly resembling the Greek variety and bearing similar names.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 18 1946

Boston Symphony

3 Living Composers' Works Are Featured

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert Saturday afternoon [illegible]negie Hall. The program:
Brandenburg Concerto No. 4, in G major..Bach
Violin solo, Richard Burgin; flute solos, Georges Laurent and James Pappoutsakis
Symphony No. 4, Op. 34..............Hanson
Symphony No. 6, Op. 104............Sibelius
Symphony No. 2, Op. 19..........Kabalevsky

Symphonies by three living composers of different nationalities, American, Finnish and Russian, were presented by the Boston Symphony Orchestra under Serge Koussevitzky's direction Saturday afternoon at Carnegie Hall. All three had been heard here before, although Howard Hanson's Fourth Symphony had not previously figured in a New York subscription concert by a major orchestra. Placing the Hanson and Kabalevsky works in a program with a Sibelius symphony called attention to certain measures in each which suggest the influence of Sibelius. This is more prominent in the American work than in the Russian, which has more reminders of earlier Russian masters.

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F. D. P.

This Clipping From
NEW YORK, N. Y.
PM

MAR 18 1946

CRITICAL and AMUSEMENTS

PM's Nostradamus Continues His Analysis of Conductors

This is the ninth of a series of Monday morning appraisals of artists and activities in the world of music.

From the mail received following the article of a few weeks ago on conducting and conductors, it would seem in order to go further into that discussion. One facet of conducting which was not covered in the previous article, and one which, curiously enough, was not suggested in any of the letters, is the question of the opera conductor; and since many of the conductors of whom I shall speak today have worked in that field, it may be well to consider, for a moment, the special problems of that category of conducting.

The very good opera conductor is a very special kind of musician. Within his hands is the obligation of balancing theater and music without sacrificing either. Few of our present day conductors are capable of a first-class job in this respect, and we are constantly, of necessity, accepting conductors on the basis of their excellence either in theatricality or musicianship; hardly ever for both. It is a real problem: for just the music-making in opera calls for a delicate weighing of the singers-against-the-orchestra-against-the-chorus, and when one has finished attacking this problem in balance, there is but little time left for consideration of histrionics. I don't mean to hold conductors responsible for the preposterous acting that we see in the opera house, but surely a conductor cannot concern himself just with the musical aspects of an art which is as much visual as aural. Now, the conductor might say: "What can I do about it?" Well, first of all, he could refuse to be a party to an artistic outrage, or he could make music with a chief concern for its theatrical implications. That is the nature of opera; there are only a handful of operas which stand alone as music. It is the composer's intention, when he writes an opera, to have it presented in the theater with all that it implies; we pay the composer a dubious compliment by saying that we don't need singers, scenery, or footlights to enjoy the music. The conductors who concern themselves with the theatrical aspects of opera usually turn out to be the best opera conductors; such conductors, as for instance, Beecham and Reiner. I never saw him, but I am told that Mahler was an opera conductor who was at all times conscious of the scenic and the dramatic as well as the musical qualities of the productions in which he was involved. And certainly Wagner considered his operas ill-performed if only the musical side was given consideration. It would seem that the minute a conductor steps into an opera house, he must, for artistic integrity, concern himself with more than the mere directing of an orchestra. Perhaps the solution would be to have opera under the full artistic direction of a conductor who would understand the full measure of his responsibilities.

To continue with the analyses of conductors which was started in the first article:

Piere Monteux: A master of technique, a great orchestra-builder, and a wonderful program maker, Monteux is just now coming into his own with the American public. With our penchant for classifying, Monteux has been considered at his best in French impressionistic music, but there is no need to limit him to that; in fact, his Brahms is surprisingly good, and if anything, his true forte is with incisive, contemporary music.

Sir Thomas Beecham: Sir Thomas' place is difficult to define. I happen to think that he gets away with murder with his select, highly articulate, and somewhat precious followers, who applaud everything he does with fanatical enthusiasm. Musically, he is erratic, capricious, and undependable at times; I've seen him give performances which were chiefly distinguished for sloppiness. On the other hand, he can be brilliant and electrifying, particularly with theatrical and operatic music. I think his Mozart is over-rated and not half as good in live performances as on records, where, apparently, he has time to work them over a bit.

George Szell: Despite his very impressive success with audiences at Carnegie Hall and at the opera, I think Szell will have to stand the test of familiarity before these audience reactions can be said to count. He is undoubtedly a good musician, but I would like to see him take a warmer and less sadistic attitude towards music.

Erich Leinsdorf: Needs experience with the symphonie repertoire; enthusiasm is still not enough. His conducting of the German opera repertoire is good enough, but without excitement and authority.

Leonard Bernstein: Undoubtedly the most talented of young conductors in a long time, but one who is banking entirely on emotional drive combined with an over-intellectualization. He needs a heavy dose of a rare and elusive artistic vitamin, called Simplicity. Less Koussevitzky in his conducting would help; what's good for his elder colleague does not always sit well on Mr. Bernstein's somewhat slighter shoulders.

—NOSTRADAMUS.

SEMENTS

Continues
Conductors

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—Nostradamus.

This Clipping From
NEW YORK, N. Y.
PM

MAR 1 8 1946

Hague

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The chatty and informative article on Pops tells how the name originated, not from the sound of corks from wine and champagne bottles being opened, but from popular concerts. The Pops program, he recounts in the article, started July 11, 1885, in the old Boston Music Hall when Adolf Neuendorf conducted the Boston Symphony Orchestra, then four years old, in a series of Promenade Concerts which followed the pattern of similar concerts in London.

Actually, he explains, the Pops concerts are played by the full symphony orchestra which plays during the winter season, but the music is less serious, and the rehearsals are much less formal. He also disclosed the secret of how he and Serge Koussevitzky managed to keep cool despite the exertions of conducting. There is an electric fan concealed in the bottom of the podium, and a touch of a foot to a button on the floor sets the fan whirling and blows breezes up the coat-tails of the perspiring conductors.

Boston Post 3/20

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TELEGRAM

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Near-Capacity Audience Hears Boston Symphony

By RAYMOND MORIN

A near-capacity Civic Music audience gave the Boston Symphony and its guest conductor, Leonard Bernstein, a rousing welcome last night at the Auditorium. This was the sixth and not the final concert of the series, for Joel Berglund's concert has been postponed to April 11.

Worcester audiences have had the good fortune during the past season to hear four of the country's leading symphony orchestras—namely, the Philadelphia, Cleveland, Boston and Indianapolis. All four have individual assets. The Boston Symphony through the years has achieved a unity of purpose and a flexibility that is unrivaled. Also, it has a string section to which no other can compare.

Bravo for Bernstein

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This personable young conductor knows just what he wants from his orchestra and he generally gets it. He is lucidly clear in his demands—sometimes unnecessarily so; that is, he is sometimes too preoccupied with "effect." Yet, he has a calm, even gentle method of obtaining a cantabile, and at times he attains his effects with dramatic determination.

Sincerity and deep feeling, with which Bernstein is abundantly endowed, are gifts, not acquirements. I believe him to be the leader of a new crop of conductors who can imbue the most moth-eaten score with effectiveness. Many of his gestures might well have originated in the school for showmen, but you can scarcely name one conductor of whom this isn't true.

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Roger Voisin, trumpeter, and Louis Speyer, English horn, gave superb readings of the solo scores in Aaron Copland's "Quiet City." I once referred to this work (Cleveland Orchestra concert) as "pointless wanderings via polytonalities." In all honesty, I want to temper this opinion after a second hearing. It does create an atmosphere of weirdness, desolation, and even of foreboding, but it should be listened to for its symbolism alone The instrumentation is cleverly managed and the feeling of rhythmic vagueness consistently maintained, but it relies on the solo instruments for its eventual effectiveness, which was fortunately so last night.

"Romeo and Juliet"

The emotional high pitch was reached in Tschaikowsky's overture-fantasia, "Romeo and Juliet." It being Tschaikowsky, the Boston Symphony played it superbly; Dr. Koussevitzky has thoroughly schooled the orchestra in unaffected interpretation.

The program's main course was Schumann's "Symphony No. 2 in C major, Opus 61." This work hasn't the good nature of Schumann's "Spring Symphony" which was played here in February by the Cleveland Orchestra. For the most part, the bucolic light-heartedness of the first symphony is supplanted by a more emotional text which almost approaches melancholia in the prelude to the first movement.

The following artists have been engaged for next season's Civic Music Course — Arthur Dann, pianist, (son of Civic Music's president, Arthur J. Dann), in joint concert with Robert Hall Collins, baritone; Blanche Thebom, mezzo-soprano; Jan Peerce, tenor; Icelandic Male Chorus; San Francisco Symphony Orchestra, conducted by Pierre Monteux; Baltimore Symphony, conducted by Reginald Stewart; New York Philharmonic, conducted by Artur Rodzinsky.

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NEW YORK, N. Y.
SUN

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Roger Voisin, trumpeter, and Louis Speyer, English horn, gave superb readings of the solo scores in Aaron Copland's "Quiet City." I once referred to this work (Cleveland Orchestra concert) as "pointless wanderings via polytonalities." In all honesty, I want to temper this opinion after a second hearing. It does create an atmosphere of weirdness, desolation, and even of foreboding, but it should be listened to for its symbolism alone The instrumentation is cleverly managed and the feeling of rhythmic vagueness consistently maintained, but it relies on the solo instruments for its eventual effectiveness, which was fortunately so last night.

"Romeo and Juliet"

The emotional high pitch was reached in Tschaikowsky's overture-fantasia, "Romeo and Juliet." It being Tschaikowsky, the Boston Symphony played it superbly; Dr. Koussevitzky has thoroughly schooled the orchestra in unaffected interpretation.

The program's main course was Schumann's "Symphony No. 2 in C major, Opus 61." This work hasn't the good nature of Schumann's "Spring Symphony" which was played here in February by the Cleveland Orchestra. For the most part, the bucolic light-heartedness of the first symphony is supplanted by a more emotional text which almost approaches melancholia in the prelude to the first movement.

The following artists have been engaged for next season's Civic Music Course — Arthur Dann, pianist, (son of Civic Music's president, Arthur J. Dann), in joint concert with Robert Hall Collins, baritone; Blanche Thebom, mezzo-soprano; Jan Peerce, tenor; Icelandic Male Chorus; San Francisco Symphony Orchestra, conducted by Pierre Monteux; Baltimore Symphony, conducted by Reginald Stewart; New York Philharmonic, conducted by Artur Rodzinsky.

[102].

MUSIC

HERALD.. MARCH 23

Symphony Concert

The 20th regular concert by the Boston Symphony Orchestra, Leonard Bernstein conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Konzertmusik for string and brass instruments, Op. 50......Hindemith
"Quiet City" for trumpet, English horn and strings..........Copland
"Danzon Cubano" .... Copland
Symphony No. 2 in C major, Op. 61 .... Schumann

By ALEXANDER WILLIAMS

Yesterday's was one of the best concerts that I, at least, have heard. The program was well chosen and the interpretations were alive and invigorating. This is the first time that I have seen Mr. Bernstein conduct and I am glad to add my bit to the weight of evidence which finds him a stimulating leader. There may be some who would quarrel with his tempi in the Schumann, but at least he brought that unequal score very much to life.

Hindemith's Konzertmusik has become reasonably well known at Boston Symphony concerts. It is a work fully deserving of many revivals, for it is gloriously robust music. It is necessary to get to know Hindemith's particular idiom, from which point on there is no difficulty whatever in enjoying the vigorous counterpoint of most of his music. The Konzertmusik is a typical example of his style and is probably one of his most successful works. The performance yesterday was fine, with the exception of a wrong entry by some of the violins in the fugue. (I would not mention this if it were not such fun for once in a way to catch the Boston Symphony tripping.)

I looked up with some curiosity to see what I had said of Copland's "Quiet City" in past performances and was dismayed to note that I had not liked it and had called it "amorphous." Like Disko Troop, I have been "mistook in my jedgements" and must hasten to make amends to Mr. Copland. Yesterday "Quiet City" seemed to me an effective tone poem of considerable dignity and beauty. The strange combination of trumpet (Roger Voisin), English horn (Louis Speyer) and strings is handled very ably by the composer to further his artistic aims.

Next on the list was another work by Mr. Copland of a very different character. "Danzon Cubano" is a brilliant, engaging and rhythmically vital work. Its orchestration is one of the most interesting things about it, for Mr. Copland has employed a wide variety of instruments to great effect. The piece is, in short, great fun and should be immediately popular. It requires a precise performance, so that the sudden fortissimo attacks will have bite, and it must also have the dance rhythm clearly suggested. Mr. Bernstein got, it appeared, just what he wanted from the orchestra. Mr. Copland was in the audience and modestly acknowledged the applause from the floor.

As I have indicated, the Schumann Symphony had a dynamic interpretation, if not always one that purists might agree to. Nevertheless the whole work was alive and not, as so often, just the two middle movements. I wish we could have had the "Manfred" Overture as well, for the concert was not long and it had been originally scheduled. The explanation is that the President's speech tomorrow night makes it impractical to keep the Overture on the program, so poor "Manfred" is hustled away to the shelf. This radio business, as a matter of fact, has played hob with the programs too often. I, for one, resent having my musical feast cut short because it doesn't suit the radio.

The program will be repeated tonight. Next week Mr. Koussevitzky will lead Cowel's Hymn and Fuguing Tune, Berezowsky's Symphony No. 3, Gretchaninoff's Elegy and Brahms' Violin Concerto (Zimbalist, soloist).

SYMPHONY CONCERT

BOSTON POST 3/23

BY WARREN STOREY SMITH

A young conductor, Leonard Bernstein, and a century-old symphony, the Second of Robert Schumann, shared chief honors at yesterday afternoon's Symphony Concert. We have heard Mr. Bernstein before in his own music, in that of Tchaikovsky, Aaron Copland, Brahms and Shostakovitch—there were two Copland pieces yesterday, "Quiet City" and the new "Danzon Cubano." But in Schumann he met a real test and passed it triumphantly. There was applause after the first and second movements, a deeply appreciative hush after the beautiful adagio, and cheers, stamping and three recalls at the end.

This Second Symphony is far and away Schumann's greatest, though you may read in more than one place that it is the least of the four. But it is not a piece that plays itself. Schumann was a much abler orchestrator than he is generally given credit for. But his scores need discernment, sympathy and communicative ardor on the part of the conductor, and Mr. Bernstein, modernist though he is, brought these things to the masterpiece of the great romanticist, and brought them in such measure that the audience's reaction, already chronicled, was forthcoming. Thus Schumann, rather than Copland, who was present, or Hindemith, whose "Konzertmusik" for string and brass made the beginning, emerged the composer of the afternoon.

The "Konzertmusik" of Hindemith was written for the Symphony Orchestra's 50th anniversary, and at the time it seemed one of the very best of the pieces so commissioned from the leading composers of the day. Only very rarely does a work of Hindemith escape its measures of dryness, of mere cerebration, of musical mechanics, and this "Konzertmusik" is not one of the happy exceptions. For the most part, though, it is good to hear. The combination of strings and brass produces some striking sonorities. Nor is the music notable only for its vigor and energy. Hindemith has not altogether disdained his Teutonic heritage of songful beauty.

We have now heard "Quiet City" four times and it is beginning to wear thin. There is not much here but mood and a pleasant texture. The parts for solo trumpet and English horn were ably played by Roger Voisin and Louis Spreyer. The new "Danzon Cubano" is mostly nervous and convulsive rhythms, with little of the intoxication and allure that we associate with Latin-American music. If you can subsist on rhythm alone the piece is your dish.

GLOBE MAR. 23

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Leonard Bernstein again is guest conductor of the Boston Symphony Orchestra at Symphony Hall this week. His program brings the Konzertmusik for strings and brass, by Hindemith; two pieces by Aaron Copland—"Quiet City" and "Danzon Cubano," the latter new to Boston, and the Second Symphony of Robert Schumann.

Since we last had the pleasure of hearing him, dark and slim young Mr. Bernstein has matured greatly, both as orchestral technician and interpreter. His performances yesterday would have done credit to one older and more experienced.

That is no matter of faint praise, either. On the contrary, it is the simplest way of saying that, at 27, Mr. Bernstein is a formidable conductor whose innate talent has considerably ripened.

He still prefers to use his hands rather than a baton. But his gestures have lost most of the feverish motion that, a couple of years ago, seemed occasionally to verge on confusion. His conducting is sharper, simpler, more exact. Although he still has dynamism to spare, his reading now has a better sense of proportion, the orchestral textures are clearer and better balanced.

His readings have gained individuality, as well. Take the Schumann Symphony, for example, a tricky if lovely work. Mr. Bernstein performed it beautifully, with good broad style, a well-calculated range of dynamics that put everything in the right light, without either understatement or exaggeration. Once or twice the fast tempi did seem to get a bit out of hand, but only momentarily. The slow movement had a well-sustained line; it "sang" and was deeply moving, but there was no overstress of sentiment. The finale purled and bubbled, and the brass were strong but not overdriven.

Hindemith's Konzertmusik, composed for the 50th anniversary of the Boston Symphony Orchestra, is music of durable materials. It is just as vital today as in 1930-31. The idiom remains contemporary, hence the work has not "dated." It was good to hear again Hindemith's purposefully rough and vigorous counterpoint, the succinct statement of ideas, the masterly contrast between wind and string sonorities. The Konzertmusik, I am convinced, is going to remain with us quite a while. It still looks like a masterpiece.

Of Mr. Copland's, "Danzon Cubano," described as "only an American tourist's impression" of a Latin American dance form, one can say that it is forceful, occasionally bouncy. Somehow it does not seem to have either the high spirits or the abundance of tunes possessed by that similar work of Copland, "El Salon Mexico."

"Quiet City," the demanding trumpet part admirably played by Roger Voisin, and the effective English horn solo superbly taken by Louis Speyer, once again impressed as mood music of high skill and exceptional persuasion. Through the afternoon the audience seemed to enjoy both program and performance. Mr. Bernstein clearly was given a very big hand.

This Clipping From
INDIANAPOLIS, IND
STAR
MAR 24 1946

Barber's Concerto Will Be Presented By Koussevitzky

New York, March 23 (UP)—Among American works soon to be given a first performance is Samuel Barber's Concerto for Violincello and Orchestra, Op. 22. It will be presented by the Boston Symphony Orchestra under Dr. ~~Serge Koussevitzky~~ April 5, with Raya Garbousova as soloist.

The concerto, which is expected to prove a welcome addition to the literature for 'cello, was completed last Nov. 27 at Mt. Kisco, N.Y. It is described by G. Schirmer, the publishers, as extremely melodious and remarkable for its clarity of conception as well as its economy of orchestration.

The famous Jooss Ballet is returning to this country in the autumn for a nation-wide tour, beginning in Montreal in October. The company has been booked so far for 26 weeks, covering all the larger cities and college communities except the Northwest. A season of three weeks will be given at the City Center in New York during December.

The company, now appearing in Paris, is the first important ballet to make an extensive tour of Europe since the war, covering Switzerland, Belgium, Holland and Scandinavia.

Its familiar repertoire of such works as "Big City," "Green Table," "Prodigal Son," etc., will be supplemented by several new productions.

This Clipping From
KINGSTON, N. Y.
FREEMAN
MAR 27 1946

Gretchaninoff 'Elegy' Will Be Featured by Boston Symphony

Boston, March 29—The first national performance of "Elegy" by Gretchaninoff and the appearance of Efrem Zimbalist, distinguished violinist, as soloist, feature the Saturday program of the Boston Symphony Orchestra, ~~Dr. Serge Koussevitzky~~, conducting, over WJ-ABC from 9:30 to 10:30 p. m.

Gretchaninoff, now approaching his 82nd birthday, completed "Elegy" only last year. Now a resident of New York, he lived for many years in Paris. Previously he was closely identified with the development of music in his native Russia. Gretchaninoff, born in Moscow, studied at the Conservatory in that city and then went to St. Petersburg in 1891 where he became a pupil of Rimsky-Korsakoff.

Among his numerous compositions are more than 250 songs and choral music which, although based on Russian liturgy, are sung in all parts of the world "Elegy" will have its first performance Friday by the Boston Symphony Orchestra.

Zimbalist, whose debut in this country was made with the Boston Symphony Orchestra in 1911, will be heard in the Brahms Violin Concerto, the only work in this idiom created by the master. Written in 1878, it is one of the standard works in the repertoire of violinists.

This Clipping From
SPRINGFIELD, ILL.
ILL. STATE JOURNAL
MAR 26 1946

Mr. Truman's Speech.

Descending rapidly from the esthetic to the political plane, we found President Truman in our midst Saturday evening at the conclusion of the Boston Symphony orchestra's performance of Schumann's Symphony ~~No. 2~~. It was a painful transition.

What pained us most was the fact that Mr. Truman vocalized so many of the thoughts teeming in the troubled public conscience, yet was forced by the nature of his address and the partisan idiom to step up and down from his eminent position as chief executive of the United States.

After chopping with a politician's machete the weaknesses and reactionary nature of his opposition, he would do his best to rise above such considerations with a platitudinous " . . . but we must be tolerant of man's weaknesses."

Knowing how badly veterans need homes Mr. Truman placed great emphasis upon the Patman housing legislation. He struck out strongly against the real estate lobby, which he claimed had emasculated the bill, and advocated re-insertion of the premium payment and ceiling provision to do away with speculation on existing homes, which could be sold by the present owners for any price obtainable, but not resold for additional gain. On this, the strongest pillar of his speech, he dwelt longest.

Our President, as most Americans have tolerantly believed since his unexpected succession to Mr. Roosevelt's office, means well.

However, the chasm between his thoughts and his achievements has been bridged with an ineffectual administrative structure which sways perilously in the vagrant winds of public opinion.

Looking back upon the achievements of the war as a party victory is not in the best interests of America. Our production, and our military achievements came from all of the people, Republicans, Democrats, Progressives, and non-partisan groups alike, who often attained goals despite rather than because of administrative effort.

During the closing phases of the war our achievements ran past our thoughts, and the war was won by physical momentum. Now we find ourselves with achievements sadly lagging and with thoughts and opinion ranging far ahead, like tracer bullets looping in the night.

Achievement is not obtained without incentive. Incentive today is enfeebled by the administration's willingness to increase public aid in the form of higher unemployment compensation. Incentive has been badly bruised by 13 years of encouraged idleness.

In attempting to depict the Republican party, as a snake-pit of reactionaries, Mr. Truman failed to recognize the new international realizations of the Republican party, and states where Republican administrations have achieved forward-looking, efficient administration with long lists of achievements in the public record.

Mr. Truman didn't refer to the Midwest where thrives a new determining philosophy of the Republican party. Not content to rest upon the achievements of Abraham Lincoln, as the Democratic party is eager to rely upon its leaders who have passed, the new Republican party is gathering strength and purpose from the prairies to keep old torches alight with new fuel.

In the pivot state of Illinois, a Republican administration has proven a model for other states to follow. Governor Green voiced at Chicago last winter the aggressive spirit which must bring the Republican spirit of practical leadership back to prominence.

Through the past winter we have seen members of both parties, urged by war-sick constituents, shirk America's duties in the realization of our wartime promises. We have done our best all winter to smoke the state department out into the open, and to avoid the shameful bickering that has grown out of poor leadership.

We have asked for a loan policy, a definite stand on the world trusteeship question, an open discussion of world oil concessions, flexible price control, and adequate veterans' assistance.

We realize the difficulties under which the administration has worked, and we see the weakness on all sides due to greed and narrowness. But we do think that it is the job of national leaders to conquer these weaknesses, and to carry on their program without vacillation.

At this early date, there has not yet emerged the clear-cut choice of the people for a Republican presidential candidate in 1948. But the eyes of the nation search the gentle slopes of the interior, checking the stature of men from Minnesota, Michigan, Illinois, Ohio and plainsmen from other states.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

BY CYRUS DURGIN

S[illegible] Koussevitzky returned to [illegible] Symphony [illegible] yesterday afternoon and introduced [illegible] pieces. The first [illegible] Elegy by Alexander Gretchaninoff [illegible] the first time [illegible] was Henry Cowell's Hymn and Fuguing Tune [illegible] new to Boston [illegible] concert [illegible] Third Symphony by [illegible] Berezowsky, and the [illegible] Violin Concerto with Efrem Zimbalist [illegible] solo part.

[illegible] have been the [illegible] part, but whatever [illegible] yesterday's Symphony [illegible] was decidedly on the [illegible] side. There was only one first-rate piece of music, and [illegible] the Concerto. But even here, [illegible] Mr. Koussevitzky worked [illegible] orchestral accompaniment of considerable heat and tension, the [illegible] performance was not one to generate excitement. The air was [illegible] humid, which is bad for stringed instruments and, further, Mr. Zimbalist, suave and authoritative though he is, is not a musician of strong temperament.

Gretchaninoff, now approaching 82, wrote his Elegy last year, "in memory of those who gave their lives for freedom." The scoring is [illegible] the Elegy makes impressive sounds. But at first hearing it does [illegible], on the whole, notably [illegible] or moving. The idiom is romantic and derivative, which in a young composer would be harking back to times past, but in a composer of Mr. Gretchaninoff's chronological position, quite natural.

Mr. Koussevitzky directed the Berezowsky Symphony in place of its composer, who originally had been announced to conduct. In the more than five years since it last was heard here, the work has not grown any younger or more persuasive. It is curiously mixed in style, a little romanticism, a little conservatism, two jiggers of modernism and the whole shaken up in expert orchestration.

The most pronounced shortcoming of the Third Symphony is its lack of motion and its failure to get anywhere. It might have been titled, after the Southern folk ballad, "I Wonder as I Wander." Both composers were present and acknowledged applause, Mr. Gretchaninoff from his seat, Mr. Berezowsky from the stage.

By comparison the frank melody and the sprightly motion of the Fuguing Tune made Mr. Cowell's music seem almost of masterpiece dimensions. It is well written, fully but transparently scored for the strings. The treatment of the tune is a sort of flowing contrapuntal imitation analogous to the "fuguing" style of Boston's 18th century William Billings, who was the leader in developing this homemade kind of polyphony.

HERALD MAR 29

MUSIC

Symphony Concert

The 21st regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The soloist was Efrem Zimbalist, violinist. The program was as follows:

Elegy Op. 175 .... Gretchaninoff
Symphony No. 3 Op. 21 ..... Berezowsky
Hymn and Fuguing Tune .... Cowell
Concerto for Violin and Orchestra
in D major Op. 77 .... Brahms

By ALEXANDER WILLIAMS

Yesterday's concert was a peculiar one, with definite ups and downs. I doubt if any two people would agree throughout on it. It opened with the first performance of the 82-year-old Gretchaninoff's Elegy "in memory of those who gave their lives for freedom." The Elegy was written last summer, but it might equally well have been written in 1890. It is conventional reasonably impressive music, realizing the effects and climaxes that you would expect of music on such a theme. Mr. Gretchaninoff was in the audience and twice acknowledged the applause.

Mr. Berezowsky's Symphony, which has been played twice before here, is an intellectually interesting work. At the earlier performances I thought it had more to it than that, but after yesterday I am not so sure. It is all skillfully put together, but is the second movement, for example, more than just cleverness? The third movement gains in strength and eloquence on repeated hearings, but for the Symphony as a whole I am inclined to think it has receded in stature while retaining much of its fascination for the intellect. Mr. Berezowsky was also in the audience and came out on the platform to acknowledge the applause in his turn.

After the intermission we had Henry Cowell's Hymn and Fuguing Tune for its first performance in Boston. It apparently owes much, if not all, of its inspiration to an 18th century New England musician, William Billings. I found it yesterday no more than a mildly interesting experiment in writing music in the modes. Lots of English composers have been doing this sort of thing for a long time, and I refuse to get very excited about it at this date.

Finally we had the greatest of all violin concertos, that by Brahms. I am sorry to say that I thought Mr. Zimbalist's performance of it with the orchestra rather dry and stolid. His tone, while usually quite lovely, was often not full enough until he let himself out a bit in the finale. The slow movement found him at his best. The orchestral part under Mr. Koussevitzky was beautiful as always, but the interpretation as a whole fell far short of that memorable performance with Heifetz some years ago, which has fortunately been recorded. There would be no point in criticizing the Concerto yesterday as being not much more than adequately played, if there were not such an amazing list of first-rate violinists in the country who would jump at the chance to achieve more than mere competence in it.

The concert will be repeated tonight. Next week Raya Garbousova, cellist, will be soloist in a new Concerto by Samuel Barber. Also on the program, which Mr. Koussevitzky will conduct, are David Diamond's Rounds for string orchestra, Strauss' "Don Juan," Moussorgsky's Prelude to "Khovanstchina" and Tchaikovsky's "Francesca da Rimini."

Symphony Concert

Gretchaninov Elegy, Cowell Hymn Introduced

By L. A. Sloper

Two novelties adorn the twenty-first program of the Boston Symphony season, played yesterday afternoon in Symphony Hall under the direction of Dr. Serge Koussevitzky. Alexander Gretchaninov's Elegy had its first performance anywhere. Henry Cowell's Hymn and Fuguing Tune was heard for the first time in Boston. The other items were Nicolai Berezowsky's Third Symphony and the Brahms Violin Concerto, with Efrem Zimbalist as soloist.

A serious mood pervades this program. The only light touches are in Mr. Berezowsky's pleasant Scherzo movement, and in the amusing excerpts from Mrs. Berezowsky's book, "Duet With Nicky," reprinted in the program book.

Mr. Gretchaninov's Elegy is dedicated "in memory of those who gave their lives for freedom." It is an impressive score, conservative in its idiom and evidently deeply felt. If there are passages reminiscent of earlier Russian composers, there is also an individual quality that negates any thought of imitation. Dr. Koussevitzky and the orchestra gave the piece eloquent utterance, and the distinguished composer acknowledged from the floor the cordial applause of the audience.

Mr. Cowell's Hymn and Fuguing Tune carries us a long way from the tone clusters and piano-wire-plucking of his salad days. This evocation of early Puritan Psalmody is straightforward in its tunefulness, in the harmonic scheme of the Hymn and in the contrapuntal texture of the Fuguing Tune. Using a string orchestra, the composer speaks understandingly of the stern faith and firm character of the Founders. This work, too, was well performed and well received.

A third hearing of Mr. Berezowsky's Symphony No. 3 confirms an earlier impression that he is at his best as a musical humorist. His rhythms are clever, but his melodic invention is weak, and there is more bombast than power in his climaxes.

We do not think of the Brahms D major nowadays as a concerto "against the violin" in Bülow's phrase, nor do we necessarily regard it as "a concerto for violin against the orchestra," in Huberman's. We look upon it rather as a great symphonic work in which the solo violin plays a major role. Huberman says that "the violin wins." But that is not always so, and it was not so yesterday. Mr. Zimbalist is a fine violinist and a fine musician, but on this occasion his tone was not big enough nor his articulation acute enough to enable him to stand up against the orchestra. Nevertheless, there was an ovation for him, and for the conductor and orchestra.

POST MAR 29

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Yesterday afternoon's Symphony Concert might be described as a friendly little Russo-American affair. Three of Dr. Koussevitzky's former compatriots, now as firmly established here as himself, figured on the program in various capacities. Two members of the trio, Alexander Gretchaninoff and Nicolai Berezowsky, were on hand to hear their music played, and the third, Efrem Zimbalist, was the soloist of the afternoon.

Mr. Gretchaninoff, whose appearance utterly belies the 81 years with which he is credited, has composed a sincerely felt but hardly original Elegy "in memory of those who gave their lives for freedom." It is receiving this week its first performances. Cut down by half, the piece would make a stronger impression, since the not too distinguished material is spread pretty thin.

Mr. Berezowsky's Third Symphony had now been heard at these concerts three times, and by all means it should be three times and out. It might have been all right to play it once, but the first repetition seemed superfluous and that of yesterday doubly so. While displaying some craftsmanship and constructive skill, the piece simply does not say anything worth listening to.

The third number on the program, Henry Cowell's Hymn and Fuguing Tune, was yesterday accorded its first performance in Boston, nor had Mr. Cowell's name previously appeared on any Boston Symphony list. Moved to write something in the style of William Billings, who published four collections of songs in this city between 1770-94, Mr. Cowell has turned out an unassuming but wholly grateful composition for string orchestra. Its straightforwardness and sturdiness commend it, and in the particular company in which it found itself yesterday, it sounded very well indeed.

The only important music of the afternoon came at the end, in the shape of the Violin Concerto of Brahms. It needs, however, a more convincing interpreter than the punctilious Mr. Zimbalist. The impassivity which marks this estimable musician in recital yielded slightly to Dr. Koussevitzky's ardor, but the total result was hardly inspiring.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 31 1946

Boston Symphony

Plays Barber's Cello Concerto in Last Concert Here

The Boston Symphony Orchestra will give its last New York concerts of the season on Wednesday night and Saturday afternoon, April 10 and 13, at Carnegie Hall, and on Friday night, April 12, at the Brooklyn Academy of Music. The Wednesday night program consists of Aaron Copland's suite from "Appalachian Spring," Richard Strauss's "Don Juan" and Brahms's second symphony.

Samuel Barber's new cello concerto, completed late last November at Mount Kisco, will have its first performances here in the Brooklyn concert and the Carnegie Hall Saturday matinee, with Raya Garbousova as the soloist. Serge Koussevitzky's program for both concerts also includes David Diamond's "Rounds for String Orchestra" and Brahms's first symphony. The Barber concerto will be introduced in the Boston Symphony's home concerts next Friday afternoon and Saturday night.

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 31 1946

RECORDS: RACHMANINOFF

By MARK A. SCHUBART

RACHMANINOFF'S music continues to be a desirable commodity from the record-buying public's point of view, and the record companies continue to issue and re-issue new performances of these works. This month's Columbia list includes two major Rachmaninoff recordings—one of "The Isle of the Dead" by Dimitri Mitropoulos and the Minneapolis Symphony Orchestra (album M-MM-599, three twelve-inch records); the other of the Second Piano Concerto in C minor, played by Gyorgy Sandor and the New York Philharmonic-Symphony under the direction of Artur Rodzinski (album M-MM-605, four twelve-inch records).

Of these two items, the former is the more commendable. It is a fine performance, taking full advantage of Rachmaninoff's colorful orchestral technique. I prefer it to the recent Victor release of the same work by Serge Koussevitzky and the Boston Symphony Orchestra, which favors more rapid tempi and, in general, makes a more superficial impression.

The Concerto, I regret to say, is one of the poorest recordings encountered in recent months. It would be difficult to appraise the performance by Mr. Sandor, since the surfaces are so uneven and the balance between piano and orchestra so poor that it is difficult to tell who is playing what. The work itself is heavily scored in spots, and more careful planning is necessary to commit it to records efficiently.

This Clipping From
JACKSON, TENN.
SUN

MAR 31 1946

Noted Cellist Of Boston Symphony Turns Botanist

The colorful imagery of tonal quality which Jean Bedetti, leader of the Boston Symphony cellists, evokes from the strings of his instrument, finds its counterpart in the profusion of color which he draws from the earth in his Florida garden.

Bedetti cannot casually accept the wonder of his garden with its sixty-six varieties of hibisci. "Such a range of color—you should see," says Bedetti. "And the size of the blossoms—as big as this."

Bedetti demonstrates by spreading his cello-spanning fingers.

In the midst of his twelve-foot high garden of hibisci, each summer Bedetti plays his cello in preparation for his winter concert season, matching the unusual color variation of his flowers with the tonal opulence of his instrument.

The Boston Symphony is heard over WTJS-ABC, Saturday evenings, 8:30-9:30 p. m.

This Clipping From
DAVENPORT, IA.
DEMOCRAT

MAR 31 1946

DR. KOUSSEVITSKY

. . . conductor of the Boston Symphony orchestra, will receive the honorary A. G. O. degree from the American Guild of Organists on Saturday, April 13, during the orchestra's last broadcast of the current season. Dr. Koussevitsky has dedicated the concert to the guild which on that evening will be observing its 50th anniversary. 100 members and officers of the guild will be guests at the broadcast which will be heard over ABC and will enter the auditorium in a colorful procession, wearing their vari-colored hoods and gowns. E. Power Biggs, organist of the orchestra, and Roger Voison, trumpeter, will give a brief program at the opening ceremonies playing Strauss' "Processional Entry for Festival Occasions." Dr. Koussevitsky is the second conductor of an American orchestra to receive this degree, the other being the late Dr. Frederick Stock of Chicago Symphony orchestra.

TANGLEWOOD
NOTES
Feb.-Mar.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

FEB 5 - 1946

Brilliant Musical Season Planned For Berkshire Festival

Four concerts of chamber music and two Bach-Mozart programs by an orchestra of 30 members will be presented at Tanglewood this summer in addition to the regular Berkshire Festival concerts by the Boston Symphony orchestra, it has been announced by Dr. Serge Koussevitzky, conductor of the orchestra and director of the Berkshire Music Center.

The 1946 summer school will be conducted July 1 to Aug. 10, and the big concert series will be held July 25 to Aug. 11, the nine performances being given as usual on Thursday and Saturday nights and Sunday afternoons..

The opera department of the school will present Benjamin Britten's opera, "Peter Grimes" in its first American production.

Other highlights of the season include the playing of Beethoven's Ninth Symphony at the closing concert of the series, in which the Festival chorus will sing. Olin Downs is scheduled to give four lectures on the art of criticism; Aaron Copland will be in charge of the composition department; Gregor Piatigorsky will direct the chamber music groups; and there will be several guest lecturers.

This Clipping From
NEW HAVEN, CONN.
REGISTER

FEB 10 1946

BERKSHIRE FESTIVAL PLANS

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has announced plans for the 1946 season of the Berkshire Music Center at Tanglewood, Lenox, Mass., July 1 to August 10. New activities include four chamber music concerts arranged with the co-operation of the Elizabeth Sprague Coolidge Foundation, and two Bach-Mozart programs by the instrumental faculty.

Assistants to Dr. Koussevitzky in the orchestral conducting department will be Leonard Bernstein, Richard Burgin, and Stanley Chapple. The opera department will be directed by Dr. Herbert Graf and Boris Goldovsky; the composition department, by Aaron Copland; choral conducting, by Hugh Ross and Robert Shaw; and chamber music groups, by Gregor Piatigorsky and the principals of the Boston Symphony Orchestra. Among the lecturers will be Olin Downes, Howard Hanson, William Schumann, and Edward Weeks.

Full information may be obtained by writing to Symphony Hall, Boston 15, Massachusetts.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

FEB 12 1946

Of Music and Musicians

The big musical news of the week was released Saturday from Boston Symphony hall. It is:

"Returning to his post as conductor of the Boston Symphony orchestra after his mid-season vacation, Dr. Serge Koussevitzky announces his plans for the 1946 season of the Berkshire Music Center at Tanglewood in Lenox, Mass., from July 1-Aug. 10.

"The school catalog, which is about to be circulated, will disclose two new musical activities at Tanglewood. With the co-operation of the Elizabeth Sprague Coolidge foundation, four concerts of chamber music have been arranged, and preceding the festival concerts Dr. Koussevitzky and the instrumental faculty composed of more than 30 members of the Boston Symphony will give two Bach-Mozart programs.

Dr. Koussevitzky's assistants at the center in the orchestral conducting department and for the advanced orchestra will be Leonard Bernstein, Richard Burgin and Stanley Chapple.

"The opera department will be under the direction of Dr. Herbert Graf and Boris Goldovsky. Richard Rychtarik will design scenery and costumes. Benjamin Britten's opera 'Peter Grimes,' commissioned by the Koussevitzky Music foundation and composed especially for Tanglewood, and produced in England with outstanding success, will receive its first American presentation. Hugh Ross will train the chorus and Leonard Bernstein will conduct the performance.

"The composition department will be in charge of Aaron Copland, who is the assistant director of the Berkshire Music center.

"Hugh Ross and Robert Shaw will have classes in choral conducting, and also direct the student chorus—Mr. Shaw preparing the festival chorus for Beethoven's Ninth Symphony, which will close the Berkshire festival concerts.

"Chamber music groups will work under the direction of Gregor Piatigorsky with the assistance of the principals of the Boston Symphony orchestra.

"While the emphasis at Tanglewood is on student participation in the actual performance of music, students will also have the opportunity, as before, to attend special assemblies. Aaron Copland as moderator will conduct forum meetings. Olin Downes will give four lectures on the 'Art of Criticism.' Special guest lecturers will include Howard Hanson, William Schuman, Edward Weeks and others to be announced.

"Next month Dr. Koussevitzky will announce a summary of the festival programs—nine concerts from July 25-Aug. 11 on Thursday and Saturday evenings and Sunday afternoons."

Among the local musical presentations for the balance of the month are the two performances of "HMS Pinafore" by the Schenectady Light Opera Co. on Friday and Saturday nights at the Mont Pleasant High school, the Schenectady symphony midwinter concert on Feb. 19 and the Anna Kaskas concert at Union College Memorial chapel on Feb. 22. On Sunday, Feb. 24 Miss Yella Pessl will conduct the second of the workshop sessions at the Schenectady museum.

When the Schenectady Light Opera Co. opens its' Gilbert and Sullivan production on Friday it will be resuming its activity after a three and a half year dormant period because of the war. Its last production was Oscar Straus's "The Waltz Dream." Edgar Moulton, director, announced that the current production uses about 55 members for the principals and chorus. Ken Hallenbeck is the president of the company and membership is open to any community person interested in music or dramatics. Anthony Pezzano will direct the 20 piece orchestra which will accompany the operetta. A special television performance will be given on Feb. 20. Plans for another light opera to be performed in June are being discussed.

New publications issued recently by the Associated Music Publishers, Inc., include three Stravinsky items—a revised edition of the "Danse Sacrale" from the Sacre du Printemps," "Scherzo a la Russe" for orchestra and also for two pianos, four hands, and an "Elegie" for solo violin or solo viola.

The "Danse Sacrale" was thoroughly revised by the composer 30 years after its original compostion in the "interests of enhanced effectiveness and, clarity." The "Scherzo a la Russe" was originally written for Paul Whiteman's Blue Network orchestra but has been completely rescored and partly recomposed. Both numbers are available in miniature scores.

The "Elegie" is dedicated to the memory of Alphonse Onnou, founder of the Pro Arte quartet. Its three movements are a "Lento," a "L'istesso tempo," in the form of a fugue and a return to the Prelude theme. Abounding in double stops it is not to be taken lightly and will require much musical intelligence as well as fluent technique for performance.

This Clipping From
ATLANTIC CITY, N. J.
PRESS

FEB 17 1946

Books And The Arts

Boy Pianist, 12, Makes His First Movie

By W. G. ROGERS
Associated Press Arts Reporter

NEW YORK, Feb. 16 (AP)—A little boy and his music teacher came in to see me. Pupil Richard Korbel claimed to be 12 and a half years old, but when Teacher Hedy Spielter pointed out that his birthday came only about a month before, he settled for 12 and a twelfth.

He has long black hair, eyes that twinkle, a shy but ready smile. He wears glasses.

He's no ordinary boy, however. He has been guest star on radio shows and has just made a movie. He has just given his second piano recital in Carnegie Hall. . . . He had already done two in Town Hall and 25 out of town. Carnegie was nearly filled. Many in the audience were his own age, but there were grown-ups, too. The program was enough to stump an adult musician, but Richard got through handsomely, as the critics agreed the next day.

The Berkshire Music Center at Tanglewood, in Lenox, Mass., will be open this year from July 1 to Aug. 10. Two new activities are planned, says Dr. Serge Koussevitzky: four concerts of chamber music, with the cooperation of the Elizabeth Sprague Coolidge Foundation, and, preceding the festival, two Bach-Mozart programs conducted by Dr. Koussevitzky.

Under the direction of Dr. Herbert Graf and Boris Goldovsky the opera department will give the first American presentation of Benjamin Britten's "Peter Grimes," which was commissioned by the Koussevitzky Music Foundation and composed especially for Tanglewood.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

FEB 17 1946

Faculty Named For Tanglewood

Preparations Begun For Music Festival

BOSTON, Feb. 16—Returning to his post as conductor of the Boston Symphony Orchestra after his mid-season vacation, Dr. Serge Koussevitzky has announced plans for the 1946 season of the Berkshire Music Center at Tanglewood in Lenox, July 1 to Aug. 10.

The school catalogue will disclose two new musical activities at Tanglewood. With the cooperation of the Elizabeth Sprague Coolidge Foundation four concerts of chamber music have been arranged, and preceding the festival concerts, Dr. Koussevitzky and the instrumental faculty composed of more than 30 members of the Boston Symphony will give two Bach-Mozart programs.

Dr. Koussevitzky's assistants in the orchestral conducting department and for the advanced orchestra will be Leonard Bernstein, Richard Burgin and Stanley Chapple.

The opera department will be under the direction of Dr. Herbert Graf and Boris Goldovsky. Richard Rychtarik will design scenery and costumes. Benjamin Britten's opera "Peter Grimes," commissioned by the Koussevitzky Music Foundation and composed especially for Tanglewood, and produced in England with outstanding success, will receive its first American presentation. Hugh Ross will train the chorus and Leonard Bernstein will conduct the performance.

The composition department will be in charge of Aaron Copland, who is the assistant director of the Berkshire Music Center.

Choral conducting will be under the direction of Hugh Ross and Robert Shaw, both of whom will have classes in choral conducting, and also direct the student chorus, Mr. Shaw preparing the festival chorus for Beethoven's Ninth Symphony, which will close the Berkshire Festival concerts.

Chamber music groups will work under the direction of Gregor Piatigorsky with the assistance of the principals of the Boston Symphony Orchestra.

While the emphasis at Tanglewood is on student participation in the actual performance of music, students will also have the opportunity, as before, to attend special assemblies. Aaron Copland as moderator will conduct forum meetings. Olin Downes will give four lectures on the Art of Criticism. Special guest lecturers will include Howard Hanson, William Schuman and Edward Weeks.

Next month Dr. Koussevitzky will announce a summary of the festival program—nine concerts July 25 to Aug. 11. Those who wish fuller information about the School or the Festival should address Symphony Hall, Boston 15.

This Clipping From
WORCESTER, MASS.
TELEGRAM

FEB 17 1946

Music

Tanglewood Summer School Unequalled in U.S.

By RAYMOND MORIN

Talented music students of this area have an opportunity for Summer study that is unequalled anywhere else in the United States. This is apparent from the plans just released for the Music Center Summer School at Tanglewood from July 1 through Aug. 10.

Tanglewood at Lenox is the materialization of Dr. Serge Koussevitzky's cherished dream. The setting is unsurpassed for inspiration. There are the same expansive, verdant grounds that impelled Hawthorne to write his "House of the Seven Gables." There is a faculty that reads like an extract from music's "Who's Who."

Koussevitzky

Dr. Koussevitzky will be assisted in the Orchestral Conducting Department by Leonard Bernstein, Richard Burgin, and Stanley Chapple. The Opera Department will be under the direction of Dr. Herbert Graf and Boris Goldovsky. Richard Rychtarik will design scenery and costumes.

Classes in Choral Conducting will be directed by Hugh Ross and Robert Shaw. Composition will be taught by Aaron Copland, and chamber music groups will work with Gregor Piatigorsky. Olin Downes will lecture on Musical Criticism, and other guest lectures will include Howard Hanson, William Schuman and Edward Weeks.

Versatility

Versatility among musicians is not an uncommon trait. For example, Robert Schumann edited a newspaper, Cesar Cui was a military engineer, and Rimsky-Korsakoff was an officer in the Russian navy.

Worcester has a number of versatile musicians, but none of more diversified activities than William C. Steere. His two main occupations are as organist and choir director at Old South Church, and running his own music store. The latter, by the way, was founded by his father in 1887.

In the interim, Mr. Steere is musical adviser for the Worcester County Light Opera Club, and is regular organist for one of Worcester's prominent funeral establishments.

The most significant of his accomplishments is the sizable repertory of his compositions that is represented in the catalogues of all the more prominent publishers. His works vary from operettas to piano solos, one of which, "Valse Rubato," won a national prize in a contest that was sponsored by the Etude Music Magazine in 1940.

Mr. Steere tells this as his most unusual experience. . . . One Sunday noon he tuned in the Salt Lake City Tabernacle Choir on WTAG for the first time, and the very first words he heard were his own name—the choir was about to sing one of his compositions!

Norton Debut

Another musician of unusual versatility is David Broekman, who will conduct the Texaco Star Theater Orchestra at the Auditorium Feb. 26 for the Norton Co. Family. He was born in Holland forty years ago and received his musical education at the Royal Conservatory at the Hague.

To his credit is a list of more than 150 motion pictures for which he prepared and directed the background music; among them is "All Quiet on the Western Front," "Phantom of the Opera," and "It Happened One Night."

He has achieved success as a composer, notably with his combined symphony and ballet, "Harlem Heaven." His radio programs have also included "Camel Caravan" and "Great Moments in Music."

As musical director for the Treasury Department he was given a special citation in recognition of the 500 "Treasury Star Parade" programs he directed, as well as the 250 "Treasury Song Parade" programs which featured America's greatest singers.

[105]

DAYTON, O.
NEWS

FEB 17 1946

r. Koussevi
or Festival

STON, Feb. 16.—Return
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This Clipping From
DAYTON, O.
NEWS

FEB 17 1946

WOOD NOTES

Dr. Koussevitzky Lists Plans For Festival At Tanglewood

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This Clipping From
SAN DIEGO, CAL.
UNION

MAR 3 1946

SHAW TO JOIN FACULTY

Robert Shaw, conductor of the Collegiate Chorale, will join the faculty of the Berkshire Music Center this summer and will prepare a large chorus for Beethoven's "Ninth Symphony" to be presented in the Berkshire festival under Koussevitsky's direction.

Other festival plans call for the production of Benjamin Britton's opera, "Peter Grimes," which was commissioned by the Koussevitsky Music foundation. This opera has already had a great success in England. Dr. Herbert Graf, of the Metropolitan Opera, will head the opera department of the Berkshire Music Center.

Leonard Bernstein and Stanley Chapple will assist Koussevitsky in the orchestral conducting department. Aaron Copland will be in charge of composition classes. Gregor Piatigorsky and principals of the Boston Symphony will direct chamber music groups. Olin Downes will lecture on music criticism. The Berkshire Music Center will hold sessions from July 1 to Aug. 10. Koussevitsky will present nine festival concerts during the season.

This Clipping From
HARTFORD, CONN.
TIMES

MAR 1 - 1946

Berkshire Festival Programs Planned

Serge Koussevitzky has planned the programs for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction at Tanglewood, Lenox, Mass. There will be nine concerts over a period of three weeks Thursday evenings, Saturday evenings and Sunday afternoons.

The three programs of the first week (July 25, 27, 38) will include Beethoven's Symphony No. 3 (Eroica), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude to "Die Meistersinger", Stravinsky's Petrouchka Suite, Shostakovitch's Fifth Smyphony, and Copland's Suite, "Appalachian Spring".

The second week (Aug. 1, 3, 4) will consist of a Brahms Festival, the programs to include the Tragic Overture, all four symhonies, the First Piano Concerto, the Haydn Variations, and Alto Rhapsody, and the Double Concerto for Violin and 'Cello.

The third week (Aug. 8, 10, 11), Berlioz' Fantastic Symphony, Schumann's 'Cello Concerto, Strauss' "Till Eulenspiegel", Moussorgsky's "Khovanstchina" Prelude, Prokofieff's Fifth Symphony, Martinu's Violin Concerto, Thompson's "Testament of Freedom", and Beethoven's Ninth Symphony.

Subscription inquiries should be addressed to Symphony Hall, Boston 15, Mass.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

List Programs For Berkshire Festival

Programs for the nine Berkshire Festival Concerts at Tanglewood, Mass., have been announced. Planned by Serge Koussevitzky they will begin July 25 and end on Aug. 11 Three concerts will be given each week on Thursday evenings, Saturday evenings and Sunday afternoons.

The three programs of the first week (July 25, 27 and 28) will include Beethoven's Symphony No. 2 (Eroica), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude to "Die Meistersinger"; Stravinsky's Petrouchka Suite, Shostakovitch's Fifth Symphony and Copland's Suite, "Appalachian Spring".

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Subscription inquiries should be addressed to Symphony hall, Boston 15, Mass.

This Clipping From
SPRINGFIELD, MASS.
NEWS

MAR 2 - 1946

Brochures from the Berkshire Music center are already in the mails, announcing Serge Koussevitzky as director and Aaron Copland as assistant. The Tanglewood season will run from July 1 to August 10, with five departments for those who want to take the study courses: Orchestral conducting; choral conducting; orchestral and chamber music (the latter under the direction of the premier cellist, Gregor Piatigorsky); composition; opera, and choral singing and ensemble playing.

* * *

General tuition fee is $120, with an extra fee of $20 for active conducting, composition and the active opera course for singers. (Living costs are estimated to be between $18 and $25 per week.) A registration payment of $10 is due upon notice that the application has been accepted, and the balance is payable at the time of registration.

* * *

Those who are unable to attend the Center, but want series or individual tickets to the Festival, may write to the Boston Symphony orchestra, inc., Symphony hall, Boston, and will be accepted until June 30. The concerts will be on the following dates: July 25, 27 and 28; August 1, 3, 4, 8, 10 and 11.

* * *

Documentary note: Sunday, the 17th, "Here Is Ireland," a full-length technicolor film, will be shown at the Tech high auditorium under the auspices of the Knights of Columbus. There will be two showings, at 2.45 and 8 p. m.

* * *

At Paramount's "Blithe Spirit" this week I was reminded of the first time I saw the play in New York. This was four or five years ago, when the comedy was in the middle of its long Broadway run. Sitting directly in front of me was Mrs Eleanor Roosevelt, who arrived and left with no fanfare or undue commotion. Just another theatergoer.

* * *

As the crowd streamed out on the sidewalk, a man and his wife passed me, arguing.

"But I tell you it was," said the male half of the argument in an earnest voice.

"Nonsense," said the woman tersely.

* * *

"I guess I know Eleanor when I see her," insisted the man, but the woman had the last word.

"You've been seeing ghosts all over the stage; now you're thinking you see Mrs Roosevelt," she said unreasonably.

"We-ell---" said the man doubtfully, as they passed out of earshot.

I felt sorry for him. All his life he will be halfconvinced that one night he saw the President's wife at the theater—but he'll never be quite sure.

* * *

This Clipping From
SPRINGFIELD, MASS.
Sunday Union & Republican

FEB 17 1946

Orchestra Plans Housing Facilities at Tanglewood

Boston Symphony Considers Construction of Cottages to Accommodate Summer Music Students

Special Dispatch to The Sunday Union and Republican

BERKSHIRE HILLS, Feb. 16—The Boston Symphony orchestra is considering the construction of cottages at Tanglewood to care for a part of the 300 Berkshire Music school students who are expected for July and early August. The group of girl students will be at Lenox school but Cranwell, where it was expected the boys would be, is to have a summer school of its own. Richard Rchytarick, Metropolitan opera stage architect, was at Tanglewood this week and inspected several locations for the proposed cottages.

Tanglewood Activities

All is activity at Tanglewood where the orchestra is to spend thousands of dollars in preparation for the revived summer program that will be augmented from the prewar days. The 6000 seats in the music shed are to be painted. Parking places which have been a nightmare on rainy concert days are to be drained and graveled for 3000 cars. The garden hemlock hedges, in which Supt Gaston E. Drake takes special pride, have wintered well. He had a force of men this week removing decrepit trees and trimming others. Early in the winter Berkshire Symphonic Festival, inc., gave to the Boston Symphony the $80,000 music shed, which was built through public subscriptions. The Festival, inc., Miss Gertrude Robinson Smith, president, has a "nest egg," the disposition of which has yet to be decided.

Mr and Mrs John Stewart McLennan are to occupy this summer, for the first time since prewar years, Ashintully, the huge mansion on the side of the mountain at the head of the Tyringham valley. This 25-room house with its white marble columns is one of the most imposing in Berkshire. It was built in 1911 and '12 by Mr McLennan's mother and stepfather, Mr and Mrs Robb de Peyster Tytus.

A graduate of Yale in 1897, Mr Tytus soon afterward received a concession from the Egyptian government to explore the royal palace in the ancient city of Thebes, now the town of Luxor, Egypt. Pharaoh's relics now adorn the frieze of this Berkshire villa, the site of which Mr and Mrs Tytus selected on their wedding trip.

The great Georgian marble and stucco villa is 170 feet long and 130 feet wide. The architect was Francis V. L. Hoppin of New York and Newport. At one time on a wall of a sleeping room was a magic portrait, with which Henry Adams, great-grandson of John Adams, second President of the United States, held conversation during the summer that he was a tenant. Mr and Mrs McLennan and children now are occupying a small white-painted cottage on the place near the old home of Daniel Clark, celebrated mineralogist, whose collection is now in Berkshire museum, Pittsfield.

This Clipping From
WALTHAM, MASS.
NEWS TRIBUNE

FEB 19 1946

The World of Music

NEW YORK, Feb. 19 (U.P.) — The Metropolitan Opera Company has announced that its first postwar tour next season will take in more cities than at any time since 1910.

Ten cities are on the list—Baltimore, Boston, Cleveland, Bloomington (Ind.), Minneapolis, Chicago, St. Louis, Dallas, Memphis and Chattanooga. Of these, Chattanooga will be visited for the first time and Memphis for the first time since 1901.

The company will close its subscription season in New York on March 30 and entrain for Baltimore for performances on April 1 and 2. A ten-day stay will be made in Boston from April 4 to 13, during which the company will mark its 400th performance in that city. The tour will be broken for postseason performances in New York during Holy Week, plus a visit to Philadelphia the same week.

The company will be in Cleveland from April 22 to 27 and at the University of Indiana in Bloomington on April 29 and 30. Minneapolis will be host from May 2 to 4 and Chicago from May 6 to 11. St. Louis will be visited on May 13, 14 and 15 for the first time since 1910. The remaining dates are May 17 in Dallas, May 20 and 21 in Memphis, and May 22 in Chattanooga.

Plans for the 1946 season of the Berkshire Music Center at Tanglewood in Lenox, Mass., have been announced by Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra.

The festival will consist of nine concerts from July 25 to Aug. 11. The programs will be announced shortly. Preceding the festival concerts, Koussevitsky and the instrumental faculty of the school, consisting of more than 30 members of the Boston Symphony, will give two Bach-Mozart programs. Four concerts of chamber music also have been arranged during the school session, with the cooperation of the Elizabeth Sprague Coolidge Foundation.

The opera department will be under the direction of Herbert Graf and Boris Goldovsky. Richard Rycrtariff will design scenery and costumes. Benjamin Britten's "Peter Grimes," commissioned by the Koussevitsky Music Foundation and composed especially for Tanglewood, will be given its first American presentation. It has been produced in England with great success.

TANGLEWOOD NOTES
MARCH 1946

This Clipping From
GREENSBORO, N. C.
NEWS

MAR 4 - 1946

Music Notes

By MRS. GEORGE C. EICHHORN

The trustees of the Boston Symphony orchestra, and Serge Koussevitzky, director, announce ~~that~~ the Berkshire Music center, suspended for three seasons because of the war, will be resumed during the summer of 1946. A six weeks session, July 1 to August 10, will be held with a distinguished faculty including the principal players of the Boston Symphony orchestra.

The emphasis at the Berkshire Music center is upon the collective aspects of music performance, the art of playing and singing together. Dr. Koussevitzky has said, "Obviously, in six weeks we cannot hope to give fundamental courses and instruction on the same basis as they are introduced in conservatories, college and music schools. What we want to give our students is constructive advice and a practical method which will stimulate their gifts, round out their abilities gained during their years of study, and broaden their acquaintance with music." Those who enroll in the center will participate in the student orchestras, choruses, chamber music and operatic groups, acquiring a direct understanding of music as it is written, conducted, played or sung. Lectures and forums will supplement the making of music.

Members of the Berkshire Music center will be entitled to attend the nine concerts of the 1946 Berkshire Festival by the Boston Symphony orchestra in the Music Shed, two programmes in the theater-concert hall devoted to the music of Bach and Mozart, certain rehearsals for these concerts, a series of four chamber music concerts to be given in co-operation with the Elizabeth Sprague Coolidge foundation, and the various student concert and opera performances.

Five departments will be included in the center's activities this summer. Dr. Koussevitzky, assisted by Leonard Bernstein and others, will be in charge of orchestral conducting, while Hugh Ross and Robert Shaw will conduct a class in choral conducting. A full symphony orchestra for qualified students will be under the direction of Dr. Koussevitsky, assisted by Bernstein and others, and will give weekly concerts. Under the direction of Gregor Piatigorsky, groups of qualified students will be formed for various combinations of chamber music, and will give weekly chamber music concerts.

Aaron Copland and a prominent guest composer will be in charge of the composition department open to a limited number of students. In opera, a group under the direction of Dr. Herbert Graf will present the first American production of Benjamin Britten's opera "Peter Grimes," and Boris Goldovsky will direct an opera workshop.

The largest department of the center is the choral singing and ensemble playing open to all who attend the center's work and programs. The chorus under Robert Shaw will prepare Beethoven's Ninth Symphony for performance with Dr. Koussevitsky and the Boston Symphony orchestra during the festival. A part of the chorus will perform in "Peter Grimes." A complete symphony orchestra made up of students less advanced than those qualifying for the festival's regular orchestra will rehearse daily and present regular programs.

This information is thus given in some detail in the hope that several musicians in this area may be apprised of the work to be done at Tanglewood this year, and may become interested enough to attend. The management is particularly interested that young singers interested in opera may know of the opportunity. This column has on hand a limited number of folders giving further information (such as rates, etc.) and application blanks, which may be obtained from the writer.

This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE ~~STATES~~

MAR 21 1946

TANGLEWOOD CENTER WILL PRODUCE OPERA

The Berkshire Music Center at Tanglewood, in Lenox, Mass., will be open this year from July 1 to August 10. Two new activities are planned, says Dr. Serge Koussevitzky: Four concerts of chamber music, with the co-operation of the Elizabeth Sprague Coolidge Foundation, and, preceding the festival, two Bach-Mozart programs conducted by Dr. Koussevitzky.

Under the direction of Dr. Herbert Graf and Boris Goldovsky the opera department will give the first American presentation of Benjamin Britten's "Peter Grimes," which was commissioned by the Koussevitzky Music Foundation and composed especially for Tanglewood.

This Clipping From
COLUMBUS, OHIO
DISPATCH

MAR 10 1946

Programs Set For Berkshire Festival Series

SERGE KOUSSEVITZKY has planed the ~~program~~ for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction at Tanglewood, Lenox, Mass. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

The three programs of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (Eroica), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude to "Die Meistersinger," Stravinsky's Petrouchka Suite, Shostakovitch's Fifth Symphony, and Copland's Suite, "Appalachian Spring."

The second week (Aug. 1, 3, 4) will consist of a Brahms Festival, the programs to include the Tragic Overture, all four symphonies, the First Piano Concerto, the Haydn Variations, the Alto Rhapsody, and the Double Concerto for Violin and Cello.

The third week (Aug. 8, 14, 11)—Berlioz's Fantastic Symphony, Schumann's Cello Concerto, Strauss' "Till Eulenspiegel," Moussorgsky's "Khovanstichina" Prelude, Prokofieff's Fifth Symphony, Martinu's Violin Concerto, Thompson's "Testament of Freedom," and Beethoven's Ninth Symphony.

Subscription inquiries should be addressed to Symphony Hall, Boston 15, Massachusetts.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 10 1946

Berkshire Festival

Program Features Announced for 1946 Series

Serge Koussevitzky has planned his programs for ~~the 1946~~ Berkshire Symphonic Festival to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. The works to be heard in the nine concerts include:

Series A, Thursday and Saturday nights and Sunday afternoon, July 25, 27, 28: Beethoven's "Eroica" Symphony, a Haydn symphony, Mendelssohn's Italian Symphony, Sibelius's second symphony, Rachmaninoff's second piano concerto, Wagner's prelude to "Die Meistersinger," Stravinsky's "Petrouchka" suite, Shostakovitch's fifthy symphony and Copland's "Appalachian Spring."

Series B, Aug. 1, 3, 4: Brahms Festival: Tragic Overture, the four symphonies, first piano concerto, Haydn Variations, Alto Rhapsody and double concerto.

Series C, Aug. 8, 10, 11: Berlioz's Fantastic Symphony, Schumann's cello concerto, Strauss's "Till Eulenspiegel," Moussorgsky's "Khovantchina" prelude, Prokofieff's fifth symphony, Martinu's violin concerto, Thompson's "Testament of Freedom" and Beethoven's ninth symphony.

Inquiries about subscriptions should be addressed to Symphony Hall, Boston 15, Mass.

This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER

MAR 17 1946

Berkshire Festival Will Open in July

Serge Koussevitzky, conductor, has ~~planned the programs~~ for the Berkshire festival to be given by the Boston Symphony orchestra, next summer at Tanglewood, Lenox, Mass. There will be nine concerts over a period of three weeks on Thursday and Saturday evenings and Sunday afternoons.

The three programs for the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (Erocia), a symphony of Hadyn, Mendelssohn's Italian Symphony; Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude to "Die Meistersinger," Stravinsky's Petrouchka Suite, Shostakovitch's Fifth Symphony, and Copland's suite, "Appalachian Spring."

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ALBANY, N. Y.
TIMES UNION

MAR 17 1946

Music

By Edgar S. Van Olinda

SERGE KOUSSEVITZKY has planned the programs for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction at Tanglewood, Lenox, Mass. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

The three programs of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (Eroica), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude to "Die Meistersinger," Stravinsky's Petrouchka Suite, Shostakovitch's Fifth Symphony, and Copland's Suite "Appalachian Spring."

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Subscription inquiries should be addressed to Symphony Hall, Boston 15, M[illegible]

The amended program for the Ballet Russe de Monte Carlo performance at the Palace theatre, Thursday night April 11, is as follows: "Le Bourgeois Gentilhomme," "Frankie and Johnnie" and "Gaite Parisienne." The [illegible], under the choreographic direction of Frederic Franklin, will include Alexandra Danilova, Nathalie Krassovska, Ruthanna Boris, a brilliant corps de ballet and a symphony orchestra. The Albany Association of Women's College Clubs is the sponsor.

SHARON, CONN
NEWS
3/7/46

Koussevitzky Plans Programmes For Berkshire Festival

Second Week Will Feature Brahms Music

Boston Symphony Orchestra To Play At Tanglewood, Lenox

NINE CONCERTS

To Be Presented Sunday Afternoons And Thursday And Saturday Evenings

Serge Koussevitzky has planned the programmes for the **Berkshire** Festival to be given by the Boston Symphony Orchestra next summer under his direction at Tanglewood, Lenox, Massachusetts. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

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This Clipping From
ST. PAUL, MINN.
PIONEER-PRESS

MAR 17 1946

Music Festival Will Include Modern Works

BOSTON—Serge Koussevitzky, conductor of the Boston Symphony orchestra, will include seven contemporary musical works in his Berkshire festival programs during July and August at Tanglewood, Lenox, Mass.

They include Sibelius' second symphony, Stravinsky's "Petrouchka" suite, Shostakovitch's fifth symphony, Aron Copland's suite, "Appalachian Spring," Prokofieff's fifth symphony, Bohuslav Martinu's violin concerto and Virgil Thompson's "Testament of Freedom".

The programs also will include a Brahms cycle and Beethoven's ninth symphony.

This Clipping From
WASHINGTON, D. C.
STAR

MAR [illegible]

Familiar Music Festivals Resume

Bach Revival at Bethlehem Signals Return to Prewar Concert Schedule

By Alice Eversman

The healthy signs of a return to normal living is reflected in the resumption of many important features of the country's musical life discontinued during the war. Foremost among these in the East are the famous Bach Festival in Bethlehem, Pa.; the 18th century concerts in historic Williamsburg, Va., and the reopening of the Berkshire Music Center at Tanglewood, Mass., closely identified with the Boston Symphony's Berkshire Festival.

In the quiet and beautiful setting of the little town in Pennsylvania, on May 18 Bach's great "Mass in B Minor" will be given in its complete form for the 37th time. The "Kyrie" and "Gloria" will be sung at 2 p.m. that day and the remainder of the Mass at 4:30 p.m. In the morning at 10:30 o'clock, a program of Bach's organ and other orchestral music will be given. The opening day, May 17, will see the performance of the entire "Christmas Oratorio," part I scheduled for 4 p.m. and part II for 8:30 p.m.

The soloists have not been announced but the famous Bach Choir of 240 voices will be heard under the direction of Ifor Jones with accompaniments furnished by Mrs. R. P. Givens and members of the Philadelphia orchestra. The Moravian Trombone Choir will sound the opening of the festival from the church tower.

Bach Choir Story.

The story of the Bach Choir is a remarkable one, going back to December, 1898, when it was organized by J. Fred Wolle, who was its only conductor until the time of his death a few years ago. It was the outgrowth of a former group known as the Bethlehem Choral Union, which was disbanded when the singers refused to learn the "Mass" because of its difficulties. Having previously given the "St. John Passion," the "St. Matthew Passion" and the "Christmas Oratorio," Dr. Wolle was adamant in wishing to have his group sing the greatest of Bach's works. When the singers' resistance could not be overcome, he resigned.

For five years nothing was done until a group of 80 selected singers agreed to study the "Mass" if Dr. Wolle would lead them. The rehearsals covered a period of 14 months, and the great work was finally presented to the public in 1900. Dr. Wolle's absence in California caused another hiatus in the Bethlehem concerts until Charles M. Schwab, the great steel magnate, persuaded the conductor to return and resume the festivals.

Williamsburg Concert.

The candle-lighted ballroom of the Palace of the Royal Governors in Williamsburg will be the scene again of two series of concerts, the first on May 13 through May 15, and the second, May 16 to 18. The opening date is the 240th anniversary of the passing of the act authorizing the building of the palace by the Colonial House of Burgesses in 1706.

The concerts were inaugurated as part of the educational program carried out in the restored city. As before the war, Ralph Kirkpatrick, renowned harpsichordist, will be featured in music for his instrument, the clavichord and the piano. He will be assisted by Alexander Schneider, violinist; Daniel Saidenberg, cellist, and Jennie Tourel, mezzo-soprano of the Metropolitan Opera, the same artists appearing on each series.

The capital of the oldest and largest colony in America was restored by John D. Rockefeller, jr., who sought to re-create the physical environment in which so many events took place in pre-Revolutionary days. Its fame before the war was widespread, and during the recent conflict its beautiful buildings were turned to war service, in particular the caring for of wounded servicemen. The architectural restorations will be continued, and it is expected that another 10 years will be required for its completion.

Berkshire Center.

Suspended for three seasons, the Berkshire Music Center will be reopened for a six-week session from July 1 to August 10. The plan of music study at the center will be under the direction of Dr. Serge Koussevitzky, with a distinguished faculty including the principal players of the Boston Symphony. The collective aspects of music performance is stressed during the summer period rather than fundamental instruction. Dr. Koussevitzky said "What we want to give our students is constructive advice and a practical method which will stimulate their gifts, round out their abilities gained during their years of study and broaden their acquaintance with music."

The extensive grounds of Tanglewood, presented to the Boston Symphony Orchestra, is the place where Hawthorne wrote "The House of the Seven Gables" and was once the meeting place of Holmes, Emerson and Melville. The original house and barn are for the school's use and nearby are the large shed, where the festival concerts are given, the Theater-Concert Hall, the Chamber Music Hall and a number of studio units.

The members of the center will be permitted to attend the concerts of the festival by the Boston Symphony, the Bach and Mozart programs in the Theater-Concert Hall and the series of four chamber music concerts given in co-operation with the Elizabeth Sprague Coolidge Foundation besides the student concerts and opera performances.

THIS CLIPPING FROM
AMERICAN MILLER
CHICAGO, ILL.

APR -- 1946

Allis-Chalmers on the Air

On Tuesday nights from 9:30 to 10:30 p.m., EST, American Broadcasting Co. launches on the airwaves the great music of the Boston Symphony Orchestra. The program is sponsored by Allis-Chalmers Mfg. Co.

During each broadcast, of course, Allis-Chalmers tells its listeners something concerning its many activities. On the March 16th program, 80% extraction flour—and the role Allis-Chalmers machinery and engineering have played in its manufacture—were discussed. Following are some quotations from the brief commercial:

"You read recently how President Truman asked us to 'tighten our belts' to help feed a famished world and prevent the political chaos that marches hand in hand with hunger.

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The Tale of Tanglewood

by MARK A. DE WOLFE HOWE
With an Introduction by Serge Koussevitzky

"The word Tanglewood has two vivid associations in the mind of the American public. The first is with Hawthorne's *Tanglewood Tales*; the second, with a series of Music Festivals conducted in recent summers by Serge Koussevitzky at the country place that bears the same name."

Thus Mark A. De Wolfe Howe, former Pulitzer prize winner, begins the story of the famous Berkshire Music Festival, which has attracted thousands of Americans every summer since it was started in 1934. Mr. Howe, whose love of music and literature are matched with an unassuming learning and wit, takes us from the days when Hawthorne and Melville met as strangers near Stockbridge during a violent thunderstorm, and delightfully brings us to the present, when, under the inspired direction of Serge Koussevitzky, the name Tanglewood has come to stand not only for a kind of American Salzburg but also as a vital symbol of those elements of civilization for which the free peoples of the world have been struggling.

With music assuming an ever more important place in American life and with transportation again possible, the thousands who already have visited Tanglewood and those unable to do so during the war will find Mr. Howe's book not only of genuine interest in itself but a keepsake to add to the memories of the Festival that has made Tanglewood a great mecca of music.

6" x 9" *96 pages* *With photographic illustrations* $2.00

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6" x 9" *96 pages* *With photographic illustrations* $2.00

1946 SPRING
CATALOG, VANGUARD PRESS

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

APR 1 - 1946

A Schubert Special.

Right out of the top drawer, too, is the Schubert "Unfinished" Symphony, as turned in by Serge Koussevitzky and the Boston Symphony, another Victor set (DM 1039—three 12-inch disks). This recording replaces the former one by Messrs. Koussevitzky et al. Schubert's springs of melody bubble over and trickle coolly upon this music. And wherever it might have been fevered (OK, so it's not a verb) by burning passion the tunefulness freshens it to no more than light and bearable melancholy.

The Bostonians play the two movements with special care for the delicate framework. The tonal balances are good and, again, the sound is all music and no scrape.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

APR 3 - 1946

Music

Boston Symphony, Under Koussevitsky's Baton, Gives Concert at Met

BY RUTH TRIPP

Metropolitan Theater was the scene of a delightful reunion of old friends last evening when the Boston Symphony Orchestra, conducted by Serge Koussevitsky, played Beethoven and Brahms to us. A capacity audience gave the orchestra an ovation at the end of one of the most completely satisfactory concerts of this season.

The orchestra was in excellent form. A more delightful choice than the Beethoven Sixth (Pastoral) Symphony could not have been made. It was exactly the music that a tired world should hear. All of the freshness of the countryside was described gracefully in understandable terms. The singing tones of the strings and the velvet quality of the brass instruments contrasted well with the delicacy of the reeds. The thunderstorm was realistic and the merriment of the dancers fairly set one's feet tapping.

We strongly suspect that Dr. Koussevitsky and the orchestra were delivering by means of the "Pastoral" a cordial invitation to come to Tanglewood. No doubt much of the Berkshire country has crept into the playing of this pleasant music. Last evening's reading was full of "the time of the singing of birds."

A strong contrast was afforded in the Brahms First. There are few times in a lifetime of concert going when such a noble interpretation of this great music will be heard. Structurally, this symphony is a marvel. Whether one listened last evening to the unfolding of the design or simply revelled in the glorious sounds, it could not fail to bring one back to a consideration of fundamentals. The beauty of the 4-note phrase for horns and trombones in the third movement, a fragment of a major scale, was worth the whole evening. As for the chorale, which uses primary triads, its inspiration as we heard it played, should last until next season.

There is little need for singling out any section for special praise. It suffices to say that when the Boston Symphony Orchestra plays under Koussevitsky's baton, the whole group achieves a unity of thought which produces what we heard last evening, a superb concert.

This Clipping From
JACKSON, TENN.
SUN

APR 7 - 1946

Arthur Fiedler, master of the viola, celesta and piano and indefatigable conductor of the Boston Pops, conducts the "Pops" for the sixteenth consecutive season when these concerts replace the Boston Symphony at 8:30 p. m. ever[illegible] Saturdays.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

APR 3 - 1946

MUSIC

Boston Symphony Plays Under Koussevitsky at Metropolitan

BY RUTH TRIPP

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PROVIDENCE, R. I.
JOURNAL

APR 7 - 1946

BENJAMIN BRITTEN'S new English opera, "Peter Grimes," will be introduced to U. S. listeners Saturday when the Boston Symphony plays selected passages (WFCI—9:30).

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 7 - 1946

Berkshire Auditions

Auditions will be held here this week for the orchestra of the Berkshire Music Center, of which Serge Koussevitzky is director, at Tanglewood, ~~Lenox, Mass.~~ Applicants for positions should be at Carnegie Hall at 1 o'clock next Thursday afternoon. The school term will run from July 1 to Aug. 10.

CONCERTO HAS ITS DEBUT HERE

POST - APR. 6

Mr. Barbers Work Played at Symphony

BY WARREN STOREY SMITH

The current Symphony program, conducted by Dr. Koussevitzky, consists of two immediately contemporary pieces, David Diamond's Rounds for String Orchestra and a 'Cello Concerto by Samuel Barber, and three works from the '70s and '80s of the last century, Strauss' "Don Juan," Moussorgsky's Prelude to "Khovanstchina" and Tchaikovsky's "Francesca da Rimini." The Diamond number was introduced here last December by the orchestra of the New England Conservatory. Barber's concerto, with Raya Garbousova to play the extremely difficult solo part, received yesterday its first public performance.

Mr. Diamond's Rounds are definitely attractive, though the third and final movement is a bit too long for what it contains. The music is vigorous and expertly written, if not conspicuously original. There are reminders of two not entirely dissimilar fugatos in operatic music, namely, the Overture to "The Bartered Bride" and the Overture to "Mme. Butterfly." A contemplative Adagio set between two Allegros makes for admirable contrast. This would seem to be a piece that might remain in the repertory. Present in the audience, Mr. Diamond was invited to the edge of the platform by Dr. Koussevitzky and warmly applauded.

Not so palatable on first acquaintance is Mr. Barber's Concerto. The most agreeable portions are the second movement, which reveals more of lyric impulse than of real melodic invention, and a slow section in the finale, slightly reminiscent of Shostakovitch. Much of the first movement is nervous and jittery. You are reminded of Bernard Shaw's comparison of a 'cello with a bee buzzing in a stone jug. The most successful concertos for this instrument, which does not lend itself too well to the purpose anyway, have been essentially songful in character and it may be doubted whether many artists will find themselves drawn toward Mr. Barber's piece, since it places their instrument for the most part in a not too flattering light. The composer was brought to the stage and he and the much deserving Miss Garbousova were also applauded.

Dr. Koussevitzky and the orchestra accomplished a brilliant performance of "Don Juan," which stands up better than some of its composer's later creations, and they acquitted themselves well, as usual, in Moussorgsky's imaginative Prelude. "Francesca" is a curious mixture of genius, sheer twaddle and arrant vulgarity. Dr. Koussevitzky did full justice to the genius and, if anything, exaggerated the vulgarity. We have seen him rise to this dual occasion in other works of Tchaikovsky, notably the Fourth Symphony.

MUSIC:

JEWISH TIMES APRIL 4

Moses Smith

One of the key positions in a symphony orchestra is held by the first oboist. By virtue of its range and flexibility and especially its penetrating tone-quality the oboe has been assigned many of the important solo passages in orchestral music from the period before the crystallizatoin of the classical symphony through the present day.

FOR MORE THAN 20 YEARS the first oboist in the Boston Symphony Orchestra has been Fernand Gillet. A product of the Paris Conservatoire (where one of his classmates was Georges Enesco), he was already a well-established Parisian orchestral musician when the war broke out in 1914, and he had etsablished a chamber music society. Gillet served as an aviator in the French Army during the war, belonging to a night bombing squad, and winning a Croix de Guerre. Then resumed his musical career in Paris, playing in leading French Orchestras.

SMITH

HE BECAME F ST OBOIST in the orchestra which Serge Koussevitzky assembled for his celebrated Concerts Koussevitzky in Paris, beginning in 1921, concerts which Koussevitzky continued even after he came to Boston in 1924. And when Koussevitzky had a disagreement with the first oboist of the Boston Orchestra, Georges Longy, during his first season here, it was natural for him to bring Gillet to Boston to assume the important post in the Fall of 1925.

GILLET WAS ON THE SPOT at the outset, whether or not he realized it. Longy had been a member of the Orchestra for 27 years. During that time he had established himself—both at the Boston Symphony concerts and at unusual concerts of his own, which he organized and directed—as not only a fine oboe player but also a superlative musician. As successive conductors assumed direction of the Boston Symphony Orchestra, they listened in amazement—so runs the legend—on first hearing Longy play a solo, and forgot to direct him: it wasn't necessary. Even the great Karl Muck, who, other things being equal, had no fondness for French musicians, bowed to him.

GILLET SOON TURNED OUT to be an exceptionaly reliable, well-schooled musician, even by Longy's standards. During all the years I have been listening more or less regularly to the Orchestra, while Gillet has been a member, I can recall exactly one occasion when he made a clearly recognizable error—and that was in rehearsal. He has often seemed to be a veritable Rock of Gibraltar Guaranteeing protection and security to the other members of the Orchestra.

FEW WOULD CALL HIS PLAYING poetic. It is so straight-forward that the less sensitive might call it unimaginative. This does him an injustice. Gillet is a careful musician and a conscientious one. His playing is always recognition of the fact that his job is not to show off but to serve the composer, to the extent the conductor will let him do so. Thus, for me, at any rate, Gillet's wonderful articulation of the oboe part in Ravel's "Tombeau de Couperin is one of the landmarks in contemporary orchestral playing.

THE OCCASION FOR THIS rambling disquisition is the news—not yet announced at the time this is written—that Gillet is quitting the Orchestra. His resignation will take effect at the end of the Berkshire Festival in August. Thereafter Gillet may play occasionally in chamber music, but otherwise he will devote himself to teaching and coaching (he knows the literature of the piano well.)

TO SAY THAT HE WILL be missed at symphony concerts here is an understatement. It is hard to imagine the sound of the Boston Symphony Orchestra without his characteristic biting tone, without his superlative sense of style. This style (if not quite the same reliability) also characterizes his deportment at the bridge table except when, excited by a big hand, Gillet leaps helter-skelter to initiate the Blackwood convention. It is apparent in the careful way in which he shuffles and deals, the methodical way in which he arranges his cards, and the deliberation with which he plays the successive cards.

Fortunately these last things will continue. I am happy to record private word that Gillet will go on with the Friday night bridge games. What the "boys" are going to do for a fourth for their games on trains while touring, however, is as unsettled as who is going to succeed Gillet as first oboeist of the Boston Symphony Orchestra.

MUSIC

Symphony Concert

The 22nd concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Raya Garbousova, cellist, was the soloist. The program was as follows:

Rounds for String Orchestra....	Diamond
Concerto for Cello and Orchestra Op. 22	Barber
"Don Juan," Tone Poem, Op 20	Strauss
Prelude to "Khovanstchina" ..	Moussorgsky
"Francesca da Rimini," Orchestral Fantasia Op. 32...........	Tchaikovsky

By ALEXANDER WILLIAMS

Yesterday's concert was notable for two first performances, David Diamond's Rounds for String Orchestra, which was played for the first time at these concerts, and Samuel Barber's Cello Concerto, which was played for the first time anywhere. Both composers were in the audience and were cordially received.

Mr. Diamond's Rounds are more or less what you would expect, brisk and bustling canons with nice writing for the strings. They sound fresh and exhilarating. They are readily grasped at a first hearing by anyone with a taste for modern counterpoint. The Boston Symphony's strings were heard to admirable advantage in them yesterday.

On the other hand, Mr. Barber's Concerto was not at all easy to take in at a single hearing. I have admired his Violin Concerto and other music and was fully prepared to like this new piece, but, except for the slow movement, I did not find myself in sympathy with it at all. The first movement seemed especially obscure. The finale started out with the high spirits of a concluding rondo and then wasted away in a series of recitatives, practically miniature cadenzas, for the solo instrument.

Cello concertos are notoriously hard to bring off, and I don't think Mr. Barber has turned the trick. His Concerto appealed to me far less than the Dukelsky Cello Concerto heard here earlier this season. I must say, though, that Miss Garbousova seemed to enjoy herself immensely and tossed off a bravura performance that brought much applause from the audience.

The second half of the program gave us Strauss's well known and exciting tone poem, "Don Juan," Moussorgsky's hauntingly lovely Prelude to "Khovanstchina" and Tchaikovsky's "Francesca da Rimini." No comment is needed on the first two, particularly as Mr. Koussevitzky read them with sympathetic fervor. "Francesca da Rimini" was not a good foil for "Don Juan." For all its noise and brilliant passages it dates and it will never equal Tchaikovsky's "Romeo and Juliet." Still I suppose it is as well to encourage the performance of the lesser known Tchaikovsky, since we hear so much of the war horses. The score has its merits, but I don't think it was heard to best advantage cheek by jowl with the tone poems of Strauss and Moussorgsky.

The concert will be repeated tonight. Next week the orchestra will be out of town. For the following week the concerts will be held on Thursday afternoon, instead of on Good Friday, and Saturday night. Rachmaninoff's 3rd Piano Concerto with Horowitz, will be played, as well as works by Sibelius, Wagner and Brahms.

MUSIC

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MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Two new pieces stand at the head of this week's program of the Boston Symphony Orchestra: Rounds for String Orchestra, by David Diamond and Samuel Barber's Cello Concerto, in which the soloist is [illegible] Garbousova. The second [illegible] over to three familiar [illegible] poem, "Don Juan," [illegible] the Prelude to [illegible] opera, "Khovantschina," [illegible] orchestral fantasy [illegible] Tchaikovsky, "Francesca da Rimini."

[illegible] is new to these [illegible] Barber Concerto had [illegible] anywhere. [illegible] in purpose and [illegible] scores have something [illegible] common. They are both [illegible] and they are both [illegible]temporary and very ner-[illegible]

[illegible] slow movement of Barber's [illegible]—by far the best of the [illegible] movements—is of a troubled [illegible]. What seems to be [illegible] the same thing that [illegible] Diamond: pre-occupation with intellectual concepts of music. [illegible] both works look simply [illegible] on paper—and to be sure, Diamond's Rounds have a certain astringent vigor.

But in actual performance, the Rounds have only their restless vitality and their keen-witted facture to recommend them, while Barber's Concerto has practically nothing discernible to say. Where Barber triumphs, however, is in his brilliant and probably idiomatic [illegible] of the solo instrument.

He has provided Miss Garbousova with [illegible] but an exacting role which she carries off with victorious brilliance. If opportunity for technical virtuosity were everything, the Barber Concerto would be a world-beater. Miss Garbousova received what amounted to a full-sized "ovation." Both Diamond and Barber were present and bowed to applause.

If "Don Juan" had continued as it began, yesterday afternoon, this performance by Serge Koussevitzky would have been one never to be forgotten. As it was, Strauss' youthful [illegible] striding counterpoint was thrilling, but after the first few pages some of the voices just disappeared into the polyphonic void.

"Francesca da Rimini," however, emerged in a reading that made your hair stand on end—and almost made you forget that if Tchaikovsky hadn't been so fussy about repetition and bridge pasages, "Francesca" would have been shorter but an unflawed masterpiece.

Moussorgsky's mood-music also received superfine treatment, of which one notable detail was Valkenier's last horn phrases of incredible pianissimo.

Berkshire Festival Seats Going Fast

PITTSFIELD, April 8—Most of the higher priced seats in the Tanglewood shed and two-thirds of the boxes have been sold for the Berkshire Festival which opens July 25, according to George E. Judd, manager of the Boston Symphony Orchestra. The festival will resume after an interlude of four years due to the war.

Housing Test Solved By Boston Symphony

By the Associated Press

Lenox, Mass., April 9
The Boston Symphony Orchestra is solving a housing problem at its Berkshire music center here, where approximately 300 young men and women, representing every state in the Union, will study this summer.

Using lumber which had been employed to protect the big, open-sided music shed during the period of wartime inactivity, five units, each capable of accommodating 24 students, are being built on the shore of Lake Makheenac.

Blueprints were prepared by Richard Rychtarik, and employees of Tanglewood are furnishing the labor. Young women students will be housed in two private schools, normally closed during the summer.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

APR - 9 1946

Tanglewood Housing Problem Being Solved

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This Clipping From
NEW HAVEN, CONN.
REGISTER

APR 9 - 1946

Boston Symphony Solves Own Housing Problem

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This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

[illegible] 9-1946

Boston Symphony Solves Housing

Music Shed Protection Lumber at Lenox Used to Provide Quarters for 300 Summer Students.

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Boston Symphony Licks Tanglewood Housing Problem

GLOBE
APR 9

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Old Lumber Solves Tanglewood Housing

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This Clipping From
BRIDGEPORT, CONN.
POST

APR 9 - 1946

SYMPHONY ORCHESTRA ENDS HOUSING PROBLEM

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This Clipping From
MANCHESTER, N. H.
LEADER

APR. 9 - 1946

Music Center Students Build Their Own Homes

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This Clipping From
DANBURY, CONN.
NEWS-TIMES

APR 10 1946

Solves Housing Shortage

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This Clipping From
SALEM, MASS.
NEWS

APR 9 - 1946

Boston Symphony Orchestra Solves Housing Problem

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This Clipping From
KEENE, N. H.
SENTINEL

APR 9 - 1946

LENOX, MASS. IS SOLVING ORCHESTRAL HOUSING

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

APR 10 1946

Tanglewood School Attracts Students From Every State

Students from every state in the union and from foreign countries have applied to Symphony Hall in Boston for enrollment in the Berkshire Music Center, the school for music in performance founded by the Boston Symphony Orchestra in 1940 and directed by Serge Koussevitzky. The center is to be resumed at Tanglewood July 1 and will continue through the Berkshire Festival, which Dr. Koussevitzky will conduct through the last three of the six weeks' school term.

Four of the five departments (conducting, composing, orchestral playing and opera) are for advanced students. The fifth department, which includes choral singing, chamber music and orchestral playing, offers an opportunity for amateurs and those less advanced in musical training to benefit by singing or playing under the most expert guidance, and to partake in Festival and opera, as well as school performances.

Chorus Conductor

The chorus for Beethoven's ninth symphony, which is to conclude the Festival, will be prepared by Robert Shaw. Mr. Shaw will also train a smaller choral group for weekly school concerts. The choral part in Benjamin Britten's "Peter Grimes," which is to have its American premiere at Tanglewood, will be prepared by Hugh Ross. Mr. Ross will also have a smaller group to study and perform madrigals. The orchestra in this department will be under the direction of Richard Burgin, the concert master and associate conductor of the Boston Symphony Orchestra.

Harmonic analysis, solfege, and country dancing will be available to this department, as well as forums, lectures, all Festival and other concerts at Tanglewood. Applications are still being received for all departments of the Center, including the class in conducting under Serge Koussevitzky; the advanced orchestra, under the direction of Dr. Koussevitzky, Stanley Chapple and Leonard Bernstein; the opera department, Dr. Herbert Graf, Boris Goldovsky, Richard Rychtarik; chamber music, Gregor Piatigorsky. Bohuslav Martinu will divide with Aaron Copeland the class in composition. The faculty will otherwise consist of 30 members of the Boston Symphony Orchestra, including all the principals.

Auditions for the advanced orchestra will be held in New York Thursday afternoon, April 11, at Carnegie Hall, and in Boston Thursday morning, April 18, at Symphony Hall. The place and date for the final opera auditions will be announced shortly.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

APR 9 - 1946

SYMPHONY SUCCEEDS

Boston Orchestra Solves Housing Problem at Lenox.

Lenox, Mass., April 9.—(AP)—The Boston Symphony Orchestra is solving a housing problem at its Berkshire music center here, where approximately 300 young men and women, from every State in the Union, will study this Summer.

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This Clipping From
PORTSMOUTH, N. H.
HERALD-TIMES

APR 9 - 1946

Symphony Solves Housing Problem

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under Stokowski, of the Mozart *Sinfonia Concertante for Woodwinds and Orchestra*, where the soloists are excellent, but the orchestra is clearly not suited to the music.

The change in Stokowski's interpretative processes is to be heard in a comparison of his old Philadelphia set of the Beethoven *Seventh Symphony* with the All American album of the Beethoven *Fifth Symphony*.

Stokowski fares better with Brahms. This is not to say that his interpretations of this composer's music are flawless ; rather that Brahms permits greater leeway than does Beethoven, Mozart or Haydn. Also, in Brahm's warmer orchestral colours, Stokowski finds congenial material for his peculiar talents. His Brahms, as evidenced in his recording of the *First Symphony*, glows warmly, and if his readings are not orthodox, they are also not without their appeal.

To claim for Stokowski a niche among the great musicians on the conductor's stand is not correct, if only because of the violations of which he has been guilty. To say he is a musical charlatan without musical feeling is equally incorrect. To say that he is a great conductor, among the greatest of our day, whose erratic nature has resulted in some glorious performances and others which are far less so, is perhaps the closest to the truth. For Stokowski, whatever his excesses and faults, is all of that—a great master of the orchestra and a magnificent conductor. And always, he is Stokowski.

ANALYTICAL NOTES AND FIRST REVIEWS

ORCHESTRAL

Boston Symphony Orchestra (Koussevitzky) : **Till Eulenspiegels lustige Streiche, Op. 28** (**Till's Merry Pranks**) (R. Strauss). H.M.V. DB6268-9 (12 in., 19s. 10d.).

One of the brightest recordings I have ever heard : bright not in the sense of B.Y.P., but of genuine musical joy-in-colour. *Till* (for my article in which I refer those who may not recall it to the issue of February, 1945) depends a great deal on the inter-action of tone, interpretation, and the clever blend of impetuosity and deliberation in interpretation, which will let the colour tell, and allow the thing to sink into the mind : for, mark, the supreme problem in this tone-poem (not more keenly felt, I think, in any other programme piece) is that so much happens in such short space. Four sides, and you have to absorb Till and all his diverse pranks. Obviously, it cannot be done without a full foreknowledge of the story : pity the early listeners, who had it not: for Strauss, rather unwisely, took the slightly cranky notion to keep the "programme" secret, at the start : a little element of *réclame* in that, perhaps.

So, there is for me a special interest in listening to the first bars of any *Till* performance : will he get out colour, tang, *espièglerie*, volume, pace and impression-of-size ?—for after all, *Till* must have the larger-than-life size of the great myth—like Paul Bunyan and Pecos Bill, and all such, right back to my favourites of antiquity, Finn MacCool and his kind. By the way, a grand book for all lovers of tall tales and oddities is Botkin's *Treasury of American Folklore* (New York. Crown Publishers) : one of the many benefactions to me of my good friend Peter Reed, editor of the *American Record Guide*—who, I notice, in his review of this performance (October, 1945 issue) likes Koussevitzky's "spontaneity." Now, for once this is scarcely the word that I should use. I feel he is very slightly slow, even a trifle ponderous ; but there, who can account for anybody's likes and dislikes save himself ?—and the recording does get the full bloom and tang of the music so splendidly that I easily plump for it. The last I recall, Busch's, was apt for high praise, but this, on balance, jumps well beyond it, tonally. The chamber is not, to my ear, quite ideal (I am thinking of what I hear after one or two detached chords) ; but it also plays its part, doubtless, in the assemblage of colour-pleasures that make up so much of the attraction in *Till* ; therefore, no one need hesitate to buy these discs, and everyone may hasten to do so happily.

I need not go over the placing of the incidents : this I did with the Busch records a year ago. Points of enjoyment in the first side are the wood-wind flirts. On side 2, early, the conductor gives ample time for the effects to sink in just before the love section (some will prefer this to the swifter method). The richness of the love part has not been excelled, as regards tone : as to spirit, it has. How fine or thick-spirited was Till ? Here is a subject for a Ph.D. thesis ! But you will not hear a performance that gives you more of every chord's full tone, in every one of its instrumental parts. I agree with Reed that the clarity (that is what I mean by the foregoing note) is eminently good. The end of side 2 (street-song) is taken swiftly—all the more contrast with the weighty style in other places. There are passages which I believe I have never heard in quite this balance (one early on side 3, going aloft : after a lifetime of listening one carries many thousands of effects in that amazing storehouse, memory—however poorly one may have deserved such pleasure by ill tendance). This is the pure Bostonian glory, as I remember it fondly in 1939, heard in its own home town, now, rather comically, never to be separated from John Marquand's wickedly amusing study of *The Late George Apley*, which I implore you, if you have not read it, to get.

Side 3's artillery of percussion is enough to terrify a Hitler, never mind a Till, an Anderson, or even minor criminals. Never was there such a judgment since the Last One, surely. The epilogue needs very wise handling : wise, and affectionate. Back to earth, and yet with a trailing wisp of glory from . . . hell, I suppose. But, as has been said before by wiser folk, if that's hell, I'd prefer to go there with Till, rather than stay here with . . . fill in the blank according to taste and sufferings.

A glorious controlled-rampage, then ; and if the control in the early part is, for me, a wee bit Stalinic, the way in which a great (in two senses) orchestra is made to balance and impel its chords remains a marvel. I see that the American pressings were upon a new plastic which, Reed said, enhanced the quality. Our own, upon the familiar shellac material, has a fine surface, which plays its part in enabling us to get every former ounce of colour, and the little more that makes quite a difference. And in the playing and directing Koussevitzky and his men take on the quality of Paul Bunyans, or supermen.

Philharmonia Orchestra (Süsskind) : **Max Gilbert** (viola) : **Italian Serenade** (Hugo Wolf, arr. Reger). Columbia DX1236 (12 in., 6s. 7½d.).

This is a capital, alert orchestra, which I am hearing with keen pleasure. Süsskind I know only from his recordings. He seems a wise man. The Wolf Society of the early thirties (H.M.V.—songs) helped to get the composer into perspective, and, I think, to raise him in the esteem of most of us. He lived scarcely forty-three years (1860-1903), and only recently has his work been collected : indeed, as late as 1936 nearly forty newly found songs were performed for the first time in Vienna. Wolf was at the Vienna Conservatoire in 1875-7, the days of Brahms and Bruckner. It was Wagner who conquered him first, though, and later, Beethoven and the earlier Romantics. He had hard times before he was made assistant conductor at Salzburg. There is a tone poem, *Penthesilea*, which might be worth recording : the original form of it, richer than the one formerly current, was found long after his death. He also wrote incidental music to Ibsen's *Feast at Solhaugen*, which is well spoken of. Why not a disc of it, as a change from Grieg-Ibsen ? *The Corregidor*, his opera of 1895, is worth a few discs, surely. He is known almost entirely to us by the songs (of which he once wrote twenty-four in under five weeks), and this Serenade. Death was from paralysis after insanity. Music was food and drink to this delicate, badly-treated soul from South Styria. Sometimes that Austrian warmth is very richly felt. In the Serenade there is another kind, the Italian. (We recall his *Italian Song Book*.) The string quartet was his first medium for this : the orchestral form is later. He never heard either, save in his mind. The lyrical warmth and grace welled up in a period of partial rest from song writing : 1892-3. There are well-marked sections. The accompaniment evokes the bright mood ; solo viola begins his serenade. The high-placed romantic continuation soon arrives. The wood-wind is heard when a new idea, in ix-time, comes. There is a handsome key-change here, just before the new feeling of wo three-bit beats in the bar. Then gleams f fire in the sonorous writing (mark the ine resonance of the strings here, and the ite, never harsh, of the attack). The allant pleads his cause with ardour, as the rst section returns, reinforced with other lements of melodic sweetness and strength : Wolf can summon up admirable power, hythmic, running power : one of the otable qualities in his setting of poetry is is sense of feet, of limbs, of the general thletic needs of the poetry, above all. ne can imagine a cantillation to much of is genial, tuneful music. The cello's eclaiming in recit. (middle side 1) is pecially charming, and so is the start of de 2, with its chirpy statement of now miliar matter. The whole thing is on toe. If you like to imagine the lute's ccompaniment here and there, well and ood. The climactic working on side 2, e touches of deeper string tone, are eliciously light—everything kept in the r. The coda comes in reflective spirit, a appy change, as the music winds tenderly its end, in the notes which we heard as began. In its small scope, and by no eans pretentious speech, this piece hits a ark of happy suggestion as well as anything I know. If you don't know it, enjoy refreshment, as perfectly dished up here the players and recorders.

W.R.A.

INSTRUMENTAL

ouis Kentner (piano) : **Reverie ; Mazurka No. 6 in A flat** (Balakirev). Columbia DX1237 (12 in., 6s. 7½d.).

Kentner is happily recorded, so far as I ave heard his records, in that his varieties f touch seem to come through : there is n actuality in the effects that makes one ppear to be standing just near, and watch- well as hearing him. Balakirev's smaller iano music has not, so far as I recall, ome out here before. He, the chief of the mighty handful" in the 19th century 1836-1910), is best known in this department by *Islamey*, and orchestrally by *Tamara*. The present examples, which are n first-class recording style, have a good deal of Lisztian device, sharp, clean lines of melody, a little of the native quirks, just a touch of the "Eastern" Russianism, a bit of Glinka, perhaps, and of course the back-log of Chopin : who could have written an entirely un-Chopinian Mazurka ? For the centenary of Chopin's birth, he arranged orchestrally four of the master's pieces, including one in this mazurka style. Balakirev was a fine pianist, and, said Rimsky-Korsakov, could remember every bar he had ever heard : a dangerous facility, perhaps, for anyone not very loose-limbed in composition. The *Reverie* has much of the same Chopin-Liszt balance : sweet, direct, friendly, with a tinge of the Russian curve of melody ; open-hearted, a little lush, rising easily to climax ; nothing deep : not even perhaps, a very consistent reverie in the formal sense of something quiet, entirely reflective. That first phrase could not be mistaken for any nation but Russia, any more than the decorative style and the general impulse could be anything but Lisztian. The actual melodic turns of the decoration are purely Balakirev's own : you will best mark this in the last third of the side. The bass is particularly sound and rewarding, in the recording, and the whole comes into the highest category of the day.

Benno Moiseiwitsch (piano) : **Clair de Lune, No. 3** "Suite Bergamasque" (Debussy) : **Polonaise, No. 9, in B flat (Op. 71, No. 2)** (Chopin). H.M.V. C3485 (12 in., 6s. 7½d.).

He begins the Polonaise (one of a posthumously issued set, of about 1827-1830) very slowly—about 66, against the 90 or thereabouts that I should think apt for "Allegro, ma non troppo." The effect is of reflective Nocturne-ism. Quickly, however, we get a flirt, and the dancing rhythm of high spirits, with a notably highly decorated outline (for a Polonaise). There is a light tone about this that is distinctive and delicious. As Gerald Abraham has remarked of the set in general, a touch of Weber is marked : I find it in this quality of lightness, and in a certain cavalier spirit, not quite the high Polish big-bow-wow manner of the aristocratic Polonaise, which was rather a procession than a dance. This may be a bit fanciful, but I like the notion of Weber's very different touch having slightly guided Chopin's hand, or spirit, in these pieces. I am reminded of bits of the *Freischütz*, e.g., and of *Oberon* : only tiny traits, but nice to note. Interesting is the second part of the middle section (it starts at mid-side, with an imitation of the first part). The bits of left-hand reflection, and the (in effect) little development he indulges in, are first-rate : not least in key (the sudden change to A after ten bars of this part is fine). This middle section is a complete little piece in itself, as to form (A, B, A).

The same happily recorded, round tone is embodied in the Debussy, if not quite, for me, the full romantic delicacy of poetry. This player is better suited in the sharper-edged drawings. Yet he shows a cordial sense of the progression of the clouds across the moon. This is early Debussy, of course—1889-90 was the time of the first form (revised 1905). He was then about twenty-eight, and had written *La Demoiselle élue*. The placing *Clair de lune* in a Bergomask suite seems rather curious. The bergomask was originally a rustic dance (*M.N.D.*—the clodhoppers' play, mentions it). The other three pieces in the set are *Prelude*, *Minuet* and *Passepied*, the two last-named having of course an ancient significance. It is interesting to see how simple are Debussy's materials : a great part of his mastery consisted in his use, formally considered, of these (I mean, as regards the smaller elements of form : placing over against each other the phrases, bringing in a very slightly unusual harmony —that art of placing which is so fine, and too little regarded). These piano records today allow the thoughtful lover of technique—and who, after a few years of gramophony, is not among them ?—to turn over upon his tongue all manner of technical tastes and conceits, in the dishing up of which Debussy was so choice a chef.

W.R.A.

OPERATIC and SONGS

Miss Ada Alsop tells me, in a charming note, that she comes not from Yorkshire but from County Durham. Her house is only three-quarters of a mile from the border of the two counties, but a miss is as good as a mile !

I have also heard from Decca that by an oversight the record with the "tiny mishap" I remarked upon in *Cara Selve* was put out instead of the "master," which is flawless. The records were all withdrawn before actually being issued to the public : so that you can be assured of getting the right one and Miss Alsop, who at once realised what had happened on reading my remarks, can now rest happy. I can imagine what a shock it must have been to her.

Philharmonic Symphony Orchestra of New York (Rodzinski) : **Tristan and Isolde** (Excerpts). **Prelude to Acts 1 and 3. Helen Traubel** (soprano) : **Isolde's Narrative,** Act 1, Scene 3. **Isolde's Love Death,** Act 3, Scene 4. (Wagner) Sung in German. Columbia LX941-5 (12 in., 49s. 7d.) Auto LX8517-21.

This recording is a large undertaking and it was with a sense of excitement that I put on the first record of the Prelude Act 1 (which is spaced out on three sides). Apart from the fact, for which everyone will be prepared, that the cellos did not begin, as Wagner directs, double *piano* and made a *crescendo* of disproportionate size, the tempo, tone, and clarity of the playing aroused lively expectation. The conductor's approach was, if somewhat detached, free of emotional over-emphasis. On the next side the phrase marked *animando* shows a disturbing change of level and there is little buoyancy in the upward rush of the strings which expresses the rising passion of the lovers. More serious still, the strings lack weight to such a degree at the great climax (on the third side) that the result is far below the overwhelming crisis intended by Wagner, and leaves one with an exasperated vision of someone controlling down the sound. The timpani, at the recapitulation of the opening bars, are practically inaudible and, in general, all the way through this set the bass is on the feeble side.

The Prelude to the Third Act is, however, much more successful. The strings make a beautiful ascent at the points where Wagner

This Clipping From
PROVIDENCE, R. I.
JOURNAL

APR 1 0 1946

SYMPHONY SUCCEEDS

Boston Orchestra Solves Housing Problem at Lenox.

Lenox, Mass., April 9.—(AP)—The Boston Symphony Orchestra is solving a housing problem at its Berkshire music center here, where approximately 300 young men and women, from every State in the Union, will study this Summer.

Using lumber which had been employed to protect the big, open-sided music shed during the period of wartime inactivity, five units, each capable of accommodating 24 students, are being built on the shore of Lake Makheenac.

Blueprints were prepared by Richard Rychtarik and employes of Tanglewood are providing the labor. Coung women students will be housed in two private schools, normally closed during the Summer.

This Clipping From
WATERBURY, CONN.
DEMOCRAT

APR 1 0 1946

Music Center Plans Large Enrollment

Courses of Study to Be Conducted at Lenox, Mass.

Students from every state in the Union and from foreign countries have applied to Symphony Hall in Boston for enrollment in the Berkshire Music Center, the school for music in performance founded by the Boston Symphony Orchestra in 1940 and directed by Serge Koussevitzky. The Center is to be resumed at Tanglewood (in Lenox, Mass.) next July 1 and will continue through the Berkshire Festival, which Dr. Koussevitzky will conduct through the last three of the six weeks' school term.

Four of the five departments (conducting, composing, orchestral playing and opera) are for advanced students. The fifth department, which includes choral singing, chamber music and orchestral playing, offers an opportunity for amateurs and those less advanced in musical training to benefit by singing or playing under the most expert guidance, and to partake in Festival and opera, as well as school performances. The chorus for Beethoven's Ninth Symphony, which is to conclude the Festival will be prepared by Robert Shaw. Mr. Shaw will also train a smaller choral group for weekly school concerts.

The choral part in Benjamin Britten's "Peter Grimes," which is to have its American premiere at Tanglewood, will be prepared by Hugh Ross. Mr. Ross will also have a smaller group to study and perform madrigals. The orchestra in this department will be under the direction of Richard Burgin, the concert master and associate conductor of the Boston Symphony Orchestra.

Harmonic analysis, solfege, and country dancing will be available to this department, as well as forums, lectures, all Festival and other concerts at Tanglewood. Applications are still being received for all departments of the Center, including the class in conducting (under Serge Koussevitzky), the advanced orchestra (under the direction of Serge Koussevitzky, Stanley Chapple and Leonard Bernstein), the Opera Department (Dr. Herbert Graf, Boris Goldovsky, Richard Rychtarik), chamber music (Gregor Piatigorsky). Bohuslav Martinu will divide with Aaron Copland the class in composition. The faculty will otherwise consist of thirty members of the Boston Symphony Orchestra, including all the principals.

Auditions for the advanced orchestra will be held in New York Thursday afternoon, at Carnegie Hall, and in Boston Thursday morning, April 18, at Symphony Hall. The place and date for the final opera auditions will shortly be announced.

This Clipping From
HARTFORD, CONN.
TIMES

APR 1 0 1946

Koussevitzky Programs Copland's Americana

By CARL E. LINDSTROM

WERE IT NOT for Dr. Koussevitzky our symphony programs would be virtually static. Only from him have we had samplings of William Schuman, Shostakovitch and Copland, or of Vaughn-Williams, Stravinsky and the more dissonant pages of Sibelius. He has been artful about it, not pressing these flavors upon us, but sandwiching them palatably between nicely trimmed layers of the naturalized classics.

It was thus he served up Copland's "Appalachian Spring" Suite last night after Haydn's G major Symphony, No. 88, and before the Second Symphony of Brahms to give us the season's final concert in the Bushnell Series.

The audience was patient, as it has learned to be with Koussevitzky—isn't "modern" music a foible of his?—and as one music lover, after hearing the Copland piece, hoped politely during intermission that "Brahms would make up for it."

There was, though, a prolonged demonstration during which the composer was prevailed upon by Dr. Koussevitzky to show himself and finally came down the isle, vaulted to the stage and took repeated bows in company with the smiling conductor and alone amid the applause of the orchestra.

* * *

IT IS a bit prim and fussy of us to take such music as this pillwise. Copland's Suite is emphatically today's music, to be played again and again until it is so familiar that we might look forward to it as making up for indifferently-done Brahms (which wasn't the kind we heard last night).

Writing recently on modern poetry, Lloyd Frankenberg has said: "An inability to comprehend the relationship of a modern work to the age in which we live casts doubt on our capacity for understanding past masterpieces, related as they are to ages in which we do not, except vicariously, participate."

This truth can with profound effect be applied to our concert programs. "Appalachian Spring" has the aroma of homespun United States and, unlike much contemporary composition is virtually devoid of sophistication. There are singable tunes, cherishable tunes in it, even besides the Shaker spiritual which is apotheosized.

Rhythmic and atmospheric values are equally important in this work but, despite its ballet motivation and its splendidly kinetic life, it is, for me, essentially a tone painting, an American eclogue. Nothing in music is more quietly climactic than the seraphic song of its closing pages.

* * *

THE BOSTON leader seems never to tire of the G major Symphony of Haydn, as why should anybody with his perception of its mannered beauties? He feels it hugely and the listener cannot help but go along. Here are subtleties which would be lost in a less transparent orchestra. Its expressiveness is something beyond what we ordinarily look for in Haydn, but that is because other interpreters seldom get under the notes. The mock pathos of the minuet's trio is only one of the inimitable Koussevitzky touches.

His Brahms had the ozone of Tanglewood pines for, with the passage of time and under the ministrations of the Boston musicians, Brahms is becoming as bucolic as Copland set out to be in his Suite.

The Second Symphony was prevailingly serene, purged of philosophical implication. Neither the few stentorian periods of the first movement nor the joyous turbulence of the last disturbed its complete adjustment to healthy and evocative musical thought.

To enlarge upon the peerless technique of the Boston Orchestra would be gratuitous. Suffice that all its traditions were confirmed in this concert.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 1 1 1946

Berkshire Auditions Today

Auditions for the advanced orchestra in this summer's session of the Berkshire Music Center, at Tanglewood, Lenox, Mass., will be held in Carnegie Hall this afternoon at 1 o'clock.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 1 1 1946

Berkshire Auditions Today

Auditions for the advanced orchestra in this summer's session of the Berkshire Music Center, at Tanglewood, Lenox, Mass., will be held in Carnegie Hall this afternoon at 1 o'clock. The session runs from July 1 to Aug. 10. The orchestra will be directed by Serge Koussevitzky, Stanley Chapple and Leonard Bernstein.

This Clipping From
KINGSTON, N. Y.
FREEMAN

APR 11 1946

Applications Being Received For Tanglewood Music School

Students from every state in the Union and from foreign countries have applied to Symphony Hall in Boston for enrollment in the Berkshire Music Center, directed by Serge Koussevitzky. The Center will be resumed at Tanglewood in Lenox, Mass., July 1, and will continue for six weeks.

One department, which includes choral singing, chamber music and orchestral playing, offers an opportunity for amateurs and those less advanced in musical training. The chorus for Beethoven's Ninth Symphony, which is to conclude the Festival, will be prepared by Robert Shaw. Mr. Shaw will also train a smaller choral group for weekly school concerts. The choral part in Benjamin Britten's "Peter Grimes," which is to have its American premiere at Tanglewood, will be prepared by Hugh Ross. Mr. Ross will also have a smaller group to study and perform madrigals. The orchestra in this department will be under the direction of Richard Burgin, the concert master and associate conductor of the Boston Symphony Orchestra. Harmonic analysis, solfege, and country dancing will be available to this department, as well as forums, lectures, all Festival and other concerts at Tanglewood.

Applications are still being received for all departments of the center, including the class in conducting (under Serge Koussevitzky), the advanced orchestra (under the direction of Serge Koussevitzky, Stanley Chapple and Leonard Bernstein), the opera department (Dr. Herbert Graf, Boris Goldovsky, Richard Rychtarik), chamber music (Gregor Piatigorsky). Bohuslav Martinu will divide with Aaron Copland the class in composition. The faculty will otherwise consist of 30 members of the Boston Symphony Orchestra, including all the principals.

This Clipping From
PORTSMOUTH, N. H.
HERALD-TIMES

APR 11 1946

Boston Symphony Resumes Music Center in Berkshire's Tanglewood

Students from every state in the Union and from foreign countries have applied to Symphony hall, Boston, for enrollment in the Berkshire Music Center, the school for music in performance founded by the Boston Symphony orchestra in 1940 and directed by Serge Koussevitzky. The center is to be resumed at Tanglewood (in Lenox Mass.) next July 1, and will continue through the Berkshire Festival, which Dr. Koussevitzky will conduct through the last three of the six weeks' school term.

Four of the five departments (conducting, composing, orchestral playing and opera) are for advanced students. The fifth department, which includes choral singing, chamber music and orchestral playing, offers an opportunity for amateurs and those less advanced in musical training to benefit by singing or playing under the most expert guidance, and to partake in festival and opera, as well as school performances.

Features American Premier

The chorus for Beethoven's Ninth symphony, which is to conclude the Festival, will be prepared by Robert Shaw. Mr. Shaw will also train a smaller choral group for weekly school concerts. The choral part in Benjamin Britten's "Peter Grimes," which is to have its American premiere at Tanglewood, will be prepared by Hugh Ross. Mr. Ross will also have a smaller group to study and perform madrigals. The orchestra in this department will be under the direction of Richard Burgin, concert master and associate conductor of the Boston Symphony orchestra.

Harmonic analysis, solfege, and country dancing will be available to this department, as well as forums, lectures, all Festival and other concerts at Tanglewood. Applications are still being received for all departments of the center, including the class in conducting (under Dr. Koussevitzky), advanced orchestra (under the direction of Dr. Koussevitzky, Stanley Chapple and Leonard Bernstein), opera department (Dr. Herbert Graf, Boris Goldevsky, Richard Rychtarik), chamber music (Gregor Piatigorsky).

Faculty of 30 Musicians

Bohuslav Martinu will divide with Aaron Copland the class in composition. The faculty will otherwise consist of 30 members of the Boston Symphony orchestra, including all the principals.

Auditions for the advanced orchestra will be held in New York today at Carnegie hall, and in Boston Thursday morning, April 18, at Symphony hall. The place and date for the final opera auditions will shortly be announced.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 1 1 1946

Boston Symphony Plays Brahm's2d,Haydn's88th

Koussevitzky Leads Final Evening Concert of Season

The fifth and final evening concert of the season by the Boston Symphony Orchestra under Serge Koussevitzky's direction in Carnegie Hall last night brought no unfamiliar music. The program began with Haydn's Symphony No. 88 in G, continued with Copland's Spite from the Ballet "Appalachian Spring," and closed, with Brahms's Second Symphony.

After a rather listless, thick-sounding performance of the Haydn Symphony, matters brightened considerably. Mr. Copland's Suite, although perhaps a trifle too long, is beyond question one of his most arresting, worthwhile products. It was unfolded with affectionate discernment by Mr. Koussevitzky and invested with transparently shimmering tones by the orchestra.

The most compelling discourse, however, was that of Brahms's Seond Sympthy. It is not often that so flawlessly integrated, poetically sensitive, eloquent and tonally sumptuous an account of this work is vouchsafed.

This Clipping From
HARTFORD, CONN.
COURANT

APR 11 1946

Koussevitzky Ends Concert Season Here

Copland's 'Appalachian Spring' Features Bushnell Program

The Boston Symphony Orchestra, conducted by Dr. Sarge Koussevitzky, was presented in the [illegible] concert of the Bushnell series in the Memorial auditorium Tuesday night. The program:

[illegible] 88 Haydn
[illegible] Spring Suite Copland
[illegible] No. 2 Brahms

[illegible] molten performance of the Brahms opus 73 by Dr. Serge Koussevitzky and the Boston orchestra, the Bushnell symphonic season came to an impassioned close Tuesday night. It was the Boston's second but Dr. Koussevitzky's first appearance here this season and he was accorded an ardent and sustained welcome and farewell by the audience. Although not too smoothly played, it had been a concert interpreted with ultra-romantic vividness by the conductor and set out with surging intensity by the orchestra.

Done here for the first time was Aaron Copland's Suite from the ballet "Appalachian Spring" which he had composed two years ago for Martha Graham who was intent on depicting "a pioneer celebration in the spring" around a Pennsylvania farmhouse newly-built for a betrothed couple, in the early part of the last century. The marks of necessity, that is, of providing a definitely rhythmic foundation for dance, of bearing out a scenario and of matching Miss Graham's highly-individual art outlook, are naturally upon it. But the score is far from confined by them and the result has been a wealth of fine, free, inventive and beautifully constructed music, another vigorous success for Mr. Copland. Mr. Copland attended the concert and came to the stage to enjoy his success.

Moods And Atmosphere.

The Suite is in eight sections and appears to undertake the dual task of creating an atmospheric background redolent of an epoch and a season, and of catching up the moods and emotions of the characters of this dance-tale. For the former purpose Mr. Copeland employs an idiom strongly reminiscent of "The Quiet City," while for the latter, dancier sections, an earlier, rhythm-minded Copland is in evidence. Despite many complexities of writing, the over-all impression of the work is essentially one of simplicity, paradoxical as this may sound. As usual, the writing melodically and harmonically is open and steers steadily away from sweetness. There are impressions of remoteness on the one hand, and occasionally of emptiness. The Suite, for concert performance is a little long, without the ballet action to help sustain it dramatically.

The acid test of "Appachalian Spring," whether it conveys the impression of early antics in early America, is not met quite so well by Mr. Copland. It doubtless was of a piece with Miss Graham's ballet, but like the movement throughout all our contemporary arts, consciously to produce an "American art," like Grant Wood's painting for example, the underlying spirit of "Appachalian Spring" seems artificial, unauthentic, part of an art-convention rather than the real thing.

Old Favorites Resplendent.

The concert opened with Haydn and closed with Brahms, and with Dr. Koussevitzky almost more famous for his presentations of these two composers, than of any others there is hardly anything to be said at this late date but what will appear ineffectual repetition. Even so, his interpretation of the third section of the Haydn Symphony, done with such wit, and of the closing movement, done with such incredible elan last night, must be noted as one of his triumphant occasions with this composer.

The performance of the Brahms Second Symphony was an incandescent from end to end. On occasion Dr. Koussevitzky has taken the orchestra through the opening movement with more serenity, but last night he plunged into even the initial measures with tremendous fervor and proceeded to give the entire four movements the growing intensity and the Olympian dimension which somehow he usually seems to reserve for the Festival concerts at Stockbridge where his ardors seem customarily heightened. Maybe, with the Festival being renewed this year, he is already working toward that pitch.

Except for the fact that the ensemble did not seem continually sound last night, permitting small disarrangements, the orchestra gave fervent accounts of all three works last night. If details might have been smoothed out, the performance as a whole was one of impact, zeal and impelling intensity.

Everybody seemed to think that the new auditorium lights at the Bushnell were just about the biggest improvement since the whale-oil lamp went out.

This Clipping From
NEW YORK, N. Y.
TIMES

APR 11 1946

SUITE BY COPLAND HEARD AT CONCERT

Koussevitzky Conducts Boston Symphony in Composer's 'Appalachian Spring'

By OLIN DOWNES

Aaron Copland's suite from the ballet "Appalachian Spring" was the most modern music on the program given by Serge Koussevitzky and the Boston Symphony Orchestra last night in Carnegie Hall. The music was heard for the second time here this season, and its repetition was more than welcome. For this is certainly one of the best of Mr. Copland's scores, and of them all the most tender and poetical in character.

In it the folk element is strongly present; it is neither disguised nor disfigured by affectation. A modern composer takes this material as his own—as a musical substance that has for him a beauty as of today—and not as some archaic relic of an imaginary past. The music is simple and full of feeling. It is admirably orchestrated, with fine taste and a sure hand. Some of the movements become a little long and have a degree of sameness of coloring without the dancers on the stage. But the sum of it is a charming and sincere score, by a composer whose craftsmanship develops and acquires fresh distinction as he advances. The performance was a wonder of delicacy, finish and imagination.

Mr. Copland was present in the upper part of the house and, he was repeatedly called upon to acknowledge the applause.

The two classics of the evening were the Haydn G major Symphony numbered on last night's program, 88, and Brahms' Second, the latter work receiving a memorable reading. With Haydn it was not the same. His work sounded in the manner of a polite curtain-raiser to the entertainment to come, rather than the voice of Haydn the peasant-born, Haydn the architect and the virile precursor of Beethoven.

In other words, we like our Haydn rougher, more zestful, and with a broader humor. We do not like his slow movement taken so portentously, and we like to hear the off-key strokes of the violins over the drone bass in the trio of the minuet for what they are—broad strokes of shrewd peasant humor. Perhaps no other orchestra can play the finale with such finish and at such a tempo as this one. Granted, but let us have a sharper edge to the jest, and not quite such polished manners.

Or was there the thought of contrasting Haydn, at the beginning, with the more rugged manner of Johannes Brahms, whose second symphony brought the end? The symphony was gloriously played. It also is primavera. Not only in the Appalachians was it spring! The performance of the symphony had equally the lyricism and the ruggedness of Brahms' style. Seldom has a conductor so sustained the great line of the slow movement, or imparted more grace, brilliancy, power, as the passage might be, to the whole work. Every voice in the orchestra sang; every instrument glowed with color refracted, as it were, from choir to choir. With this well-known symphony Dr. Koussevitzky and his men achieved a summit of their New York season.

This Clipping From
NEW YORK, N. Y.
SUN

APR 11 1946

BOSTONIANS PLAY COPLAND'S MUSIC

By ARTHUR V. BERGER.

Sérge Koussevitzky achieved a level of excellence last night that was as satisfying as those moments of early cinema days when an out-of-focus projection machine used to regain its focus. This was especially true of the Brahms Second Symphony which the magnificent Boston Symphony was maneuvered by its leader to present with a clarity we had almost forgotten is inherent in the work as we hear it in our concert halls these days. The Carnegie Hall audience was also set right again on a much newer work, Aaron Copland's ballet suite, "Appalachian Spring." In less than two years of its existence it has been subjected to the distortions not only of the itinerant orchestras of a dance company, but of some of our reputable musical organizations as well.

Several of our nation's orchestras, including our own Philharmonic-Symphony, started out the season with Copland's Pulitzer Prize score. In programming it on the first of his final pair of New York concerts, Koussevitzky completes the circle. All of this is very encouraging to contemplate, and it restores our confidence in the times to note that a native work of so much beauty, precision and inspiration is properly acknowledged so soon after its completion. And last night in particular it was a delight to discover how superbly its orchestration, even when every one is fully participating, sets all the parts in clearly audible relief in a well-balanced performance like this one. The music has extraordinary spatiousness and the sudden burst into action after the slow beginning is as exhilarating as the return to calm at the end is eloquent.

One might take objection to several details in Koussevitzky's version of Haydn's Symphony in G major, No. 88, which opened the program—notably the drawn out presentation of the Largo. But the conductor has rarely been in such excellent form as he was in last night's concert as a whole.

This Clipping From
WALTHAM, MASS.
NEWS TRIBUNE

APR 11 1946

Pupils Applying For Berkshire Music School

Students from every state, and from foreign countries, have applied to Symphony Hall in Boston for enrollment in the Berkshire Music Center, the school for music in performance founded by the Boston Symphony Orchestra in 1940 ~~and directed~~ by Serge Koussevitzky. The center is to be resumed at Tanglewood, Lenox, next July 1 and will continue through the Berkshire Festival, which Dr. Koussevitsky will conduct through the last three of the six weeks' school term.

Applications are still being received for all departments of the Center, including the class in conducting (under Serge Koussevitsky), the advanced orchestra (under the direction of Serge Koussevitsky, Stanley Chapple and Leonard Bernstein), the opera department (Dr. Herbert Graf, Boris Goldovsky, Richard Rychtarik), chamber music (Gregor Piatigorsky). Bohuslav Martinu will divide with Aaron Copland the class in composition. The faculty will otherwise consist of 30 members of the Boston Symphony Orchestra, including all the principals.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

APR 11 1946

Music

Copland Deserves to Rank with Best

By ROBERT BAGAR.

Today rubbed friendly elbows with yesterday and the day before at the Boston Symphony concert in Carnegie Hall last night, when Aaron Copland, Brahms and Haydn shared a three-part program to the utter delight of a large audience. Mr. Copland's suite from the ballet "Appalachian Spring" was fit company for the Brahms Second and the Haydn G major, No. 88. And it is becoming increasingly evident, by the way, that modern music is taking a feature place on orchestral programs, that is to say, a place of equal importance with that of time-tried masterpieces.

Robert Bagar.

Of course, nobody knows for certain whether the music Copland wrote for the Martha Graham company will mean much a century hence. The chances are that it will, I think. But the important thing is that it is plenty good right here and now. It is one of those pieces that suit their balletic requirements without loss of individuality and, besides, prove good concert stuff on their own.

"Appalachian Spring" is as good a repertory work as the composer's "El Salon Mexico," and "Music for the Theater," neither of which, regrettably, is scheduled with any great regularity. Each of these shows the Copland refinement in orchestration, the right contrasts; the sensitive feeling for the subject and its possibilities.

And there isn't a touch of fussiness in any of them. All is right, if not overwhelming, all goes well and with order and musical finish. The "Appalachian Spring" Suite is just about the best orchestral piece Mr. Copland has written (I think I've heard most of them). It has charm and it has immediacy. It belongs to now. I wouldn't say as much for his "Lincoln Portrait," but that's another story.

The Boston Symphony, directed con amore by Serge Koussevitzky, did a particularly good job of playing the Copland. It did not, however, in the case of Haydn. The maestro seemed preoccupied with minute detail. Preoccupation is OK up to a point, but beyond that it becomes preciousness.

That's what it was last night in the G major Symphony, preciousness, and it made of virtually each note a sophisticated mot. Haydn in delicate silks and satins. Haydn curtseying like a salon elegant. He's made of hardier stuff than that, and, I believe, especially so in this composition.

The Brahms Second is by no means a foolproof Symphony. It isn't one of those things that play themselves. And the Koussevitzky lyricism equaled the composer's, for such was the parity of viewpoints—granted that Brahms does sing in this work.

This Clipping From
SPRINGFIELD, MASS.
NEWS

APR 12 1946

Koussevitzky Hails Backers Of Orchestra

Words of encouragement for workers who are now seeking $30,000 to support the Springfield Orchestra association, have come from Serge Koussevitzky, distinguished conductor of the Boston Symphony orchestra.

In a telegram read to campaign workers at a report meeting this afternoon, Dr Koussevitzky says, "May I congratulate you and the board of the Springfield Orchestra association on the splendid efforts that promote musical life in your community by giving the Springfield Orchestra your interest and support. Please extend my heartiest good wishes to Alexander Leslie and the members of your orchestra."

Alexander Leslie, conductor of the Springfield Symphony, studied under Dr Koussevitzky, and the Boston maestro has watched the work of the Springfield group from its inception.

Besides supporting the Springfield symphony, the Orchestra association also sponsors the Young People's Symphony, the Quadrangle Pops, the Symphony chorus and the YPS Scholorship Fund.

Prescott Barrows Springfield pianist, will be a guest artist at a Springfield symphony concert next season. Joseph Szigeti, violinist, will also be featured, as will William Primrose, violist.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN

APR 11 1946

Bostonians At Carnegie

The usual capacity audience attended last night's concert of the Boston Symphony in Carnegie Hall and manifested their enjoyment in the orchestra's highly accomplished ensemble performance by applauding heartily each of the three compositions that made up the evening's program.

Dr. Koussevitzky and his Bostonians began the program with Haydn's Symphony in G major. It must be said that the symphony itself, thrice familiar, is always a new and engrossing experience when granted the interpretation that it received last night. The sheer tone quality and the brilliance of the orchestra would have aroused extravagant plaudits under any circumstances.

The work is characteristically melodious, subtle and refreshing. The art of writing for stringed instruments as Haydn and Mozart knew it has remained a lost one since their time and in the string sections of the Boston Symphony Dr. Koussevitzky had an unsurpassed instrument for the delineation of its phrases.

The second offering of the evening was Copland's suite from the ballet "Appalachian Spring." The music was especially written for Martha Graham, exponent of the modern dance.

The work is deeply imaginative, interesting and expressive in instrumentation. One nevertheless felt that the composer intended the work more as an accompaniment to the ballet itself and consequently without the action of the dance, as a mere orchestral piece, its effect was not quite gratifying.

Brahm's Symphony No. 2 in D major brought the program to a close.

This Clipping From
NEW YORK, N. Y.
POST

APR 11 1946

Words and Music

The Boston Symphony Ends Wednesday Series

By Edward O'Gorman

With their concert at Carnegie Hall last night, Serge Koussevitzky and the Boston Symphony Orchestra took their local Wednesday evening series and entered it in the column marked finished business.

For this last program, Dr. Koussevitzky had assembled classical, romantic and modern works, a program, without question, designed to send everyone home with a warm, contended glow on.

Saving himself for more energetic efforts. Dr. Koussevitzky opened the concert with a simple, unaffected performance of Haydn's Symphony No. 88, in G Major. Haydn is a lily which Dr. Koussevitzky rarely, if ever, gilds. and there was no sign in this, one of the most cheerful and optimistic symphonies of the master, of an expression or interpretative device that one couldn't be sure of finding in black and white in the score. This was Haydn as Haydn put it down, innocent of any applied sophistication, and in the clear, balanced accents of the Boston Symphony this is always enjoyable Haydn.

There was more excitement, if not the same clean precision, a little later in the suite from Aaron Copland's "Appalachian Spring."

This suite is a work which sounds better and better, and it sounded first-rate when it made its debut. Last night it sounded better than ever, although as performances go I wouldn't say that this was a model of smooth accuracy. Some of the trickier measures, of uneven meter, had a let's-run-through-it-once feeling. But it was the spirit of the music, a spirit which Dr. Koussevitzky seems to feel and understand just a little bit better than the next fellow, that came through brilliantly, and there was a generous round of applause for the music and its composer.

With the Symphony No. 2, in D Major, of Brahms, Dr. Koussevitzky and the orchestra ended the program on a note pretty familiar to all of the Boston Symphony patrons. This was a sturdy, well-rounded performance, moving at a pace that never lagged. For this, the orchestra was in perfect form and energetic spirits, and in most ways it was the evening's best.

This Clipping From
MONTREAL, CANADA
GAZETTE

APR 12 1946

Boston Offers Radio Premiere Of 'Peter Grimes' Music Tomorrow

The first radio performance of excerpts from Benjamin's Britten's opera, Peter Grimes, will be performed by the Boston Symphony Orchestra tomorrow, ~~in its~~ regular broadcast concert heard over CFCF and the ABC network at 9.30 p.m.

There is good reason why the Boston Symphony is giving the premiere hearing of this much-discussed British work, in preference to other leading American orchestras. It was the Boston aggregation's conductor, Dr. Serge Koussevitzky, who commissioned ~~Peter Grimes~~ for performance by the Opera Department of the Berkshire Music Centre at Tanglewood. The work will be heard, in its entirety for the first time in this country, in August at the Berkshire Festival.

Peter Grimes was given first in London, at Sadler's Wells Theatre, last summer and won immediate accolades. Twelve performances were given at that time and a similar number this year at the same theatre. In addition to the Tanglewood presentation this August, there is a possibility of a New York performance to follow. Other performances are scheduled in Basle, Zurich, Antwerp and Stockholm.

Benjamin Britten, who was born in 1913 in England, is considered one of the leading contemporary British composers. He has for his librettist, Montagu Slater, who found his subject in a poem, The Borough, by the 19th Century writer, George Crabbe.

Dr. Koussevitzky will play the passacaglia and the interludes, Dawn and Sunday Morning. The first excerpt comes between the two scenes of the second act. Dawn is an interlude between the prologue and the first act and connects them without a break, preparing for the "cold, gray morning" on the sea coast. Sunday Morning leads into Act 11.

The remainder of the Boston Symphony program includes the Prelude and Allegro for Organ and Strings by Piston, with E. Power Biggs as soloist, and the suite from the Copland ballet, Appalachian Spring.

This Clipping From
NEWARK, N. J.
NEWS

APR 12 1946

Boston Symphony

Dr. Koussevitzky and Orchestra Brilliant in Griffith Event at the Mosque

BY ALAN BRANIGAN

Boston Symphony and Brahms combined with magical effect to provide one of the great moments of the musical season last night at the Mosque. The Bostonians, led by the revered and exquisitely talented Dr. Serge Koussevitzky, played the Fourth Symphony in E Minor as the crowning diadem of Griffith Music Foundation's final regular concert of the season.

Two works and composers completely new to Newark made up the remainder of the program—David Diamond's "Rounds for String Orchestra" and the "Passacaglia and Four Sea Interludes" from Benjamin Britten's opera, "Peter Grimes."

Significantly enough, the applause that followed these novel works was completely enthusiastic and should have gone far to encourage local sponsors of concerts t include new music along with acknowledged masterpieces in future programs. More than 3,500 were present last night, which showed that only the extremely timorous were frightened away by the spectre of modern music.

Satisfying

The foundation's fondness for Dr. Koussevitzky is a love affair that should find widespread approval. Of all the visiting orchestras and conductors, this is the one that satisfies most thoroughly.

The whole-souled sincerity of the aging leader, his dynamic, vivid style, the unshakeable authority of his every action are reflected in the orchestra's performances. In every aspect of modern orchestral technique, the group is at the peak of its form. This was its second visit here this season, each time drawing close to capacity houses.

One could not have wished a more magnificent performance of the famous Brahms work, a symphony of vast complications and splendor. The string tone was rich and flexible. The unusually large brass and wind choirs struck perfect pitch throughout. The finale, a gigantic chaconne, sang vibrantly in every episode. The audience was reluctant to let the men go at the end of the playing. We would have liked to have heard it all over again.

Britten's work is in the impressionistic vein, partaking somewhat of Debussy and Delius in its evocation of natural phenomena. This was most poignantly brought forth in the seascapes, done in four contrasting forms. The English composer uses a complex tonal palette like that of Richard Strauss, to convey his music and succeeds beautifully in limning his thoughts.

Coloring

The rush of the sea, and its ceaseless motion are strongly depicted in varying rhythms and strange instrumental combinations, like harp, flute and celeste, are utilized to touch up the colorations. The Passacaglia is especially striking in its variations, mostly tragic in import, on a somber theme played against an off-beat rhythm in the bass.

Diamond, young American, writes brightly for strings in his new piece. The whole-tone scale is employed with lavish hand throughout the three movements in the suite. An abstract exercise in counterpoint, these rounds are not particularly moving emotionally. But they do exude a sense of gayety and boisterous spirits and lead one to suspect that a ballet from Diamond's hands might be great fun.

The orchestra's performances of the new works were briliant.

This Clipping From
ST. JOSEPH, MO.
NEWS-PRESS

APR 14 1946

Woman Finds Bassoon Takes Life to Master

BOSTON, April 13.—(UP)—That one of the world's leading orchestras—the Boston symphony—should have a woman player is not too amazing But that the woman should be a bassoon player puts the information in the "man bites dog" class.

The woman bassoonist is Miss Anne de Guichard. She plays the bassoon through choice, doubling on saxophone when the score calls for it.

To the uninitiated, a bassoon is a long piece of pipe about the size of a rocket-throwing "bazooka." And it's played by a ridiculously small tube that curves around to meet the player's mouth. It throws a tone lower than a horse-player's bankroll after a bad day, and is reputed by musicians not bassoon players to require enough breath to keep several Dutch windmills in operation for a long time.

But it's Miss Guichard's baby. And has been ever since she was 16 years old. She never attended music school, and her only teacher was the man whose chair in the Boston symphony she took over after he died two years ago.

An attractive brunette, Miss de Guichard is accepted as an equal among the members of the orchestra. However, she still feels she has much to learn about her instrument.

"The bassoon is not for people who are easily discouraged," she says. "I haven't completely mastered it yet, and I'm still hard at it."

This Clipping From
NEW YORK, N. Y.
TIMES

APR 12 1946

SUITE BY COPLAND HEARD AT CONCERT

Koussevitzky Conducts Boston Symphony in Composer's 'Appalachian Spring'

By OLIN DOWNES

Aaron Copland's suite from the ballet "Appalachian Spring" was the most modern music on the program given by Serge Koussevitzky and the Boston Symphony Orchestra last night in Carnegie Hall. The music was heard for the second time here this season, and its repetition was more than welcome. For this is certainly one of the best of Mr. Copland's scores, and of them all the most tender and poetical in character.

In it the folk element is strongly present; it is neither disguised nor disfigured by affectation. A modern composer takes this material as his own—as a musical substance that has for him a beauty as of today—and not as some archaic relic of an imaginary past. The music is simple and full of feeling. It is admirably orchestrated, with fine taste and a sure hand. Some of the movements become a little long and have a degree of sameness of coloring without the dancers on the stage. But the sum of it is a charming and sincere score, by a composer whose craftsmanship develops and acquires fresh distinction as he advances. The performance was a wonder of delicacy, finish and imagination.

Mr. Copland was present in the upper part of the house and he was repeatedly called upon to acknowledge the applause.

The two classics of the evening were the Haydn G major Symphony numbered on last night's program, 88, and Brahms' Second, the latter work receiving a memorable reading. With Haydn it was not the same. His work sounded in the manner of a polite curtain-raiser to the entertainment to come, rather than the voice of Haydn the peasant-born, Haydn the architect and the virile precursor of Beethoven.

In other words, we like our Haydn rougher, more zestful, and with a broader humor. We do not like his slow movement taken so portentously, and we like to hear the off-key strokes of the violins over the drone bass in the trio of the minuet for what they are—broad strokes of shrewd peasant humor. Perhaps no other orchestra can play the finale with such finish and at such a tempo as this one. Granted, but let us have a sharper edge to the jest, and not quite such polished manners.

Or was there the thought of contrasting Haydn, at the beginning, with the more rugged manner of Johannes Brahms, whose second symphony brought the end? The symphony was gloriously played. It also is primavera. Not only in the Appalachians was it spring! The performance of the symphony had equally the lyricism and the ruggedness of Brahms' style. Seldom has a conductor so sustained the great line of the slow movement, or imparted more grace, brilliancy, power, as the passage might be, to the whole work. Every voice in the orchestra sang; every instrument glowed with color refracted, as it were, from choir to choir. With this well-known symphony Dr. Koussevitzky and his men achieved a summit of their New York season.

This Clipping From
BATTLE CREEK, MICH.
ENQUIRER NEWS

Organists' Guild To Give Degree To Koussevitzky

Dr. Serge Koussevitzky will be honored during the final broadcast of the New York City series by the Boston Symphony orchestra tomorrow evening when the American Guild of Organists presents him with a degree. The broadcast over ABC and WELL will be from Hunter college.

The orchestra will give the first radio performance of excerpts from Benjamin Britten's opera "Peter Grimes," which is to be produced in this country for its initial stage presentation next August at Tanglewood, Mass.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

Koussevitzky Praises Concert Interest Here

[illegible]

This Clipping From
NEW YORK, N. Y.
TIMES

APR 13 1946

Koussevitzky to Aid Jubilee

Serge Koussevitzky will conduct the Boston Symphony Orchestra at a special concert to mark the Golden Jubilee of the American Guild of Organists at the Hunter College Assembly Hall, Park Avenue and Sixty-eighth Street, on Saturday, April 20. Dr. George N. Shuster, president of the college, will introduce Dr. Koussevitzky and present to him a certificate from the guild

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PATERSON, N.J
EXAMINER
4/13/46

"PETER GRIMES"

The first radio performance of excerpts [illegible] Benjamin Britten's opera "Peter Grimes" will be given by the Boston Symphony Orchestra on Saturday, April [illegible] the fifth and concluding [illegible] of the orchestra [illegible] New York broadcast season [illegible] 8:30 p. [illegible] tion WJZ [illegible] m.

"Grimes" [illegible] by Dr. S[illegible] ductor of [illegible] formance [illegible] ment of [illegible] Center [illegible] be produced [illegible] for the first [illegible] try. It [illegible] ances last S[illegible] Wells Theatre [illegible] has been given [illegible] similar number of performances there this year. Performances also are scheduled in Basle, Zurich, Antwerp and Stockholm

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TIMES 'APR.

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K, MICH.
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Y YORK, N.Y.
TIMES

APR 13 1946

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SON, N.J
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AMERICAN APR13

Boston Symphony Plays Monday Eve Concert Here

The Boston Symphony Orchestra, returning from its last tour of the season, will give the final concert of the Monday evening series in Symphony Hall Monday night and the 23d pair of concerts of the longer series set for Thursday (instead of Good Friday) and Saturday. The closing Sunday afternoon program will take place next Sunday.

Bach's Brandenburg Concerto No. 5, with Lukas Foss, piano; Richard Burgin, violin, and Georges Laurent, flute, as soloists, will be given Monday night. Aaron Copland's ballet suite Appalachian Spring, and Sibelius' Second Symphony in D major also will be heard.

Rachmaninoff's Third Piano Concert, with Vladimir Horowitz as soloist, will be a feature of the Thursday and Saturday concerts. Dr. Serge Koussevitzky will conduct the second portion of the program including Sibelius' Seventh Symphony, Wagner's Good Friday Spell from Parsifal (in observance of Holy Week) and Brahms' Variations on a Theme by Haydn.

This Clipping From
HARTFORD, CONN.
TIMES

APR 13 1946

Koussevitzky Announces Tanglewood Departments

Students from every state in the Union and from foreign countries have applied to Symphony Hall in Boston for enrollment in the Berkshire Music Center, the school for music in performance founded by the Boston Symphony Orchestra in 1940 and directed by Serge ~~Koussevitzky~~.

The Center is to be resumed at Tanglewood (in Lenox, Mass.) next July 1 and will continue through the Berkshire Festival, which Dr. Koussevitzky will conduct through the last three of the six weeks' school term.

* * *

FOUR OF THE FIVE DEPARTMENTS (conducting, composing, orchestral playing and opera) are for advanced students. The fifth department, which includes choral singing, chamber music and orchestral playing, offers an opportunity for amateurs and those less advanced in musical training to benefit by singing or playing under the most expert guidance, and to partake in festival and opera, as well as school performances.

The chorus for Beethoven's Ninth Symphony, which is to conclude the Festival, will be prepared by Robert Shaw. Mr. Shaw will also train a smaller choral group for weekly school concerts.

* * *

THE CHORAL PART in Benjamin Britten's "Peter Grimes", which is to have its American premiere at Tanglewood, will be prepared by Hugh Ross. Mr. Ross will also have a smaller group to study and perform madrigals.

The orchestra in this department will be under the direction of Richard Burgin, the concert master and associate conductor of the Boston Symphony Orchestra. Harmonic analysis, solfège, and country dancing will be available to this department, as well as forums, lectures, all Festival and other concerts at Tanglewood.

* * *

APPLICATIONS ARE STILL BEING RECEIVED FOR ALL departments of the Center, including the class in conducting (under Serge Koussevitzky), the advanced orchestra (under the direction of Serge Koussevitzky, Stanley Chapple and Leonard Bernstein), the Opera Department (Dr. Herbert Graf, Boris Goldovsky, Richard Rychtarik), chamber music (Gregor Piatigorsky).

Bohuslâv Martinu will divide with Aaron Copland the class in composition. The faculty will otherwise consist of thirty members of the Boston Symphony Orchestra, including all the principals.

Auditions for the advanced orchestra will be held in New York Thursday afternoon, Apr. 11, at Carnegie Hall, and in Boston Thursday morning. Apr. 18, at Symphony Hall. The place and date for the final opera auditions will shortly be announced.

Musicians Prepare

Ben Greenhaus

The composer, Samuel Barber, listens to Raya Garbousova practice his new 'Cello Concerto, which she will play for the first time with the Boston Symphony Orchestra this week.

This Clipping From
KIRKSVILLE, MO.
EXPRESS AND NEWS

APR 14 1946

Bassoon Can Take Lifetime to Master

Boston, (UP)—That one of the world's leading orchestras—the Boston Symphony—should have a ~~woman player~~ is not too amazing. But that the woman should be a basson player puts the information in the "man bites dog class."

The woman bassonist is Miss Anne de Guichard. She plays the bassoon through choice, doubling on saxophone when the score calls for it.

To the uninitiated, a bassoon is a long piece of pipe about the size of a rocket-throwing "bazooka." And it's played by a ridiculously small tube that curves around to meet the player's mouth. It throws a tone lower than a horse-player's bankroll after a bad day, and is reputed by musicians not bassoon players to require enough breath to keep several Dutch windmills in operation for a long time.

But it's Miss Guichard's baby. And has been ever since she was 16 years old. She never attended music school, and her only teacher was the man whose chair in the Boston Symphony she took over after he died two years ago.

An attractive brunette, Miss de Guichard is accepted as an equal among the members of the orchestra. However, she still feels she has much to learn about her instrument.

"The bassoon is not for people who are easily discouraged," she says. "I haven't completely mastered it yet, and I'm still hard at it."

THE KNOXVILLE JOURNAL
Knoxville, Tennessee

APR 14 1946

Music and Drama
MALCOLM MILLER

PALM SUNDAY MUSIC
Church Street Methodist Church

SEVEN LAST WORDS OF CHRIST, the oratorio by Theodore Francis Clement Dubois, will be given by Church Street Methodist Choir, under direction of organist-director Elizabeth Platt, in the church auditorium, at 5:00 o'clock p. m. today.

Soloists will be James Chesney, tenor; James Mann, baritone; Mary Kinzel, soprano, and Dorothy Kennedy, contralto.

Fourth Presbyterian Church

OLIVET TO CALVARY, sacred contata by J. H. Maunder, will be the Palm Sunday special program of the Fourth Presbyterian Church. It will be given in the church auditorium, at 5 p. m. today.

The program will be directed by organist-director Earl C. Jones. Soloists will be Alfred Cole and Robert Ogden, tenors; W. D. Helsley, baritone; Mrs. Malcolm Miller, soprano, and Gladys Jones, contralto.

PIRATES OF PENZANCE

Oak Ridge Community Chorus is stepping out!

The chorus will stage "The Pirates of Penzance," the melodious operetta by W. S. Gilbert and Arthur Sullivan, in Oak Ridge High School auditorium, Friday and Saturday, May 3 and 4, at 8:15 p. m.

CAST

Major General Stanley, of the British Army	Lillard Clayton
Richard, a Pirate King	Haskell Burden
Samuel, His Lieutenant	Joe Prane
Frederic, a Pirate Apprentice	Dr. Fontaine C. Armistead
Edward, a Sergeant of Police	A. D. Horton
General Stanley's daughters:	
Mabel (the youngest)	Rosedell Ford
Edith	Betty Slaughter
Kate	Estelle Hays
Isabel	Reva Jean Dunsworth
Ruth, a Piratical Maid-of-All-Work	Lil Armistead

In addition to the principals, there will be 56 additional pirates, policemen, chorus, etc.

Music for the operetta will be furnished by the Oak Ridge Symphony Orchestra, now being rehearsed by Waldo Cohn.

The production will be conducted by Kenneth L. McSween, director of the Oak Ridge Community Chorus. It is being designed, rehearsed and staged by Lillard Clayton. Jack Kaufman, of the Oak Ridge Little Theatre, is stage manager.

Stage sets designed by Lillard Clayton are being constructed by 15 members of the Oak Ridge Community Chorus. In the past the group ordered stage sets from a professional scenic studio or had them built by the Oak Ridge Little Theatre.

FROM EVERY STATE

Students from every state of the United States and from foreign countries have applied to Symphony Hall in Boston for enrollment in the Berkshire Music Center, the school for music in performance founded by the Boston Symphony Orchestra in 1940, and directed by Serge Koussevitzky.

The Center will be resumed at Tanglewood, in Lenox, Mass., next July 1, and will continue through the Berkshire Festival, which Dr. Koussevitzky will conduct through the last three of the six weeks' school term.

Four of the five departments (conducting, composing, orchestral playing and opera) are for advanced students. The fifth department, which includes choral singing, chamber music and orchestral playing, offers opportunity for amateurs and those less advanced in musical training to benefit by singing or playing under the most expert guidance, and to partake in Festival and opera, as well as school performances.

The chorus for Beethoven's Ninth Symphony, which will conclude the Festival, will be prepared by Robert Shaw. Mr. Shaw will also train a smaller choral group for weekly school concerts.

The choral part in Benjamin Britten's "Peter Grimes," which will have its U. S.-ian premiere at Tanglewood, will be prepared by Hugh Ross. Mr. Ross will also have a smaller group to study and perform madrigals.

Richard Burgin, concert master and associate conductor of the Boston Symphony Orchestra, will direct the orchestra department. Harmonic analysis, solfege and country dancing will be available to the orchestra department, as well as forums, lectures, all Festival and other concerts at Tanglewood.

Applications are still being received for all departments of the Center.

The Berkshire Music Center is an approved place for education under Public Law 346, the so-called "GI Bill of Rights." Ex-servicemen and women may apply for government financial aid.

For additional information address Thomas D. Perry Jr., Berkshire Music Center, Symphony Hall, Boston 15, Mass. From June 1 to August 20, the address will be: Tanglewood, Lenox, Mass.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

APR 14 1946

Music Center Events Listed

School in Lenox Will Open July 1

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Applications still are being received for all departments of the Center, including the class in conducting (under Mr. Koussevitzky), the advanced orchestra (under the direction of Mr. Koussevitzky, Stanley Chapple and Leonard Bernstein), the Opera Department (Dr. Herbert Graf, Boris Goldovsky, Richard Rychtarik), chamber music (Gregor Piatigorsky). Bohuslav Martinu will divide with Aaron Copland the class in composition. The faculty will otherwise consist of 30 members of the Boston Symphony Orchestra, including all the principals.

Auditions for the advanced orchestra will be held at Symphony Hall in Boston Thursday morning. The place and date for the final opera auditions will shortly be made known.

This Clipping From
NEW YORK, N. Y.
TIMES
APR 14 1946

BOSTONIANS PLAY 2 AMERICAN WORKS

Koussevitzky Is Acclaimed for Diamond, Barber Numbers—Raya Garbousova Soloist

By OLIN DOWNES

The concert given by the Boston Symphony Orchestra under Dr. Koussevitzky yesterday afternoon in Carnegie Hall was the final concert of the season by that organization in this city, and it was an exceptionally significant conclusion of the series. Half the program was given to two compositions by Americans and both works were eminently worth hearing. One of them had been made known last season, David Diamond's "Rounds for Orchestra." But Samuel Barber's Concerto for Violoncello and Orchestra, with Raya Garbousova as 'cellist, was heard for the first time in this city. The Brahms C minor symphony was manna for those with small taste for modernity, and the epical performance was followed by thunderous acclaim.

Mr. Diamond's music, admirably fashioned, is joyous and vernal. There is youth in it. The writing is refreshingly direct and brilliant. The piece could properly be called "Rondes de Printemps," although other composers have used that title. In this case it would be a singularly appropriate one, not only because of the mood of the music but because of its facture. The Rounds devices of imitations are used well and extensively, but freely, without academic insistence and with inventive vigor and fancy.

The technical procedure is not merely the vehicle but the springboard of the composer's imagination. He uses the system exuberantly, and there's laughter in the music. And no waste notes! The counterpoint is ingenious enough, sure in the manipulation of the material, but none of it superfluous, and all of it music. The centralization of the musical idea, which is the supreme usefulness of the strict "canon," or "round" as the case may be, is preserved, so that the central ideas are driven home, but the writing is remarkably flexible, spontaneous, and unpedantic.

Interpretation of Score

The hearing of this score emphasized anew how much an adequate interpretation means to a composer. Dr. Koussevitzky's performance revealed every detail and facet of the score, and this in the most transparent and glowing manner. All the finish and virtuosity of the magnificent orchestra was put at the composer's service, in the re-creation of the score, and the same thing held true of Mr. Barber's concerto.

Here too one was aware of a composer finding himself and speaking with an unprecedented directness and confidence of manner. A little preluding is followed by the 'cello's announcement of the principal theme, already anticipated by the oboe. The gay and piquant character of the opening and its spicy rhythm is presently given competition and melodic intensity by the solo instrument. The invaluable attribute of a genuinely lyrical vein is Mr. Barber's. Here it is combined with a structural capacity that had not always been in evidence. There is a good deal of cadenza in the first movement, but the cadenzas are continuations of the musical development and not separate display passages for the soloist. They link sections together and establish liaison between the accompanied solo passages and "tutti" developments.

The slow movement, indeed the whole concerto, is something to hear again—at least for this listener—before it is thoroughly grasped. At first this andante impresses as relying upon thematic figures rather than melodic themes—even as the classic "concerto grosso" of the Bach period does in another and stricter way. But this movement grows in melodic interest and in intensity of mood, and for its coda—a young modern American absolutely dares to express himself poetically.

The last movement is remarkable for its structure and also for the sudden emergence of measures more serious, even tragical, than the prevailing tenor of the composition. This is not artifical; it is felt and it bestows what was needed for the emotional completion of the work.

Fine Work by Soloist

Mr. Barber had also the benefit, like the audience, of the sensitive and authoritative playing of Miss Garbousova. She played with an authentically feminine warmth and in masterly style. She had a Guadagnini 'cello, recently acquired, which should prove an excellent instrument for her use, because of its noble sonority and the fine balance of the strings. The concerto has passages of great difficulty, and not only the difficulties of some elaborate double-stopping. All the resources of the 'cello technique were called into play, and were put by a great artist at the service of sovereign interpretation. Then there was the enveloping interpretation of the work as a whole by Dr. Koussevitzky.

Both composers were present yesterday and in turn the conductor led them to the stage, where they were long and warmly applauded. The effect of their music was one more testimony—and vindication—of the faith that Dr. Koussevitsky has shown, since his arrival in this country twenty-two seasons ago, in the gifts of our creative musicians of the rising generation. From the beginning of his conductorship of the Boston Symphony Orchestra he has sought out native talent and insistently given it opportunities of a hearing and the benefit of his personal aid and counsel, and he has won the reward for these labors. Two concert programs which have produced three scores of such merit as Aaron Copland's "Appalachian Spring," played Thursday night, and the Diamond and Barber compositions of yesterday afternoon, are among the proofs, not only of what Koussevitzky has done, beyond any other conductor this country has ever seen, for its composers, but also the way in which the composers are repaying in kind their championship by Sergei Koussevitzky.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
APR 14 1946

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, last New York concert of the season yesterday afternoon in Carnegie Hall. Soloist, Raya Garbousova, cellist. The program:
Round for String Orchestra....David Diamond
Concerto for violoncello and orchestra, Op. 22....................Samuel Barber
First Manhattan Performance
Symphony No. 1, in C minor..........Brahms

A Fine, Big Piece

SERGE KOUSSEVITZKY, who has somewhat neglected of late his own and the Boston Symphony Orchestra's ancient tradition of playing at least one new work on every program, returned to the path of virtue at yesterday afternoon's concert in Carnegie Hall by giving us two. David Diamond's Rounds for String Orchestra have been heard here only once before, when Howard Hanson conducted them last spring at Columbia University's Festival of American Music. Samuel Barber's Concerto for Cello and Orchestra, with Raya Garbousova as excellent soloist, was altogether new to New York.

* * * *

Mr. Diamond's Rounds are pleasant of sound but a little low in both expressive and musical interest. Their first movement is based on a descending minor third, treated in the obsessive manner. The second, or slow movement, wanders contrapuntally (and agreeably) but not far. The third is a fugato of which the returning theme is treated, like the first movement's main motif, as if it were an *idée fixe*. Moment by moment the work is pretty. As a whole, it seems to lack both intensity of thought and a clear progression of feeling.

* * *

Mr. Barber's Cello Concerto is the most ample work this composer has yet produced. It lasts abou tthirty-five minutes, and it is full of thought. It is full of thought about musical expression in general and about the possibilities for musical expression of the violoncello in particular. It is full of ingenious orchestral devices for accompanying this insrtument without drowning it. And it is full of reasonably good tunes.

The tunes are not really so satisfactory, however, as the flowing passage work that separates and joins them might lead one to believe. The main first-movement and last-movement themese are based on obsessive rhythmic devices; the slow-moement melody is merely an arpeggio treated in the same monotonous fashion. But the working-up of these into a richly romantic, well-sustained structure is musical, masterful, thoughtful and not without a certain Brahms-like grandeur.

The work has the feel of serious repertory about it, and it is most advantageous for the cello, which has a lot to do all the time. Perhaps it has a little too much to do, because it keeps the more powerful orchestra sounds pretty constantly on leash. Perhaps if Mr. Barber had dramatized more the functional contrasts between orchestra and soloist, instead of letting these two always express the same sentiments, they might had together a little less than they do the aspect of a lion lying down with a lamb. This outcome, as William Blake long ago pointed out, is not really a harmonious adjustment of characteristics, since it represents both physically and morally a complete victory for the lamb.

* * *

For all that, Mr. Barber's Cello Concerto, though not quite a masterpiece, is a fine, big work. It has depth of musical thought, as well as length and breadth. And for all its occasional modernity of texture, it has the formal solemnity of Late Romanticism and an expansive melancholy of mood that makes it both adequate and suitable to a permanent place on our standard symphony orchestra programs. The afternoon ended with the usual Brahms.

Raya Garbousova

Solo cellist in yesterday afternoon's Boston Symphony concert

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This Clipping From
SYRACUSE, N. Y.
HERALD AMERICAN
APR 14 1946

Berkshire Music News: Bonelli's New Plans: S.U. Composers

By E. V. W.

In the autumn of 1835, two young composers met for the first time in Leipzig. Mendelssohn's letter to his family describes it. Felix was 26, his guest was a year younger. "His playing enchanted me," wrote Mendelssohn of the young Pole, Frederic Chopin, "there was something original in it, and at the same time so masterly, that he may be called a perfect virtuoso. It was pleasant to be once more with a thorough musician. He has a lovely new notturno, a considerable part of which I learnt by ear."

STUDENTS FROM every state in the Union and from foreign countries have applied to Symphony Hall in Boston for enrollment in the Berkshire Music Center, the school for music in performance founded by the Boston Symphony Orchestra in 1940, and directed by Serge Koussevitzky. The center is to be resumed at Tanglewood (Lenox, Mass.) next July 1 and will continue through the Berkshire Festival, which Dr. Koussevitzky will conduct through the last three of the six weeks' school term. Four of the five departments (conducting, composing, orchestral playing and opera) are for advanced students.

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THE CHORAL part in Benjamin Britten's "Peter Grimes" (to have its American premiere in Tanglewood) will be prepared by Hugh Ross. Mr. Ross will also have a smaller group to study and perform madrigals. The orchestra in this department will be under direction of Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra. Harmonic analysis, solfege and [illegible] dancing will be available to this department, as well as forums, lectures, all Festival and other concerts at Tanglewood.

This Clipping From
FAIRMOUNT, W. VA.
WEST VIRGINIAN
APR 15 1946

WOMAN FINDS BASSOON TAKES LIFE TO MASTE

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This Clipping From
NEW ORLEANS, LA.
ITEM
APR 15 1946

'Bassoon Not For Pessimists'

BOSTON, (UP)—That one of the world's leading orchestras—the Boston Symphony—should have a woman player is not too amazing. But that the woman should be a bassoon player puts the information in the "man bites dog class.'

The woman bassoonist is Miss Anne de Guichard. She plays the bassoon through choice, doubling on saxophone when the score calls for it.

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"The bassoon is not for people who are easily discouraged," she says. "I haven't completely mastered it yet, and I'm still hard at it."

This Clipping From
HOLDREGE, NEB.
DAILY CITIZEN
APR 15 1946

Woman Finds Bassoon Takes Life To Master

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This Clipping From
DAVENPORT, IA.
DEMOCRAT
APR 14

STUDENTS FROM [illegible]

This Clipping From
NORWOOD, MASS.
MESSENGER
APR [illegible] 1946

Berkshire Music Center Draws From Every State

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This Clipping From
NEW YORK, N. Y.
SUN
APR 15 1946

BARBER CONCERTO IS INTRODUCED

By IRVING KOLODIN.

Not for a considerable time has a new American work of such quality and distinction been heard as the 'cello concerto of Samuel Barber, which had its first local performance at the final concert of the Boston Symphony Orchestra in Carnegie Hall on Saturday afternoon. Blessed by the virtuoso skill of Raya Garbousova, its advocate, and the multiple talents of Serge Koussevitzky and the orchestra, it presented a burden of proof which the jury could hardly reject. Its effect was immediate, unmistakeable.

One has always respected the presently thirtyish Barber for the forthright conventionality of his writing, his indifference either to easy sensation or recondite aloofness. He dares to challenge a statement of derivations and influence not from obscure sources, but from recognizably familiar ones. In this work, for example, one is conscious of the classic 'cello key of A minor, its suggestion of Dvorak's work for the same instrument, its halving of the Brahms double concerto (violin and 'cello) in the same key.

But this is no more than to say that it utilizes canvas for its background, as countless varied paintings do. Barber has worked with distinguished materials in an individual way in this work, filled in a structure of imposing dimensions with artful detail, expressiveness and great technical resource. He has studied with loving care the instrument he has chosen to ennoble, and created a work which does it, as well himself, honor.

The thesis is plainest, perhaps, in the finale, which is a brilliant example of balanced workmanship utilizing perfectly apropos elements. But the structure of the first movement is impressive in its organization and planning, with a symphonic apotheosis that few native writers can challenge, followed by a slow movement which projects a mood of eloquent revery that is a welcome relief to the hurly-burly of our time. That there will be many repititions in the future one does not doubt; but there is hardly likely to be a performance of greater style or affection than this one.

Another native work, the "Rounds for String Orchestra" of David Diamond, preceded the Barber concerto. These are notably well made, but lacking in distinctions other than those purely physical. They bear the same relationship to expressive music that setting-up exercises do to a record quarter-mile. Both composers were present to acknowledge the applause of the audience. The first symphony of Brahms concluded the afternoon's remarkable performances.

The Philharmonic - Symphony Society finished its subscription season in Carnegie Hall yesterday afternoon with a repitition of its previous program of the week. This included Bernard Rogers "A Memorial to Franklin Delano Roosevelt," and two works of Beethoven—the "Leonore No. 3" overture and the monumental Ninth Symphony. As before, the soloists were Dorothy Kirsten, soprano; Nan Meriman, alto; Donald Dame, tenor; Todd Duncan, baritone, assisted by the Westminster Choir. Artur Rodzinski conducted.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE
APR 16 1946

Students from every state in the union and from foreign countries, have applied to Symphony hall in Boston for enrollment in the Berkshire Music center for the six weeks' course being offered this summer under the direction of Serge Koussevitzky.

Applications are still being received for all departments of the center, including the class in conducting (under Dr. Koussevitzky), the advanced orchestra (under the direction of Dr. Koussevitzky, Stanley Chapple and Leonard Bernstein), the opera department (Dr. Herbert Graf, Boris Goldovsky, Richard Rychtarik), and chamber music (Gregory Piatigorshky). Bohuslav Martinu will divide with Aaron Copland the class in composition. Otherwise the faculty will include 30 members of the Boston Symphony orchestra, including all principals.

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This Clipping From
CLIFTON FORGE, VA.
REVIEW
APR 16 1946

Woman Finds Bassoon Takes Long to Master

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This Clipping From
PONTIAC, MICH.
PRESS
APR 15 1946

Woman Bassoon Player Joins Boston Symphony

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HERALD APR 16

MUSIC

Symphony Concert

The Boston Symphony Orchestra, under the direction of Serge Koussevitky, gave the final Monday night concert of the season last night at Symphony Hall, being heard in the following program:

Brandenberg Concerto No. 5 . . . . . . Bach
"Appalachian Spring" Suite . . . . . . Copland
Symphony No. 2 in D major . . . . . . Sibelius

By DORIS SPERBER

The program with which Dr. Koussevitzky chose to end the Monday night series was altogether satisfying, contrasting a classical work with a modern one, and closing with a richly scored example of the late romantic symphony. Both conductor and orchestra were in rare form, playing with a fervor and precision that is rare, even for the Boston Symphony.

The Fifth Brandenberg Concerto lacks the close integration of some of the others, as the piano part is far more elaborate than that of the solo violin and flute. A truly virtuoso pianist is needed to perform the work, and last night Lukas Foss proved brilliantly satisfactory. If his work lacked something of the electrifying quality it had at Tanglewood last summer, he made up for it by a deeper insight into the ensemble passages. Georges Laurent and Richard Burgin were the flute and violin soloists, and the supporting work of the small orchestra was clean and subtle throughout.

Aaron Copland's music for the ballet "Appalachian Spring" seems more lovely with each hearing. The composer's rich imagination, warmth of expression and interesting rhythmic and dynamic invention make for a work that holds the interest of the listener through the final quiet sustained chord. It was brilliantly performed last night with Dr. Koussevitzky drawing the deepest emotional expression from the musicians. The concert closed with a richly moving performance of the sombre Second Symphony of Sibelius.

This Clipping From
NEW YORK, N. Y.
TIMES
APR 17 1946

KAPELL SOLOIST IN BOSTON

New York Pianist Is Replacing Horowitz, Ill With Grippe

Special to THE NEW YORK TIMES.

BOSTON, April 16—Serge Koussevitzky made a quick substitution this afternoon when he received word that Vladimir Horowitz was ill and would be unable to appear as guest soloist with the Boston Symphony Orchestra in the Thursday and Saturday night concerts.

The Boston conductor called upon William Kapell, young New York pianist, who agreed to fly up tonight for rehearsal tomorrow morning. Mr. Kapell, who will play Aram Khatchaturian's piano concerto, will have only one rehearsal with the orchestra because of the Thursday performance in place of a Good Friday appearance.

Mr. Horowitz, who was scheduled to play Rachmaninoff's Concerto No. 3 in D minor, was reported to be ill of grippe. Symphony Hall had been sold out for weeks in advance of his scheduled performance.

This Clipping From
DAVENPORT, IA.
DEMOCRAT
APR 18 1946

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HOLLYWOOD, CAL.
HOLLYWOOD REPORTER
APR 16 1946

Allis-Chalmers Airs Ork

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GLOBE APR. 16

MUSIC

Symphony Hall Boston Symphony Orchestra

By PHYLLIS WATTS

Monday symphony goers seemed to feel well satisfied with their season as they settled back in their seats for the last concert of the 1945-46 series. The listener who could not find something to please him in last night's program, whether he came for Bach, Copland, or Sibelius, would be a hard man to serve.

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WHITE PLAINS, N.Y
HERALD
4/19/46

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This Clipping From
DAVENPORT, IA.
DEMOCRAT
APR 14 1946

STUDENTS FROM

. . . every state in the Union and from foreign countries have applied for enrollment in the Berkshire Music Center, the school for music founded by the Boston symphony orchestra and directed by Sergei Koussevitsky, to be resumed at Tanglewood Mass in July and to continue thru the annual Berkshire Music Festival in August. This will be the first complete session of the school since the outbreak of the war in 1941. Four of the five departments, conducting, composing, orchestral playing and opera are for advanced students. The fifth department, which includes choral singing, chamber music and orchestral playing offers an opportunity for amateurs and those less advanced in musical training to have expert instruction.

This Clipping From
NORWOOD, MASS.
MESSENGER
APR 15 1946

Berkshire Music Center Draws From Every State

Students from every state in the Union and from foreign countries have applied to Symphony Hall in Boston for enrollment in the Berkshire Music Center, the school for music in performance founded by the Boston Symphony Orchestra in 1940 and directed by Serge Koussevitzky. The Center is to be resumed at Tanglewood (in Lenox, Mass.) next July 1 and will continue through the Berkshire Festival, which Dr. Koussevitzky will conduct through the last three of the six weeks' school term.

Four of the five departments (conducting, composing, orchestral playing and opera) are for advanced students. The fifth department, which includes choral singing, chamber music and orchestral playing, offers an opportunity for amateurs and those less advanced in musical training to benefit by singing or playing under the most expert guidance, and to partake in Festival and opera, as well as school performances. The chorus for Beethoven's Ninth Symphony, which is to conclude the Festival, will be prepared by Robert Shaw. Mr. Shaw will also train a smaller choral group for weekly school concerts. The choral part in Benjamin Britten's "Peter Grimes," which is to have its American premiere at Tanglewood, will be prepared by Hugh Ross. Mr. Ross will also have a smaller group to study and perform madrigals. The orchestra in this department will be under the direction of Richard Burgin, the concert master and associate conductor of the Boston Symphony Orchestra. Harmonic analysis, solfege, and country dancing will be available to this department, as well as forums, lectures, all Festival and other concerts at Tanglewood. Applications are still being received for all departments of the Center, including the class in conducting (under Serge Koussevitzky), the advanced orchestra (under the direction of Serge Koussevitzky, Stanley Chapple and Leonard Bernstein), the Opera Department (Dr. Herbert Graf, Boris Goldovsky, Richard Rychtarik), chamber music (Gregor Piatigorsky). Bohuslav Martinu will divide with Aaron Copland the class in composition.

This Clipping From
NEW YORK, N.Y.
SUN
APR 15 1946

BARBER CONCERTO IS INTRODUCED

By IRVING KOLODIN.

Not for a considerable time has a new American work of such quality and distinction been heard as the 'cello concerto of Samuel Barber, which had its first local performance at the final concert of the Boston Symphony Orchestra in Carnegie Hall on Saturday afternoon. Blessed by the virtuoso skill of Raya Garbousova, its advocate, and the multiple talents of Serge Koussevitzky and the orchestra, it presented a burden of proof which the jury could hardly reject. Its effect was immediate, unmistakeable.

One has always respected the presently thirtyish Barber for the forthright conventionality of his writing, his indifference either to easy sensation or recondite aloofness. He dares to challenge a statement of derivations and influence not from obscure sources, but from recognizably familiar ones. In this work, for example, one is conscious of the classic 'cello key of A minor, its suggestion of Dvorak's work for the same instrument, its halving of the Brahms double concerto (violin and 'cello) in the same key.

But this is no more than to say that it utilizes canvas for its background, as countless varied paintings do. Barber has worked with distinguished materials in an individual way in this work, filled in a structure of imposing dimensions with artful detail, expressiveness and great technical resource. He has studied with loving care the instrument he has chosen to ennoble, and created a work which does it, as well himself, honor.

The thesis is plainest, perhaps, in the finale, which is a brilliant example of balanced workmanship utilizing perfectly apropos elements. But the structure of the first movement is impressive in its organization and planning, with a symphonic apotheosis that few native writers can challenge, followed by a slow movement which projects a mood of eloquent revery that is a welcome relief to the hurly-burly of our time. That there will be many repititions in the future one does not doubt; but there is hardly likely to be a performance of greater style or affection than this one.

Another native work, the "Rounds for String Orchestra" of David Diamond, preceded the Barber concerto. These are notably well made, but lacking in distinctions other than those purely physical. They bear the same relationship to expressive music that setting-up exercises do to a record quarter-mile. Both composers were present to acknowledge the applause of the audience. The first symphony of Brahms concluded the afternoon's remarkable performances.

The Philharmonic - Symphony Society finished its subscription season in Carnegie Hall yesterday afternoon with a repitition of its previous program of the week. This included Bernard Rogers "A Memorial to Franklin Delano Roosevelt," and two works of Beethoven—the "Leonore No. 3" overture and the monumental Ninth Symphony. As before, the soloists were Dorothy Kirsten, soprano; Nan Meriman, alto; Donald Dame, tenor; Todd Duncan, baritone, assisted by the Westminster Choir. Artur Rodzinski conducted.

This Clipping From
SCHENECTADY, N.Y.
GAZETTE
APR 16 1946

Students from every state in the union and from foreign countries have applied to Symphony hall in Boston for enrollment in the Berkshire Music center for the six weeks' course being offered this summer under the direction of Serge Koussevitzky.

Applications are still being received for all departments of the center, including the class in conducting (under Dr. Koussevitzky), the advanced orchestra (under the direction of Dr. Koussevitzky, Stanley Chapple and Leonard Bernstein), the opera department (Dr. Herbert Graf, Boris Goldovsky, Richard Rychtarik), and chamber music (Gregory Piatigorshky). Bohuslav Martinu will divide with Aaron Copland the class in composition. Otherwise the faculty will include 30 members of the Boston Symphony orchestra, including all principals.

Auditions for the advanced orchestra will be held at Symphony hall, Boston, Thursday morning.

This Clipping From
CLIFTON FORGE, VA.
REVIEW
APR 16 1946

Woman Finds Bassoon Takes Long to Master

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This Clipping From
PONTIAC, MICH.
PRESS
APR 15 1946

Woman Bassoon Player Joins Boston Symphony

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HERALD MUSIC

Symphony Concert

The Boston Symphony Orchestra, under the direction of Serge Koussevitky, gave the final Monday night concert of the season last night at Symphony Hall, being heard in the following program:

Brandenberg Concerto No. 5 . . . . Bach
"Appalachian Spring" Suite . . . . . Copland
Symphony No. 2 in D major . . . . . Sibelius

By DORIS SPERBER

The program with which Dr. Koussevitzky chose to end the Monday night series was altogether satisfying, contrasting a classical work with a modern one, and closing with a richly scored example of the late romantic symphony. Both conductor and orchestra were in rare form, playing with a fervor and precision that is rare, even for the Boston Symphony.

The Fifth Brandenberg Concerto lacks the close integration of some of the others, as the piano part is far more elaborate than that of the solo violin and flute. A truly virtuoso pianist is needed to perform the work, and last night Lukas Foss proved brilliantly satisfactory. If his work lacked something of the electrifying quality it had at Tanglewood last summer, he made up for it by a deeper insight into the ensemble passages. Georges Laurent and Richard Burgin were the flute and violin soloists, and the supporting work of the small orchestra was clean and subtle throughout.

Aaron Copland's music for the ballet "Appalachian Spring" seems more lovely with each hearing. The composer's rich imagination, warmth of expression and interesting rhythmic and dynamic invention make for a work that holds the interest of the listener through the final quiet sustained chord. It was brilliantly performed last night with Dr. Koussevitzky drawing the deepest emotional expression from the musicians. The concert closed with a richly moving performance of the sombre Second Symphony of Sibelius.

This Clipping From
NEW YORK, N.Y.
TIMES
APR 17 1946

KAPELL SOLOIST IN BOSTON

New York Pianist Is Replacing Horowitz, Ill With Grippe

Special to THE NEW YORK TIMES.

BOSTON, April 16—Serge Koussevitzky made a quick substitution this afternoon when he received word that Vladimir Horowitz was ill and would be unable to appear as guest soloist with the Boston Symphony Orchestra in the Thursday and Saturday night concerts.

The Boston conductor called upon William Kapell, young New York pianist, who agreed to fly up tonight for rehearsal tomorrow morning. Mr. Kapell, who will play Aram Khatchaturian's piano concerto, will have only one rehearsal with the orchestra because of the Thursday performance in place of a Good Friday appearance.

Mr. Horowitz, who was scheduled to play Rachmaninoff's Concerto No. 3 in D minor, was reported to be ill of grippe. Symphony Hall had been sold out for weeks in advance of his scheduled performance.

This Clipping From
DAVENPORT, IA.
DEMOCRAT
APR 18 1946

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HOLLYWOOD REPORTER
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GLOBE MUSIC APR. 16

Symphony Hall
Boston Symphony Orchestra

By PHYLLIS WATTS

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HERALD
4/19/46

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This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

APR 17 1946

Berkshire Music Center Attracts Many Students

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Auditions for the advanced orchestra will be held in Boston tomorrow morning, at Symphony Hall. The place and date for the final opera auditions will be announced shortly.

This Clipping From
CHATTANOOGA, TENN.
NEWS FREE PRESS

APR 19 1946

Woman Finds Bassoon Takes Life to Master

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This Clipping From
WORCESTER, MASS.
TELEGRAM

APR 17 1946

Music

PLAN BERKSHIRE MUSIC AUDITIONS

By RAYMOND MORIN

Bohuslav Martinu, famous Czech composer, will divide the class in composition at the Berkshire Music Center this Summer, with Aaron Copland. Another important announcement just released is that Thursday morning, April 18, auditions will be heard at Symphony Hall, Boston, for the Berkshire Festival's advanced orchestra.

Instrumentalists aspiring to play under Serge Koussevitzky should write to Symphony Hall and arrangements will be made to hear them next Thursday morning or on a subsequent date.

MARTINU

Martinu's Berkshire colleagues will include Leonard Bernstein, Gregor Piatigorsky, Olin Downes, Robert Shaw, Hugh Ross, Herbert Graf, Richard Burgin and Howard Hanson.

"Ballet is shown to disadvantage in a small group. It stands to reason that this should be true because the ingredients that make it up—scenery, costumes, proper musical accompaniment, etc.—are not in the proper magnitude." This is the firm conviction of Nicolas Magallanes, 23-year-old star of the Ballet Russe de Monte Carlo, who made a brilliant appearance at the Auditorium last Monday night.

Those who attended the performance will recall him as the sole male dancer in Bach's "Double Concerto in D minor," retitled "Concerto Borocco." This ballet, by the way, is not only his favorite but is also that of most of the company.

A native of Chihuhua, Mexico, Nicolas came to New York when a lad of seven. He went through grammar and high schools, but instead of going to college he enrolled at the American School of Ballet. Eventually he became one of the American Ballet Caravan and toured throughout this hemisphere; for the past two seasons he has been with the Ballet Russe.

Nicolas is an enlightened conversationalist, speaks English, French and Spanish fluently, and knows just enough Russian that his colleagues say nothing within his hearing that they don't want him to know.

Speaking of the unusually wide variety of temperaments in a ballet company, Nicolas admits that there is naturally much nervous tension and personal ambition within the group; but explains—"In the long run, it is wiser to progress slowly and to trust in the judgment of, for example, Alexandra Danilova, who through her wide experience is well qualified to judge." Incidentally, Ballanchine is Nicolas' favorite choreographer and Danilova his favorite ballerina.

He spoke to me at length of his and the company's reaction to critics. They disdain a critic who "goes out on a limb" in an attempt to instruct them in a technic that they have studied all their lives, but he went on to say: "The ballet members welcome constructive criticism when it is written with authority and sincerity, even when unfavorable."

Nicolas didn't explain whether the reviewer who unfavorably criticized some of these life-time efforts was thereby speaking with authority.

BOSTON GLOBE **MUSIC** APRIL

Koussevitzky and Symphony at Their Best; Kapell Brilliant as Soloist

By CYRUS DURGIN

Since today is Good Friday, the afternoon concert of the week by the Boston Symphony Orchestra was played at Symphony Hall yesterday. In honor of the season, Serge Koussevitzky performed in the second half of the program the "Good Friday Spell," from Richard Wagner's "Parsifal." This music was flanked by the Seventh Symphony of Sibelius and Brahms' Variation on a Theme by Haydn.

When Vladimir Horowitz was reported a victim of the flu, the opening portion of the list had to be changed. In Mr. Horowitz' place as piano soloist came William Kapell, and for the Third Concerto of Rachmaninoff was substituted the Concerto by Aram Khatchatourian.

Much as many of us would have liked to hear again Mr. Horowitz' hair-raising interpretation of the Rachmaninoff work, we were not let down by either Kapell or Khatchatourian. This is the third time that the young American pianist (he is still only 23) has played the Khatchatourian with the Boston Symphony. Each time performance and piece have seemed more substantial.

The Concerto is tricky, of course, and put together with a very shrewd eye to theatrical effort. It is not markedly original, for it owes a certain deft to Rachmaninoff, and it is not remarkable as musical structure. For all that, the Khatchatourian Concerto has a most agreeable Oriental flavor and it has its frequent "big" moments. The dissonance is spicy rather than sour, and the rhythms are decidedly fetching. As for the slow movement, that certainly is one of the best by a contemporary composer.

Having weighed merits and shortcomings, it is evident that the Concerto will give you a good time if you do not expect too much from it in the way of a cosmic masterpiece. Take it for what it is: clever and diverting, and it carries its own weight nicely. Mr. Kapell, with his strength and dexterity, plays it brilliantly, and Mr. Koussevitzky gives the orchestral part a spirited reading. All concerned were entitled to the applause they receved yesterday.

Throughout the afternoon Mr. Koussevitzky and the orchestra were at their best. The one-movement Symphony of Sibelius, which has a certain out-of-this-world quality that reminds me a bit of Beethoven's last quartets, never sounded better. Nor did it ever sound—at least to me—clearer, more compact and understandable.

Brass, strings and woodwind—apart from a few errors that did not spoil the whole—were glorious both in their tone colors and precise execution in the "Good Friday Spell." "Parsifal" is not all of a piece, and it is very demanding upon listeners in the opera house, but the magical interlude from Act 3—for all its initial "pomposo" ostentation—is infinitely touching.

Brahms of the Chorale St. Antony Variations is among the best and most ingratiating Brahms and the performance left nothing to be wanted. Yet it was a mistake to put plain Johannes after the anything-but-plain Richard the First.

This Clipping From
NEW YORK, N. Y.
SUN

APR 19 1946

The New Records

Two 'First Recordings' by Prokofiev—And Two Rachmaninov Reissues.

By IRVING KOLODIN.

An interesting historical purpose is served by the presence on Victor's current list of two works by Serge Prokofiev, separated by some three decades of his career. One is the "Scythian Suite," of 1914, performed by Desire Defauw and the Chicago Symphony; the other the recent Seventh Piano Sonata, played by its original interpreter here, Vladimir Horowitz.

Both of these are first recordings of these works, and comprise an important addition to the Prokofiev literature on discs. The easy opportunity thus provided to compare two distinctly different works leads to the conclusion that the differences are superficial, the likenesses. profound. I doubt that the speech of any other contemporary composer of like stature has changed less over so important a space of his career. This might suggest that there has been no progress in his work; but I take the view that there was more generative force in the speech he first found for himself, that Prokofiev has proceeded to exploit its possibilities in a thoroughly consistent way.

Thus, while the early suite was essentially pictorial in character, one becomes aware in this new performance that the musical materials are more than merely shocking, that they have point and meaning without a "story" element. Similarly the sonata has a logical relationship to what we know of Prokofiev's other works, with a particularly fine slow section that reminds one of his gift for such writing in the third piano concerto and the first violin concerto, as well as in the new symphony we have been hearing this year.

The composer is greatly honored by the performances. Defauw is well qualified, by temperament and experience, for such music as this; and if the Chicago orchestra has not precisely the kind of brilliance that would give the most gloss to the music, it is otherwise excellent. The Horowitz performance is one of his most admirable, which has already become a tradition. Victor's engineers have operated with high skill in both instances.

Rachmaninov Re-issues.

There is a duplication of a composer's name on Columbia's current list also, and it is that of Rachmaninov. Both works are familiar both in the concert hall and on records—the second piano concerto played by Gyorgy Sandor and the Philharmonic-Symphony conducted by Artur Rodzinski (C-Set 605) and the tone poem, "The Isle of the Dead," by Dimitri Mitropoulos and the Minneapolis Symphony (C-Set 599).

Neither has qualities to give these versions precedents over the existing ones. The Mitropoulos undertaking is much the more successful of the two, but it cannot measure up either in interpretative understanding or orchestral execution to the recent Victor album of the same work by Koussevitzky and the Boston Symphony. An incidental discrepancy is that Mitropoulos takes six sides for his version against five for Koussevitzky, who has space left over for the "Vocalise" on the last side. The recording is competent, but in no way remarkable.

None of these [illegible] favorable words can be [illegible] for the Sandor-Rodzinski version of the concerto. The style of [illegible] pianist is small for music of [illegible] breadth, his piano tone [illegible] without sufficient resonance. He gets around the instrument [illegible]ly enough, but I find no pronounced bent for either [illegible] excitement of the music [illegible] dramatic passion. [illegible] a matter-of-fact [illegible] and if these were [illegible] enough, the recording [illegible] and below the quality of Columbia's usual.

Easter Album.

Mindful of the Easter [illegible] Bibletone sends along [illegible] of "Hymns Children Lo[illegible]" by Paula Heminghou[illegible] and Muriel Wilson, with organ accompaniment. Inclu[illegible] six are "Jesus Lo[illegible]" [illegible] He Cometh," [illegible] Jesus" and "Th[illegible] Land." Both [illegible] ant voices and [illegible] suitable for the [illegible] the material, though [illegible] are rather noi[illegible] sic of the hym[illegible] the album. [illegible] "H").

MUSIC

Symphony Concert

The 23rd regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. William Kapell, pianist, was the soloist. The program was as follows:

Piano Concerto .... Khatchatourian
Symphony No. 7 Op. [illegible] .... Sibelius
"Good Friday Spell" from "Parsifal" .... Wagner
Variations on a Theme by Haydn, Op. 56A .... Brahms

By ALEXANDER WILLIAMS

Some in yesterday's audience may have been disappointed that Mr. Horowitz could not appear in the Rachmaninoff Concerto, but after Mr. Kapell and the orchestra had finished Khatchatourian's Piano Concerto I am sure that the disappointment was mitigated and replaced by admiration for the soloist and pleasure in the new work. It is, of course, not exactly new, having been played twice at these concerts before. I heard it over the radio in an army camp in Texas in October, 1943, and even with truly execrable reception it then sounded to me like an attractive work.

Yesterday, with no such distortion, but on the contrary a magnificent performance by both Mr. Kapell and the orchestra under Mr. Koussevitzky, it sounded brilliant. Except for a considerable use of the piano as a percussive instrument and greater dissonance, the Concerto bears striking resemblances to Rachmaninoff. Beneath its surface brilliance and occasional harshness it is romantic and even nostalgic. It is also a great show piece for the solo instrument. Both these qualities are characteristic of Rachmaninoff. I do not say that Khatchatourian is not original, but merely that this Concerto is in the same line as an aspect of Rachmaninoff's piano and orchestra music and also bears comparison with Prokofieff.

A curious feature of the music is the use of long passages for the piano while the orchestra remains silent. These are not cadenzas, but part and parcel of the work's development. The second movement is undoubtedly the most appealing on a first hearing, but I found that in all three my attention was closely held. Mr. Kapell received something pretty near to an ovation for his admirable playing. Pinch-hitting for Horowitz is no joke, but Mr. Kapell and the Khatchatourian Concerto carried the day.

After the intermission Mr. Koussevitzky turned his attention to music familiar for the most part and more in keeping with this solemn season. Many consider Sibelius' 7th Symphony his best. It is at any rate his most concise and interesting, if not as popular as the 2nd and 5th. I could hardly believe the program book when it stated that Wagner's Good Friday music has not been played at these concerts since 1933. The audience welcomed it back after all these years with enthusiasm.

Finally Mr. Koussevitzky led the orchestra in a fine performance of Brahms' ingenious and lovely variations on the theme of Haydn's St. Anthony chorale. We could all leave the hall with its gracious sonorities still ringing in our ears and pronounce the concert a most satisfactory one.

This Clipping From
NORFOLK, VA.
VIRGINIAN PILOT
APR 21 1946

KAPELL PLAYS AT SYMPHONY

Pleases in Concerto by Khatchatourian

BY WARREN STOREY SMITH

William Kapell found himself in a rather unenviable position when called upon to substitute for Vladimir Horowitz at this week's pair of Symphony concerts, the first of which took place yesterday afternoon. By almost universal consent Mr. Horowitz is the most sensational, the most electrifying of contemporary pianists. He was to play the Third Concerto of Rachmaninoff, a work that he has made peculiarly his own and with which he generates a high degree of audience excitement.

Young Mr. Kapell, on the other hand, was asked by Dr. Koussevitzky to play the Concerto of Aram Khatchatourian, which he has played here twice before and with which he achieved, as he did again yesterday, a considerable success. But Khatchatourian is no Rachmaninoff. His Concerto, an outwardly showy, if somewhat hollow affair, with pleasing exotic touches in the middle movement, might be described musically as a blend of Rachmaninoff, Prokofieff, and the Ippolitov-Ivanov of the "Caucasian Sketches." Anyway, Mr. Kapell plays it very brilliantly, and if the audience felt any disappointment in the last minute substitution, it concealed it admirably and applauded Mr. Kapell to the echo, with the orchestra joining in.

For the balance of the program, the part that will go on the air tomorrow evening, Dr. Koussevitzky, as was the case at the last pair of concerts two weeks ago, assembled three contrasted compositions, the Seventh Symphony of Sibelius, the "Good Friday Spell," from "Parsifal" and Brahms' Variations on a Theme of Haydn. With the Sibelius Seventh the conductor completed his observance of the Finnish composer's 80th birthday. At the regular concerts he has played the First, Fifth and Sixth Symphonies, while the Second turned up both at a Sunday afternoon concert and last Monday evening. "The Swan of Tuonela," was also heard. He had planned to play all seven Symphonies, and this reviewer would gladly have seen Nos. 3 and 4 substitued for the over-played Fifth and the dry and barren Sixth.

No. 7, and not only because it is the shortest of the lot, is a great improvement over its two predecessors. There is some of the aimless puttering around to be found in all the later Sibelius, the use of figures instead of themes. There is also beauty, nobility and exaltation of mood that cause the piece to make as a whole deep impression.

If all of "Parsifal" were as beautiful as the "Good Friday Spell," that music drama would be, in truth, everything that some people like to believe it to be. Its performance yesterday matched the music, and after it the Brahms seemed singularly drab, for the most part, a mere exercise in scholastic composition. The G minor variation, in the tempo of a Siciliana, is lovely, of course, and one or two of the livelier ones are engaging. And the work ends pleasantly, with a festive-sounding restatement of Haydn's theme. I for one, however, would as soon hear the piece in the two piano version as in its prevailingly gray orchestral dress. With all the composers on the program, Dr. Koussevitzky and the orchestra were exceedingly eloquent.

Soloist at Symphony Concert

MONITOR. APRIL 19

Wins Ovation as Last-Minute Substitute

By L. A. Sloper

Substituting on 36 hours' notice for Vladimir Horowitz, who was unable to appear, William Kapell won an ovation at yesterday afternoon's Boston Symphony concert with his performance in Khatchaturian's Piano Concerto. He played this instead of Rachmaninov's Third, which had been scheduled for Mr. Horowitz.

Mr. Kapell deserved the plaudits, for he gave an extraordinary performance. It was he who introduced the Khatchaturian Concerto to the Symphony audience in 1943, and he was repeating his earlier success, but with the added interest that attaches to a rescue job. He played with no sign of tentativeness, and Dr. Koussevitzky and the orchestra co-operated beautifully.

A rehearing of the concerto gave no reason to revise the opinion of it expressed here on former occasions. It is unquestionably a brilliant score, well suited for pianistic display, and it contains also some haunting Armenian melodies. Mr. Kapell's superb technique and his exquisite tone and phrasing made the most of the opportunities for both kinds of playing.

Dr. Koussevitzky did well to revive in this twenty-third program of the season the Sibelius Seventh Symphony, which had not been heard here for more than four years. It is one of the most compelling of the Finnish master's efforts. Its single movement lasts only 20 minutes, but into that brief time a full measure of musical excitement is packed. The characteristic emotional tension is fully realized in Dr. Koussevitzky's reading. There are occasional pages of dulness, but they are quickly forgotten in the intensity of expression in the rest of the score.

Sibelius is the essence of Wagner, and the Seventh Symphony is the essence of Sibelius. But there is more doubt today about the permanence of Sibelius' music than there seemed to be 10 years ago. It has pattern, but is its structure strong enough to sustain its emotional impact over a long period? That of Tchaikovsky's symphonies is. Time will have to decide the case of Sibelius.

The other items on the program were the "Good Friday Spell" from "Parsifal" and the Brahms Variations on a Theme by Haydn.

Frances Yeend

Soprano soloist with the Boston Symphony Orchestra in Beethoven's Ninth Symphony at the concluding concerts of the season, Friday, Saturday and Sunday of next week.

Closing Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gives the last concert of its Sunday afternoon series in Symphony Hall on April 21, at 3:30 o'clock. It gives its final pair of Friday afternoon and Saturday evening concerts on April 26 and 27 at the regular hours.

The Sunday program contains Mozart's Symphony in E flat major No. 26, Bach's Orchestral Suite No. 3 in D major, and Beethoven's "Eroica" Symphony No. 3.

At the Friday and Saturday concerts Beethoven's Ninth Symphony will be performed, the orchestra being assisted by the Harvard and Radcliffe choruses and the following quartet of soloists: Frances Yeend, soprano; Viola Cilva, contralto; Andrew McKinley, tenor, and Robert Hall Collins, bass. Haydn's Symphony in G major, No. 88, will precede the Beethoven Symphony.

On the Air

Boston Symphony to End Current Season Saturday

Pops Concerts Take Over Saturday Nights; The Easter Parade To Be Broadcast This Morning; Some Interesting $64 Questions

By Warner Twyford

The Boston Symphony Orchestra concludes its current broadcasting season with next Saturday's performance over ABC-WGH, and from this point through August 10 the Boston Pops concerts, the Esplanade concert, and the Tanglewood Festival series command the attention of the Saturday night listener.

Arthur Fiedler

There will be nine programs in the Pops series, one from the Esplanade on the Charles River, and five from Tanglewood. For the first time, these programs will be sponsored this year.

Pops concerts, in all the tradition of stein-clinking table sitters, will be heard each Saturday from May through June 29. Arthur Fiedler will conduct, as usual, and he will be on the podium for the Esplanade concert of July 6.

Programs of the Bach-Mozart Festival at Tanglewood will be broadcast July 13 and 20, and the Berkshire Festival programs will he heard July 27 and August 3 and 10. Time of all the programs is 9:30 to 10:30 o'clock.

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CLINTON, ILL.
JOURNAL-REPUBLIC
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This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL
APR

MUSIC: Berkshire Center to Be Resumed This Summer After 3-Year Wait

By DWIGHT ANDERSON
Courier-Journal Music Editor

THE Berkshire Music Center, after having been suspended for three seasons, will reopen during the coming summer. Four of the five departments (conducting, composing, orchestral playing and opera) are for advanced students. The fifth department, which includes choral singing, chamber music and orchestral playing, offers an opportunity for less advanced students. Headed by Serge Koussevitzky, the faculty will include Robert Shaw, Hugh Ross, Stanley Chapple, Leonard Bernstein, Herbert Graf, Boris Goldowsky, Gregor Piatigorsky, Bohuslav Martinu and Aaron Copland.

This Clipping From
ELMIRA, N. Y.
TELEGRAM
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This Clipping From
PORTLAND, ME.
SUNDAY TELEGRAM

APR 2 1 1946

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HERALD-NEWS

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CAMDEN, N. J.
POST

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But it's Miss Guichard's baby. And has been ever since she was 16 years old. She never attended music school and her only teacher was the man whose chair in the Boston Symphony she took over after he died two years ago.

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This Clipping From
DAYTON, OHIO
NEWS WEEK

APR 22 1946

MUSIC

Pope of Instruments

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Although the American Guild of Organists does not grant degrees, it is authorized by the University of the State of New York—the state's board of education—to conduct examinations and grant certificates of fellowship, associateship, and choirmastership. These examinations are so tough that about 66⅔ per cent of the applicants fail. As yet, the AGO has not the prestige of its model, the Royal College of Organists in England, but it has moved ahead steadily to dignify and raise the standards of a group of musicians who have at their disposal an ever-growing audience and some of the finest instruments in the world.

Education by Biggs: It was Hector Berlioz who called the orchestra the King of Instruments and the organ the Pope—thereby relegating it to a position of solitary splendor. Since Berlioz fathered the modern orchestra, his opinion was perhaps prejudiced, but he did echo a nineteenth-century romantic view which held that an organ played with an orchestra produced a "detestable effect." Although many musicians still share this feeling, some think otherwise, and few have done more than E. Power Biggs, best known of American organists, to prove that the organ belongs equally to the church, the concert hall, and the radio.

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The radio, Biggs feels, has done more to popularize the organ than any other medium. But radio has also brought Biggs headaches. On a concert tour he could repeat the same works in each city. For radio he must maintain a far greater repertoire. Radio, he says, "is like a mouth . . . It has one piece of steak and it is ready for the next."

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TIMES

APR 2 6 1946

Barbara Ulin to Play With Boston Symphony

BARBARA ULIN

Barbara Ulin, brilliant young pianist and pupil of Moshe Paranov and Harold Bauer at the Julius Hartt School of Music, has been engaged to make her debut as soloist with the Boston Symphony Orchestra on May ~~12, in~~ Symphony Hall, Boston, according to word received here today.

Miss Ulin, who will perform the Mendelssohn Concerto in G minor with the world-famous orchestra, was one of two winners of the Alfred C. Fuller Piano Scholarships at the Hartt School in September, 1945. She is scheduled to make her Hartford debut in the Hartt Auditorium on May 16.

The daughter of Mr. and Mrs. M. B. Ulin of Newton Center, Mass., she began her study of piano at the age of 12 and subsequently studied at the Malkin Conservatory in Boston, and at the Longy School of Music in Cambridge. She was graduated from the Newton High School in 1941.

Berkshire Center Attracts Students

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STAR

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Theodorowicz, however, will continue to sit as concert master of the coming season of pops, a position he has held since 1916. The pops are the Summer season of light music in an informal setting played by members of the Boston Symphony.

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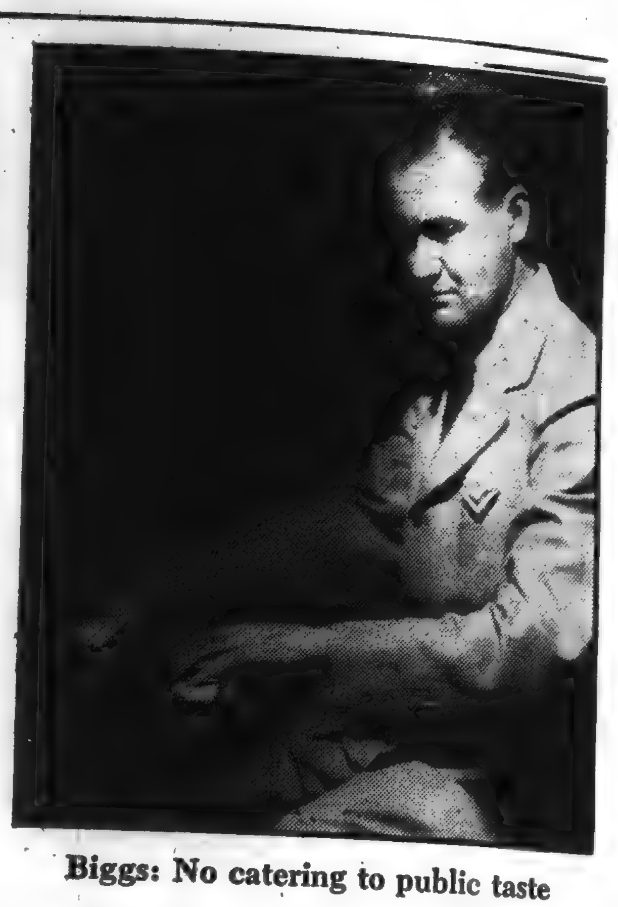

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BOSTON, April 26 (AP)—Julius Theodorowicz, assistant concert master of the Boston Symphony Orchestra since 1919, retired tonight. He has been a member of that organization for the past 48 years.

He was tendered a reception after tonight's concert in Symphony Hall by orchestra members, trustees and friends.

Theodorowicz, however, will continue to sit as concert master of the coming season of pops, a position he has held since 1916. The pops are the Summer season of light music in an informal setting played by members of the Boston Symphony.

Born in Poland, Theodorowicz won eminence as a violinist in Vienna, from where he was brought to the Boston Symphony Orchestra in 1898 by Wilhelm Gericke, then serving his second term as the orchestra's conductor

HE BOSTON DAILY GLOBE—SATURDAY, APRIL 27, 1946

Boston Symphony Concertmaster Retires After Record 48 Years

Julius Theodorowicz, assistant concertmaster of the Boston Symphony Orchestra since 1919, and a member of the organization for 48 years, was given a reception yesterday after the Boston Symphony concert in the upstairs foyer of Symphony Hall.

After tonight's concert, Theodorowicz will retire from the orchestra. He will, however, continue to sit as concertmaster of the coming season of Pops, a position he has held since 1916.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, [illegible] Theodorowicz upon his [illegible]

Guests included colleagues, members of the Boston Symphony [illegible] and others.

Born in Poland he won eminence [illegible] in Vienna, from where he was brought to the Boston Symphony Orchestra in 1898 by Wilhelm Gericke, the orchestra's conductor who then was serving his second tenure of office. Brilliant young Franz Kneisel, who was concertmaster, had found the string quartet, bearing his name, which became the top organization of its kind in this country. Theodorowicz became second violin in the quartet, of which the other members, besides Kneisel, were Louis Svencenski, viola; and Alwyn Schroeder, 'cellist—all members of the Boston Symphony.

In 1903 the Kneisel Quartet toured the country, quitting the orchestra for three years for that purp Theodorowicz rejoined the orches in 1907, and has been a memb ever since. He retires with the chestra's record of years served.

For many years he was leader a commentator of his own ensem at the Lake Placid Club in N York state.

He is married to the former Ha L'Africaine, who established hers as a foremost 'cello soloist. Th have a daughter, Anne, and s David. The latter fought with t Marines in the Pacific Theatre the late war.

GLOBE

THE SYMPHONY

APRIL 27

Orchestra, Soloists and Chorus Superb in Beethoven Ninth

By CYRUS DURGIN

Here we are again at the end of another Boston Symphony season. It doesn't seem possible, but unhappily it's true. The last Friday and Saturday concerts of yesterday and tonight will be followed by a pension fund performance at Symphony Hall Sunday night, and then all will be over.

Serge Koussevitzky's program for all three concerts is the same: Haydn's G major Symphony, No. 88, followed by the Ninth Symphony of Beethoven. The choruses for the finale of Beethoven's mighty work are those of the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth. The vocal soloists are Frances Yeend, soprano (Boston debut); Viola Silva, contralto; Andrew McKinley, tenor (Boston debut), and Robert Hall Collins, bass.

Fitting Final Production

Since the Beethoven Ninth is music of a definitely ceremonial—or at least, occasional—nature, the Symphony makes a fitting production for a season's end. Apart from the ethical aspects of the verses by Schiller which makes the text of the choral finale, this music is of exceptional weight and character. Somehow, in viewing the whole, Beethoven's overwhelming faith in the brotherhood of man, as expressed in those verses, seems of less importance than the grandeur of the entire work.

In all the history of the symphony, there has never been a single movement with the magnitude of the first in Beethoven's Ninth. Here is the apotheosis of his genius for thematic development and variation (although, Heaven knows, the variations of slow movement and finale also are prodigiously worked out). Here, too, is a musical conception of a deaf man whose ears and imagination all were inward; a conception that must have been visionary for its time and which still, more than 125 years later, is gigantic in proportion and of a timeless appeal.

Of course, the Ninth is a flawed masterpiece, to the extent that Beethoven, ignoring the limitations of the human voice and the niceties of vocal writing, hearing inwardly only what he wished to express, demanded that the singers produ what he had set down. Many of t pages in this finale will never be sung with the full amount of tone and power that the composer wanted. They are simply impossible. For this reason, any performance of the finale is always more or less of a gamble, and when voices can be found which deal reasonably well with those difficulties—well, we are so much the luckier.

Choristers Splendid

In this production of the Ninth Symphony the singers on the whole are admirable. Miss Yeend has a high-ranging and crystal-clear soprano as well suited to the soprano part as most, and she sings it musically. Mr. McKinley coped reasonably well with the equally demanding tenor portion, while Miss Silva and Mr. Collins were no less superior in technic and style. The choristers were splendid.

Mr. Koussevitzky has never read the Ninth Symphony with finer style or clarity, or with greater intensity than he did yesterday. The first movement was monumental in every sense of the word. It was vast and heroic, which means that Beethoven's notes were re-created with complete fidelity. It also was something to be remembered as a model of how that movement can go. The orchestra, at the very top of its exalted form, responded superlatively well.

For the sake of the record, it may be added that Haydn's familiar little Symphony was a bit fussed over; a bit too jucy in the largo, a bit too rushed in the finale. Yet it made its undeniably pleasant effect.

So, here we are at the end of the Boston Symphony Orchestra's 65th season.

MUSIC

Symphony Concert

The 24th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday in Symphony Hall. Assisting were the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor; Frances Yeend, soprano; Viola Silva, contralto; Andrew McKinley, tenor; Robert Hall Collins, bass. The program was as follows:

Symphony in G major No. 88 ......Haydn
Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, Op. 125 ....Beethoven

By ALEXANDER WILLIAMS

A superbly fitting conclusion to the season was yesterday's glowing performance of the Ninth Symphony. Here in this symphonic masterpiece on a large scale Beethoven trumpeted for all the world to hear those ideals about which we have all been thinking during the past six years but which we have not often dared to express. Beethoven had none of our modern timidity in face of the commonplace truths. The brotherhood of man was a fine ideal and so he shouted forth its praise in a work of musical art that reaches the sublime.

I have never been so moved at a performance of the Ninth Symphony as I was yesterday. This was doubtless partly due to personal reflections which had nothing to do with the execution of the Symphony. But in any case it was a splendid performance. Credit should first go to Mr. Koussevitzky and the orchestra for the spirit and devotion with which they interpreted the score. Praise was also due the chorus from Harvard and Radcliffe, which had obviously been remarkably well coached by Mr. Woodworth. Finally the soloists sang their exceptionally difficult music with a fine semblance of ease.

The Ninth Symphony was preceded by Haydn's delightful Symphony in G major, No. 88, which has long been familiar to Boston Symphonic audiences. The performance seemed to me overpolished yesterday. The slow movement was as near to being static as it could be without falling off the perch. Mr. Koussevitzky made the finale go as fast as the Red Queen made Alice run. Of course, he brings it off, but sometimes I am tempted to wonder if it is worth the energy involved.

This concert, which will be repeated tonight and again on Sunday night (with a larger chorus) for the Pension Fund, officially ends the 65th season of the Boston Symphony Orchestra. Mr. Fiedler and the Pops take over Tuesday night. When the orchestra returns to Symphony Hall next October it will lack one long-familiar face. Mr. Theodorowicz, who has been with the Boston Symphony for 48 years, is retiring from his post at the second desk of the first violins. He will take the good wishes of all friends of the Boston Symphony with him.

SYMPHONY FINALE

BY WARREN STOREY SMITH

POST APRIL 27

Dr. Koussevitzky has a new formula for ending the Symphony season. The First Symphony of Brahms, long dedicated to that purpose, has given way to nothing less than the Ninth Symphony of Beethoven, complete with chorus and soloists. A year ago the final pair of concerts offered the Ninth and nothing more. This year there is a curtain-raiser in the shape of Haydn's Symphony in G major, No. 88, to which the conductor is so greatly devoted.

This year, as before, the chorus is made up of the Harvard Glee Club and the Radcliffe Choral Society, as trained by G. Wallace Woodworth. Save for Robert Hall Collins, the bass, the soloists are new. Frances Yeend is the soprano, Viola Silva the contralto and Andrew McKinley, the tenor. In addition to the performances of yesterday afternoon and this evening there will be one on Sunday evening in aid of the orchestra's pension fund, with the same soloists and with Haydn's Symphony again as prefatory number.

The performance yesterday was superb. Possibly a larger chorus will assist on Sunday evening, when the platform can be extended, but yesterday Mr. Woodworth's young men and young women did nobly, and upon the latter, at least, Beethoven lays a cruel task. And so trying is the role of the solists that if they get by at all you say that they did very well indeed. The principal burden, since they are the only ones who sing alone, falls upon the bass and tenor. Mr. Collins was once more impressive in his delivery of the Recitative that introduces the choral portion and Mr. McKinley did well with his solo passage in march-rhythm.

The chorale finale is capable of engendering considerable audience excitement, as was the case yesterday, but the true glory of the Ninth Symphony lies in the three instrumental movements, and particularly in the first two of these. The portentous opening of the work fills the listener with awe no matter how many times it is heard and Dr. Koussevitzky has seen to it that we should be as familiar with the Ninth as we are with any other major work in the repertory. Sunday evening's performance will be the sixth at Symphony Hall in two years, something of a record for any city.

Naturally, Haydn was somewhat swamped by Beethoven yesterday. Dr. Koussevitzky has run this Symphony into the ground, but it stands high among that master's 104 by reason of its noble Largo and the decidedly pleasing nature of the other three movements. Possibly the conductor romanticizes the Largo in a way that Haydn never intended and plays the finale at a speed of which he did not dream, but times and tastes have changed. At the end of the concert yesterday there was great and deserved enthusiasm.

Following the concert there was a reception in the first balcony foyer for Julius Theodorowicz, assistant concertmaster of the orchestra, who is retiring after 48 years of service, the longest term to be served by any member of the organization. He will, however, fill his accustomed post as concertmaster of the Pop Concerts, which begin their 61st season next Tuesday evening.

ORCHESTRA'S YEAR

BOSTON POST ... APRIL 28

Symphony Season Established Record in Number of Guest Conductors Employed

BY WARREN STOREY SMITH

THE Symphony season, which ends tonight with a Pension Fund concert, repeating last week's program (Haydn's Symphony No. 88, Beethoven's Ninth), established a record in the matter of conductors. If we include Wheeler Beckett, who again led a considerable portion of the Orchestra in the six Youth Concerts, no less than nine men have directed it in these seven months. Three of these were native-born Americans: Mr. Beckett, Morton Gould, who took over a Sunday concert in mid-season, and Leonard Bernstein.

This last fact is of itself highly gratifying, and in the case of young Mr. Bernstein we can say that he not only held his own with the guesting Europeans, but eclipsed at least two of them. Outside a very few of Dr. Koussevitzky's own concerts, the most stimulating of the season were the pairs presided over by Mr. Bernstein and Hungarian-born Fritz Reiner, respectively. But whereas the latter scored his biggest success with the highly-colored music of Strauss, Salome's Dance and the "Symphonia Domestica," Mr. Bernstein brought down the house with the Second Symphony of Schumann, a work that in a hundred years of existence has failed to establish itself firmly in general critical estimation.

Two of the remaining guests, Paul Paray who, like Mr. Reiner, was on his first visit here, and Sir Adrian Boult, were responsible between them for five of the 24 pairs of "regular" concerts. Mr. Paray rather rashly relied chiefly upon the most familiar items of the French repertory, plus Beethoven's Fifth Symphony, and save in the case of Dukas' "Sorcerer's Apprentice" and possibly Ravel's "La Valse" added nothing to our understanding of them. An energetic and authoritative reader, he appeared to be lacking in poetry.

If Mr. Paray gave us no new or unfamiliar music, Sir Adrian contributed plenty. But outside Vaughan Williams' mystical "Job" and William Walton's saucy "Scapino" Overture, it was either insignificant, like Anthony Collins' "Threnody for a Soldier Killed in Action; based on fragments left by Michael Heming," or outmoded, as in the case of Bax's "Tintagel" and Ireland's "The Forgotten Rite." He also arrested Holst's ambitious "The Planets" and Elgar's "Enigma" Variations in their course toward local oblivion. A sound musician and able leader, Sir Adrian is not sufficiently electrifying for our jaded palates. One could discern a hint of malice in Dr. Koussevitzky's first program after the Englishman's departure: Beethoven's "Pastoral" and Tchaikovsky's, "Pathetique." After three weeks of trying to go British, the audiences looked upon these symphonies, set forth in the best Koussevitzkyan manner, as a sort of musical spree.

All of the guests have now been accounted for except Igor Stravinsky, who once more gave us a program of his own music, both old and new, the latter being the striking Symphony in Three Movements and the diverting "Scenes de Ballet."

Of the remaining 16 concerts, two fell to associate conductor, Richard Burgin, who gave us in the Violin Concerto of Bartok (Menuhin) perhaps the most important of the local novelties, as well as a Piano Concerto by Gian-Carlo Menotti (Firkusny), which proved superficially pleasing but no more. A newcomer to Symphony Hall, Menotti was earlier represented by two conventional Interludes from his opera, "The Island God."

Opera, by the way, loomed large this season. Having neglected Wagner for several years, Dr. Koussevitzky offered no less than six items from him, performances of great tonal beauty, as well as four provocative fragments from Benjamin Britten's "Peter Grimes," which will have its American premiere at Tanglewood next summer. Of Dr. Koussevitzky's other novelties the most ponderable was the Fifth Symphony of Prokofieff. While not of great originality, it is a work of substance and will probably be a fixture in the repertory for some time to come.

The most taking new piece, however, was Copeland's "Appalachian Spring." His "Danzon Cubano" (Bernstein) proved of much less account. Two new symphonies, Martinu's Third and Kabalevsky's Second and two 'Cello Concertos, those of Vladimir Dukelsky (Piatigorsky) and Samuel Barber (Garbousova), did not impress this observer as being particularly significant, though each had its points. That still leaves David Diamond's Rounds for Strings, Henry Cowell's Hymn and Fuguing Tune, Morton Gould's "Harvest" and Concerto for Orchestra as variously interesting examples of young America at work. Mr. Diamond's Rounds, previously played here by the Conservatory Orchestra, seems the one most likely to remain with us. . . . The usual Mahler was omitted and Bruckner was overlooked for yet another season. But there was plenty of Sibelius: five symphonies and a tone poem, in honor of his 80th birthday.

HERALD APRIL 28

Pops Programs

Tuesday night in Symphony Hall Boston's Pop Concerts will begin their 61st season. Arthur Fiedler will conduct the Pops symphony orchestra in programs varying each night with their usual wide variety and broad appeal, ranging from Bach and Handel to Khatchatourian and Prokofieff in the symphonic field, and from Johann Strauss and Offenbach to Rodgers and Morton Gould. Refreshments will be served at the tables which cover the floor of Symphony Hall and in the balconies during intermission time. Wednesday, May 8 (V-E Day Anniversary) will be under the auspices of "France Forever," and Thursday, May 9, will be the annual Harvard Night. The programs of the first ten days follow:

OPENING NIGHT

Tuesday, April 30, 1946, at 8:30 P. M.

"Washington Post" March..........Sousa
Overture to "Orpheus in the Underworld"..........Offenbach
Irish Tune from County Derry..Grainger
"Voices of Spring" Waltz..........Strauss
Dances from the Ballet, "Gayane"..........Khatchatourian
Clair de Lune..........Debussy
Roumanian Rhapsody..........Enesco
Selection from "Carousel"..........Rodgers
"Jingles All the Way"..........Cable
Knightsbridge March from "London" Suite..........Coates

Wednesday, May 1

Hungarian march, "Rakoczy"....Berlioz
Overture, "Fingal's Cave"...Mendelssohn
Jamaican Rhumba..........Benjamin
Waltzes from "Der Rosenkavalier"..........R. Strauss
Three Movements from the ballet, "Fancy Free"..........Bernstein
Promenade..........Anderson
Marche Slave..........Tchaikovsky
"Bloomer Girl" selection..........Arlen
Yankee Doodle Went to Town..........Morton Gould
"Thunder and Lightning," polka..Strauss

Thursday, May 2

Entrance of the Guests into the Wartburg, from "Tannhauser"..........Wagner
Gavotte and finale, from the "Classical" symphony..........Prokofieff
Nocturne..........Barbara Curry
Slavonic dance in G minor..........Dvorak
"Bostonia" suite..........Keith Brown
Warsaw Concerto..........Addinsell
Piano soloist—Leo Litwin
Bolero..........Ravel
Selection from "Carousel"..........Rodgers
Promenade..........Anderson
"Bahn Frei" ("Fast Track"), polka..........Strauss

Friday, May 3

Prelude to "Carmen"..........Bizet
Overture to "Mignon"..........Thomas
Clair de Lune..........Debussy
"Wine, Woman and Song," waltzes..........Strauss
Ouverture Solennelle, "1812"..........Tchaikovsky
Polonaise in A-flat..........Chopin
Warsaw Concerto..........Addinsell
Piano soloist, Leo Litwin
"Oklahoma!" selection..........Rodgers
Gypsy tango, "Jealousy"..........Gade
"Pomp and Circumstance," march..Elgar

Saturday, May 4

Marche Militaire..........Schubert
Overture to "Il Guarany"..........Gomes
"By the Beautiful Blue Danube," waltzes..........Strauss
Regis College Glee Club, conducted by Corinne Pierce, '47; accompanist, Dorothy O'Brien, '48:
Spring..........Becker-Cain
Jesu Rex Admirabilis..........Palestrina
The Road to Romany..........Brahms
(Regis Alma Mater, sung by everyone)
"Semper Fidelis," march..........Sousa
Overture to "Mignon"..........Thomas
Dances from the ballet, "Gayane,"..........Katchatourian
Promenade..........Anderson
Briar Rose Waltz from "The Sleeping Beauty"..........Tchaikovsky
Bolero..........Ravel

Sunday, May 5

Overture, "Leonore," No. 3....Beethoven
Air on the G String..........Bach-Wilhelmj
Polovetzian dances, from "Prince Igor"..........Borodin
Rhapsody on a theme of Paganini, for piano and orchestra..........Rachmaninoff
Soloist—Bernhard Weiser
Wellesley College Choir, Margaret M. Macdonald, director
"These Delights If Thou Canst Give," from "L'Allegro"...Handel
Prelude..........Schuman
Three choral settings from "Alice in Wonderland"..........Fine
Three folksongs
"Cancao de Saudade"...Villa-Lobos
"Riddle Song"
"See the Gipsy"..........Kodaly
Finale, from the "Gondoliers"...Sullivan
Selection from "Carousel"..........Rodgers
Deep River..........Burleigh-Jacchia
American Salute ("When Johnny Comes Marching Home")..........Gould

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GLOBE APRIL 28

MUSIC

SYMPHONY HALL

Pension Fund Concert

By PHYLLIS WATTS

The loudest and longest cheering heard in years went up in Symphony Hall last night when a full-sized audience stood in the aisles to pay tribute to a vital performance of Beethoven's Ninth Symphony.

That cheering wasn't entirely a farewell gesture to Dr. Serge Koussevitzky and the Boston Symphony Orchestra, although yesterday's was the last concert of the season. Neither was the heartfelt approval the result of being bowled over by a work not often given, because the Ninth Symphony has been a steady diet at Pension Fund concerts for the past three years.

The demonstration was rather a spontaneous outburst from an audience which knew a life-giving performance when it heard one. Conductor, orchestra, soloists and several hundred singers working in closest collaboration made triumphant the final choral movement, which looks impossible for voices on paper and seems anti-climatic in the light of cold musical logic.

Those who noticed such small imperfections as some tentative wind entrances and a certain amount of over roughness from the first violins found it hard to remain analytical in the face of the larger success of the Ninth Symphony which dwarfed the elaborately detailed performance of Haydn's 88th Symphony in G major. The soprano and alto soloists (Frances Yeend and Viola Silva) were particularly effective. Miss Yeend's voice is full and positive, well up to the trying, brief passages allotted her. Andrew McKinley's tenor was a shade too staccato in the section which he shared with the smoothly phrased bass of Robert Hall Collins.

The choruses, trained by G. Wallace Woodworth and his assistants Ethel Bernard and Elliot Forbes, were a credit to the occasion, and that is saying a great deal. The high A held for 10 bars was resolute in the striding double fugue. The new translation of Theodore Spencer is a welcome change from the turgid one used in previous years, but perhaps one day Schiller's original will be allowed to speak for itself.

GLOBE APR 28

Beethoven Ninth Tonight for Symphony Pension Fund

Tonight at 8 o'clock the Boston Symphony Orchestra will bring to an end its 65th season with a performance of Beethoven's choral Ninth Symphony, the concert to be for the benefit of the orchestra's pension fund. Dr. Serge Koussevitzky will begin the program with Haydn's Symphony in G major, No. 88.

In the finale of the Ninth Symphony the combined choruses of 200 of the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth, will join the orchestra, and the following quartet of soloists will be heard. Frances Yeend, soprano; Viola Silva, contralto; Andrew McKinley, tenor, and Robert Hall Collins, bass.

This quartet includes two singers who have proved their abilities by singing with this orchestra on previous occasions: Mr Collins and Miss Silva. Miss Silva, since her last appearance in Bach's B minor Mass both in Boston and at a Berkshire Festival, has figured in the Worcester Festival and sung with other orchestras.

Andrew McKinley, born in Pennsylvania, a graduate of the Juilliard School, a pupil of De Gogorza, also studied in Italy with Binetti. He has appeared with the N. B. C. Symphony under Toscanini and in opera performances. Frances Yeend is a native of the state of Washington. She has sung with orchestras and on the stage, enjoying an outstanding success as Micaela in a Columbia concerts opera production of "Carmen."

HERALD APRIL 28

Half-way Impressions; Symphony Season in Review

By ALEXANDER WILLIAMS

As I intimated last week, I have no real right to review the 65th season of the Boston Symphony, which ends tonight with the Pension und Concert. By virtue of being rmany during October and ber and on the ocean in De- I missed the first third of son. Nor do I think that I ficiently readjusted to take operly the three concerts which I did hear in December. On one of these was the Prokofieff 5th Symphony, which luckily I heard later at a Monday concert and by which I was deeply impressed. But on another was the Bartok Violin Concerto, about which I cannot truthfully say anything sensible at all.

With this much as apology, a few general impressions may not come amiss. First off is the amazing activity of the orchestra and its musicians. The work of the players in giving freely of their time and artistry for the service hospitals and camps is one of the brightest pages in the history of the Boston Symphony. Listed on paper and told to the meeting of the Friends this activity has indeed been extraordinary.

Second on my list of general impressions is the orchestra's record for playing modern music. There have been 31 such compositions during the regular concerts. (This figure includes Stravinsky, new and old, but does not include Sibelius or Strauss—perhaps a rather arbitrary rating.) Of these 31 scores, five were played for the first time anywhere, two for the first time in the United States and 15 for the first time by the Boston Symphony.

Yet the familiar classical warhorses were not neglected. For example, of Beethoven were heard the 1st, 3d, 5th, 6th and 9th Symphonies and the so-called "Emperor" Concerto, of Brahms the 1st and 2d Symphonies, the Violin Concerto and the Haydn Variations; of Tchaikowsky the 6th Symphony, Franck's Symphony; and there was a whole half program of Wagner excerpts. It would seem that Mr. Koussevitzky has once again successfully played both ends against the middle.

In addition, much of the modern music was not "modern" in the sense that it was difficult for the conservative ear to absorb. Nobody could say, for instance, that Bax's "Tintagel" or Ireland's "The Forgotten Rite" or Gretchaninoff's Elegy were other than music by composers still living but otherwise conceived in a past and conventional idiom. Other new scores were intentionally on the light and exotic side, like Milhaud's Saudades do Brazil" and Copland's "Danzon Cubano." These two proved no stumbling block to faithful patrons of the Symphony who complain that Mr. Koussevitzky gives them too much of "this modern stuff." And, in any event, as he delightfully announced at the Friends' Meeting, he is going blithely on dishing it out. I suspect that deep down Boston Symphony audiences are rather proud of their ability to "take it."

In view of the somewhat unfavorable angle of publicity which played up the announcement that Mr. Koussevitzky would conduct next season a minimum of "only 13 weeks," it is interesting to note that he led the orchestra in just 14 of the regular pairs of concerts. For the other 10 we had Sir Adrian Boult for three, Paul Paray and Mr. Burgin for two each and Leonard Bernstein, Fritz Reiner and Igor Stravinsky for one each. In other words, it is hardly likely that next season we shall have Mr. Koussevitzky any less than we had this.

There is one rather disconcerting aspect which has struck me particularly after nearly four years absence from the concerts. That is the distortion which the radio commitment inflicts upon the programs. In sum it seems to mean that we get far the longest part of the program after the intermission, which is at least debatable practice for an ideal program. Secondly we almost never get any modern music after the intermission. Thus, not only does the new music not get a chance to be heard by the radio audience but also those of us who would like to have a second crack at the new work at home are fobbed off with the good old standbys which we have heard so often. I submit that this knuckling to the radio may be good business, but that it is essentially inartistic, that it does a serious disservice to the cause of modern music and that anyway the customers in the seats in Symphony Hall are in the long run the first to be considered.

Rather than conclude this random survey on a sour note, I should like to express my personal gratification at once again being in a position to listen to and applaud the magnificent music which the Boston Symphony habitually makes.

Adding Up the Ledgers; the Symphony Season in Review

By CYRUS DURGIN

Almost before we know it, the time has arrived to add up the symphonic ledgers for the past seven months. For the 65th season of the Boston Symphony Orchestra will be ended with tonight's performance, as a pension fund benefit, of Beethoven's Ninth Symphony. The sum total of the ledgers seems to have been another season of memorable performances of a by no means exceptional repertory.

The Boston Symphony is still at its apogee. In technic, in polish and suavity and depth of style, the orchestra continues to be Boston's glory. That, of course, is due to the master's hand of Serge Koussevitzky who, though his own conducting activity has necessarily diminished, continues to rule as the autocrat of Symphony Hall. That is all to our benefit, for the Boston Symphony which he brought to such perfection is one of the wonders of the civilized modern world.

We may as well be candid. Just how long this Golden Age will endure is problematical. For two seasons past, Mr. Koussevitzky has conducted fewer concerts. Now he has announced officially that next season he will conduct only 13 weeks in Boston and those weeks when the orchestra is on tour. This means an ever-increasing number of guest conductors, and that in turn means the orchestra increasingly will be subjected to new ways.

This also means that Mr. Koussevitzky's regime no longer can be considered in terms of an indefinite future. Sooner or later a successor will appear. Indeed, there has been much public speculation about the when and the who of that occasion. When it does come about, the orchestra will have to undergo that natural change incident to a new leader.

Next Autumn will see some new faces upon the stage. Not only Julius Theodorowicz, but certain others are said to be retiring. Musical Boston, as well as his colleagues of the orchestra, joins spontaneously in saluting Mr. Theodorowicz, whose career goes back almost to the beginning of the Boston Symphony. He has been an able and valued member of the first violin section.

The New Music

I think the season past has been one in which the level of consistently high performances is more important than the consideration of any outstanding events. It is true that Mr. Koussevitzky's repertory has been shrinking for a number of years. Ever more he tends to repeat, from season to season, a diminishing number of standard masterpieces. The flow of new music continues, but not spectacularly.

Of the season's new fare, the Fifth Symphony of Sergei Prokofieff certainly was the most rewarding. This remarkably skilled and moving work may very well turn out to be a masterpiece of the late war years. Only time can tell, but I suspect the Fifth will prove to be of enduring value.

The Bartok Violin Concerto, so ably performed by Yehudi Menuhin, stands high on the list of excellent newer music, along with the Interludes from Benjamin Britten's opera "Peter Grimes." The complete performance of the opera at "Tanglewood" during the Summer, will give us opportunity to assay the work as a whole.

The ballet music "Appalachian Spring" stands among the best of Aaron Copland's work, while his "Danzon Cubano" seemed second-rate. Henry Cowell's Hymn and Fuguing Tune is slight enough, but the facture is solid, and the music has a healthy and honest vitality. The same is true of the Rounds by David Diamond, and the Third Symphony of Bohuslav Martinu.

Of less immediate appeal, but not without various good points were the curious Cello Concerto by Vladimir Dukelsky, Menotti's jingly Piano Concerto and the very long and very static "Job" of Vaughan Williams.

My list of outright failures would include the Cello Concerto by Samuel Barber, a musician who otherwise has written some admirable pieces; the Elegy by the venerable Mr. Gretchaninoff, and the Second Symphony of Kabalevsky.

The Revivals

The finest revival, by all odds, was the Konzertmusik of Hindemith, music of great vigor and point and style. Holst's "The Planets" still has appeal, and the Piano Concerto of Khatchatourian continues to grow with each hearing. Certainly the excerpts from the Prokofieff ballet, "Romeo and Juliet," were important as a revival.

Of the guest conductors the most striking was Leonard Bernstein, probably because he has done so much and matured so well before he has reached 30. I would not go so far as some of my friends who insist he has "arrived" as a first-rate conductor, because I have heard him only with a first-rate orchestra. But of his enormous talent and his promising future there is not a shred of doubt. His mastery of the Schumann style was splendid.

It was a great pleasure to hear the gifted Fritz Reiner, who, since he was here for but a week, ought to be invited to return. As I mentioned at the time, of all the guest conductors in 15 years he was the one who changed the tone of the orchestra least. That, considering his decided individuality, was a feat.

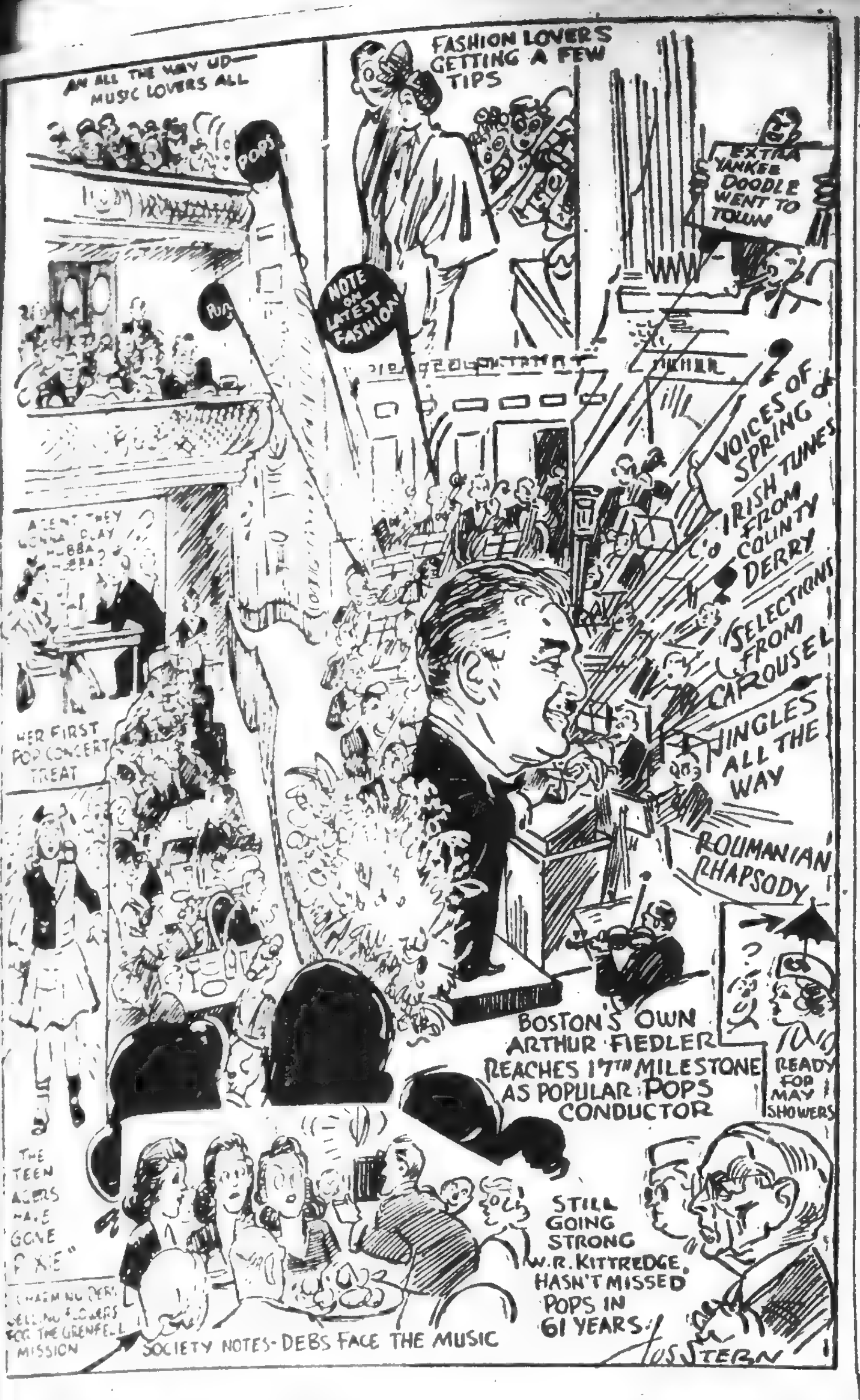
Sir Adrian Boult, that impeccable Briton, gave us restful pleasure, although his intentions seemed to be defeated by his programs. Paul Paray from France left only the impression of his own precise technic. As for Mr. Stravinsky, he has improved as conductor, but I am of those who believe that an all-Stravinsky program is monotonous to the point of boredom. That, especially, because so much of his later music is very, very dry. Again, Richard Burgin, the orchestra's likeable concertmaster and assistant conductor, gave proof of his own prowess with the baton.

If we had too much Stravinsky all in one dose, we certainly had far too little Mozart and Mahler. There was no Bruckner at all. The 80th birthday of Sibelius was honored over the season, but for some unaccountable reason Mr. Koussevitzky did not venture one of his most remarkable works, the Fouth Symphony.

This was also the season of the Great-Rest-From-Shostakovich. We had that coming to us.

[121]

BOSTON HERALD, WEDNESDAY, MAY 1,


AN ALL THE WAY UP—MUSIC LOVERS ALL
POPS
POPS
FASHION LOVERS GETTING A FEW TIPS
NOTE ON LATEST FASHION
EXTRA YANKEE DOODLE WENT TO TOWN
AREN'T THEY GONNA PLAY HUBBA HUBBA?
VOICES OF SPRING
IRISH TUNES FROM COUNTY DERRY
SELECTIONS FROM CAROUSEL
JINGLES ALL THE WAY
ROUMANIAN RHAPSODY
HER FIRST POP CONCERT TREAT
BOSTON'S OWN ARTHUR FIEDLER REACHES 17TH MILESTONE AS POPULAR POPS CONDUCTOR
READY FOR MAY SHOWERS
THE TEEN AGERS HAVE GONE "PIXIE"
CHARMING DEBS SELLING FLOWERS FOR THE GRENFELL MISSION
SOCIETY NOTES-DEBS FACE THE MUSIC
STILL GOING STRONG W.R. KITTREDGE, HASN'T MISSED POPS IN 61 YEARS.
GUS STERN

GAY POPS OPENING AGAIN AIDS N. E. GRENFELL FUND

By ALISON ARNOLD

Proof beyond a doubt that spring has come to Boston was the opening of the Pops last night at Symphony Hall. For these famous concerts now starting their 61st season, are part of the Boston tradition along with the swan-boats and Christmas Eve on Beacon Hill.

Every year in April, Symphony Hall changes from its wintry leather upholstery to gay gilt chairs and apple green tables And vacation days come to this sedate home of the Boston Symphony concerts in the form of a musical picnic—the Boston Pops.

Instead of listening in rapt silence. Pops audiences laugh and chat while sampling tall pitchers of Pop Punch or beer and pretzels and often the hum of conversation is punctuated by the popping of champagne corks. Informality is the keynote and marches, tangos and waltzes take the place of Beethoven and Bach.

Always a popular means of raising money for pet causes, the Pops has plenty of benefit nights. For the fourth season, the New England Grenfell Association took over the opening night, as a means for raising funds for the great work of the Grenfell Mission on the Labrador Coast.

Mrs. Robert M. P. Kennard of Newton Center headed the committee, and looked very springlike in a pink and black print with which she wore a tiny black straw hat trimmed with pale pink hyacinths. Under the direction of Genevra Hobbs, debutante flower vendors sold fragrant gardenias and carnations, as well as cakes of maple sugar, and Grenfell Christmast cards. Mr. Stephen Paine, who bought out all the wares his pretty daughter, Sada, had left, hoped she wouldn't stock up again.

Frivolous hats with open crowns and masses of bright flowers added to the gay atmosphere, although the small umbrella tucked in the crown of one hat lent a dampening influence. There were practically no uniforms in the large audience this year, and many reunited families attended together. Young Mr. and Mrs. David Arnold, Jr., who seem to be having a wonderful time going everywhere together once more, were there, and with Mrs. Augustus W. Soule were her sons, Augustus, Jr., Winsor and Richard, and her daughter, Marjorie. With Mrs. Margaret Lane were her son, Thomas, and her daughter, Jean Harriet.

Among those in the throng were Mrs. Alvan T. Fuller, her sable cape over a street-length gown; Miss Gertrude Peabody, Miss Dorothy Rackemann and her sister, Miss Elizabeth Rackemann; Mr. and Mrs. James P. Parker, Jr.; Mr. Nathaniel Saltonstall, Mr. and Mrs. William Dana Orcutt, Mr. and Mrs. George H. Lyman, Jr.; Fire Commissioner Russell Codman escorting post-deb Jane Ferguson, Mr. and Mrs. Basil Gavin, Mr. and Mrs. Robert C. Terry, Mr. and Mrs. Charles Terry Collens, Jr.; Mr. and Mrs. Raymond Bond, Mr. and Mrs. Webb White, Dr. and Mrs. Parker Hayden, Mrs. Robert G. Stone, Miss Virginia Palfrey, Miss Frances Baker, Miss Phyllis Long, Miss Beatrice Weeks, Miss Dagmar Pierce and Mrs. Charles F. Eaton, Jr.

MUSIC

The Pops

The 61st season of the Pops Concerts, with Arthur Fiedler conducting the usual orchestra of Boston Symphony players, opened last night in Symphony Hall. A program of music by Sousa, Offenbach, Grainger, Strauss, Khatchatourian, Debussy, Enesco, and many others was offered. The evening's concert was under the auspices of the Nw England Grenfell Association.

By ALEXANDER WILLIAMS

It is something to return after a long absence and find the Pops functioning precisely as before in Symphony Hall. Of course, we have long known and there have been the usual announcements beforehand that Mr. Fiedler had the good ship, "Pops," on an even keel and would bring her into port with all flags flying. They may droop a bit with the approach of hot weather but last night they were straining jauntily against the mast.

I could not for the life of me see that there was any difference between the Pops of five years ago (or ten) and what was offered to a large and enthusiastic public last night. Prices for bottled goods may be a bit higher, and there are once again imported items on the menu which I assume have been for some time absent. There was one new piece on the program. But otherwise we might have been attending any Pop concert during the post-Prohibition era.

Nor would that one new piece have told us in no uncertain terms that we were in 1946, rather than '36. This work was a set of three dances from Khatchatourian's Ballet, "Gayane." The first two numbers, "Song of the Rose Maidens" and "Lullaby," might have been slightly modernized Tchaikovsky. The "Sword Dance" had more of the spice that distinguished the composer of the Piano Concerto which has proved so popular in Boston Symphony concerts. It was, I thought, rather mean of Mr. Fiedler to follow it immediately with an encore of Shostakovitch's Polka from "The Golden Age," which is contemporary music with sauce "a la Russe" with a vengeance asd obviously an established "new" favorite with the audience.

But nothing could disturb the pleasure and equanimity of last night's public. It knew within a minute or two just when to settle down and listen. I hope that the new project of having Pops in Carnegie Hall in New York will have a similarly schooled audience. It may even be more like a continuation of Philharmonic's season, thanks to the snobbish notion of only serving refreshments during the music in the boxes! At any rate we shall see if New York can produce a successful substitute for Mr. Fiedler. Meanwhile our own Pops have taken off and will carry on with as much gusto as ever.

TONIGHT AT THE POPS

The 61st season of the Pops continues tonight in Symphony Hall, with Arthur Fiedler conducting the following program:

Hungarian March, "Rakoczy" .... Berlioz
Overture "Fingal's Cave" .... Mendelssohn
Jamaican Rhumba .... Benjamin
Waltzes from "Der Rosenkavalier"
R. Strauss
Suite from "Fancy Free" .... Bernstein
Promenade .... Anderson
Marche Slave .... Tchaikovsky
"Bloomer Girl" Selection .... Arlen
Yankee Doodle Went To Town
Morton Gould
"Thunder and Lightning," Polka .. Strauss

MAY 1, 1946

THE BOSTON DAILY GLOBE

SNAPPED AT THE OPENING OF POPS last night, which benefited the New England Grenfell Association, were Mrs. Krug Nidda of Chestnut Hill and Nathaniel Saltonstall.

Bostonians Jam Symphony Hall for 61st Pops Season Opening

Pops got off to a fine and early beginning last night when Arthur Fiedler swung into the Washington Post March to launch the 61st season of the Boston Pops Orchestra. More than three generations of Boston fans have watched Symphony Hall turn into a cafe complete with persuasive music and refreshment to celebrate the Spring season.

New to the concerts which have become a Boston institution were three pieces which show every sign of prospering, a fresh apple green coat of paint for the walls of the floor section and an untrellised stage. The last innovation, like the chaining of chairs five to a table, may be laid to the recent overhauling of fire laws.

Mr. Fiedler continues to conduct in a debonnair fashion, with left hand on hip and right making sweeping motions above the bank of traditional orange gladioli. The same rivalry for the first popping of corks also continues in the audience, with the left of center section coming in a strong winner last night.

New Song Is a Hit

Cable's new "Jingles All The Way," which combines radio advertisement tunes and symphonic themes in a cavalier manner was a distinct hit. Signature tunes recognizable at a first hearing blended the musical trademarks of a chewing gum, a soft drink, a ventriloquist character, three kinds of soap, and bananas ("which should not be kept in the refrigerator") with snatches of Wagner and Haydn. The recapitulation of the chewing gum and the beverage themes was followed by a coda describing toilet preparation which is a household word. Few in the sold out audience failed to get the joke.

Also heard for the first time at the opening night program which ran the gamut from Debussy's "Claire De Lune" to hit tunes from the Rodgers musical, "Carousel", were dances from the ballet "Gayane" by Khatchatourian, which proved an exotic blend of lullaby and sword dance Armenian rhythms.

Oldtimers on stage were headed by concertmaster Julius Theodorowitz, who is in his 30th year of Pops and in the audience by William R. Kittredge, who has missed only one opening night of Pops in the 61 years which date back to 1885.

Encores in the generous program ran to the French popular song, "Symphonie," the Russian polka, "Golden Age," by Shostakovitch; the American "Yankee Doodle Dandy," by Gould, and two folk inspired numbers by Leroy Anderson.

As a final and traditional feature of Pops, the opening night concert was a benefit occasion, sponsored by the New England Grenfell Association.

There are few nights left unspoken for in the series of concerts which sell out far in advance, but there is always the method of approaching the box office by way of a sponsoring organization, since those ticket-committees cover an all inclusive range of college, club, religion and charitable institutions. There are still two months of Pops yet to come.

This Clipping From
BRIDGEPORT, CONN.
POST

MAY 2 - 1946

The Listening Post

Boston 'Pops' Asks Fans What to Play

By ROCKY CLARK

Now that the Boston Symphony season has ended, Arthur Fiedler will conduct the Boston Pops orchestra this week in the first of its series of Saturday night broadcasts over WNAB-ABC at 9:30. During the program he will invite listeners to vote on their favorite overture, and the winning number will be played the following week. Each week, he will ask his listeners to vote on a composition in a selected category—a waltz being the subject for the second week's voting.

Patterned after the old-time Saturday "Pops" at St. James Hall in London, the Boston "Pops" are held in Boston's Symphony Hall, with tables replacing seats and listeners refreshing themselves with music as well as drinks. The music, of course, is of a lighter nature than the winter symphony series.

On this Saturday's program are Sousa's "Semper Fidelis," Thomas' "Mignon" Overture, excerpts from Khatchaturian's "Gaynne Ballet," Anderson's "Promenade," the "Briar Rose" waltz from Tchaikowsky's "Sleeping Beauty" and Ravel's "Bolero."

RENOWNED POPS ENTER 61ST YEAR

BOSTON POST
MAY 1

Fiedler Presents One of His Attractive Programs

BY WARREN STOREY SMITH

The Symphony Hall Pop Concerts entered bravely upon their seventh decade last evening, with every sign of living up to their name.

A queue at the box office during the intermissions gave the lie to the rumor that the entire series of concerts had been sold out. But seats will not go a-begging.

TRIBUTE TO FIEDLER

As the concerts began their 61st year, Arthur Fiedler commenced his 17th as their most successful conductor. It would be difficult, indeed, to think of the Pops under any other leadership than his. Part of his success is due to his personality and part of it is to his programs, and the rest of it to his all-round fitness for the job.

In the course of two months some 500 numbers will be played by the 80-odd Boston Symphony men, and according to an article by Mr. Fiedler, quoted from the magazine "Holiday" and reprinted in the program book, there are some 50 new titles every year.

The principal novelty last evening was a suite of three numbers from the Ballet "Gayane" by the Soviet composer of Armenian extraction, Aram Khatchatourian, no new name hereabouts. Respectively entitled "Song of the Rose Maidens," "Lullaby" and "Sword Dance," these excerpts had the expected exotic flavor and displayed the expected craftsmanship, but evinced no particular distinction. Good Pops music, they will be serviceable for a time at least.

Mr. Fiedler did not try as hard as he has sometimes to make the opening program unusual. Rather did he rely on very familiar material for the bulk of it. There was Sousa's "Washington Post" March, Offenbach's Overture to "Orpheus in Hades," Grainger's somewhat perversely harmonized arrangement of the beautiful Irish tune from County Derry (better known as "The Londonderry Air"), Strauss' "Voices of Spring" Waltzes, Debussy's toothsome "Clair de Lune" and the First Roumanian Rhapsody of Enesco.

Traditionally, the last group of three pieces is made up of lighter numbers, though some of the others may not be too serious. A selection from "Carousel," Cable's "Jingles all the Way" and Coates' "Knightsbridge" March excellently served this purpose last evening. And of course there were the encores, each one of them eliciting signs of approval from the audience when the announcing placard was lifted in the rear of the orchestra.

Whatever the music in hand, the Symphony men played it last evening not only with care but with zest. Two months from now you may know that they have been at it for eight weeks. They still won't play badly. And so the Pops, Boston's uniquely successful institution, is with us again. Other cities have tried "pop" concerts and they haven't gone too well. Next Saturday, at long last, New York enters the field. But neither there nor anywhere can the Boston Pops be really imitated.

This Clipping From
BATON ROUGE, LA.
STATE-TIMES
MAY 2 1946

BASSOON PLAYED BY RARE WOMAN

Orchestra Members Say Instrument Takes Lifetime to Master

Boston (UP)—That one of the world's leading orchestra — the Boston Symphony—should have a woman player is not too amazing. But that the woman should be a bassoon player puts the information in the "man bites dog class."

The woman bassoonist is Miss Anne de Guichard. She plays the bassoon through choice, doubling on saxophone when the score calls for it.

To the uninitiated, a bassoon is a long piece of pipe about the size of a rocket-throwing "bazooka." And it's played by a ridiculoulsy small tube that curves around to meet the player's mouth. It throws a tone lower than a horse-player's bankroll after a bad day, and is reputed by musicians not bassoon players to require enough breath to keep several Dutch windmills in operation for a long time.

But it's Miss Guichard's baby. And has been ever since she was 16 years old. She never attended music school, and her only teacher was the man whose chair in the Boston Symphony she took over after he died two years ago.

An attractive brunette, Miss de Guichard is accepted as an equal among the members of the orchestra. However, she still feels she has much to learn about her instrument.

"The bassoon is not for people who are easily discouraged," she says. "I haven't completely mastered it yet, and I'm still hard at it."

This Clipping From
BEAUMONT, TEXAS
JOURNAL
MAY 3 1946

Boston Symphony Has Woman Player Of Tricky Bassoon

BOSTON. (UP)—That one of the world's leading orchestras—the Boston symphony—should have a woman player is not too amazing. But that the woman should be a bassoon player puts the information in the "man bites dog class."

The woman bassoonist is Miss Anne de Guichard. She plays the bassoon through choice, doubling on saxophone when the score calls for it.

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This Clipping From
CHICAGO, ILL.
JOURNAL OF COMMERCE
MAY 3 - 1946

RECORDS

Copland; Brahms; Stravinsky; Prokofieff; Spirituals; Polkas; Singles

By William Leonard

COPLAND: "Appalachian Spring"; Boston Symphony Orchestra conducted by Serge Koussevitzky (Victor album DM-1046, three twelve-inch records). Too few Chicagoans heard this splendid score when Martha Graham and her company danced "Appalachian Spring" at the Opera House last month. Winner of a Pulitzer Prize for Aaron Copland in 1944, the music deserves the availability and the audiences the phonograph can give it. It also deserves the flawless performance it receives in this set from Mr. Koussevitzky and the Boston orchestra. It probably deserves, as well, the showmanship with which Victor has packaged it, in the "Record-Story" format with seven illustrated pages containing action shots of the Graham troupe's production, the plot of the ballet and other program notes. None of the score's fresh, earthy simplicity is lost in the reading or the reproduction, and the eight sections are well apportioned over the six record sides.

* * *

BRAHMS: Concerto for Violin and Orchestra, D major; **Joseph Szigeti,** and the Philadelphia Orchestra conducted by **Eugene Ormandy** (Columbia album MM-603, five twelve-inch records). Mr. Szigeti is a scrupulous musician, one of the foremost technically, but possessed of a refined tone too delicate for adequate representation when recorded against the accompaniment of a full symphonic orchestra. The Brahms concerto, as a result, lacks warmth in this edition, although the capable Mr. Szigeti and the enthusiastic Mr. Ormandy have collaborated in a thoughtful and meritorious presentation.

Mr. Szigeti is heard with Leonid Hambro, pianist, in the adagio from Brahms' Sonata No. 3, D minor, for violin and piano, on the sixth record side.

* * *

STRAVINSKY: Symphonic poem, "The Song of the Nightingale"; Cincinnati Symphony Orchestra conducted by **Eugene Goossens** (Victor album DM-1041, three twelve-inch records). Originally an opera, later a ballet, and about twenty years ago a fairly familiar symphonic item, this early Stravinsky work never before has been recorded in its entirety. Mr. Goossens conducts the musical version of a Hans Christian Anderson fairy tale with delicacy and a skillful use of tonal color.

Chabrier's "Joyous March" is included as the sixth and final side in the album.

* * *

PROKOFIEFF: Sonata No. 7, Opus 83; **Vladimir Horowitz,** pianist (Victor album DM-1042, two twelve-inch records). Unless the town's record shops had a large supply of this set on hand, there probably aren't any on the shelves now, for anyone who heard Mr. Horowitz play this vivid work at Orchestra Hall Monday night must have been tempted to add it to his record library. This department recommends it anyway, as a sterling sample, well recorded, of the keyboard champion at his best and in his musical element.

* * *

"AMERICAN SPIRITUALS": **Kenneth Spencer,** basso (Sonora album MS-478, four ten-inch records). Young Mr. Spencer, at present singing Joe in "Show Boat" on Broadway, sounds like a worthy successor to Jules Bledsoe and Paul Robeson in that role. His voice, voluminous and adroitly used, is heard in "Hear de Lambs A-Cryin'," "Goin' to Ride Up in de Chariot," "City Called Heaven," "Water Boy," "Every Mail Day," "Go Down Moses," "There's a Man Goin' Round Takin' Names," "Joshua Fit the Battle of Jericho," "Black Sheep, Where You Left Yo' Lamb?," "Little David, Play On Yo' Harp" and "Deep River."

This Clipping From
PERU, ILL.
NEWS HERALD
MAY 3 - 1946

POM-POM-POM!—Ever hear of a woman bassoonist? Here's one. She's Miss Anne de Guichard, member of the Boston Symphony Orchestra. Bassoon, you remember, is that wood instrument that is heavy on the bass. Girl's only teacher was man whose seat she took in orchestra after he died, in 1944.

This Clipping From
KLAMATH FALLS, ORE.
HERALD-NEWS
MAY 4 1946

Tonight's Boston "Pops" Symphony, conducted by Arthur Fiedler, offers a varied program for the listener. The program opens with Sousa's Semper Fidelis, and is followed by Overture to "Mignon" by Thomas, dances from ballet "Gaynne" by Khatchaturian, Promenade by Anderson, Briar Rose Waltz from "The Sleeping Beauty" by Tchaikovsky and closes with Ravel's Bolero. This program marks the start of the "Pops" orchestra, which replaces the Boston Symphony for the summer months.

* * *

This Clipping From
TROY, OHIO
NEWS
MAY 3 - 1946

Pom-Pom-Pom!

Ever hear of a woman bassoonist? Here's one. She's Miss Anne de Guichard, member of the Boston Symphony Orchestra. Bassoon, you remember, is that wood instrument that is heavy on the bass. Girl's only teacher was man whose seat she took in orchestra after he died, in 1944.

This Clipping From
JACKSON, TENN.
SUN
MAY 3 - 1946

When the Boston "Pops" Orchestra broadcast series opens in Boston's Symphony Hall on ~~Saturday, May 4,~~ listeners throughout the country will be asked to vote on their favorite overture. The winning number will be heard on the second broadcast, one week later, over WTJS-ABC from 7:30 to 8:30 p. m.

Arthur Fiedler, conductor of the summer series, will each week present the composition in a selected category voted the favorite of ABC listeners. On May 18, the best-loved waltz will be programmed. Other classifications will be chosen later.

For the May 11 broadcast, Fiedler will play the Prelude to Act 3 of "Lohengrin," Miszkowski's "Theme and Variations," from Suite Op. 39, the "Tress Jolie" Waltz of Waldteufel, and Elgar's "Pomp and Cirsumstance" March.

The "Pops" are part of the summer series, sponsored this year for the first time in its entirely by the Allis-Chalmers Manufacturing Company.

This Clipping From
INDIANAPOLIS, IND.
STAR
MAY

WITH THE SEASON of the Boston Symphony now closed, the summer performance of the Boston "Pops" concerts start today. Dr. Serge Koussevitzky turns the baton over to Arthur Fiedler.

The first broadcast will present "Semper Fidelis," "Mignon," "Bolero" and "Promenade," from well-known composers (8:30, WISH-ABC).

This Clipping From
WINONA, MINN.
REPUBLICAN HERALD

Boston 'Pops' Listeners to Select Overture

When the Boston "Pops" orchestra broadcast series opens in Boston's Symphony Hall today, listeners will be asked to vote for their favorite overture. The winning number will be heard on the second broadcast next Saturday.

The Boston "Pops" concerts begin this week and are broadcast locally over Radio Station KWNO every Saturday from 7:30 to 8:30 p. m.

This is the first year that listeners have been given the opportunity to select musical works they wish to hear on the program.

Each week, Arthur Fielder, conductor of the summer series, will present the composition in a selected category voted the favorite of American Broadcasting Company listeners. On May 18, the best-loved waltz will be aired. Other classifications will be chosen later.

For tonight's broadcast, Fiedler has selected Sousa's famous and ever-popular march, "Semper Fidelis," the "Briar Rose" Waltz from Tchaikovsky's "Sleeping Beauty," Anderson's "Promenade" and Ravel's haunting "Bolero."

The "Pops" are part of the summer series of the Boston Symphony orchestra radio concerts.

This Clipping From
ST. JOSEPH, MO.
NEWS-PRESS

MAY 3 1946

Women in the News of the Day

BASSOONIST . . . Being a member of the Boston symphony is enough to make Miss Anne De Guichard an outstanding woman, In addition she is a bassoonist who doubles on the saxophone and has never attended a music school. Her only instructor was the man whose seat she took over in the Boston symphony upon his death two years ago. (Acme.)

SPY . . . A former woman spy for the free French, Madame Suzanne Bidault, wife of France's foreign minister, will act as hostess to the delegates to the peace conference to begin in Paris this month. As a spy she worked in Vichy, sending information to London via Spain. (Acme.)

SHARPSHOOTER . . . Displaying the sharpshooting skill which won her third place in the United States sectional national interscholastic rifle competition recently, Miss Marie Linder, of Upper Darby, Pa., High School takes a bead on the target. She placed first among the girl contestants in the meet held at Drexel Tech rifle range. (Acme.)

This Clipping From
OAKLAND, CAL.
TRIBUNE

MAY 5 1946 ✓

Stravinsky and Grofe Works Newly Recorded

"The Song of the Nightingale," the tone poem which Stravinsky made from his opera founded on a fairy tale by Hans Christian Andersen, remains one of his most intriguingly diverting compositions. It receives a sparkling and well integrated performance by the Cincinnati Symphony under Eugene Goossens, on a currently released Victor album of good recording quality. This is said to be the first complete recording of this seldom heard work.

Another modern orchestral number among the new Victor releases is Arturo Toscanini's enthusiastic reading of Ferde Grofe's "Grand Canyon" Suite, which has become very popular through its associational appeal and because it presents little difficulty to the listener. The recording is excellent.

Turning to the romantics, the Boston Symphony has newly recorded Schubert's Symphony No. 8 in B minor (the beloved "Unfinished" symphony). Conductor Koussevitzky gives it a glowing interpretation, and the improved engineering of the Victor recording studios brings out the mellow suavity of the orchestra's sonorities clearly and with less surface noise than the older disks by the same orchestra.

For those who enjoy a familiar song in a rousing choral arrangement, the Victor Chorale led by Robert Shaw has recorded "The Bells of Saint Mary's" quite clearly and with good orchestral support. The same artists are heard on the reverse side in Malotte's "The Lord's Prayer."

This Clipping From
WHEELING, W. VA.
INTELLIGENCER

MAY 4 - 1946

POM-POM-POM!—Ever hear of a woman bassoonist? Here's one. She's Miss Anne de Guichard, member of the Boston Symphony Orchestra. Bassoon, you remember, is that wood instrument that is heavy on the bass. Girl's only teacher was man whose seat she took in orchestra after he died, in 1944.

This Clipping From
PORTLAND, ME.
SUNDAY TELEGRAM

MAY 5 - 1946

The Boston Symphony Orchestra reports that students from every state and from foreign countries have applied for enrollment in the Berkshire Music Center this Summer. The center is to be resumed after a war lapse at Tanglewood (Lenox, Mass.) next July 1, under Serge Koussevitzky. It will continue [illegible] the Berkshire Festival, which Dr. Koussevitzky will conduct through the last three of the six weeks' school term.

Todd Duncan, Negro baritone, has been signed for a tour of Hawaii, Australia and New Zealand. He will leave San Francisco on May 8, play a first concert in Honolulu on May 12, and appear in Melbourne, Sydney, Brisbane, Adelaide and other Australian cities before going to New Zealand. The tour calls for at least 25 concerts and some radio engagements.

This Clipping From
WORCESTER, MASS.
TELEGRAM

MAY 5 - 1946

NOTED MUSICIANS USE ACROSONIC

During the nine years the Baldwin-built Acrosonic piano has been available to the public it has gone to all parts of the world to fulfil a task formerly given to grand pianos. The superb total qualities of this beautiful small piano have won it a spot in the homes of many famous musicians.

Today many hospitalized veterans find pleasure in the concerts organized and given by members of the Boston Symphony orchestra. To [illegible] the more than 500 concerts given by this group, an Acrosonic is mounted on a special "dolly", making it possible for only one man to move the piano into the concert hall of the hospital. At the Berkshire Music Festival also, the Acrosonic will be found, along with Baldwins and Hamiltons, ready to meet the exacting standards of truly great pianists.

Eddie Duchin purchased two of these exquisite small pianos after his recent release from four years of Naval service. And hotels such as The Sheraton, Ritz-Carlton and Plaza of New York have found the Acrosonic ideally suited for the use of professional musicians when space is limited.

The Acrosonic may be seen and heard at the Exposition booth of the Berkeley Music Company of 10 Belmont street.

BOSTON POST MAY 5

ON RICHARD WAGNER

Thoughts Inspired by Article Written by Daughter of the Famous Composer

BY WARREN STOREY SMITH

IN ONE way or another, Richard Wagner has been pretty well tied up with the Nazis. They made a fetish of his works, or, rather, those of them which suited their particular purpose. Perhaps mistakenly, since many of his theories and beliefs were drastically opposed to theirs, some have contended that the Nazis found ammunition not only in his doctrines but in his dramas and even in his music, which is carrying things a bit far. After he came into power, Hitler dominated the Bayreuth festivals. There was a rumor that he was to marry Wagner's English-born daughter-in-law, Winifred. However, her husband, Siegfried, who died in 1930, seems not to have taken his wife's long-standing friend and one-time protege, too seriously.

Anyway, one of the couple's four children, Friedelind, became a violent anti-Nazi and sought refuge in this country. She first came into public notice when a radio program featured her grandfather's youthful Overture, "Rule Brittania" and in an intermission commentary she pointed out the irony involved in Wagner's admiration for the English. Not long ago, in conjunction with Page Cooper, she brought out a book, "Heritage of Fire," containing illuminating disclosures regarding the prewar Nazi regime in its relation to music and musicians, with particular emphasis on conditions in the Wagner stronghold of Bayreuth.

Still more recently she has contributed to Musical America a most instructive article entitled "Some Thoughts on Staging Grandfather's Operas." One thing that particularly intrigued me, in view of the cavalier fashion in which the Metropolitan handles that portion of the work (a matter of which we have been lately and rather painfully reminded), was Miss Wagner's contention that no company should attempt the Paris (1861) version of the Venusberg scene unless it can come within striking distance of realizing the dramatist-composer's intentions. (Apparently the original Paris performances were not too hot in that respect; the critic, Gasparini called the Bacchanale "an orgy in a young ladies' boarding school.")

Miss Wagner then quotes "Grandfather's" long, complicated and occasionally impractical stage directions. These are unfamiliar to the great majority of opera-goers here. The piano score of the Paris version has been but little circulated in this country, and you can encounter supposedly well-informed musicians who are not aware that Wagner rewrote and greatly amplified not only the Bacchanale, but also the ensuing duet between Tannhaeuser and Venus. Accordingly, few who attend the Metropolitan's much-curtailed performances have much idea of what they are missing in the way of choregraphy, sets and music. Apparently, the Bayreuth production of 1930 and '31, with Toscanini conducting, filled the bill.

To review a bit of musical history, when Wagner, through the intercession of Princess Metternich, was enabled to have his "Tannhaeuser" mounted at the Paris Opera, he set to work to revise those portions of his 15-year-old score that now seemed to him most inadequate; this Bacchanale and the scene between Tannhaeuser and Venus. The music dramatist, who had just completed "Tristan," was in a position to do a lot more with the Goddess of Love than was the relatively immature composer of "romantic operas."

From this extensive revision certain difficulties resulted. The revised score and the spectacular ballet imposed an added burden on all concerned. Even the older portions of the opera were a bit too much for the French critics and public, and here was music far in advance of that. Again, speaking in terms of the piano score, not only did the new version add 30-odd pages to the Venusberg scene, it made that part of the opera disproportionately long. That Wagner excised the last eight pages of the overture and shortened the Tournament of Song in Act II remedied matters but slightly.

There is also a third objection, and one not likely to disturb most people. As Lawrence Gilman put it, "the score in its present and, alas, final condition straddles violently the upper and nether regions of Wagner's aesthetic world." The interested reader is referred to the essay, "A neglected page of Wagner's" in Mr. Gilman's "The Music of Tomorrow," for an account of Wagner's changes in the music and of the vicissitudes that accompanied those ill-fated Paris performances, brought to ruin by the noble efforts of the members of the Jockey Club, who hissed and catcalled throughout because, forsooth, the ballet came at the beginning of the opera, when they were by no means ready to go to the theatre.

This Clipping From
ST. LOUIS, MO.
POST DISPATCH

Bronislaw Gimpel will conduct the A.B.C. Symphony broadcast on KXOK at 4 p.m. Saturday in performances of the Overture to "Ruslan and Ludmilla," Mendelssohn's "Scotch" Symphony and Liszt's Hungarian Rhapsody No. 2.

Arthur Fiedler will conduct the Boston Symphony "pop" concert at 8:30 Saturday night on KXOK. Music programmed includes the Prelude to the third act of "Lohengrin," Moszowski's Theme and Variations, Waldteufel's "Tres Jolie" Waltz and Elgar's "Pomp and Circumstance" March.

This Clipping From
NEW HAVEN, CONN.
REGISTER

MAY - 5 1946

WILL SING TONIGHT

Miss Alice Brown, daughter of Mr. and Mrs. Arthur F. Brown of Beecher Road, Woodbridge, and Miss Jean Maurer, daughter of Mrs. Richard Long of Central Avenue, students at Wellesley College, Wellesley, Mass., will sing tonight in a concert featuring the Wellesley College Choir with the Boston Symphony Orchestra in Symphony Hall, Boston. Miss Brown is a junior in the college and Miss Maurer a senior.

[124]

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
5 - 1946

SECOND-RATE SEASON

By VIRGIL THOMSON

LOOKING back at the music season now approaching its end, this reviewer finds he can remember very little that took place. Discussing it with friends and colleagues, he finds that in the opinion of these very little, in fact, did take place that was out of the ordinary. There were lots of concerts and recitals and the usual number of operatic performances, but unusual departures from routine repertory or from average standards of competence in execution have been almost non-existent.

* * *

Monotonous Repertory

THE New York Music Critics' Circle will have to make its annual awards on a basis of very few available works, since the new American pieces given here for the first time can almost be counted on five fingers. And our New York situation is not unique. The Pulitzer Prize Committee has been worried all spring lest the number of new American works performed anywhere in America be insufficient to justify the giving of a prize at all. Our City Symphony has been fairly assiduous about novelties; our Philharmonic has been skimpy with them. Philadelphia, not of late a very novelty-minded orchestra, has furnished just about its usual quota. Boston, formerly our chief source of fresh musical material, would seem to have gone ultra-conventional all of a sudden. In any case, none of the orchestras that plays here regularly, excepting the City Symphony, which has kept a lively repertory, has played enough new music, American or other, for anybody but the conductors to shake a stick at.

The local opera companies at the Metropolitan and the City Center, as well as the Salmaggi and San Carlo troupes, have ~~long ago~~ disaccustomed us to novel repertory. Of that they provide us literally and exactly nothing; they do not even pretend that they are about to. Their policy is identical with that of the New Friends of Music, conservatism for the box-office's sake. And the regular run of recitalists follows the same slogan. A few here and there play something new and get applauded for it. But mostly they stick to the conventions. And the conventions would have one believe that the music-consuming public only wants and will buy chestnuts.

* * *

Baby Food for Everybody

THE falsity of the supposition is proved by the devotion of certain small groups among the public to musical advance and to quality. Nobody pretends that these small groups are capable of supporting large institutions. But they are capable of supporting a great deal more modern music and quality music than they are nowadays being given a chance to do. They flock to hear Maggie Teyte and Landowska and the Cantata Singers. They turn ~~out for Povla~~ Frijsh and for the two-piano playing of Gold and Fizdale. They even mobilize, on occasion, the literary world. They are a devoted public. To throw away their custom by lumping them with the mass public is like a book publisher who would refuse to publish any manuscript not destined to sell a hundred thousand copies.

This latter seems to be the calculation of the gramophone recording companies. Their output of anything beyond the Fifty Pieces is pathetically small. They are commercial institutions and may possibly be excused from the cultural obligation, though their virtual monopoly of materials and of distribution facilities will force one day the raising of the cultural question. But the orchestras and the Metropolitan are, in theory, intellectual foundations. They are committing intellectual suicide by not appealing to the intellectual public. Let them give standard repertory for the young people and for the musically retarded who are not yet familiar with it. The mouthing of sacred texts has no doubt a place in art, as in religion; let it by all means go on. But not to give special concerts for the musically active (concerts which they are perfectly willing to pay admission to) is like making the grown folks in a household take all their meals at the children's table. This is a faulty cultural policy and a bad business policy, though it is defended at present as a business economy.

* * *

Limited Public Service

JUST how much the standard opera companies and symphony orchestras contribute to real musical life is questionable, anyway. They go through a routine about this, and some of the customers certainly get pleasure and profit. Whether these particular benefits are worth what the whole thing costs is hard to say. Certainly expensive orchestras are a more important part of music's business set-up, which could not do without them, than of our cultural set-up, which could. They are the branches of a vast international chain-store of music, with interchangeable managements, musicians, conductors, soloists and repertory. They supply to the public only a very small part of the repertory that exists and that is properly their stock in trade.

The performance of this repertory is a public service. Wherever business does not supply it, governments do. Where business does supply it, the circulation is larger; but the number of pieces supplied gets smaller and smaller every year. I have no proposal for remedying the stalemate beyond elaborating the scheme. I do think that supplying all the kinds of music for all the kinds of musical taste in separate concerts and separate series of concerts would perform the public service better and that it would, in the long run, be more profitable. Beyond this innocent suggestion, I can only comment as a regular concert-goer that giving the same kind of thing to everybody does not seem to me a satisfactory system of operations. I find less and less memorable difference, as any season goes on, between one concert and another; and I do not believe this standardization to be culturally advantageous. Paternalism in cultural matters is pretty oppressive, even when practiced by enlightened governments. When practiced by business under the guise of philanthropy, it amounts to the forced consumption of an inferior product. Because art which is not full of variety and surprise is, by definition, second-rate.

This Clipping From
SAN DIEGO, CAL.
UNION
MAY 5 1946

Concerts by School Orchestras To Feature Music Week Programs

By CONSTANCE HERRESHOFF

Special celebrations of Music week, which is now under way, will be the concerts to be given by the elementary and junior high school orchestras of our city schools this afternoon and next Sunday afternoon.

The All-City Elementary Schools orchestra will lead off today at 3 o'clock with a concert in Hoover auditorium. The 200 young musicians who have been selected for this orchestra have been trained by De Forrest Gay, Paul Popejoy and Alma Marks. A chorale by Bach, a prelude by Chopin, Tchaikovsky's "Marche Slav," and Strauss waltzes will be included in their program.

Soloists will be Ronny Fos, oboist, and Stephen Fox, bassoonist, of La Jolla school; Jim Lauer, flutist, and Illa Miller, accompanist, of Florence school; Judy McKay, pianist, of John Adams school, and Richard Bouley and Jeremy Lustig, a likely team of duo-violinists from Ocean Beach school.

FESTIVAL DATE SET

The annual city-schools orchestra festival representing five junior high schools, will take place next Sunday afternoon at 2:30 in Russ auditorium, with 215 young musicians participating. After the orchestras of Dana, Memorial, Horace Mann, Woodrow Wilson, and Roosevelt Junior High schools have played separate groups under their own directors, an all-city orchestra of 84 musicians selected from these schools will play "The Shepherd King Overture" (Mozart); "Jesu, Joy of Man's Desiring" (Bach); "Pizzicato Polka" (Strauss), and "Triumphal March" (Grieg), under Edward Janowsky's direction.

Leaders of the string section of this orchestra will be James Larkin, concertmaster; Dolores Geisler, principal of second violins; Claudine Miller, first viola; Dale Popejoy, first cellist; Alice Lopez, first bass viol.

Walter Kroon, piano soloist in this concert, will play "Concerto in G minor" by Joseph Wagner with the orchestra of Roosevelt Junior High school, with Walter Mentze directing.

* * *

Max Dalby, another member of the talented Dalby family, has decided to make San Diego his home. He arrived on Easter Sunday from Salt Lake City with his wife, Betty Marler Dalby, and two children, aged 3 and 2, who show promise as buglers. Dalby plays clarinet, sax and other woodwinds, and is studying violin. His wife plays piano and sings.

MAX DALBY
. . . will reside in San Diego.

Other Dalbys already here are a brother, John Philip, a baritone who plays brass instruments, and their father, Cleon Dalby, another brass man. Another brother, expected to report here later, is Glen Dalby, a composer and French horn player, who is now attending Brigham Young university. All these Dalbys compose and are experienced as directors and arrangers.

Max Dalby studied clarinet with his father and with Val P. Henrichs, first clarinet of the Denver Symphony. After being graduated from Brigham Young university in 1942, he served three years in the army, part of time as director of the 249th Army Ground Forces band in the Canal Zone. After his release from the service he played solo clarinet with the Salt Lake Symphony and band, also with the NBC staff orchestra. He did a great deal of band arranging, directed a chorus in a Momon chapel, and taught music classes in the schools. He believes in preparing young school musicians for symphonic work.

Dalby has accomplished a great deal in his first 25 years, and we are likely to hear more of him later. He may return to college for another degree, or he may just steam ahead at music, with poetry and painting as side lines.

TYERS IN OPERA

John Tyers, who made his debut as a baritone while attending Hoover High school, is now starring in "The Vagabond King," a Los Angeles Civic Light Opera production directed by Edwin Lester. "The Vagabond King" opened Friday night in Philharmonic auditorium. Dorothy Sarnoff, winner of the Met auditions in 1941, is co-starring with Tyers. Experts have classed Miss Sarnoff as a "lyrico spinto," meaning a lyric soprano of dramatic possibilities. Although Miss Sarnoff devotes herself principally to grand opera roles, she likes to limber up occasionally in light opera because it gives her "more of a chance to act."

* * *

Ruth Reynolds, mezzo-soprano, has assumed her new duties as soloist and choir director in Christ church, Coronado. Miss Reynolds is busy with other musical activities, such as attending rehearsals of San Diego's new light opera company, and learning the role of Katasha in "The Mikado," just in case. Miss Reynolds' mother, Belle Stewart, sang this role in a "Mikado" production put on in 1894 in the old Fisher Opera house. Jack Dodge was also a member of this cast.

* * *

In an invitational sonata recital to be given Tuesday night in the Keeney Studios, Russell Keeney, violinist, and Lyell Barbour, pianist, will play Beethoven's "Sonata in C minor," Haydn's Sonata in G major," and a sonata by Pierne.

* * *

As a result of recent auditions, Morris Kirshbaum, cellist, will play with the Berkshire Festival orchestra under Koussevitsky this summer, and will study cello with Piatigorsky, a member of the faculty in the summer session of the Berkshire Music Center.

CONCERT SUCCESSFUL

An extremely successful and popular event of Wednesday night in San Diego Woman's clubhouse was the ninth annual concerto concert presented by pianists from Lyell Barbour's studios. A capacity audience enjoyed the fine work of the eight pianists appearing in this novel program, also Lyell Barbour's expert support at a second piano throughout the concert. The program was devoted to concertos by Beethoven, Chopin and Bach.

Brilliance, clarity, musical quality of tone, and accuracy characterized the playing of the student pianists. Newcomers to these concerts, deserving special mention, were Tony Sonka, 13, and Judy McKay, 11. Judy played the "Allegro Moderato" from Bach's "Concerto in F minor." She will again be a soloist this afternoon in the elementary schools orchestra concert.

Other talented pianists of the concerto concert were Barbara Wenman, Genia Sprinkle, Eleanor Willis, Agnes Childs, Norman Sanger, and Warren Henry.

This Clipping From
TULSA, OKLA.
TRIBUNE
MAY 6 1946

PIANISSIMO: An informal photo of Maestro Serge Kousevitzsky conducting the Boston Symphony orchestra during the recording of Aaron Copland's "Appalachian Spring; Suite," a Victor release for May.

This Clipping From
STAMFORD, CONN.
ADVOCATE
MAY 6 - 1946

Artists To Give Concert At Jewish Center

Miss Rita LaPlante, pianist, and Miss Ruth Neal, soprano, shown above, will be presented in a joint concert by the Stamford Jewish Center tomorrow evening at 8:30 o'clock. Miss LaPlante gave her first public recital at the age of 13. After graduation from the New England Conservatory of Music with highest honors, she worked with several of the country's leading pianists. She has appeared with the Boston Symphony Summer Series, Berkshire Music Center Orchestras and Boston Symphony Pops. She has been acclaimed as a pianist of great talent. Miss Neal, in a few years on the concert stage after graduating from Julliard Institute, has already achieved a reputation for her classic repertoire and particularly as an interpreter of American folksongs.

This Clipping Fr
HUNTINGTON, W.
ADVERTISER
MAY 5 - 1946

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This Clipping
WALTHAM, M
NEWS TRIBU
MAY 6 -

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Dr. Tobias

This Clipping From
HUNTINGTON, W. VA.
ADVERTISER

THE MUSIC BOX

By James R. Haworth

THE HUNTINGTON Chapter of the American Guild of Organists will offer familiar music in a manner new to Huntington this afternoon at 3 at the First Methodist Church, and that is the place to be for those of us who would like to calm down after a week of more musical rumpus than we have ever heard before. Sometimes the band festival boys and girls played precisely, and sometimes it was pretty harum-scarum, and we were impressed somewhat more with wonderment what keeps the majorettes warm behind and below than with gratification over suavity of instrumental tone.

At the moment a band is going by our badly exposed window to the tune of the "Storm King" and the people looking out [illegible] looks snappy but [illegible] much about [illegible] musical quality.

A drummer respectfully doffed then, to Hen Sherwell who is at the moment vanishing behind the last retreating bandsman, and again to AGO Dean Harry E. Mueller who will preside over this afternoon's [illegible] music as a proud arranger of flowers places her exhibit at the annual club show.

The thing to do is to arrive at the First Church well ahead of time and not to get up and go swarming out as soon as the processional hymn has been finished, because the postlude will follow that.

THE ANNUAL competitive music festival of the National Federation of Music Clubs will be held May 11 at the Woman's Club with 54 entrants, which is quite a lot when it is considered that Huntington has no Federation chapter and all the participants will get out of it is the opportunity for local competition and [illegible]. The program will begin at 9:30 A. M. and it is quite possible that it will last a good part of the day. The judges are all from out of town. Only pianists and singers are entered, and some will come from as far away as Clarksburg and Alderson. Last year there were 53 entrants. Somebody has got to see that we have an active chapter here. Mrs. E. A. Mack is chairman, and that is about all the organization she has.

ATTENDANTS at the annual Douglass high school concert Friday night said it was most enjoyable and that nobody can sing Negro spirituals as well as Negroes. The audience was big and very appreciative and Miss Ruth Stewart of New York, the soloist, repeated her last year's fine impression, and the 100 Huntington participants made the home folks feel proud. Miss Hortense Pace is director of music at Douglass and also has built up a good 15-voice choir at Ebenezer Methodist Church. They are planning to buy an organ for the church.

THE Alpha Kappa Alpha sorority will present Paul Robeson in concert at the Charleston municipal auditorium May 12 at 3 P. M., and Miss R. A. Fountaine and Miss Myra E. Fairfax of Huntington can arrange for tickets. Miss Fairfax said the sorority is a national organization of college women with 94 graduate and 72 undergraduate chapters, with a non-partisan council that concerns itself with minority group problems and a health project, and local groups that support public projects and award scholarships to deserving young women. In 1943 Miss Nellie Lee, a graduate of Douglass high school, was awarded the Huntington chapter's scholarship. Paul Robeson, of course, needs no comment.

GEORGE OLSON and His Music will open Joe Hart's Danceland season at Camden Park on the evening of May 9, coming in from Chicago. Joe said he would have 50 pairs of nylon stockings for prizes to help unconfine the evening's joy.

WE SEE in Redbook Magazine that Deems Taylor says the 10 greatest composers were Bach, Handel, Mozart, Beethoven, Schubert, Schumann, Chopin, Wagner, Brahms and Debussy. Personally we like Gustav Luders and Sam Ridenour too.

OUR REASEARCH department is perpetually on the alert and all it takes is a simple inquiry to spring it into action. Somebody wanted to know what Bill Wiant is doing now, so we found out that he is living in St. Albans and is choir director at Asbury Methodist Church in Charleston. Bill is about the most versatile musician we know.

MUCH to everybody's regret, Aurora Leedom Townshend has resigned as organist and choir director at Trinity Episcopal Church. She said she had too little time for the work. At choir practice the other night there were speeches and Dr. Tyler presented her with a dozen roses which, he poetically put it, were a dozen drops of red blood from his heart.

So the vestry hired James R. Haworth to direct the choir, at least for the summer. Miss Ruth Simon, whom you know if you have been reading this column, was appointed organist.

SOME DAY there will surely be a letup in musical goings on that will let us give some adequate attention to recent recordings according to our desires. Meanwhile the golden flood of recordings goes on, and at the moment we can only suggest that you hie to your favorite record bar and hear such choice selections as Victor's "Kreisler Program," the Boston Symphony's performance of Copland's "Appalachian Spring," Toscanini's interpretation with the NBC Symphony of Ferde Grofe's "Grand Canyon Suite," and Cole Porter Show Hits, and Columbia's "Piano Music of Liszt played by Grygory Sandor, just making his record debut, and Kostelanetz's "Music of Tschaikowsky" with the Robin Hood Dell orchestra. Of course, you have to like the pink and plush Kostelanetz manner, which most people do, to get the full enjoyment out of his lovely album.

TODAY at 3, CBS, Columbia Broadcasting Symphony, Golschmann conducting: "Rameau's Second Suite from "Dardanus," Dukas' "La Peri," Satie's Gymnopedies, and Brahms' Variations on a Theme by Haydn.

At 5, NBC, General Motors, Black conducting: Overture to "Galatea" by von Suppe, Spialek's Sinfonietta, and two movements from Rimsky's "Scheherazade." Hans Spialek dedicated his sinfonietta to Dr. Black, who first conducted it over NBC in 1936.

At 9, WSAZ, Ford Sunday Evening Hour, Reiner conducting, Traubel soloist, in an all-Wagner program. Mr. Reiner will remain through June 2, when Eugene Ormandy will take over.

THE SPRINGFIELD DAILY REPUBLICAN, SPRINGFIELD, MASS.: WEDNESDAY, MAY 8, 1946

'POPS' IS PACKED ON 'SMITH NIGHT'

Alumnae Enjoy Concert Held at Symphony Hall at Hub as Arthur Fiedler Instals New Life in Selections

By VICTOR PRAHL

Boston, May 7—Smith college night at the "pops" in Symphony hall tonight was a gala affair with the alumnae filling the tables to capacity.

Arthur Fiedler, in fine fettle, put a fresh breath of life in numbers from the old summer stock repertoire, giving Elgar's "Pomp and Circumstance" a stentorian volume and rhythmical drive that was worthy of a major coronation. There was an elflike delicacy in the more imaginative portions of Weber's "Oberon Overture" and an expansive Viennese rhythm in the favorite Strauss waltz, "Roses From the South."

Give Fine Performance

Raymond Putman and Solon Robinson of the Smith music department lent the alma mater touch, giving the program a musical pickup with one of the finest performances of the Mozart concerto "E Flat for Two Pianos" we have ever heard. Having played it with the college orchestra as well as elsewhere, both players have mellowed and matured in the work until it has become a highly finished product.

There was elegance of phrasing, total refinement and musical clarity in the best Mozart manner in the opening "Allegro," a flowing lyricism well realized by both pianists in the lovely "Andante" and a sparkling gaiety in the "Rondo." Mr Fiedler and his forces augmented the performance with an ideal accompaniment. The artists received an ovation and were recalled repeatedly.

The concerto was preceded by the delightful "Theme and Variations" by Moszkowski and the program closed with lighter numbers by Cable, Gould and Smetana.

This Clipping From
RADIO DAILY
NEW YORK, N. Y.

MAY 7 - 1946

• • • An orchestra is currently being formed which will be fronted by Joe Louis as soon as his business with Billy Conn is finished. . . . Tony Martin coming east June 10th for the big fite. He'll do two shows from here. . . . Recommended reading for chiller-thriller fans: "Crime Is Of The Essence," by Joe Csida, gen'l mgr. of Billboard, and published by Five-Star Mysteries. . . . Jane Harvey, Blue Angel favorite, signed to an exclusive five-year deal by Manny Sachs, of Columbia records. . . . The next sensation to make B'way wolves watch their steppes will be Alix Trenall, sensational Russian songstress, due here soon. . . . Ben Grauer calls those radio fluffs—ad slibs. . . . CBS still going thru a reconversion program with more exec heads due to roll. . . . Ingrid Bergman is at the Drake Hotel. . . . Metro has offered Paul Lavalle a long-termer to head their modern music dep't. . . . Tenor Wm. Horne, who was handed the musical plum of the year by Serge Koussevitzky (title role in "Peter Grimes" at Berkshire Festival this summer) slated for a major publicity build-up. . . . Rhea Diamond new publicity director of WLIB starting June 1st. . . . Bob Haag, ABC's "Sheriff," re-opening his Red Barn summer theatre in Mass. . . . Wesley McKee takes over "2nd Mrs. Burton," formerly directed by Stuart Buchanan. . . . Walter Hackett, NBC staff director, who's penned over 600 air dramas, has come up with a legit play now being considered by Haila Stoddard. . . . Maggi McNellis' ass't, Eileen O'Connell, looks enuf like the glamorous column-miss to be her kid sister—and that's a compliment, son!

This Clipping From
WALTHAM, MASS.
NEWS TRIBUNE

Prominent Negroes Speak At World Vision Program

In the final sessions of the week-long observance of the 20th World Vision Institute which had as its theme "Race Relations," the Newtonville Methodist Church yesterday entertained three prominent Negroes in the field of theology and music.

At the morning service in the church the Rev. Channing H. Tobias, D.D., senior secretary of the Department of Inter-racial service of the Y.M.C.A., spoke on "The Race Problem in Relation to American Leadership among the Nations." He stated that America will not be ready to take her place as leader among the nations unless she solves her own problems as minority group discrimination within the country.

He said that the other nations, such as Russia, will say, and probably are saying now in closed meetings, that as long as America is not granting the full franchise to the minority groups, such as the Negroes in the South, she has no right to insist on free elections in Southern Europe. He said in this way the nations are getting a strong political hold on the United States.

Dr. Tobias recently was elected director of the Phelps-Stokes Fund. He was graduated from Payne College, Augusta, Ga., and from Drew Theological Seminary, Madison, N. J. He is a trustee of Howard University and Hampton Institute, and served on the National Advisory Committee of Selective Service and the Joint Army and Navy Committee on Welfare and Recreation.

At an evening session Heywood G. Knight, pastor of the Massachusetts Avenue Baptist Church in Cambridge, spoke on his experiences and called his talk "What it cost me to be a Negro." He stated that life in the South was very difficult for him, especially with respect to education, but said although he found it easier to acquire an education in the north, he still ran into racial discrimination.

Mr. Knight brought with him to the church a pianist who has played with the Boston Symphony Orchestra, and who is studying for his Ph.D. at Harvard. He was Donald Shirley, who played piano solos and accompanied Mr. Knight when he rendered vocal selections.

This Clipping From
CHICAGO, ILL.
TRIBUNE

MAY 5 - 1946

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This Clipping From
ROCHESTER, N. Y.
TIMES UNION

MAY - 7 1946

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It was a real pleasure to attend last night's Kilbourn Hall concert at which two Eastman School of Music candidates for the performer's certificate turned in recitals of uniformly high caliber.

Phyllis Edwards, of the class of Oscar Zimmerman, showed herself a skilled master of that most formidable of instruments, the double bass.

Sharing the program was Dorothy McConnell, of the class of Jaques Gordon, a violinist of considerable talent and technical finish.

Double Bass Interesting

Beginning with the four movement "Sonate in G minor" by Henri Eccles, Miss Edwards, a member of the Rochester Philharmonic, showed herself fully equal to the demands imposed by the instrument's heavy strings and seemingly impossible reaches. Proceeding through the "Four Satires in the Modern Manner" by Diedrich, she succeeded in capturing the proper spirit of lightness, despite the instrument's ponderous tonal qualities.

Even in the passages played at rapdi tempo, such as those found in Franchi's "Introduction and Tarentelle" she maintained true pitch and clean execution. Even the harmonic passages were clear and pure. The Franchi number and Koussevitsk's "Chanson Triste" made up [illegible]cluding group.

Top Notch Performance

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It is difficult to know where to begin on Miss McConnell's performance except to say that it was uniformly top notch. She appears to have a matured musical sense and excellent mastery of dynamics which enabled her, for instance, to achieve the broad sweetness of the Kreisler number without falling into sentimentalism.

Her technic was clear and crisp and she executed difficult technical passages without straining for effect or causing them to detract from the overall continuity of the number. Her tones were firm, rich and full in even the hazardous passages.

All in all it was a concert reflecting credit on both of the performers as well as on the school.—M. R.

[126]

This Clipping From
HUNTINGTON, W. VA.
ADVERTISER

MAY 5 - 1946

THE MUSIC BOX

By James R. Haworth

▶THE HUNTINGTON Chapter of the American Guild of Organists will offer familiar music in a manner new to Huntington this afternoon at 3 at the First Methodist Church, and that is the place to be for those of us who would like to calm down after a week of more musical rumpus than we have ever heard before. Sometimes the band festival boys and girls played precisely, and sometimes it was pretty harum-scarum, and we were impressed somewhat more with wonderment what keeps the majorettes warm behind and below than with gratification over suavity of instrumental tone.

At the moment a band is going by our badly exposed window to the tune of the "Storm King" and the people looking out say it looks snappy but don't say much about its musical quality.

A skimmer respectfully doffed, then, to Hen Shadwell, who is at the moment vanishing behind the last retreating bandsman, and again to AGO Dean Harry E. Mueller who will preside over this afternoon's cloistered music as a proud arranger of flowers places her exhibit at the annual club show.

The thing to do is to arrive at the First Church well ahead of time and not to get up and go swarming out as soon as the processional hymn has been finished, because the postlude will follow that.

▶THE ANNUAL competitive music festival of the National Federation of Music Clubs will be held May 11 at the Woman's Club with 54 entrants, which is quite a lot when it is considered that Huntington has no Federation chapter and all the participants will get out of it is the opportunity for local competition and rating. The program will begin at 9:30 A. M. and it is quite possible that it will last a good part of the day. The judges are all from out of town. Only pianists and singers are entered, and some will come from as far away as Clarksburg and Alderson. Last year there were 53 entrants. Somebody has got to see that we have an active chapter here. Mrs. E. A. Mack is chairman, and that is about all the organization she has.

▶ATTENDANTS at the annual Douglass high school concert Friday night said it was most enjoyable and that nobody can sing Negro spirituals as well as Negroes. The audience was big and very appreciative and Miss Ruth Stewart of New York, the soloist, repeated her last year's fine impression, and the 100 Huntington participants made the home folks feel proud. Miss Hortense Pace is director of music at Douglass and also has built up a good 15-voice choir at Ebenezer Methodist Church. They are planning to buy an organ for the church.

▶THE Alpha Kappa Alpha sorority will present Paul Robeson in concert at the Charleston municipal auditorium May 12 at 3 P. M., and Miss R. A. Fountaine and Miss Myra E. Fairfax of Huntington can arrange for tickets. Miss Fairfax said the sorority is a national organization of college women with 94 graduate and 72 undergraduate chapters, with a non-partisan council that concerns itself with minority group problems and a health project, and local groups that support public projects and award scholarships to deserving young women. In 1943 Miss Nellie Lee, a graduate of Douglass high school, was awarded the Huntington chapter's scholarship. Paul Robeson, of course, needs no comment.

▶GEORGE OLSON and His Music will open Joe Hart's Danceland season at Camden Park on the evening of May 9, coming in from Chicago. Joe said he would have 50 pairs of nylon stockings for prizes to help unconfine the evening's joy.

▶WE SEE in Redbook Magazine that Deems Taylor says the 10 greatest composers were Bach, Handel, Mozart, Beethoven, Schubert, Schumann, Chopin, Wagner, Brahms and Debussy. Personally we like Gustav Luders and Sam Ridenour too.

▶OUR REASEARCH department is perpetually on the alert and all it takes is a simple inquiry to spring it into action. Somebody wanted to know what Bill Wiant is doing now, so we found out that he is living in St. Albans and is choir director at Asbury Methodist Church in Charleston. Bill is about the most versatile musician we know.

▶MUCH to everybody's regret, Aurora Leedom Townshend has resigned as organist and choir director at Trinity Episcopal Church. She said she had too little time for the work. At choir practice the other night there were speeches and Dr. Tyler presented her with a dozen roses which, he poetically put it, were a dozen drops of red blood from his heart.

So the vestry hired James R. Haworth to direct the choir, at least for the summer. Miss Ruth Simon, whom you know if you have been reading this column, was appointed organist.

▶SOME DAY there will surely be a letup in musical goings on that will let us give some adequate attention to recent recordings according to our desires. Meanwhile the golden flood of recordings goes on, and at the moment we can only suggest that you hie to your favorite record bar and hear such choice selections as Victor's "Kreisler Program," the Boston Symphony's performance of Copland's "Appalachian Spring," Toscanini's interpretation with the NBC Symphony of Ferde Grofe's "Grand Canyon Suite," and Cole Porter Show Hits, and Columbia's "Piano Music of Liszt played by Grygory Sandor, just making his record debut, and Kostelanetz's "Music of Tschaikowsky" with the Robin Hood Dell orchestra. Of course, you have to like the pink and plush Kostelanetz manner, which most people do, to get the full enjoyment out of his lovely album.

▶TODAY at 3, CBS, Columbia Broadcasting Symphony, Golschmann conducting: "Rameau's Second Suite from "Dardanus," Dukas' "La Peri," Satie's Gymnopedies, and Brahms' Variations on a Theme by Haydn.

At 5, NBC, General Motors, Black conducting: Overture to "Galatea" by von Suppe, Spialek's Sinfonietta, and two movements from Rimsky's "Scheherazade." Hans Spialek dedicated his sinfonietta to Dr. Black, who first conducted it over NBC in 1936.

At 9, WSAZ, Ford Sunday Evening Hour, Reiner conducting, Traubel soloist, in an all-Wagner program. Mr. Reiner will remain through June 2, when Eugene Ormandy will take over.

THE SPRINGFIELD DAILY REPUBLICAN, SPRINGFIELD, MASS.: WEDNESDAY, MAY 8, 1946

'POPS' IS PACKED ON 'SMITH NIGHT'

Alumnae Enjoy Concert Held at Symphony Hall at Hub as Arthur Fiedler Instals New Life in Selections

By VICTOR PRAHL

Boston, May 7—Smith college night at the "pops" in Symphony hall tonight was a gala affair with the alumnae filling the tables to capacity.

Arthur Fiedler, in fine fettle, put a fresh breath of life in numbers from the old summer stock repertoire, giving Elgar's "Pomp and Circumstance" a stentorian volume and rhythmical drive that was worthy of a major coronation. There was an elflike delicacy in the more imaginative portions of Weber's "Oberon Overture" and an expansive Viennese rhythm in the favorite Strauss waltz, "Roses From the South."

Give Fine Performance

Raymond Putman and Solon Robinson of the Smith music department lent the alma mater touch, giving the program a musical pickup with one of the finest performances of the Mozart concerto "E Flat for Two Pianos" we have ever heard. Having played it with the college orchestra as well as elsewhere, both players have mellowed and matured in the work until it has become a highly finished product.

There was elegance of phrasing, total refinement and musical clarity in the best Mozart manner in the opening "Allegro," a flowing lyricism well realized by both pianists in the lovely "Andante" and a sparkling gaiety in the "Rondo." Mr Fiedler and his forces augmented the performance with an ideal accompaniment. The artists received an ovation and were recalled repeatedly.

The concerto was preceded by the delightful "Theme and Variations" by Moszkowski and the program closed with lighter numbers by Cable, Gould and Smetana.

This Clipping From
RADIO DAILY
NEW YORK, N. Y.

MAY 7 - 1946

● ● ● An orchestra is currently being formed which will be fronted by Joe Louis as soon as his business with Billy Conn is finished. . . . Tony Martin coming east June 10th for the big fite. He'll do two shows from here. . . . Recommended reading for chiller-thriller fans: "Crime Is Of The Essence," by Joe Csida, gen'l mgr. of Billboard, and published by Five-Star Mysteries. . . . Jane Harvey, Blue Angel favorite, signed to an exclusive five-year deal by Manny Sachs, of Columbia records. . . . The next sensation to make B'way wolves watch their steppes will be Alix Trenall, sensational Russian songstress, due here soon. . . . Ben Grauer calls those radio fluffs—ad slibs. . . . CBS still going thru a reconversion program with more exec heads due to roll. . . . Ingrid Bergman is at the Drake Hotel. . . . Metro has offered Paul Lavalle a long-termer to head their modern music dep't. . . . Tenor Wm. Horne, who was handed the musical plum of the year by Serge Koussevitzky (title role in "Peter Grimes" at Berkshire Festival this summer) slated for a major publicity build-up. . . . Rhea Diamond new publicity director of WLIB starting June 1st. . . . Bob Haag, ABC's "Sheriff," re-opening his Red Barn summer theatre in Mass. . . . Wesley McKee takes over "2nd Mrs. Burton," formerly directed by Stuart Buchanan. . . . Walter Hackett, NBC staff director, who's penned over 600 air dramas, has come up with a legit play now being considered by Haila Stoddard. . . . Maggi McNellis' ass't, Eileen O'Connell, looks enuf like the glamorous column-miss to be her kid sister—and that's a compliment, son!

This Clipping From
WALTHAM, MASS.
NEWS TRIBUNE

MAY 6 - 1946

Prominent Negroes Speak At World Vision Program

In the final sessions of the week-long observance of the 20th World Vision Institute which had as its theme "Race Relations," the Newtonville Methodist Church yesterday entertained three prominent Negroes in the field of theology and music.

At the morning service in the church the Rev. Channing H. Tobias, D.D., senior secretary of the Department of Inter-racial service of the Y.M.C.A., spoke on "The Race Problem in Relation to American Leadership among the Nations." He stated that America will not be ready to take her place as leader among the nations unless she solves her own problems as minority group discrimination within the country.

He said that the other nations, such as Russia, will say, and probably are saying now in closed meetings, that as long as America is not granting the full franchise to the minority groups, such as the Negroes in the South, she has no right to insist on free elections in Southern Europe. He said in this way the nations are getting a strong political hold on the United States.

Dr. Tobias recently was elected director of the Phelps-Stokes Fund. He was graduated from Payne College, Augusta, Ga., and from Drew Theological Seminary, Madison, N. J. He is a trustee of Howard University and Hampton Institute, and served on the National Advisory Committee of Selective Service and the Joint Army and Navy Committee on Welfare and Recreation.

At an evening session Heywood G. Knight, pastor of the Massachusetts Avenue Baptist Church in Cambridge, spoke on his experiences and called his talk "What it cost me to be a Negro." He stated that life in the South was very difficult for him, especially with respect to education, but said although he found it easier to acquire an education in the north, he still ran into racial discrimination.

Mr. Knight brought with him to the church a pianist who has played with the Boston Symphony Orchestra, and who is studying for his Ph.D. at Harvard. He was Donald Shirley, who played piano solos and accompanied Mr. Knight when he rendered vocal selections.

This Clipping From
CHICAGO, ILL.
TRIBUNE

MAY 5 - 1946

[illegible]

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[126]

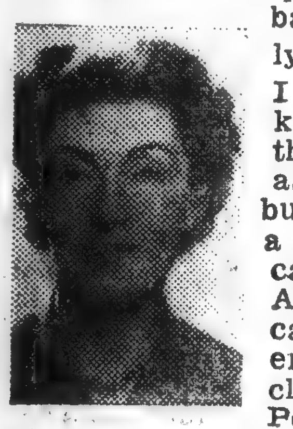
This Clipping From
CORNING, N. Y.
LEADER

MAY 7 - 1946

A Woman's New York

By Alice Hughes

Fashions For National ..Baby Week, And The Two Los Angelenos



We have been having National Baby Week, though whether this is to promote more babies or merely better babies I don't quite know. By far the most devastating news bulletin for such a week recently came from Los Angeles, the capital of Everything, including babies. Perhaps you missed the report of Mrs. Mayadelle Bennett, of that city, to local police.

Mrs. Bennett excitedly told the cops that two bandits, aged two and four years, had beaten up her 22-months-old daughter and robbed her of two cents. This Southern California flash was indeed a high spot of baby week. And I still wait to hear whether or not the venerable thugs have been apprehended. We can report no baby items like that from Gotham, though I am constantly on the alert as this household has possessed a small infant now for nearly two years.

There was a wonderful fashion show of handmade baby clothes here the other day, which I eagerly attended. Not that these dainty duds are aimed at small boys like our Jake, who requires heavy reinforced corduroy raiment at present. These baby clothes we saw, created by Helen Graham and Esther Harmon, are not only made of dainty organdies and batistes but actually have a lot of style in their tiny way. Some of the little dresses have spray instead of flower embroidery, and delicate faggoting at necklines and sleeves. What do babies think they are these days—Mrs. Harrison Williams, or something?

I was particularly interested in the rayon crepe christening coats and bonnets as the long gown in which our baby was baptized a year and a half ago was borrowed for the one day only. These new coats are either 21 or 18 inches in length, and are quite fancily embroidered up the front. Such beautiful things. During Baby Week I suppose the nation's babies went on about as usual, save for that sensational crime story from Los Angles. After all, every naby is convinced that every week is his or hers. And the baby is absolutely right, too.

ANOTHER GOULD —The younger Gould girls are always at it, somehow. One was a Wave officer during the war. Now another, Silvia, is marrying a second time, the new choice being Bob Parker, Jr., an author. Silvia gave harp recitals when a very young girl, and also wrote poems which were published. Now 28, Silvia still lists herself as a "writer" which is a wonderfully elastic word indeed. Now we await a look at some of Silvia's newer writings... Still another French Wonder Man is among us in the person of Charles Trenet, now singing at our very classy Embassy Club. Trenet is handsome, with curly reddish blonde hair, and of the 20 songs he sand at his debut, only one was in English—and that dubious. That' an awful lot of French to be fired at an American crowd whose Gallic consists of "Oui." Still he went over very well, and is said by some to be a real rival of that other reigning Singing Wonder, Jean Sablon.

GLITTER—It's a strange costume these days that doesn't have a bit of glittering gold on it somewhere. At a fine fur show the other day we were allowed to look at a formal jacket of white broadtail. Sure enough—gold nailheads were around the neckline and down the front in a chain effect. We can all remember the simple, happy days when rich furs were enough without gold nails.

NO WAITING—Doris Shine, 19, said to be heiress to about $30,000,000, was to marry Dr. Morton Maxwell, 22-year-old interne at our Bellevue Hospital in August. A $3,000 bridal veil from Brussels, and all that. But the other day the girl and the doc were quietly married by a county judge on Long Island, thus avoiding the fancy nuptials planned for a Flordia Club. Doris went back to Miss Finch's finishing school, and Doc Maxwell took some more temperatures at Bellevue....Stately Carnegie Hall had its first "Pop" concert Saturday night, patterned after the famous Boston Symphony series. Light wines, beers and sandwiches were obtainable at a buffet, but the old seats were not taken out so that tables could be installed for the orchestra floor customers. I am told that beer aids the enjoyment of a Strauss waltz. I wouldn't know, as I dislike beer.

WINNEMUCCA, NEV.
HUMBOLDT STAR &
SILVER STATE

MAY 8 1946

POM-POM-POM!—Ever hear of a woman bassoonist? Here's one. She's Miss Anne de Guichard, member of the Boston Symphony Orchestra. Bassoon, you remember, is that wood instrument that is heavy on the bass. Girl's only teacher was man whose seat she took in orchestra after he died in 1944

This Clipping From
JACKSON, TENN.
SUN

MAY 12 1946

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winter broadcast series, ag
charge of the summer air

This Clipping From
TULSA, OKLA.
TRIBUNE

MAY 6 1946

* * *

RECORD REVIEWS: One of the most interesting of the recent albums issued by RCA Victor company is Aaron Copland's "Appalachian Spring, Suite" as recorded by the Boston Symphony orchestra under the sympathetic baton of Serge Koussevitzky, whose entire 22 years with the Boston symphony have included performances of works of moderns and American composers. This is the score which Elizabeth Sprague Coolidge, 82-year-old Boston patron of music, commissioned Copland to do for a ballet by Martha Graham, and it won the Pulitzer prize in 1944 as the season's outstanding composition by an American. Martha Graham has won her fame by her modern dance technique, and the strength of both the ballet form and story and the music which the Brooklyn-born Copland wrote for it make it a work which should be familiar to American music lovers who want to keep abreast of modern music. The album itself is especially interesting for it contains seven illustrated and annotated pages covering the ballet, Martha Graham, the music and Aaron Copland, plus photographs of the Graham production, in which Miss Graham danced the role of the bride. The title "Appalachian Spring" was chosen by Miss Graham from the heading of one of Hart Crane's poems, though the ballet bears no relation to the text of the poem. It deals in a general sense with early pioneer days, and more specifically with the unfolding lives of a newly married couple who prepare to face the hardships of a new life. The music is simple and full of feeling and the orchestration and performance are masterfully done.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

MAY 9 - 1946

SYMPHONY EXHIBIT
JULY 23 TO AUG. 20

To be Presented by Berkshire Museum

An exhibition entitled "The History of the Symphony Orchestra" will be presented by the Berkshire Museum, Pittsfield, from July 23 to Aug. 20.

The exhibition will coincide with the Berkshire Symphonic festival, and material for it will be selected by the Boston Symphony orchestra. It will inc[illegible] great conductors, musicians and soloists, views of various homes occupied by the orchestra, program notes and memorabilia.

BLOOMINGTON, IND
COURIER
5/10/46

The Berkshire Music Center was founded in 1940 by the Boston Symphony Orchestra as a "school for music in performance," a comprehensive proving ground. Serge Koussevitzky has been from the first the guiding spirit. On the educational side there are four departments for advanced students: Composing, conducting, orchestral playing, and opera. Amateurs and less advanced students are taken care of in choral and ensemble classes.—For the general public the interest centers in the series of symphony concerts during August, closing the 1946 Center with a performance of Beethoven's Ninth ("Choral") Symphony.

This Clipping From
NEW YORK, N. Y.
SUN

MAY 10 1946

The New Records

Copland's 'Appalachian Spring'—Singles—The Lighter Side.

By IRVING KOLODIN.

If one has veered around to talking about new standards in recording in terms of the Boston Symphony Orchestra—Berlioz's "Harold in Italy," Strauss's "Til Euelenspiegel," the Brahms third symphony and Berlioz's "Roman Carnival" overture are some examples which appeared, roughly, in the last year—there is good reason. The challenging orchestras, the Philadelphia and the New York Philharmonic, have no such able hands at the Columbia controls as Victor commands, while the Toscanini-NBC results are altogether too erratic to be a recognizable standard.

A paragon of wholesome, well-balanced sound is provided by Serge Koussevitzky's performance of Aaron Copland's score of "Appalachian Spring." The clarity and sweetness of sound that Koussevitzky draws from his players, and which the superb skill of the engineers has perpetuated on these disks, is singularly complementary to Copland's music, which itself evokes clarity of air and sweetness of mood. There are many scores in which the specific gravity of the sound is a minor factor; but there are almost as many others—Wagner's "Lohengrin" prelude, Debussy's "L'Apres midi," virtually anything by Mozart, to instance a few—in which the appropriate brightness of quality is as essential as pace or accent.

"Appalachian Spring' is now in this category, if only for the reason that Koussevitzky has made us conscious of the exceptional beauties that repose in Copland's colorations, in his blending of qualities to an expressive end. This should not be interpreted to mean that Copland's resources are limited to the graphic, for his work is infused with a remarkable warmth, flexibility and intelligence of manner which add to a distinguished work indeed. (V-Set 1046.)

CRANBURY, N.J
PRESS
5/10/46

Rutgers Announces Winter and Spring Concert Series

Three of the outstanding American symphony orchestras will appear in New Brunswick next Winter and Spring as featured offerings of the thirty-first annual Rutgers University Concert Series, Dr. Howard D. McKinney, head of the Rutgers Music Department, announced.

A world-famous Rutgers alumnus, Paul Robeson, great Negro basso, will come back to the campus to sing for one of the concerts and the fifth offering will be the Russian cellist, Gregor Piatigorsky. The orchestras to come to Rutgers are the Boston Symphony, Cleveland Orchestra and San Francisco Orchestra.

"We are featuring the orchestras this year because we have found that generally speaking, they are the most popular with our large family of subscribers," Professor McKinney, organizer and director of the series, declared, "At the same time I believe they offer the best opportunity for passing on an intelligent appreciation of music to the largest number."

"I don't need to add how happy everyone at Rutgers is that our own Paul Robeson is coming here for his third concert series appearance."

The series will open on November 14 with Serge Koussevitzky conducting Boston Symphony in its twelfth annual appearance in New Brunswick. Robeson will sing on December 13.

The Cleveland Orchestra, which is coming to New Brunswick for the first time, will appear on February 14, and Piatigorsky on March 13. The series will be concluded on April 9 with the appearance of the San Francisco Orchestra which will be making its first Eastern trip. This major musical organization will be under the baton of Pierre Monteux, whose capable leadership has brought it to the top rank of American orchestras.

The Rutgers gymnasium where the concert series is presented was sold out for three of the five offerings of the 1945-1946 series which was concluded on April 15 with the appearance of the Philadelphia Orchestra. Series subscribers now number more than 1,700.

This Clipping From
DAYTON, OHIO
NEWS

MAY [illegible] 1946

Name Soloists For Berkshire Music Festival

BOSTON, May 18.—The programs and soloists for the Berkshire festival at Lenox, Mass., this summer were announced today. The Boston Symphony orchestra, Serge Koussevitzky, conductor, will give nine concerts in the Music Shed at Tanglewood. The soloists will include Claudio Arrau and Eugene List, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist; Mischa Elman and Erica Morini, violinists. The concerts will be given on Thursday and Saturday evenings and Sunday afternoons (July 25-Aug. 11).

The programs of the first week will be: July 25—Beethoven's Eroica symphony and Sibelius' Symphony No. 2; July 27—Beethoven's Pastoral Symphony, Rachmaninoff's Piano Concerto No. 2 (Eugene List), Moussorgsky's Prelude to Khovanstchina, and Wagner's Prelude to Die Meistersinger; July 28—Mendelssohn's Italian symphony, Copland's Suite Appalachian Spring, and Shostakovitch's Symphony No. 5.

The second week will be devoted to the music of Brahms, as follows: Aug. 1—Tragic Overture, Piano Concerto No. 1 (Claudio Arrau), Symphony No. 4; Aug. 3—Symphony No. 3, Rhapsody with contralto and male chorus (Carol Brice), Symphony No. 2; Aug. 4—Haydn Variations, Double Concerto (Erica Morini and Gregor Piatigorsky), Symphony No. 1.

For the third week, Aug. 8—Prokofieff's Symphony No. 5, Schumann's 'Cello concerto (Gregor Piatigorsky), Wagner's Prelude to Lohengrin, Strauss' Till Eulenspiegel; Aug. 10—Schumann's American Festival Overture, Martinu's Violin concerto (Mischa Elman), Tchaikowsky's Symphony No. 5; Aug. 11—Randall Thompson's The Testament of Freedom, Beethoven's Symphony No. 9 (with Festival chorus, quartet of soloists to be announced).

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 12 1946

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This Clipping From
JACKSON, TENN.
SUN

MAY 12 1946

Interesting Program Offered By Boston Pops Orchestra

"[illegible] Gets In Your Eyes" from [illegible] "Roberta" and the "Ride of the Valkyries" from Wagner's Die Walkure are included in the program for the third broadcast of the Boston Pops Orchestra on Saturday May 18, over WTJS-ABC at 7:30-8:30 p.m. Arthur Fiedler again will conduct the ensemble in the summer-garbed symphony hall.

The program [illegible] will include a waltz selected by listeners during the previous [illegible]. Other numbers include the [illegible] "Rakoczy March" by Berlioz, the tuneful overture to Offenbach's "La Belle Helene" and "Soirees Musicale," a suite of movements from Rossini by Benjamin Britten. Numerous encores will augment the list.

Founded in 1885 the "Pops" have been under Fiedler [illegible] since 1930. The players, according to Fiedler, get a kick [illegible] of shedding their dignity [illegible] such varied programs and a [illegible] Poll is not necessary to [illegible] summer re[illegible] immediate action—applause [illegible] and positive [illegible].

The series [illegible] the summer schedule of the [illegible] Symphony Orchestra is sponsored this year by Allis-Chalmers Manufacturing Company. Oliver Da[illegible] who produces the winter broadcast series again [illegible] in charge of [illegible] summer airings.

This Clipping From
ST. PAUL, MINN.
PIONEER PRESS

MAY 12 1946

By John H. Harvey

MUST be that summer is icumen in. Recording companies' releases in the "long hair" division are slowing up.

However, there are a couple of things well worth mention, namely Aaron Copland's ballet suite, "Appalachian Spring," by Serge Koussevitzky and the Boston Symphony orcehstra ~~(Victor) and~~ Brahms' violin concerto by Joseph Szigeti with the Philadelphia orchestra under Eugene Ormandy (Columbia).

Harvey

Copland's suite, brilliantly executed by the Bostonians and clearly captured by the recording engineers, is probably the best score by this fine American composer. Like most later Copland, it is fairly conservative writing, lively and lyric by turns and distinguished by solid craftsmanship.

The theme of the ballet, in which the composer collaborated with the great American dancer, Martha Graham, is the beginnings of married life of a young couple in early pioneer days.

* * *

SZIGETI recorded the Brahms concerto years ago with Sir Hamilton Harty and the Halle orchestra. Since then, his interpretation has grown into a deeper and more individual one. The accompaniment by Ormandy is excellent and warm.

But there are recording faults. There are blurred spots in the first and last movements and generally a booming in the bass which on more than one occasion almost swallows up the solo instrument.

After my unfavorable report on Columbia's recent release of Rachmaninoff's second piano concerto April 14, I wanted to be sure I was absolutely fair on this one, Lyon & Healy obligingly let me play the Brahms job on one of their best new phonographs. While it came through better than on my aging machine it still revealed the faults I have mentioned.

Incidentally, through inadvertence, I said that the accompanying orchestra in the Rachmaninoff concerto was the Philadelphia. It's the New York Philharmonic-Symphony under Rodzinski.

This Clipping From
WASHINGTON, D. C.
POST

MAY 12 1946

The Record Player

By Paul Hume

COPLAND: Appalachian Spring. Boston Symphony under Serge Koussevitsky, Victor Set 1046. $3.50. Highest praise, equally distributed, is due this recording. First to Copland, one of our finest, most sensitive musicians today, for a score of great beauty standing on strength without choreography for which it was designed. Music moves from pastoral moments to scenes of high animation with ease and economy, yet never misses opportunity of a touch of genius at right point. Second praise to Serge Koussevitsky and his orchestra for one of the most beautiful performances of any work on discs. Third praise for Victor for promptness and excellence in reproducing this important work which won New York Music Critics' award and 1945 Pulitzer Prize. Engineering is beyond reproach, album beautifully decorated. And final praise to Elizabeth Sprague Coolidge for her commissioning of the work from Copland and Graham. Few individuals have contributed so much to the musical life of our Nation as she.

This Clipping From
TAMPA, FLA.
TRIBUNE

MAY 12 1946

On The New RECORDS

Appalachian Spring, a deeply American suite, has been put on three 12-inch records for Victor by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, as an addition to the growing folk music of the United States.

The suite was commissioned two years ago by Elizabeth Sprague Coolidge, 80-year-old Boston music patron, as a score for a ballet by Martha Graham. It was written by Aaron Copland, in the motif of his Pulitzer prize winning O Pioneer. The fidelity of the transfer of mountain Springtime to music is remarkable. These are permanent library pieces.

On the lighter side of popular music, almost everybody seems to be doing the Ee Bobba Lee Bob craze that is the rage at students' soda fountains. This time it's the Deep River Boys who find it perfect for their style. They have also added their foot stomping technique to the flipover with That Chick's Too Young to Fry.

The movie, No Leave, No Love, presents Vaughn Monroe and the Norton Sisters a chance to give out with Love On a Greyhound Bus and All the Time, both promising juke box favorites.

Charlie Spivak has made two dance rhythms of Along With Me and Spring Magic. The former is from the stage musical, Call Me Mister.

Eddie Arnold and his Tennessee Plowboys who delighted hillbilly fans at the Florida State Fair with their twangy tunes, offer Can't Win, Can't Place, Can't Show and All Alone in This World Without You, two songs of rural frustration in Arnold's own drawl with mandolin and electrical guitar accompaniment. These are two "musts" for roadside tavern coin phonographs.

This Clipping From
DAYTON, OHIO
NEWS

MAY 11 1946

me Soloists r Berkshire sic Festival

TON, May 18.—The pro- rams and soloists for the hire festival at Lenox, Mass., ummer were announced today. Boston Symphony orchestra, Koussevitzky, conductor, give nine concerts in the Shed at Tanglewood. The ts will include Claudio Arrau Eugene List, pianists; Carol contralto; Gregor Piatigor- 'cellist; Mischa Elman and Morini, violinists. The con- will be given on Thursday aturday evenings and Sunday noons (July 25-Aug. 11).

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 12 1946

Berkshire Hills Abound in Charm of New England

Highlands Provide Cool, Invigorating Vacation Setting

Photographer's Paradise in Lake-Strewn Hills and Quaint Towns

If it's upland scenery the vacationer is seeking, the Berkshire Hills and the highlands of western Massachusetts and northwestern Connecticut provide an ideal setting.

Lovely highland lakes sparkle in the clear New England sunshine. Broad, clean golf courses, wooded bridle paths, tennis courts and tinkling mountain streams invite indulgence in sports against a climatic background of cool nights and invigorating day-time mountain air.

From Candlewood Lake in Connecticut to the Pittsfield, Mass., State Forest in the heart of the Berkshires, the beauties of this highland scene provides a photographer's paradise. In such attractive old towns as Stockbridge, Kent, West Cornwall, Lee, Litchfield, Lenox and South Egremont will be found charm and historic quaintness.

From the far corners of the country come people by the hundreds to enjoy the Berkshire Symphonic Festival, to visit a peaceful world of villages, tall elms, Colonial mansions and church spires.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 12 1946

Massachusetts Offers 6 Different Regions for Vacations

Historical Places Vie in Interest With Playground Areas

Wide Sport Facilities and Diversified Scenery Are Tourist Lures

The fact that there are six different vacation lands in Massachusetts is one of the reasons why vacationists come back year after year to the Old Bay State, according to the Massachusetts Development and Industrial Commission.

The six regions are (1) Cape Cod and the Islands of Nantucket and Martha's Vineyard, (2) the Berkshire Hills and western Massachusetts, (3) Boston and vicinity, (4) North Shore and Merrimac Valley, (5) the South Shore, and (6) Pioneer Valley and central Massachusetts.

Cape Cod, stretching 100 miles into the Atlantic, and the near-by islands of Nantucket and Martha's Vineyard are cooled by sea breezes. Here are wide, sandy beaches, popular sports, including golf, tennis, fishing, swimming, boating, horseback riding, hiking and bicycling, famous eating places specializing in such Cape delicacies as fresh lobster, Cotuit oysters, steamer clams, crabs, quahaug chowder, striped bass and bluefish; antique shops whose collections of rare glass, china, silver and ship models are a delight to the eye, and summer theaters.

In the Berkshires and western Massachusetts the tourist finds the wooded peaks, waterfalls and hillsides which flowering azalea, mountain laurel and lady slipper transform into a riot of color; great music by the Boston Symphony Orchestra at the annual Berkshire music festival in Stockbridge and a number of excellent summer theaters. In addition to offering facilities for siwmming, fishing and other sports this region is a hiker's paradise.

This Clipping From
MINNEAPOLIS, MINN.
MORNING TRIBUNE

MAY 12 1946

RECORDED MUSIC

APPALACHIAN SPRING is a ballet Aaron Copland, American composer, wrote two years ago for Martha Graham and her company, and is now available in a disc performance by Boston Symphony orchestra under Serge Koussevitzky (Victor M-1064, $3.68). The story deals with a pioneer celebration centering on a bridal couple in their newly built farmhouse.

Copland's score is incisive and sparkling, ranging in mood from the tender to the exuberant, the latter being the dominant note. As usual, too, Copland pens an impetuous and forward-going piece full of tart harmonies and brisk rhythms. The orchestra plays brilliantly, reproduction has breadth and realism, and the album contains an informative picture-story of the ballet.

This Clipping From
GRAND RAPIDS, MICH.
HERALD

MAY 12 1946

Review of the Records

The immortal genius of Franz Schubert is recreated in all its depth and exquisite lyricism by the Boston Symphony Orchestra under the direction of Serge Koussevitzky in a new Victor Red Seal performance of the Symphony No. 8 in B Minor—the "Unfinished."

There is drama and richness of the warmest and most vital shades in this performance by one of the world's foremost interpreters of symphonic music.

Although the work is technically incomplete—the plan of a symphony consisting of four movements, not two—the Boston Symphony's recording gives a completeness to this expression from the pen of one of the greatest of all song writers.

[128]

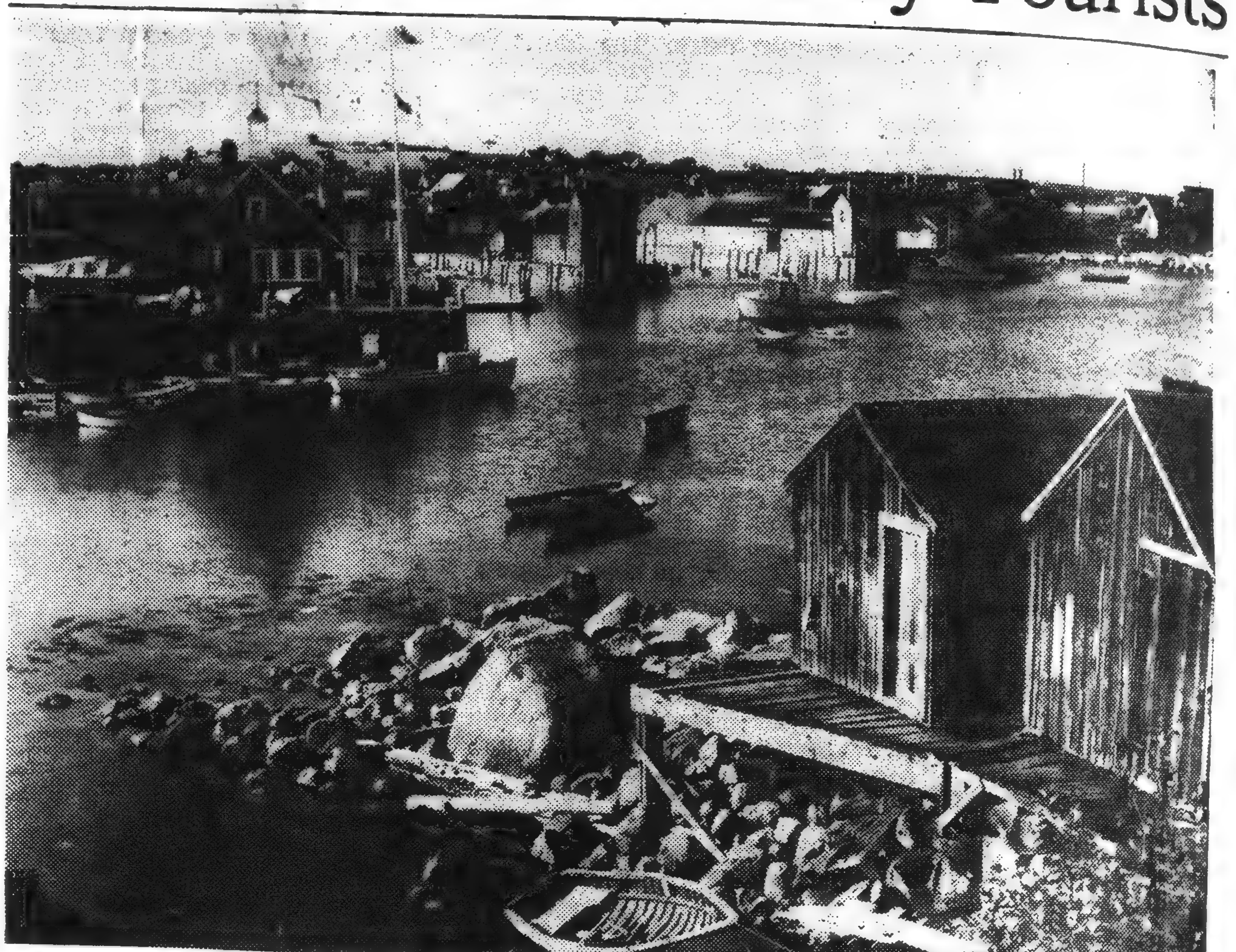
This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 12 1946

New England Waiting To Be Rediscovered by Tourists

Six-State Holiday Land Provides A Rich Store of Summer Pleasures

Hotels, Noted Inns, Scenic Wonders and Historic Sites, Wildlife Paradises and Famous Theaters Are Ready for Visitors



LOW TIDE IN THE HARBOR AT ROCKPORT MASS., YACHT CLUB IS AT THE LEFT

In the northeasternmost corner of the country is a six-state vacation land where a rich store of summer pleasures will unfold with all their charm for the first season in five years. Hotels and summer theaters closed by the war, natural scenic wonders inaccessible during gasoline rationing, native curiosities such as the cog railway on Mt. Washington inoperative because of critical shortages, world-famous inns with their storied cuisines—now, in 1946, these pleasures and many more are available again. New England is waiting to be rediscovered.

From Long Island Sound to the St. John River, from Lake Champlain to Cape Cod, New England offers diversity of landscape and seascape. From Bar Harbor to Bretton Woods, from the Berkshires to Moosehead Lake, New England offers a variety of recreation and vacation facilities. And from Bennington to Bunker Hill, from the Charter Oak in Hartford to the Washington Elm in Cambridge, New England offers reminders of the nation's history.

Maine Pleasures

In Maine one may pass days sitting, walking, sleeping, soaking up the sun, cooling off in plunges, discovering what food can taste like—broiled live Maine lobster sizzling in melted butter, a steaming heap of tasty clams.

From the protecting islands of Bar Harbor, past the small harbors and inlets of Cape Ann, around Cape Cod or through its canal, in and out of Nantucket, Woods Hole, Block Island and Martha's Vineyard, into the shores of Narragansett Bay and along the Connecticut shore in Long Island Sound, New England serves those who carry its seafaring traditions to schooner and yacht, sloop and yawl.

In Connecticut are the Litchfield Hills, broken by winding rivers and valleys, with the roads wandering among picturesque villages. The Berkshires in Massachusetts are important in the cultural heritage of New England as well as in its literary and colonial history. Its famous Tanglewood, made immortal by Hawthorne, is now the summer home of the Boston Symphony Orchestra, and its Berkshire Music Festival is world-renowned.

To the north are the Green Mountains of Vermont. The Long Trail winds across the range from peak to peak, offering magnificent views of Lake Champlain, which forms the western boundary of the state for 116 miles.

In the White Mountains of New Hampshire one may pass a day above the timber line hiking along the many trails or riding up on the roads or tramway. At Tuckerman Ravine, Pinkham Notch . . . in Franconia Notch, a resort both in summer and winter, there are natural curiosities to see. Dominating the entire region is the Great Stone Face, or the Old Man of the Mountain, looking down upon the Flume, Lost River, Echo Lake, Polar Caves and Indian Head.

Farther north, Maine stretches out in the splendor of lake-dotted forests and high-cragged peaks. In the forests which cover most of Maine abound wildlife which makes it a hunter's paradise: bobcat, deer, bear, fox, raccoon. There are Sebago and Moosehead and Rangeley and Belgrade lakes, Farmington and Poland Springs and Old Town, Cadillac and Katahdin. Duck shooting is excellent along the coast, and the streams are famous for trout. Fighting tuna and swordfish in the Atlantic make fine deep-sea sport.

SIGHTSEEING FROM A SURREY ON QUIET, HISTORIC NANTUCKET ISLAND

Wherever one goes in New England are historic pages of Indian days and the firing of the shot "heard round the world," the homes of noted authors and poets, the birthplaces of the nation's leaders.

Tying together the natural wonders of New England with its cities and towns, the resorts with the historical sites, is a network of thousands of miles of up-to-date highways.

Summer theaters—Cambridge, Ogunquit, Provincetown, Skowhegan, Tamworth, Brattleboro, Kingston and Westport—have become one of the principal nocturnal diversions of summertime New England.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

MAY 13 1946

Choralist Shaw Still Taps Foot to Jive Beat

By WILLIAM HAWKINS.

"I've conducted so much popular music that unless I hear a beat I'm not happy at all," is one explanation of Robert Shaw's for the precise work of his Collegiate Chorale, which tomorrow night will present a premiere of a new Hindemith work at the New York City Center.

"Choral work can be a great influence for democracy," he went on, "because it is a group endeavor. I'm proud of the democratic character of our group. We used to flaunt it, but now we've calmed down to becoming essentially a musical organization."

How It Started.

Shaw pushed a lock of blond hair out of his eyes and tackled a steak. He has a remarkable capacity for talking while he eats, without making conversation with his mouth full.

"The Chorale started just before the war," he continued. "I put an ad in the paper and got 500 replies. We started with 185 voices and it's still the same size. I was curious to see how much of the professional and popular technique used in my work with Fred Waring would apply to large amateur groups singing classical music.

"We have acquired a critical point of view about ourselves now until we are singing William Schumann and Hindemith instead of Cole Porter. I think today's choruses should be singing today's music.

"Now we're in a position to commission new works. That's the way we got the Hindemith. He is a significant composer in the great tradition.

"The whole thing grew out of a song he had written on a fragment of the Whitman text. The poet is universally personal—the great I Am.

"It seemed appropriate for us, because we were beginning to understand form instead of the interpretive sock of popular stuff. If you study Hindemith's form you realize that it is not necessarily pedantic, but has real heart significance.

Enthusiasm, Sincerity.

"To prepare the work we spent eight hours studying the architecture of the score and the text without singing a note or ever mentioning voice production."

The progress of the Chorale is a tribute to the enthusiasm of Shaw and the sincerity of the members. The group operates on a completely amateur basis. During the winter, with one rehearsal a week, it averaged a concert every month.

"That's only possible because the group has disciplined itself to sight read," Shaw explains.

"Our progress ought to make subsidies possible now. I've been afraid before of the pressure they might involve, but now our objectives are established."

Shaw says he would like to award membership in the Chorale on a scholarship basis, and give classes and lectures for the singers. He himself will teach at Juilliard this summer and also work at Koussevitzky's Berkshire Festival.

Encouraged by Conductors.

Such renowned conductors as Stokowski, Mitropoulos, and Toscanini have attended rehearsals of the group and suggested music to Shaw. The young choral director's proudest moment was when Toscanini heard the group sing Beethoven's Ninth, and afterwards addressed him as maestro.

He means to continue commissioning new works as often as he can afford it, in an effort to build up the literature of modern choral music.

"The musical scene is geared to stars today," Shaw complains. "It is always the conductor or the soloist who is paid the most attention. I want to place more emphasis on the composer—the one who really creates."

This Clipping From
SPRINGFIELD, MASS.
Sunday Union & Republican

MUSEUM WILL DISPLAY HISTORY OF SYMPHONY

Pittsfield Showing Scheduled to Coincide With Festival During July and August

Pittsfield, May 11—The [illegible] museum will present for [illegible] during July and August an [illegible] tion, "The History of the [illegible] Orchestra." The exhibition [illegible] cides with the Berkshire [illegible] der the direction of Dr. [illegible] Koussevitzky with the Boston Symphony at Tanglewood, near Lenox.

The material for the [illegible] be selected by the Boston [illegible] orchestra and will include [illegible] mous Sargent portrait of [illegible] son, founder of the orchestra, [illegible] now owned by the [illegible] Harvard University. Pictures of [illegible] great conductors, musicians and [illegible] ists, together with views of [illegible] ious homes occupied by the [illegible] program notes, and [illegible] be included.

The exhibition will open on July [illegible] and will continue through August [illegible] It will be open to the [illegible] rists

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IELD, MASS.
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12 1946

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 12 1946

THE ORCHESTRAS

By FRANCIS D. PERKINS

EXCEPT for one concert still to be given by the National Orchestral Association the New York Orchestral season of 1945-'46 has completed its course. Considered as a whole, this course was of a routine rather than of a particularly memorable character, but some of its statistics are worth citation, both as a matter of record and as a basis for impressions and comparisons.

The concerts on which the following figures and remarks are based are those given by resident and visiting orchestras at Carnegie Hall and the New York City Center between Sept. 25 and May 2. These include the concerts of the Philharmonic-Symphony Orchestra (except for the Young People's series), Philadelphia Orchestra, Boston Symphony, New York City Symphony, American Youth Orchestra and the Rochester Philharmonic, plus a Beethoven program played by the NBC Symphony under Arturo Toscanini and a Czech and a Sibelius program in which Philharmonic musicians took part—155 performances in all.

In these programs, which are analyzed with advance apologies for arithmetical or other errors, there were 548 performances of 269 works by 104 composers. This total includes ninety-four performances of forty-six works by thirty-two American composers. Thirty-three works were heard for the first time, and six others had their first local concert performances. This total does not include six new works arranged from or based upon music by other composers. Twenty-two of this season's thirty-three novelties are American works.

For the purposes of this enumeration, works by native-born composers and by naturalized composers who have lived in this country for many years or have pursued the major part of their careers here are considered as American compositions.

The twenty composers who had the greatest representation in the programs under consideration are:

Beethoven, 18 works, 51 performances; Tchaikovsky, 13, 33; Brahms, 12, 32; Stravinsky, 10, 22; Mozart, 11, 21; Wagner, 9, 20; Prokofieff, 8, 17; R. Strauss, 7, 16; Bach, 9, 14; Mendelssohn, 4, 14; Copland, 6, 13; Sibelius, 8, 12; Gershwin, 5, 11; Ravel, 5, 11; Rachmaninoff, [illegible], 11; Debussy, 4, 10; Bartok, 6, 9; Schumann, 4, 8; Shostakovitch, 2, 8; Milhaud, 4, 7.

In the corresponding programs of the season of 1935-'36, Beethoven, as now, led the list, followed in order by Bach, Wagner, Mozart, Brahms, Sibelius, Debussy, Tchaikovsky, Ravel and Schumann. Twenty-nine works in the 1945-'46 list were played by two or more orchestras, including three works by Aaron Copland and one by George Gershwin. Brahms's first piano concerto, Shostakovitch's fifth symphony and Rachmaninoff's second concerto were played by three orchestras, scoring six performances apiece. But the championship goes to Prokofieff's fifth symphony, which, between the Philharmonic and the Boston Symphony, scored seven hearings. Beethoven's third "Leonore" overture completes the list of works which scored more than five performances.

The list of works introduced to the local repertoire by the Philharmonic-Symphony Orchestra has already been published. The list of novelties presented by other orchestras here is:

New York City Symphony—First time: *Blitzstein, Airborne Symphony. First time in New York: *Bartók, Portrait in D; *Diamond, Symphony No. 2; *Foss, Symphony in G. First New York concert performance: *Antheil, Symphony No. 4.

National Orchestral Association—First time: Arnell, Violin Concerto; Bate, Sinfonietta No. 2.

Philadelphia Orchestra—First time in New York: Stravinsky, Four Norwegian Moods; *Bloch, Suite Symphonique; Bartók, Piano Concerto No. 3; Martinu, Symphony No. 4; Milhaud, Suite for Violin and Orchestra. First New York concert performance: *Rogers, Soliloquy.

Boston Symphony—First time in New York: *Barber, Cello Concerto; Britten, Interludes and Passacaglia from "Peter Grimes"; *Dukelsky, Cello Concerto; Prokofieff, Symphony No. 5.

Rochester Philharmonic—First time: *Shapero, Suite for Strings (1st movement). First time in New York: *Copland, Danzon Cubano.

American Youth Orchestra—First time: *Morgenstern, The Warsaw Ghetto. First time in America: [illegible] [illegible] About [illegible]. First time in New York: *Kay, Danse Calinda. First time in concert: *Cooper, The Last Speech.

*American work.

The following works by American composers were performed:

By the Philharmonic-Symphony: Barrymore, Partita; Bergsma, Music on a Quiet Theme; Bloch, Schelomo; Carpenter, The Seven Ages; Copland, A Lincoln Portrait, Appalachian Spring; Gershwin, An American in Paris, Piano Concerto in F, Rhapsody in Blue, songs from "Porgy and Bess"; Gershwin-Bennett, "Porgy and Bess," a Symphonic Picture; Gould, Spirituals for String Choir and Orchestra; Griffes, The White Peacock; Gruenberg, Violin Concerto; Hanson, Symphony No. 2 (Romantic); Harris, Memories of a Child's Sunday; Kern, "Show Boat" Scenario; Loeffler, A Pagan Poem; Mennin, A Folk Overture; Piston, Suite from "The Incredible Flutist," Symphony No. 2; Rogers, In Memory of Franklin D. Roosevelt; Schelling, A Victory Ball; Sousa, The Stars and Stripes Forever; Still, In Memoriam, Poem for Orchestra; Two Negro Spirituals (anon).

By the Boston Symphony: Barber, Cello Concerto; Copland, Quiet City, Appalachian Spring; Diamond, Rounds for String Orchestra; Dukelsky, Cello Concerto; Hanson, Symphony No. 4.

By the Philadelphia Orchestra: Bloch, Suite Symphonique; Rogers, Soliloquy.

By the New York City Symphony: Antheil, Symphony No. 4; Bernstein, Variations from "Fancy Free"; Blitzstein, Airborne Symphony; Copland, Outdoor Overture; Diamond, Symphony No. 2; Foss, Symphony in G; Thompson, Symphony No. 2.

By the Rochester Philharmonic: Gilbert, Comedy Overture on Negro Themes; Copland, Quiet City, Danzon Cubano; Bernstein, Episodes from "On the Town"; Gershwin, Rhapsody in Blue; Shapero, Serenade for Strings (first movement).

By the American Youth Orchestra: Bernstein, Jeremiah Symphony; Cooper, The Last Speech; Copland, Our Town; Kay, Danse Calinda; Morgenstern, The Warsaw Ghetto; Siegmeister, Ozark Suite.

The Philharmonic-Symphony, playing twenty-eight American works in a total of 139 compositions, devoted slightly over 20 per cent of its repertoire to American music. The Boston Symphony, with six American works in a total list of thirty-one, scored slightly under 20 per cent; the Philadelphia Orchestra, with two works out of forty, only 4½ per cent. The City Symphony's American proportion of the repertoire was 17½ per cent, but its American list was the most interesting of those offered by our resident or regularly visiting professional orchestras.

Ten years ago, twenty-one American composers were represented by thirty-five performances of twenty-one works. The number of works played in 152 concerts was 285, by 112 composers. Thirty-seven works were heard for the first time in New York.

A comparison of the orchestral statistics of 1945-'46 with those of 1935-'36 suggests that there has been a considerable gain in the representation afforded American composers, although this would be less pronounced if the figures were limited to the regular subscription concerts in Carnegie Hall and the New York City Center. Contemporary composers have also gained to some extent, while the proportion of novelties was substantially the same in both seasons.

While American composers are gaining ground in our orchestral programs, much further progress will have to be made before it can be said that we have a representative, significant and frequently played American repertoire. Similar comment could be made in regard to contemporary music, both American and foreign. One curious feature in this season's programs was the slight attention paid to British music of this century. The total was four works: two played by the National Orchestral Association in an English program and one apiece played by the Philharmonic and the Boston Symphony.

Among the various local subscription series, there was a vitality and interest in the City Symphony's concerts under Leonard Bernstein which were sometimes lacking in the concerts of the older orchestras. It is unfortunate that the City Symphony must limit itself to two series of ten concerts each next fall, instead of having an expanded and extensive schedule throughout the entire season. It is to be hoped that some means can be found for placing this orchestra on a firmer economic basis.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 12 1946

Record Makers Working to End Long Shortage

Classics Already Moving to Stores; 'Long-Hair' Items Proving Popular

By Edward Malkin

Major record producers have begun a program of concentrated production slated to last through the summer to end the severe shortage that has prevailed during the war in many items of standard classical music. The improvement is already beginning to be felt by purchasers of classical music recordings whose current demands are at the rate of 30,000,000 disks annually.

The R. C. A.-Victor division of Radio Corp. of America is pushing output on a list of seventy-five separate albums of favorite classical selections and several hundred individual disks, apart from current releases. Because of war shortages and restrictions, most of these, while listed in R. C. A.-Victor's catalogue, appeared only occasionally on dealers' shelves and didn't last there long enough to be counted as inventory.

Retail outlets, from whom the information was gathered, were enthusiastic over the projected replenishment of their stocks, which is intended to see them through the Christmas buying season. One well informed retail source said that the list received from Victor "was very meaty—the heart of the scarcer war casualties of the Victor classical catalogue."

Victor officials confirmed the issuance of the list of "long-hair" favorites and said it resulted from a survey of dealers made throughout the country by distributors. Issuance of albums on the list has begun, and the bulk of them will be in dealers' hands by the end of the summer, it was said.

The company would not go into the question of how much production was involved except to state that the amount would be "huge." As an example, it was said that one of the first releases on the list, Rachmaninoff's Second Piano Concerto, played by the composer, already has been issued in 50,000 copies.

Victor officials pointed out that during the summer months appointments for recording of current artists are not as heavy as usual and that advantage is being taken of this fact, as well as of the increased supply of materials, to concentrate on replenishing catalogued selections.

Officials of Columbia Recording Corp. said that company's scarcer items would also be substantially restocked by the fall.

Catching up with their catalogues is, of course, only a part of the record companies' function. Their major job in the classical field is to keep a steady flow of recordings by the artists and orchestras on their current lists going out to the public each month. But they also make an effort to keep available representative works and renditions that are musically and historically important, even though their market prospects may not be too bright.

This last factor is not too important now. The industry, which will reach an estimated peak of 300,000,000 recordings in 1946, has had no difficulty in recent months in selling out virtually anything and everything, classical or popular, which reached the dealers' shelves, record men report.

Classical recordings are at a new peak of popular acceptance, "long-

(Continued from page one)

hair" music having won many thousands of new converts through the V-disks heard by service men in every quarter of the globe during the war. The Boston Symphony alone collects royalties on more than 100,000 records a year made by R. C. A.-Victor. The estate of Enrico Caruso already has been paid more than $3,000,000 by Victor in royalties, and they still roll in. A leading violinist has collected as much as $150,000 in one year in royalties.

When it is considered that the roster of R. C. A.-Victor Red Seal artists and organizations now numbers eighty, it is apparent that classical recordings are big business.

About 80 per cent of the entire record industry's output is devoted to popular records, trade estimates show. In the case of R. C. A.-Victor, with its more than 60,000,000 record output annually (scheduled to reach some 130,000,000 through construction of new facilities) the proportion is probably closer to three popular recordings for every classical disk.

R. C. A.-Victor badly underestimated the demand for the recently issued Goldberg Variations of Bach, played on the harpsichord by Wanda Landowska. This release, issued as a collectors' item, vanished from stocks within two weeks.

The selection is "long-hair" music at its deepest, and the strength of the favorable reaction to it jolted even Victor men, who are not known to be pessimists about the increasing sophistication of the public's musical taste. Retail sources say this work will be one of those reissued this summer, and possibly within a month.

This Clipping From
MADISON, WIS.
CAPITAL TIMES

MAY 12 1946

ON THE RECORDS

[By Dewey Dunn]

APPALACHIAN SPRING SONG

AARON COPLAND'S Appalachian Spring, Pulitzer prize winning composition in 1945, has been made the subject of a new RCA Victor Record-Story album (DM-1046, three 12-inch) which offers a sturdy and vigorous interpretation of the work by the Boston Symphony orchestra under the baton of Serge Koussevitsky.

Copland was commissioned in 1942 by Elizabeth Sprague Coolidge, Boston music patron, to prepare the score for one of three new ballets to be created by Martha Graham. Miss Graham's script revolves around a pioneer celebration in spring at a newly built farmhouse in the Pennsylvania hills. Copland's music has caught with surprising realism the austerity of American pioneer life. It depicts the apprehension with which the bride and her young farmer-husband begin their domestic partnership, the joy of young love, the warnings and cautioning from the old folk, and the stern reminders by the Shaker Revivalist and his flock.

The musical score is written in eight parts. The concluding sections are based on old Shaker melodies and Copland brings his work to a close on a note of assurance as the neighbors depart leaving the young couple strong and full of hope in their new house.

The album contains seven pages with action studies of the Graham performance, texts discusing the music and the plot of the dance, and articles on the careers of Miss Graham and Mr. Copland. For those who like contemporary music and the allied arts this album will make an excellent addition to a record collection.

✦ ✦ ✦

BENNY GOODMAN SEXTET

THE LAST word in modern swing music can be found between the covers of Columbia's new Benny Goodman album (C-113, four 10-inch) which presents the Goodman Sextet in a rousing set of eight favorites in which improvisation and jam session freedom spark the group to a peak performance.

Members of the group are Benny Goodman, clarinet; Mel Powell and Teddy Wilson, piano; Red Norvo, vibraphone; Mike Bryan, guitar; Slam Stewart, bass; Morey Feld, drums. The selections consist of Tiger Rag, Ain't Misbehavin', She's Funny That Way, I Got Rhythm, Just One of Those Things, China Boy, Shine, and Rachel's Dream.

Here is a great collection of instrumental artists performing individually, in pairs, in trios and in ensemble. Powell and Wilson alternate at the keyboard with equal success. Benny's clarinet work is a standout on every side, some of which are entirely new to the Goodman repertoire. Jane Harvey handles the only vocal in the set, an intriguing interpretation of She's Funny That Way. Rachel's Dream is a Goodman original which Benny named for his daughter. It features Mr. B's clarinet and Norvo on the vibraphone.

This Clipping From
RALEIGH, N. C.
NEWS-OBSERVER

MAY 12 1946

Speaking of Records

Strauss Polkas. Boston "Pops" Orchestra. Arthur Fiedler, conductor. Victor Album M-1049.

The names of Strauss and Vienna are almost synonymous, so frequently does one associate the name of the great composers with the once radiant city of Austria. Today, in old Vienna hover ghosts of the centuries. Ghosts that lurk in the shadows of reawakening life. Through the fashionable promenades that another day vibrated with rhythm and color; through the corners of the narrow cobbled lanes that wind their way to the green banks of the Danube; about the ruins of old St. Stefan's Cathedral, whose Gothic spire once glistened in the sunlight—there echoes a voice of the great art and spirit that never can be lost to the world.

Johann Strauss and his three sons probably did more than any other person or group of people to keep alive the undying spirit of romance and gaiety of old Vienna. When Strauss died in 1849, he left the world a brilliant repertoire. His complete works were published in 1899 in seven volumes. They comprise 152 waltzes, 24 galops, six cotillions, 32 quadrilles, 13 polkas, and 18 marches.

Victor has released a three-record album of Strauss polkas. Included in the set are "Tik Tak Polka," from "Die Fledermaus" by Johann Strauss, Jr.; "Pizzicato Polka," by Johann, Jr., and Josef Strauss; "Bahn Frei-Polka" by Eduard Strauss; "Annen Polka," by Johann, Jr.; and and "Sans Souci-Polka" by Johann, Sr.

The Boston "Pops," under the baton of Fiedler, presents brilliant orchestration of some of the world's loveliest music.

This Clipping From
DALLAS, TEX.
NEWS
MAY 14 1946

The Passing Show

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The champion symphony of the country is either the Boston or the Philadelphia, according to one's taste. The Boston has the more glorious balance of tone, the Philadelphia a greater sumptuousness of tone, especially in the strings.

The Boston Symphony of today is the creation of Serge Koussevitzky, its conductor since 1924. Stokowski built the Philadelphia Orchestra and its tradition between 1912 and 1936. When he retired, a decline was predicted. However, in the ten years that Eugene Ormandy has controlled it, the Philadelphia Orchestra has retained all its Stokowskian elegance. It is perhaps more versatile than it was in the last seasons of Stokowski, which were given over to specializing in Bach-transcription sonorities.

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Eugene Ormandy in another season may be the dean of conductors among the A-plus major symphonies. And at 46 or 47, too. His reign may be long.

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CHRISTIAN SCIENCE MONITOR
4/16/46

'Paganini' Rhapsody Heard, Bernhard Weiser at Piano

Something serious and yet remarkably appropriate to a springtime musical event slipped into the program of the Boston Pops, Arthur Fiedler, conductor, at Symphony Hall last night—the composition that bears the title, Rhapsody on a Theme of Paganini for Piano and Orchestra, op. 43, by Rachmaninov. The soloist, Bernhard Weiser, the orchestral players, and the director of the music all got into the jump and go of the piece, which is indeed a rhapsody if the word possesses definition anywhere in the dictionaries; and it probably does not. For we must learn what rhapsodies are by hearing them performed rather than by reading about them. They are beyond ordinary classification, and perhaps beyond what we usually think of as appreciation.

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Well, this was the night of the May full moon. Russian folklore is fond of such a night; and Rachmaninov was a Russian of the old order. He was never Americanized out of that character; and nothing he ever wrote more genuinely expressed his sentiments than the work in which Mr. Weiser on this occasion appeared as soloist. The Rhapsody, regarded as an item on an orchestral program, is really a full-length Piano Concerto, and written with perfect consideration for balance of solo and accompanying tone. Mr. Weiser evinced understanding of these points and secured the respectful support of the Boston Symphony players. Mr. Fiedler, too, with the baton, showed himself advancing to the dignity of a No. 1 orchestral interpreter.

But these concerts after all are the Pops, and while they may be spoken of frequently in high artistic terms, they remain informal entertainment—"Barber of Seville" Overture, Ave Maria, with Mr. Theodorowicz as solo violinist, and other particulars, witty, heart-warming, or whatever else. For an interlude here, Janice McCourt, soprano, sang charmingly the "Last Rose of Summer," against the background of a women's chorus—Emmanuel College Glee Club, Theodore N. Marier director.

W. P. T.

This Clipping From
NEW YORKER
NEW YORK CITY

MAY 18 1946

CONCERT RECORDS

[illegible] to Choir

AARON COPLAND's orchestral suite from Martha Graham's ballet "Appalachian Spring" has been recorded for Victor by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky (Album M- or DM-1046). This music has already earned two awards—that of the Music Critics' Circle of New York, for being the outstanding theatrical composition of last season, and the 1945 Pulitzer Prize for music—and, to my mind, it represents Copland at his best. Writing a score to one of Martha Graham's cryptic scenarios is a considerable task, and Mr. Copland not only wrote a good one but was also able to extract a remarkable concert suite from it. Serge Koussevitzky, an old Copland admirer, treats the suite with affectionate attention, which is reflected in the work of his musicians. The recording itself is clear and clean. The music comes through well, the only flaw being an almost unnoticeably boggled horn passage. Victor has dressed the album up with several pages of text about the music and the ballet as well as some handsome photographs of the stage presentation of "Appalachian Spring."

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 12 1946

AMERICAN MUSIC SURVEY

A Study of Conditions in This Field Is Made by Dr. Hugo Leichtentritt

By OLIN DOWNES

THE Festival of Contemporary American Music given under the auspices of Columbia University, ending today, has been of a nature to remind its audiences of the exceptional rapidity with which the musical situation in this country changes, almost year by year. Technics develop, styles evolve and mature at a rate which make it baffling to attempt appraisal of the progress made.

A study of the conditions in this field is being made by Dr. Hugo Leichtentritt, early chapters of which have been printed in successive issues of "More Books," the monthly bulletin of the Boston Public Library. It is a brief but highly suggestive survey. Thus the history of American music is divided, not like Gaul, in four periods. The English influence was paramount in the eighteenth century. The German dominated the nineteenth, to give place to the French at the turn of the century and up to about 1930; until, in the present period, "the quest for an American style in composition and for modernism, together with the discovery of American folk-music, are the paramount considerations."

The German influence had much to do with the development in the nineteenth century of American symphonic orchestras. At the same time our students flocked to the big German music centers for their instruction. The Leipzig Conservatory, Weimar and Franz Liszt; the Vienna Conservatory with Leschetizky; the Berlin Hochschule and Joachim; the Klindworth-Scharwenka Conservatory in Berlin; Rheinberger in Munich; Raff and the Frankfurt Conservatory. In New York this tendency is still predominant. Boston, at the turn of the century, became strongly Francophile in its musical tastes and tendencies. Only with the advent of Koussevitzky as conductor of the Boston Symphony did a more international view of music and musicians begin to obtain.

Ives Cited

Meanwhile, what of the American spirit and style in composition? Had it manifested itself significantly in any particular locality or way? Dr. Leichtentritt finds that "the first wave of outspoken Americanism got under way in the Twenties." He mentions particularly Charles Ives (1874—), Carl Ruggles (1876—), a companion soul of the formerly mentioned composers. He names three "naughty boys," George Antheil, who is the youngest (1900—), the Russian-born Leo Ornstein, and the French-born Edgar Varese, who remains a pioneer of his art.

Meanwhile Rheinberger of Munich had given place to Nadia Boulanger of Paris, with her pupils, among them Aaron Copland, Roy Harris, Walter Piston, Virgil Thomson, and others. "What they learned in Paris was certainly not Americanism but modernism of the Stravinsky brand. The Parisian Stravinsky, with his neo-classicism, not the vigorous young Stravinsky, is the patron saint of the Boulanger school. For the young Americans it was a brave problem how to digest this formally interesting but emotionally indifferent tendency, and yet to give their art an American accent and content. To what extent they succeed will finally determine their place in the history of the internationally modern and at the same time national American music."

Call From Dvorak

Dr. Leichtentritt speaks of folksong. Dvorak, in his "New World" symphony, used American melodies and showed, not that he was able thereby to compose American music, but that music of the most serious and imposing sort could be made from folk-melodies flourishing on our soil. But Dvorak's "provocative call" did not arouse a wide response from American composers. "American music more than any other should be all-embracing and universal, like the American civilization." Old B. J. Lang joined the chorus, stating his belief that it was "not natural for a white man to write a symphony using real plantation melodies." But MacDowell took Dvorak's words to heart, and his Indian Suite was based upon Indian folk themes.

The two Americans of the present period whom Dr. Leichtentritt finds most representative of the American spirit in their works are Roy Harris and Aaron Copland. Harris's "incarnate Americanism could not," he says, be spoiled by the Parisian admiration for Stravinsky's latest cool, objective phase, which allured so many young American musicians to Paris, or even by "the sophisticated school of Nadia Boulanger, and the strict constructivism and severe counterpoint there acquired."

The music of Aaron Copland is far more complex. It draws much more upon Negro music. "It does not avoid an occasional reference to the sophisticated night club, as in "Salon Mexico"; on the other hand, it exploits primitive effects taken over from the German 'Gebrauchsmusik' of a Hindemith or Weill. . . . Through Copland's works runs a strange, apparently contradictory diversity. He accentuates not only his Americanism; he also feels obliged to demonstrate his up-to-date modernism.

Dr. Leichtentritt believes that American composers are more than ever before becoming conscious of the fact that the richest source of inspiration is in their homeland. "A truly American school is rapidly growing in strength, prestige and importance."

What is the greatest need of our musical culture today? It is State and Federal support of art. "Wherever a national school has flourished, from the time of ancient Greece to the twentieth century, the nation has supported it, and the nation is represented by its government. To a foreign observer it is incomprehensible that the Federal Government, the governments of single states, and the city administrations have as yet done hardly anything for the support of a national music." Everywhere in the country there is clamor for American operas; yet how can they be written when there are no opera houses to perform them in? And how can opera houses be established without financial aid?

Triumph Foreseen

"At present America is a vast basin into which all the countries pour their musical surplus. The mixture of nationalities and the assemblage of the great musical artists and scholars of all nations cannot be without profound effect. The problem is to utilize properly this huge capital, to organize sensibly the various activities and to foster intelligently the creative impulses. A generation may pass before a rich harvest can be reaped, but there is no reason why America should not be able to solve the problem. In the international contest for musical leadership one may confidently predict an American victory. Only negligence, ignorance and indifference, on the part of the government or the calamity of a third world war should be able to deprive this country of a triumph in art."

This Clipping From
BROOKLYN, N. Y.
EAGLE

MAY 19 1946

Berkshire Festival Programs Announced

The itemized programs and the soloists are announced for the Berkshire Festival at Lenox, Mass., this Summer. The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give nine concerts in the Music Shed at Tanglewood. The soloists will include Claudio Arrau and Eugene List, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist; Mischa Elman and Erica Morini, violinists. The concerts will be given on Thursday and Saturday evenings and Sunday afternoons from July 25 to Aug. 11.

This Clipping
SCHENECTADY
UNION-STA

MAY 16 194

Lenox, Mas
Music Fest
Opens July

Boston Sympho
Nine Concerts;
Morini Among S

The Boston Sympho
tra with Serge Kouss
conductor will open its
Festival at Lenox, Mas
The festival will end Au
concerts will be given a
will be Claudio Arrau a
List, pianists; Carol
traltor; Gregor Piatigor
Mischa Elman and Er
violinists.

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and Sunday afternoons

The programs of the
will be: July 25 —
"Eroica" Symphony a
Symphony No. 2; Jul
thoven's "Pastoral"
Rachmaninoff's Piano
No. 2 (Eugene List), Mo
Prelude to "Khovansto
Wagner's Prelude to "T
singers;" July 28—Me
Italian" Symphony, C
Suite 'Appalachian Sp
stakovitch's Symphony

She second week will
to the music of Braha
lows: Aug. 1—Tragic
Piano Concerto No.
Arrau), Symphony No.
Symphony No. 3, Rha
contralto and male ch
Brice), Symphony No.
Haydn Variations, dou
(Erica Morini and G
gorsky), Symphony No.

For the third week
Prokofieff's Symphony
mann's 'Cello Concer
Piatigorsky), Wagner's
"Lohengrin," Strauss's
spiegel;" Aug 10 —
American Festival Ove
tinu's Violin Concert
Elman), Tchaikovsky's
No. 5; Aug. 11—Rand
son's "The Testamen
dom", Beethoven's Sy
9 (with Festival chorus
soloists to be announc

This Clipping
GLENS FALLS,
POST STAR

MAY 17 19

The Berkshire museu
field, Mass., will sponsor
"The History of the Sy
chestra" from July 23
The exhibit will be o
public and will coincid
Berkshire Festival und
rection of Dr. Serge

Material for the exhi
selected by the Bostor
orchestra and will
famous Sargent portra
Higginson, founder of t
now owned by the Co
Harvard University.
the great conductors,
soloists, together with
various homes occupied
chestra, program not
morabilia will be inclu

DALLAS, TEX.
NEWS
MAY 14 1946

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But these concerts after all are the Pops, and while they may be spoken of frequently in high artistic terms, they remain informal entertainment—"Barber of Seville" Overture, Ave Maria, with Mr. Theodorowicz as solo violinist, and other particulars, witty, heart-warming, or whatever else. For an interlude here, Janice McCourt, soprano, sang charmingly the "Last Rose of Summer," against the background of a women's chorus—Emmanuel College Glee Club, Theodore N. Marier director.

W. P. T.

This Clipping From
NEW YORKER
NEW YORK CITY

MAY 18 1946

CONCERT RECORDS

Ballet to Choir

Aaron Copland's orchestral suite from Martha Graham's ballet "Appalachian Spring" has been recorded for Victor by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky (Album M- or DM-1046). This music has already earned two awards—that of the Music Critics' Circle of New York, for being the outstanding theatrical composition of last season, and the 1945 Pulitzer Prize for music—and, to my mind, it represents Copland at his best. Writing a score to one of Martha Graham's cryptic scenarios is a considerable task, and Mr. Copland not only wrote a good one but was also able to extract a remarkable concert suite from it. Serge Koussevitzky, an old Copland admirer, treats the suite with affectionate attention, which is reflected in the work of his musicians. The recording itself is clear and clean. The music comes through well, the only flaw being an almost unnoticeably boggled horn passage. Victor has dressed the album up with several pages of text about the music and the ballet as well as some handsome photographs of the stage presentation of "Appalachian Spring."

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 12 1946

AMERICAN MUSIC SURVEY

A Study of Conditions in This Field Is Made by Dr. Hugo Leichtentritt

By OLIN DOWNES

The Festival of Contemporary American Music given under the auspices of Columbia University, ending today, has been of a nature to remind its audiences of the exceptional rapidity with which the musical situation in this country changes, almost year by year. Technics develop, styles evolve and mature at a rate which make it baffling to attempt appraisal of the progress made.

A study of the conditions in this field is being made by Dr. Hugo Leichtentritt, early chapters of which have been printed in successive issues of "More Books," the monthly bulletin of the Boston Public Library. It is a brief but highly suggestive survey. Thus the history of American music is divided—not like Gaul, in four periods. The English influence was paramount in the eighteenth century. The German dominated the nineteenth, to give place to the French at the turn of the century and up to about 1930; until, in the present period, "the quest for an American style in composition and for modernism, together with the discovery of American folk-music, are the paramount considerations."

The German influence had much to do with the development in the nineteenth century of American symphonic orchestras. At the same time our students flocked to the big German music centers for their instruction. The Leipzig Conservatory, Weimar and Franz Liszt; the Vienna Conservatory with Leschetizky; the Berlin Hochschule and Joachim; the Klindworth-Scharwenka Conservatory in Berlin; Rheinberger in Munich; Raff and the Frankfurt Conservatory. In New York this tendency is still predominant. Boston, at the turn of the century, became strongly Francophile in its musical tastes and tendencies. Only with the advent of Koussevitzky as conductor of the Boston Symphony did a more international view of music and musicians begin to obtain.

Ives Cited

Meanwhile, what of the American spirit and style in composition? Had it manifested itself significantly in any particular locality or way? Dr. Leichtentritt finds that "the first wave of outspoken Americanism got under way in the Twenties." He mentions particularly Charles Ives (1874—), Carl Ruggles (1876—), a companion soul of the formerly mentioned composers. He names three "naughty boys," George Antheil, who is the youngest (1900—), the Russian-born Leo Ornstein, and the French-born Edgar Varese, who remains a pioneer of his art.

Meanwhile Rheinberger of Munich had given place to Nadia Boulanger of Paris, with her pupils, among them Aaron Copland, Roy Harris, Walter Piston, Virgil Thomson, and others. "What they learned in Paris was certainly not Americanism but modernism of the Stravinsky brand. The Parisian Stravinsky, with his neo-classicism, not the vigorous young Stravinsky, is the patron saint of the Boulanger school. For the young Americans it was a brave problem how to digest this formally interesting but emotionally indifferent tendency, and yet to give their art an American accent and content. To what extent they succeed will finally determine their place in the history of the internationally modern and at the same time national American music."

Call From Dvorak

Dr. Leichtentritt speaks of folksong. Dvorak, in his "New World" symphony, used American melodies and showed, not that he was able thereby to compose American music, but that music of the most serious and imposing sort could be made from folk-melodies flourishing on our soil. But Dvorak's "provocative call" did not arouse a wide response from American composers. "American music more than any other should be all-embracing and universal, like the American civilization." Old B. J. Lang joined the chorus, stating his belief that it was "not natural for a white man to write a symphony using real plantation melodies." But MacDowell took Dvorak's words to heart, and his Indian Suite was based upon Indian folk themes.

The two Americans of the present period whom Dr. Leichtentritt finds most representative of the American spirit in their works are Roy Harris and Aaron Copland. Harris's "incarnate Americanism could not," he says, be spoiled by the Parisian admiration for Stravinsky's latest cool, objective phase, which allured so many young American musicians to Paris, or even by "the sophisticated school of Nadia Boulanger, and the strict constructivism and severe counterpoint there acquired."

The music of Aaron Copland is far more complex. It draws much more upon Negro music. "It does not avoid an occasional reference to the sophisticated night club, as in "Salon Mexico"; on the other hand, it exploits primitive effects taken over from the German 'Gebrauchsmusik' of a Hindemith or Weill. . . . Through Copland's works runs a strange, apparently contradictory diversity. He accentuates not only his Americanism; he also feels obliged to demonstrate his up-to-date modernism.

Dr. Leichtentritt believes that American composers are more than ever before becoming conscious of the fact that the richest source of inspiration is in their homeland. "A truly American school is rapidly growing in strength, prestige and importance."

What is the greatest need of our musical culture today? It is State and Federal support of art. "Wherever a national school has flourished, from the time of ancient Greece to the twentieth century, the nation has supported it, and the nation is represented by its government. To a foreign observer it is incomprehensible that the Federal Government, the governments of single states, and the city administrations have as yet done hardly anything for the support of a national music." Everywhere in the country there is clamor for American operas; yet how can they be written when there are no opera houses to perform them in? And how can opera houses be established without financial aid?

Triumph Foreseen

"At present America is a vast basin into which all the countries pour their musical surplus. The mixture of nationalities and the assemblage of the great musical artists and scholars of all nations cannot be without profound effect. The problem is to utilize properly this huge capital, to organize sensibly the various activities and to foster intelligently the creative impulses. A generation may pass before a rich harvest can be reaped, but there is no reason why America should not be able to solve the problem. In the international contest for musical leadership one may confidently predict an American victory. Only negligence, ignorance and indifference, on the part of the government or the calamity of a third world war should be able to deprive this country of a triumph in art."

This Clipping From
BROOKLYN, N. Y.
EAGLE

MAY 19 1946

Berkshire Festival Programs Announced

The itemized programs and the soloists are announced for the Berkshire Festival at Lenox, Mass., this Summer. The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give nine concerts in the Music Shed at Tanglewood. The soloists will include Claudio Arra and Eugene List, pianists; Caro Brice, contralto; Gregor Piatigorsky, 'cellist; Mischa Elman and Erica Morini, violinists. The concerts will be given on Thursday and Saturday evenings and Sunday afternoons from July 25 to Aug. 11.

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR

[illegible]

Lenox, Mass., Music Festival Opens July 25

Boston Symphony Plans Nine Concerts; Elman, Morini Among Soloists

The Boston Symphony Orchestra with Serge Koussevitzky, as conductor will open its Berkshire Festival at Lenox, Mass., July 25. The festival will end Aug. 11. Nine concerts will be given and soloists will be Claudio Arrau and Eugene List, pianists; Carol Brice, contraltor; Gregor Piatigorsky, cellist; Mischa Elman and Erica Morini, violinists.

The concerts will be given Thursday and Saturday nights and Sunday afternoons.

The programs of the first week will be: July 25 — Beethoven's "Eroica" Symphony and Sibelius' Symphony No. 2; July 27—Beethoven's "Pastoral" Symphony, Rachmaninoff's Piano Concerto No. 2 (Eugene List), Moussorgsky's Prelude to "Khovanstchina," and Wagner's Prelude to "The Mastersingers;" July 28—Mendelssohn's Italian" Symphony, Copland's Suite 'Appalachian Spring," Shostakovitch's Symphony No. 5.

She second week will be devoted to the music of Brahams, as follows: Aug. 1—Tragic Overture, Piano Concerto No. 1 (Claudio Arrau), Symphony No. 4; Aug. 3—Symphony No. 3, Rhapsody with contralto and male chorus (Carol Brice), Symphony No. 2; Aug. 4—Haydn Variations, double concerto (Erica Morini and Gregor Piatigorsky), Symphony No. 1.

For the third week: Aug. 8—Prokofieff's Symphony No. 5, Schumann's 'Cello Concerto (Gregor Piatigorsky), Wagner's Prelude to "Lohengrin," Strauss's "Till Eulenspiegel;" Aug 10 — Schumann's American Festival Overture, Martinu's Violin Concerto (Mischa Elman), Tchaikovsky's Symphony No. 5; Aug. 11—Randall Thompson's "The Testament of Freedom", Beethoven's Symphony No. 9 (with Festival chorus, quartet of soloists to be announced).

This Clipping From
GLENS FALLS, N. Y.
POST STAR

MAY 17 1946

[illegible] Berkshire museum in Pitts- [illegible] will sponsor an exhibit, [illegible] of the Symphony Or- [illegible] from July 23 to Aug. 30. [illegible] will be open to the [illegible] will coincide with the [illegible] Festival under the di- [illegible] Dr. Serge Koussevitzky. [illegible] will be [illegible] Boston Symphony [illegible] include the [illegible] portrait of Major [illegible] founder of the orchestra. [illegible] the Corporation of [illegible] Pictures of [illegible] musicians and [illegible] with views of the [illegible] by the or- [illegible] and me- [illegible]

This Clipping From
NEW BRITAIN, CONN.
HERALD

MAY 17 1946
MAY 17

Hub Socialite Wins $1,000 Bet By Walking 28 Miles in 7 Hours

Boston, May 17 (UP)—The attractive socialite wife of a Boston banker was $1,000 richer today—the pay-off of a bet that she couldn't walk the 28 miles from Boston to Prides Crossing in less than seven hours.

Six weeks ago, Mrs. Orson Adams, Jr., of Beacon Hill accepted the wager from Boston society sportswoman Eleonora Sears. Since then she has trained by walking six miles daily.

Paced by Miss Sears in a chauffeur-driven automobile, Mrs. Adams set out at 9:30 a. m. yesterday. She traveled through Charlestown, Chelsea, Everett, Lynn, Salem, Beverly and Beverly Farms. Her rate roughly was about 14 minutes a mile or six hours and 39 minutes for the entire trip.

When the destination was reached, Miss Sears offered Mrs. Adams another $1,000 if she would turn around and walk back to Boston.

"But I told her I wouldn't walk the two miles more to her house in Prides Crossing for that money," Mrs. Adams explained.

Mrs. Adams, who has sung with the Boston Symphony orchestra and the Opera Comique in Paris under her professional name of Cleora Wood, disclaims any walking records for her hike. She said Miss Sears had made the round trip—about 56 miles—in nine hours and 20 min[illegible]s.

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 1 8 1946

NEW GROUP'S CONCERT

American-Russian Works to Be Heard Here on May 27

Serge Koussevitzky, chairman of the recently organized American-Soviet Music Society, has announced that the society's first concert of contemporary American-Russian chamber music will be given at Times Hall on Monday, May 27, at 8:30 P. M.

Featured on the program will be the first New York performances of a Soviet work and an American work. These are the Shebalin Sonata for violin and viola (1945), to be played by Joseph E. and Lillian Fuchs, and Norman Dello Joio's "Rhumba," to be performed by Arthur Gold and Robert Fitzdale, duo pianists.

The Shostakovich Trio (1945) will be played by r. Fuchs, Vivian Rivkin and Nicholai Graudan. Muriel Smith, star of "Carmen Jones," will sing a group of contemporary American songs, with Leon Pommers at the piano. The concert will be open only to members of the society.

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 1 8 1946

SOLOISTS ANNOUNCED IN TANGLEWOOD FETE

Claudio Arrau and Eugene List, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist, and Mischa Elman and Erica Morini, violinists, have been announced as soloists with the Boston Symphony Orchestra, Serge Koussevitzky conducting, for the nine concerts to be given in the Music Shed at Tanglewood, Lenox, Mass., in the Berkshire Festival this summer. The concerts will take place on Thursday and Saturday evenings and Sunday afternoons from July 25 through Aug. 11.

The programs for the first week will be as follows: July 25, Beethoven's "Eroica" symphony and Sibelius' Symphony No. 2; July 27, Beethoven's "Pastoral" symphony, Rachmaninoff's Piano Concerto No. 2, with Mr. List, Mussorgsky's prelude to "Khovantchina" and Wagner's prelude to "Die Meistersinger"; July 28, Mendelssohn's "Italian Symphony," Copland's suite, "Appalachian Spring," and Shostakovitch's Fifth symphony.

The second week will be given over entirely to Brahms: Aug. 1, "Tragic Overture," Piano Concerto No. 1, with Mr. Arrau, and Symphony No. 4; Aug. 3, Third Symphony, Rhapsody with contralto and male chorus with Miss Brice, and Second Symphony; Aug. 4, Haydn Variations, Double Concerto, with Miss Morini and Mr. Piatigorsky, and First Symphony.

The programs for the third week follow: Prokofieff's Fifth Symphony, Schumann's 'Cello Concerto, with Mr. Piatigorsky, Wagner's Prelude to "Lohengrin," Strauss' "Till Eulenspiegel"; Aug. 10, Schuman's "American Festival Overture," Martinu's Violin Concerto with Mr. Elman, and Tchaikovsky's Fifth Symphony; Aug. 11, Randall Thompson's "The Testament of Freedom," and Beethoven's Ninth Symphony, with Festival chorus and four soloists to be announced.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

MAY 18 1946

Berkshire Festival Soloists And Programs Are Announced

Soloists for the Berkshire Music Festival at Tanglewood have been announced by the Boston Symphony orchestra, conducted by Serge Koussevitzky. They will inc[illegible] Arrau and Eugene List, pianists; Carol Brice, contralto; Gregor Piatigorsgy, 'cellist; Mischa Elman and Erica Morini, violinists.

The nine concerts will be given on Thursday and Saturday evenings and Sunday afternoons July 25 thru August 11.

The programs of the first week will be: July 25—Beethoven's "Eroica" Symphony and Sibelius' Symphony No. 2; July 27—Beethoven's "Pastoral" Symphony, Rachmaninoff's Piano Concerto No. 2 (Eugene List), Moussorgsky's Prelude to "Khovanstchina," and Wagner's Prelude to "The Mastersingers;" July 28—Mendelssohn's "Italian" Symphony, Copland's Suite "Appalachian Spring," Shostakovitch's Symphony No. 5.

The second week will be devoted to the music of Brahms, as follows: August 1—Tragic Overture, Piano Concerto No. 1 (Claudio Arrau), Symphony No. 4; August 3—Symphony No. 3, Rhapsody with Contralto and male chorus (Carol Brice), Symphony No. 2; August 4—Haydn Variations, Double Concerto (Erica Morini and Gregor Piatigorsky) Symphony No. 1.

For the third week, August 8—Prokofieff's Symphony No. 5, Schumann's Cello Concerto (Gregor Piatigorsky), Wagner's Prelude to "Lohengrin," Strauss's "Till Eulenspiegel"; August 10-Schumann's American Festival Overture, Martinu's Violin Concerto (Mischa Elman), Tchaikovsky's Symphony No. 5; August 11—Randall Thompson's "The Testament of Freedom Beethoven's Symphony No. [illegible] (with Festival chorus, quartet [illegible] soloists to be announced.)

SHARON, CONN
NEWS
4/18/46

The Berkshire Music Center Resumes At Tanglewood, July 1st

Music Students Enroll From Every State

Dr. Serge Koussevitzky To Conduct Last Three Weeks Of School Term

AT LENOX, MASS.

Applications Are Still Being Received For All Departments Of The Center

Students from every state in the Union and from foreign countries have applied to Symphony Hall in Boston for enrollment in the Berkshire Music Center, the school for music in performance founded by the Boston Symphony Orchestra in 1940 and directed by Serge Koussevitzky. The Center is to be resumed at Tanglewood (in Lenox, Mass.) next July 1 and will continue through the Berkshire Festival, which Dr. Koussevitzky will conduct through the last three of the six weeks' school term.

Four of the five departments (conducting, composing, orchestral playing and opera) are for advanced students. The fifth department, which includes choral singing, chamber music and orchestral playing, offers an opportunity for amateurs and those less advanced in musical training to benefit by singing or playing under the most expert guidance, and to partake in Festival and opera, as well as school performances.

The chorus for Beethoven's Ninth Symphony, which is to conclude the Festival, will be prepared by Robert Shaw. Mr. Shaw will also train a smaller

(Continued from Page One)

choral group for weekly school concerts. The choral part in Benjamin Britten's "Peter Grimes," which is to have its American premiere at Tanglewood, will be prepared by Hugh Ross. Mr. Ross will also have a smaller group to study and perform madrigals. The orchestra in this department will be under the direction of Richard Burgin, the concert master and associate conductor of the Boston Symphony Orchestra. Harmonic analysis, solfege, and country dancing will be available to this department, as well as forums, lectures, all Festival and other concerts at Tanglewood.

Applications are still being rereceived for all departments of the Center, including the class in conducting (under Dr. Koussevitzky), the advanced orchestra (under the direction of Serge Koussevitzky, Stanley Chapple and Leonard Bernstein), the Opera Department (Dr. Herbert Graf, Boris Goldevsky, Richard Rychtarik), chamber music (Gregor Patigorsky). Bohuslav Martinu will divide with Aaron Copland the class in composition. The faculty will otherwise consist of thirty members of the Boston Symphony Orchestra, including all the principals.

Auditions for the advanced orchestra were held in New York Thursday afternoon, April 11, at Carnegie Hall, and in Boston Thursday morning, April 18, at Symphony Hall. The place and date for the final opera auditions will shortly be announced.

This Clipping From
HARTFORD, CONN.
TIMES

MAY 1 8 1946

Berkshire Festival Lists Summer Plans

Programs and the soloists were announced today for the Berkshire Festival this summer at Lenox, Mass.

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give nine concerts in the Music Shed at Tanglewood. Soloists will include Claudio Arrau and Eugene List, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist; Mischa Elman and Erica Morini, violinists. The concerts will be given on Thursday and Saturday evenings and Sunday afternoons, July 25 to Aug. 11.

Programs the first week will be: July 25, Beethoven's "Eroica" Symphony and Sibelius' Symphony No. 2; July 27, Beethoven's "Pastoral" Symphony, Rachmaninoff's Piano Concerto No. 2 (Eugene List), Moussorgsky's Prelude to "Khovanstchina," and Wagner's Prelude to "The Mastersingers"; July 28, Mendelssohn's "Italian" Symphony, Copland's Suite "Appalachian Spring," Shostakovitch's Symphony No. 5.

The second week will be devoted to the music of Brahms, as follows: Aug. 1, Tragic Overture, Piano Concerto No. 1 (Claudio Arrau),, Symphony No. 4; Aug. 3, Symphony No. 3, Rhapsody with contralto and male chorus (Carol Brice), Symphony No. 2; Aug. 4, Haydn Variations, Double Concerto (Erica Morini and Gregor Piatigorsky), Symphony No. 1.

For the third week, Aug. 8, Prokofieff's Symphony No. 5, Schumann's 'Cello Concerto (Gregor Piatigorsky), Wagner's Prelude to "Lohengrin," Strauss's "Till Eulenspiegel"; Aug. 10, Schumann's American Festival Overture, Matinu's Violin Concerto (Mischa Elman), Tchaikovsky's Symphony No. 5; Aug. 11, Randall Thompson's "The Testament of Freedom," Beethoven's Symphony No. 9 (with Festival chorus, quartet of soloists to be announced.)

This Clipping From
DULUTH, MINN.
NEWS TRIBUNE

MAY 1 9 1946

Recorded Music

"APPALACHIAN Spring" by Dr. Serge Koussevitzky and the Boston Symphony orchestra is presented on three 12-inch Victor records housed in Record-Story Album M or DM 1046. "Appalachian Spring" was commissioned in 1944 by the octogenarian Boston music patron, Elizabeth Sprague Coolidge, as a score for a ballet for the American woman dancer, Martha Graham.

Aaron Copeland turned out the score on an "O, Pioneer" motif which won the Pulitzer prize as the season's outstanding composition by an American. Serge Koussevitzky, who has so consistently championed modern music, has recorded Copeland's latest major composition in fine fashion.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 19 1946

Berkshire Festival's Programs Announced

Boston Symphony to Give Nine Concerts

The 1946 Berkshire Festival will consist of nine concerts by the Boston Symphony next July and August under Serge Koussevitzky's direction at Tanglewood, Lenox, Mass. The program and soloists will be as follows:

Thursday night, July 25: Beethoven, "Eroica" Symphony; Sibelius, Symphony No. 2.

Saturday night, July 27: Beethoven, "Pastoral" Symphony; Rachmaninoff, Piano Concerto No. 2 (Eugene List); Moussorgsky, prelude to "Khovanstchina"; Wagner, Prelude to "Die Meistersinger."

Sunday afternoon, July 28: Mendelssohn, "Italian" Symphony; Copland, "Appalachian Spring" Suite; Shostakovitch, Symphony No. 5.

Thursday night, Aug. 1: Brahms, Tragic Overture, Piano Concerto No. 1 (Claudio Arrau); Symphony No. 4.

Saturday night, Aug. 3: Brahms, Symphony No. 3, Rhapsody with contralto (Carol Brice) and male chorus; Symphony No. 2.

Sunday afternoon, Aug. 4: Brahms: Haydn Variations; Double Concerto (Erica Morini and Gregor Piatigorsky); Symphony No. 1.

Thursday night, Aug. 8: Prokofieff, Symphony No. 5; Schumann, cello concerto (Gregor Piatigorsky); Wagner, Prelude to "Lohengrin"; Strauss, Till Eulenspiegel.

Saturday night, Aug. 10: Schumann, American Festival Overture; Martinu, Violin Concerto (Mischa Elman); Tchaikovsky, Symphony No. 5.

Sunday afternoon, Aug. 11: Thompson, The Testament of Freedom; Beethoven, Symphony No. 9, with Festival Chorus (soloists to be announced later).

Information about tickets may be obtained from the Boston Symphony at Symphony Hall, Boston, Mass.

The festival, now one of the most important American summer musical events, began in 1934 with three concerts given by Philharmonic-Symphony musicians under the late Henry Hadley's direction on the Dan R. Hanna estate in Stockbridge. Three more concerts were given under Dr. Hadley in 1935. The Boston Symphony and Dr. Koussevitzky began their association with this festival in 1936, when three concerts were held on the "Holmwood" estate on the Lenox-Stockbridge border line. In 1937, the number of concerts was doubled, and the festival moved to Tanglewood, which had been donated for this purpose by Mrs. Gorham Brooks of Boston. The Music Shed was opened in 1938. In 1940, the number of concerts was increased to nine, and Berkshire Music Center held its first session.

Owing to the war, the Boston Symphony did not come to Tanglewood, but a festival was presented by the Music Center's students under Dr. Koussevitzky. There were no concerts in 1943 and 1944, but Dr. Koussevitzky conducted a chamber orchestra in Bach and Mozart programs last summer.

This Clipping From
TOPEKA, KAN.
CAPITAL

MAY 19 1946.

Modern Ballet Music On New Record Set

"Applachian Spring," is presented by Victor on three double-twelve-inch discs as an appropriately timed record-story album for May. The work by Aaron Copeland one of the leading contemporary composers is performed by the Boston Symphony Orchestra, directed by Sergi Koussevitsky.

Written as a score for a ballet by the leading American dancer, Martha Graham, the tone poem immediately won the Pulitzer prize. This recorded interpretation is delicately phrased and admirably performed and should put Copeland on par with some of the best by the French masters who originated the style.

One of the outstanding singles of the current list is the double disc devoted to two numbers performed by William Primrose, violist and Vernor de Tar, organist. They are Schubert's "Litany" and Bach's "Come Sweet Death." Primrose is playing his American-made viola, which many critics for months thought was the precious made by Antonio Amati.—Ki.

This Clipping From
SYRACUSE, N. Y.
HERALD AMERICAN

MAY 19 1946

Beethoven's Ninth, With Chorus, in Thornden Concert Series

By E. V. W.

A SERIES of eight summer concerts is planned in Thornden Park, with the Syracuse Department of Parks and Syracuse University as joint sponsors. An orchestra of 70 pieces will play under the baton of Prof. Andre Polah of the School of Music, Syracuse University. There will be soloists at all concerts. The dates: Wednesday nights, June 19 and 26; July 3, 10, 17, 24, 31 and Aug. 7. Should it rain, the concert will be postponed until the following night. William S. O'Brien is business manager.

Prof. Polah

PROF. POLAH plans to play the Beethoven Ninth Symphony with Chorus. Those desiring to become members of the Chorus should communicate with Prof. Polah in the College of Fine Arts, Syracuse University, or with Mr. O'Brien, concert manager, 310 Montgomery st. Director Polah also plans to play at the same concert the Symphonic Chorale "Red Wing Prelude" from "Introduction to Spring" by Harold Packer, a Canadian composer of note. The words "The Door of Dawn" are by Wallace Havelock Robb.

PROGRAMS AND THE soloists are announced for the Berkshire Festival at Lenox, Mass., this summer. The Boston Symphony Orchestra, Serge Koussevitsky, conductor, will give nine concerts in the Music Shed at Tanglewood. Soloists will include Claudio Arrau and Eugene List, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist; Mischa Elman and Erica Morini, violinists. The concerts will be given on Thursday and Saturday nights and Sunday afternoons (July 25-Aug. 11). The programs of the first week will be: July 25, Beethoven's "Eroica" Symphony and Sibelius' Symphony No. 2; July 27, Beethoven's "Pastoral" Symphony, Rachmaninoff's Piano Concerto No. 2 (Eugene List), Moussorgsky's Prelude to "Khovanstchina," and Wagner's Prelude to "The Mastersingers"; July 28, Mendelssohn's "Italian" Symphony, Copland's Suite "Appalachian Spring," Shostakovitch's Symphony No. 5.

Mr. List

N.Y TRIBUNE... MAY 19...

Berkshire Festival's Programs Announced

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Thursday night, Aug. 8: Prokofieff, Symphony No. 5; Schumann, cello concerto (Gregor Piatigorsky); Wagner, Prelude to "Lohengrin"; Strauss, Till Eulenspiegel.

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This Clipping From
WATERBURY, CONN.
DEMOCRAT

MAY 20 1946

Berkshire Programs Are Listed

Boston Symphony and Soloists in July and August Concerts

The itemized programs and the soloists are announced for the Berkshire Festival at Lenox, Massachusetts, this summer. The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give nine concerts in the Music Shed at Tanglewood. The soloists will include Claudo Arran and Eugene List, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist; Mischa Elman and Erica Morini, violinists. The concerts will be given on Thursday and Saturday evenings and Sunday afternoons, July 25 to August 11.

The program of the first week will be: July 15—Beethoven's "Eroica" Symphony and Sibelius' Symphony No. 2; July 27—Beethoven's "Pastoral" Symphony, Rachmaninoff's Piano Concerto No. 2 (Eugene List), Moussorgsky's Prelude to "Khovanstchina", and Wagner's Prelude to "The Mastersingers"; July 28—Medelssohn's "Italian" Symphony, Copland's Suite "Appalachian Spring," Shostakovitch's Symphony No. 5.

The second week will be devoted to the music of Brahms, as follows: August 1—Tragic Overture, Piano Concerto No. 1 (Claudio Arrau), Symphony No. 4; August 3—Symphony No. 3, Rhapsody with Contralto and Male Chorus (Carol Brice), Symphony No. 2; August 4—Haydn Variations, Double Concerto (Erica Morini and Gregor Piatigorsky), Symphony No. 1.

For the third week, August 8 —Prokofieff's Symphony No. 5, Schumann's ('Cello Concerto) Gregor Piatigorsky), Wagner's P relude to "Lohengrin," Strauss's "Till Eulenspiegel"; August 10—Schumann's American Festival Overture, Martinu's Violin Concerto (Mischa Elman), Tchaiskovsky's Symphony No. 5; August 11—Randall Thompson's "The Testament of Freedom," Beethoven's Symphony No. 9 (with Festival chorus, quartet of soloists to be announced).

This Clipping From
TUCSON, ARIZ.
ARIZONA STAR

MAY 19 1946

Record Turntable

By ELIZABETH SHAW

It is futile but tempting to speculate on how the old composers would feel if they could hear their music played by the great modern orchestras, with all the powers of sound engineering and reproduction for enhancement. There is one school which holds that the oldsters liked what they had and might recoil from contemporary musical overgrowth of sound and effect. Others feel that Bach, for example, would have liked nothing better than carte blanche with the Radio City pipe organ. The belief here is that in some marvelously prophetic fashion, he wrote his great music for greater vehicles than existed in his time.

Of course no one can say. But considering the broad humanity of the great, it seems safe to assume that almost any of them would have been curious and like to tinker with the musical facilities of our luxurious century. From here it is a short distance to guessing that these men would have employed their new equipment to incomparably magnificent ends, the great in any time being the masters and manipulators of their material.

All this leads up to the comment we read recently within the album covers of Victor's new "Unfinished Symphony" recording (D-1939). The commentator allows as how Schubert would have "been overjoyed to hear his lovely lines rendered in this fashion"—the fashion of the Boston Symphony, under Serge Koussevitsky.

This indeed is a soaring hypothesis. In the first place Franz Schubert did not live to hear his Eighth Symphony played at all. With frequent playing, whatever concept he had formed of the music might have changed greatly. Sometimes we can roughly gauge a composer's probable reaction to a performance by reading what he thought of the performance in his own day. Here we have nothing but the barrenness of score notation to tell us what Schubert wanted and nothing really to tell us that he could have sustained affection for the B Minor Symphony at all. After all, the work was abandoned, for reasons we shall probably never learn.

Nothwithstanding, the people have taken this work to heart and loved it for a long time. Many conductors have brooded over its romantic sweetness and many interpretations of it have been recorded. Whether or not Koussevitsky in this recent version reads it as Schubert would have liked it is not apparent, but he does seem literally faithful to the score. Nevertheless a certain fire of lyricism that has been heard to run through the melodies of the "Unfinished" are strangely absent in the new recording. This is a matter of no small astonishment to many of us, who if we were composers, might like to think of the luminous, customarily exciting works through the distant centuries.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

MAY 19 1946

Berkshire Festival Programs, Soloists

The itemized programs and the soloists are announced for the Berkshire festival at Lenox this summer. The Boston Symphony orchestra, Serge Koussevitzky, conductor, will give nine concerts in the Music shed at Tanglewood. The soloists will include Claudio Arrau and Eugene List, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist; Mischa Elman and Erica Morini, violinists. The concerts will be given Thursday and Saturday evenings and Sunday afternoons (July 25-August 11).

The programs of the first week will be: July 25—Beethoven's "Eroica" Symphony and Sibelius "Symphony No. 2"; July 27—Beethoven's "Pastoral" symphony, Rachmaninoff's "Piano Concerto No. 2" (Eugene List), Moussorgsky's prelude to "Khovanstchina," and Wagner's prelude to "The Mastersingers"; July 28—Mendelssohn's "Italian" symphony, Copland's suite "Appalachian Spring," Shostakovitch's "Symphony No. 5."

The second week will be devoted to the music of Brahms, as follows: August 1—"Tragic Overture," "Piano Concerto No. 1" (Claudio Arrau) "Symphony No. 4"; August 3—"Symphony No. 3," "Rhapsody" with contralto and male chorus (Carol Brice), "Symphony No. 2"; August 4—Haydn "Variations," "Double Concerto" (Erica Morini and Gregor Piatigorsky), "Symphony No. 1."

For the third week, August 8—Prokofieff's "Symphony No. 5," Schumann's "Cello Concerto" (Gregor Piatigorsky), Wagner's prelude to "Lohengrin," Strauss's "Till Eulenspiegel"; August 10—Schumann's "American Festival Overture," Martinu's "Violin Concerto" (Mischa Elman), Tchaikovsky's "Symphony No. "; August 11—Randall Thompson's "The Testament of Freedom," Beethoven's "Symphony No. 9" (with Festival chorus, quartet of soloists to be announced).

This Clipping From
COLUMBUS, OHIO
CITIZEN

MAY 19

Philharmonic Selects 1946-47 Players

29 Veterans Earn Orchestra Chairs In Auditions

By NORMAN NADEL

Twenty-nine war veterans have been engaged to fill permanent chairs in the Columbus Philharmonic Orchestra, Izler Solomon conducting for its first professional season in November. Nineteen of these veterans were with the Philharmonic before they were called into service and the balance have gained their experience with other orchestras. Some of them being enrolled now as students at Ohio State or Capital universities.

Fifty-three members of the 75-piece orchestra next season are regular players in the orchestra, many of whom have been with the local symphony since its inception. Most of these 53 musicians are being compensated for the first time on a professional scale, a move made possible by the recent expansion to a full-time orchestra. Some of the regular members of the orchestra who were offered contracts found it impossible to accept the heavier schedule of concerts because of regular year-'round employment in other work. Wherever possible, Solomon gave preference to local musicians, several who will be playing with the orchestra for the first time.

The 1946-47 orchestra personnel will include the following:

Helen Aronoff, viola; **Catherine Barnhart**, cello; **Dale Bechtel**, violin; **Winifred Bechtel**, violin; **Lois Behrle**, violin; **Melvin H. Berger**, viola; **Samuel Boghossian**, viola; **Alma Boreman**, violin; **Benson Breitman**, violin; **James R. Brightwell**, trombone; **Fred Brobst**, flute; **Mila Buchsbaum**, violin; **Robert Buchsbaum**, violin; **George D. Campbell**, bassoon; **Leopold Cichocki**, french horn; **William Cramer**, trombone; **Rosemary Curtin**, bassoon; **Clivio Del Signora**, oboe and English horn; **Frances Dick**, violin.

Lowell Drum, violin; **Fred Dubois**, violin; **James Franck**, trombone; **John Frey**, trumpet; **John C. Garvey**, viola; **Morton Goldberg**, violin; **George Hardesty**, concert master; **Harriet Heine**, violin; **Glenn Heinlen**, trombone; **David Hite**, clarinet and bass clarinet; **Elaine Hoffhines**, violin; **David Horine**, bass.

Esther Isenstadt, bass; **John Jusek**, violin; **Dorothy Kaplan**, French horn; **Harold Katz**, violin; **Imogene Holcomb King**, flute; **Robert King**, violin; **Frank Kinnan**, clarinet and E flat clarinet; **John Kline**, violin; **Mary Lane**, viola; **Theron McClure**, bass; **Wilbur McKinstry**, cello; **Mario Mancinelli**, violin; **Madeleine Milner**, cello.

Harold Mueller, flute and piccolo; **Shirley Myerovich**, cello; **Karel Neumann**, cello; **Nelle Noble**, violin; **Mary Jane Parkinson**, bass; **William Phillips**, cello; **Eva Polokoff**, violin; **Martha Radike**, bass; **Howard N. Rose**, percussion.

True Sachrison, cello; **D. L. Scappucci**, viola; **Harry Schmidt**, clarinet; **William H. Sims**, viola; **Jack C. Smith**, bass; **Marguerite Smith**, oboe; **Loren Sobel**, violin; **Lois Stahl**, viola; **Mary Stahl**, violin; **Marjorie Sutter**, harpist; **Wilbur Turlesky**, violin.

Carolyn Utz, bass; **Jerry Van Velson**, percussion; **Donald Volpe**, trumpet; **Henrietta Voyvodich**, cello; **Walter B. Voyvodich**, tuba; **David Wakser**, trumpet; **William Wendelgelst**, violin; **Rita Will**, violin; **Milan Yancich**, French horn; **Lillian Yenkin**, violin, and **Gene Garner**, librarian.

During the month of May, the Women's Committee is conducting an intensive campaign for the sale of season tickets. It is a necessary part of the expansion of the Philharmonic into a full-time orchestra that the entire capacity of Memorial Hall be sold out and the women's group has this achievement set for June 1.

The Philharmonic box office is located on the second floor of Heaton's, 50 N. High-st, MA. 4754.

CHARLES L. WAGNER, whose opera companies have toured this country for six seasons, is offering a prize of $1000 for an opera based on American theme.

Mr. Wagner's company of 70 will present "Il Trovatore" Thursday, Oct. 10, at Memorial Hall as the opening attraction on the Carl Summers' 1946-1947 series.

Mr. Wagner and his associate, Edward W. Snowden, will produce the winning work and give it at least 25 performances in leading cities and college communities.

An opera in English is sought which could be given with such works as "Pagliacci" or "Cavalleria Rusticana," therefore the performance time is limited to 75 minutes. The proposed opera should be a production easily transportable. Exclusive rights to all productions for the first season shall belong to Mr. Wagner and Mr. Snowden at royalties to be mutually agreed upon.

A committee made up of five prominent musicians and two laymen will judge the works entered and their decisions will be final.

The manuscripts will be examined first by Fritz Mahler, conductor, and Desire Defrere, stage director of Mr. Wagner's opera staff, who will consider their possibilities for practical use on the road. All scores should be submitted to Mr. Wagner's office at 511 Fifth-av, New York, by Oct. 1, 1947, for production in the fall of 1948.

MEMBERSHIP headquarters for the Women's Music Club Chamber Music Society will open tomorrow at the Deshler-Wallick Hotel and will be open from 10 a. m. to 4 p. m. daily through May 31. Prospective members are urged by the club to make their reservations early for next season's four chamber music events, in order to get the most satisfactory seats.

OTTERBEIN COLLEGE will present its orchestra in concert at 3 p. m. today in the college chapel. Mabel Dunn Hopkins will conduct. Glenn Grant Grabill will assist at the organ, and James Montgomery, baritone, will be soloist. The public is invited to attend.

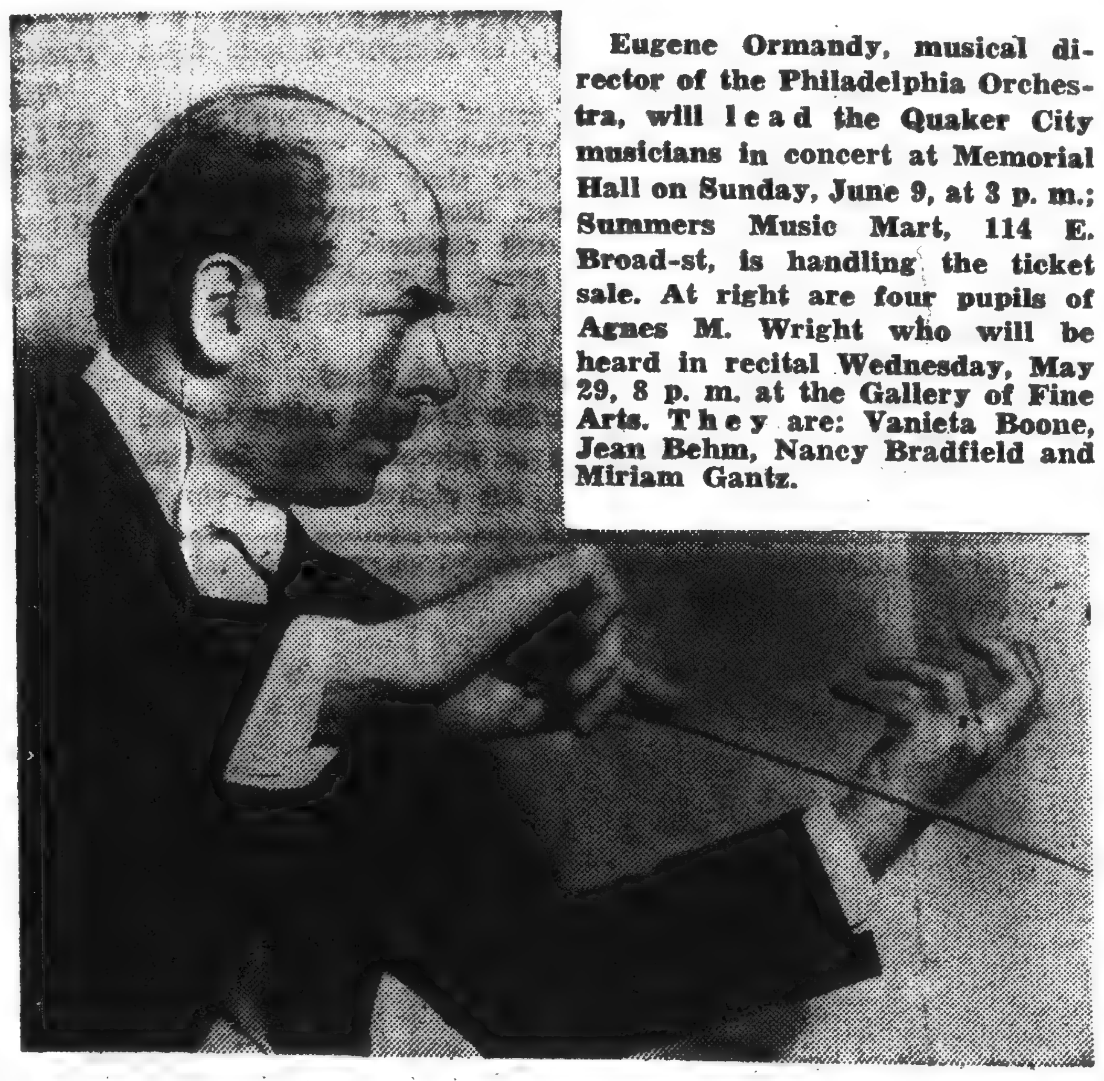
SERGE KOUSSEVITZKY has planed the program for the Berkshire Festival to be given by the Boston Symphony Orchestra this summer under his direction at Tanglewood, Lenox, Mass. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

The three programs of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (Eroica), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude to "Die Meistersinger," Stravinsky's Petrouchka Suite, Shostakovitch's Fifth Symphony, and Copland's Suite, "Appalachian Spring."

The second week (Aug. 1, 3, 4) will consist of a Brahms Festival, the programs to include the Tragic Overture, all four symphonies, the First Piano Concerto, the Haydn the Double Concerto for Violin and 'Cello.

The third week (Aug. 8, 10, 11)—Berlioz' Fantastic Symphony, Schumann's 'Cello Concerto, Strauss' "Till Eulenspiegal," Moussorgsky's "Khovanstchina" Prelude, Prokofieff's Fifth Symphony, Martinu's Violin Concerto, Thompson's "Testament of Freedom," and Beethoven's Ninth Symphony.

Subscription inquiries should be addressed to Symphony Hall, Boston 15, Mass.



Eugene Ormandy, musical director of the Philadelphia Orchestra, will lead the Quaker City musicians in concert at Memorial Hall on Sunday, June 9, at 3 p. m.; Summers Music Mart, 114 E. Broad-st, is handling the ticket sale. At right are four pupils of Agnes M. Wright who will be heard in recital Wednesday, May 29, 8 p. m. at the Gallery of Fine Arts. They are: Vanieta Boone, Jean Behm, Nancy Bradfield and Miriam Gantz.

RECENT RECORDS

By JEROME D. BOHM

COLUMBIA'S May list includes an album containing Liszt's Sonata Quasi Fantasia, "Apres une lecture de Dante," Concert Etude No. 2 in F minor, "Funerailles," "Liebestraum" No. 3 in A flat and fifteenth Hungarian rhapsody, "Rakoczy March," played by the pianist Gyorgy Sandor.

This is a rather large dose of Liszt to listen to at a single sitting, especially since most of it, with the exception of the F minor Etude, which because of its Chopinesque qualities is still viable, is representative of the composer at his worst in its admixture of bombast and sentimentality. Mr. Sandor does little to make this music more palatable; for despite his formidable technique, his interpretations lack the sensitivity and romantic glow essential to a convincing revelation of these works, in two of which, the "Dante" sonata and "Rakoczy March" he has made welcome cuts. The tone of the piano has been well recorded and there is a gratifying absence for the most part of the rattlings and buzzings which bedevil so many piano recordings.

Other Columbia Sets

The bridal chamber scene from Wagner's "Lohengrin" is sung by Helen Traubel and Kurt Baum accompanied by the Philharmonic-Symphony Orchestra under Artur Rodzinski's direction. This is the most faithful transference to the disks of Miss Traubel's voice thus far by Columbia and she invests Elsa's music with considerable tonal loveliness and telling expressivity. Mr. Baum's delivery of Lohengrin's music too is tonally persuasive and ardent. There are two cuts, one of considerable length in Lohengrin's part and a shorter one in Elsa's. Mr. Rodzinski and his musicians provide a satisfactory accompaniment and the recording is good.

Brahms's violin concerto is set forth by Joseph Szigeti with the assistance of the Philadelphia Orchestra conducted by Eugene Ormandy. The Hungarian violinist's account of the solo part is characterized by his technical excellence and musical perceptiveness. The balance between the solo instrument and the orchestral accompaniment has been better preserved on the whole than in some of the earlier disk versions of this work, but whereas the tendency in other recordings has been to give undue importance to the soloist's performance, there are moments in the present recording, such as in the closing measures of the finale, where Mr. Szigeti's violin sounds too weak to be effective. The surfaces are smooth.

Dvorak's "New World" Symphony is admirably set forth by the Philadelphia Orchestra under Mr. Ormandy's leadership, excepting for an out-of-tune chord at the conclusion of the slow movement. The recording is otherwise excellent.

Beethoven's Sonata Op. 30, No. 2 in C minor for violin and piano is accorded a carefully proportioned, understanding interpretation by Isaac Stern and Alexander Zakin. Satisfactory recording.

Victor May Sets

Bach's Cantata No. 78, "Jesus, Thou My Wearied Spirit," is performed by the Bach Choir of Bethlehem under the direction of Ifor Jones, with Lucius Metz, tenor, and Mack Harrell, barytone, as soloists. Only the opening chorus of the cantata is first-rate Bach. The ensuing duet for soprano and alto (for some inexplicable reason sung here by the chorus) is pretty trivial stuff, and neither the tenor nor barytone arias is the best Bach. The choir sings solidly, and Mr. Harrell's fine, flawlessly produced voice lends distinction to his delivery of the barytone aria. Mr. Metz's, tightly emitted tones are considerably less pleasurable to listen to in the tenor aria. One wonders why the entire English translation in which the cantata is sung was not published along with the less essential program notes printed on the inside cover of the album. The recording is mechanically regarded a good one.

A selection of Bach's organ works including the Passacaglia, Choral Prelude, "Ein feste Burg ist unser Gott," the "Fanfare" Fugue in C, the "Little" G minor Fugue and the player's arrangement of "Schafe koennen sicher weiden" are set forth ably by E. Power Biggs, although much of the music, especially in rapid passages, sounds jumbled in the recording.

Copland's "Appalachian Spring" Suite, culled from his score for Martha Graham's ballet as listened to in the superb recording by the Boston Symphony Orchestra under Serge Koussevitsky's direction, renews the conviction that it is one of the composer's most enduring products.

The duo-pianists Pierre Luboshutz and Genia Nemenoff play a set of three romantic works—Schumann's rather feeble Andante and Variations, Op. 46; Chopin's attractive Rondo, Op. 43, and Mendelssohn's superficial "Allegro Brilliant" with aplomb. Some of the surfaces are noisy.

This reviewer finds six polkas by Johann Strauss as performed by the Boston "Pops" Orchestra directed by Arthur Fiedler more than a little trying to listen to successively.

This Clipping From
CHICAGO, ILL.
TRIBUNE

MAY 19 1946

On the Record

By Claudia Cassidy

Aaron Copland

It is no news to the balletomane that the best dance music needs no dancing, but only recently have the modern dancers achieved major new scores, possibly because they could not afford the luxury of commissioning them or of engaging orchestras to play them. Martha Graham has been financially more fortunate of late, and two of her more attractive recent scores are **Aaron Copland's "Appalachian Spring"** and Paul Hindemith's "Herodiade," as effective in the concert hall as in her superbly theatrical productions.

The Copland score in particular won such widespread approval, including a Pulitzer award, it is no surprise, merely a delight, to find it eloquently recorded by **Serge Koussevitzky and the Boston orchestra** [Victor M-1046; three 12 inch records] and encased in an illustrated album well supplied with material about the composer, the dancer, and the ballet. Like Copland's music for "Billy the Kid" and the later score for "Rodeo," "Appalachian Spring" has the genuine texture of early Americana—the sound of far places, a sense of distances peculiar to pioneer life, a quality [ideal for Graham] of courageous humanity pitted against infinity, and a way of incorporating folk tunes so that they seem indigenous. But its special charm is its spontaneous freshness, which only a good orchestra can hope to capture.

A strong and vital but considerably less than profound performance **of Beethoven's Sonata in C minor, Opus 30, No. 2,** has just been recorded **by Isaac Stern, violinist, with Alexander Zakin at the piano** [Columbia M-604; four 12 inch records]. Mr. Stern has a valiant tone, a feeling for the dramatic, and some of the sweep and fire that first made Nathan Milstein famous, and Mr. Zakin is an accomplished accompanist. Together they make the sonata arresting listening without revealing why it so often is considered the supreme example of Beethoven's art in that category. The final record side holds a spirited performance of Handel's Allegro from the Sonata in D major.

Many a fairy story has disturbingly adult overtones and one of them is Hans Christian Andersen's story of the Chinese emperor who sickened and almost died for want of his nightingale, once Chief Court Musician, which had been permitted to fly away in neglect when the Japanese emperor sent his gift of a jeweled songbird that lasted just as long as its mechanical spring. **Igor Stravinsky** was fascinated by the tale and composed music for it, first in opera form, then for ballet and orchestra. The symphonic poem, **"The Song of the Nightingale,"** recorded by **Eugene Goossens and the Cincinnati orchestra** [Victor M-1041; three 12 inch records], includes what the composer called the "baroque luxury" of the Chinese court and the scene in the emperor's bedchamber. The performance is better in the jeweled glitter of the court than in capturing the purity of the flute as the real nightingale by contrast with the clarinet song of its artificial rival. This music fills five record sides, and the sixth is taken over by an echoing performance of Chabrier's "Joyous March."

BOSTON HERALD

THE ROVING REPORTER

By Rudolph Elie, Jr.

Pops Goers More Ready to Share Their Fun
Concerts Best Bet to Back Up the Psychologists

If what the psychologists tell us is true—and even if it isn't, it's interesting—about having to have 32 or more pleasant reactions a day to make that day count as a good one, then you can depend on the Pops to supply the whole batch at one whack if it's necessary. For, of all the things to do around town in the evening at this time of year, there's no questioning that going to the Pops is tops.

They're not quite the same as they were the last time I went to them, of course. There weren't any uniforms to speak of, the other night, no "Star Spangled Banner" (and I rather missed it, too), no "From the Halls of Montezuma" or "Blue Sky Yonder," no British or French sailors, no crowds of soldiers and sailors waiting in the lobbies, no Red Cross girls or Gray Ladies, no Army or Navy nurses.

But it is no hardship to part with all that. It was thrilling and exciting then, but somehow it always made you feel that your only excuse for being there was to find a moment's relaxation from your own insignificant war work. And the Pops cannot be the Pops if you have to justify yourself being there.

The other night it was as if there had been no war interlude at all. They seem gayer, more informal, more fun than they had ever seemed before. They've been trending that way ever since Arthur Fiedler took over 15 or 16 years ago, and now they seem to have taken on just the proper note of camaraderie without familiarity, friendliness without affectation, fellow-feeling without chumminess, glamour without ostentation. People somehow seem to like people more than they used to, or perhaps it's just that they understand one another better than they used to, or maybe it's just my imagination, but the Pops do seem to bring out the best in people.

Take the way they listen to the music, for instance. It's hard to say why, but somehow Pops-goers instinctively give each piece on the program the sort of hearing suited to the character of the piece. If it's a joke—and this year the biggest joke is "Jingles All the Way," a clever musical parody of radio's singing commercials—then everybody dies laughing. If it's an "Oklahoma" medley, everybody hums. If it's a waltz, everybody lilts a little. If it's The Slaying of the Mosquito, everybody cheers. And if it's one of the more serious things that crops up on one of Mr. Fiedler's wide-ranging program, or a serious young artist making his first flight before so vast an audience, everybody listens respectfully and appreciatively—yet doesn't stuffily shush someone who pops a champagne bottle at the wrong time.

Or take the way people at the Pops look over the latecomers (or rather those who come later than they) as they march down the aisles, their heels making a staccato clatter on the floor. Or the way they examine, with child-like curiosity, the goings-on at a nearby table as others arrive and try to figure out who will sit where. Even these things are done with a certain air at the Pops; the remarks made are rather more funny than mean, more marveling than critical, more commiserating than contemptuous.

Of course it may be merely because the Pops nowadays seldom sell tickets or tables to the general catch-as-catch-can public. Instead, tickets are sold in blocks to schools, charities, business institutions and so on, which, in turn, sell them to friends or well-wishers. Thus an average Pops audience these days consists largely of people or groups of people who, if they don't actually know each other, are at least held loosely together by a bond of mutual interest.

But I like to think it is because the audiences are a little more civilized these days, a little more ready to share their fun with others, a little more ready to recognize that we're all in the same boat together and that we all have the same basic needs and hopes. Also that they're more willing to be tolerant of little thoughtlessnesses in others, and less hasty to condemn a point of view or a taste different from our own. And I like to think that music more than any other agency, is a catalyst for this happy occurrence.

Yet, whatever the reason, there's no denying that the phenomenon of 2500 or so persons sitting around listening to good music, drinking colored ice water or beer, eating ice cream sundaes or pretzels, looking naively at other peoples' hairdos or whatever it is they look at when just looking, and conveying all the time the impression that everybody loves everybody, happens at the Pops as it seldom happens elsewhere.

Of course there's no sense in telling you all this because you'll probably think you'd better rush up and get a ticket or two and see for yourself. And there'd be nothing wrong with that—except that they haven't got any.

This Clipping From
NEW YORK, N. Y.
POST

MAY 20 1946

He Smiles on the Podium

Close-up
May 20, 1946

By MARY BRAGGIOTTI

Robert Zeller, 27-year-old conductor who recently wound up a cross-country tour and Metropolitan Opera House season with the Ballet Theatre, often does something unusual right in the middle of conducting a major orchestra work: he smiles. The members of the orchestra like him for it—and warn him never to get over it.

ROBERT ZELLER—50 cents a rehearsal chorus boy.

Post Photo by Carten

"I don't believe in making music into a noisome drudgery," explained Zeller over a dish of fancy eggs at Longchamps the other day. (He's always trying to find a new way to prepare eggs). "Here's why a lot of conductors get grim: somewhere along the way they come across a louse or two. They become cynical. They begin to think all musicians are like that — and that's the beginning of the battle between orchestra and conductor.

"Orchestras respect a conductor for his musicianship—not for some sort of authority that has nothing to do with music. Anyway," he added, "it would be folly on my part to try to be a disciplinarian at my age."

Bob Zeller looks even younger than he is. This new member of the small group of amazingly youthful big-time conductors who are appearing on America's musical horizon is slim, agile, not very tall, with dark, curly hair, aquiline features, enthusiastic eyes—and that smile.

Became a Life Saver At Age of 20

He's an expert swimmer. At sixteen, in the Adirondacks, he won an inter-county lightweight swimming championship, and became a registered life saver at 20, a year before you're supposed to. Off the podium, he seems more like the captain of the college swimming team than a serious musician—even to his penchant for wide-striped ties. (At rehearsals he wears what he calls a "thousand-miler red shirt"; for "contract meetings" he outfits himself decorously in white shirt, chalk-striped blue suit and solid blue tie.)

But Zeller didn't go to college. He spent that time getting a musical education. He and his younger brother (now in the plastics business) were born here, in the West 70s, of American-born parents flavored with Hungarian, French, Russian and Connecticut.

At four, Bob is told, he clambered up onto the band stand at a summer resort and started to conduct the band. At nine, he remembers vividly, he earned his first money—50 cents a rehearsal—singing in the boys' chorus of the Metropolitan Opera Co. "Carmen" was his first vehicle.

He didn't consider music from a serious angle, however, until his voice began to change. At high school, his soprano gone, he took up other instruments—brasses in particular—to compensate. He conducted the band and made arrangements for the orchestra. He never went in for boogie-woogie and still doesn't, except for such jazz-like passages as he comes across in his friend, Leonard Bernstein's, "Fancy Free," Morton Gould's "Interplay," and other serious modern works.

Wins Scholarship To Juilliard School

For a year after graduation from high school, he served as assistant to Hugh Ross, leader of the Schola Cantorum, then won a scholarship to the Juilliard School. After completing the undergraduate and post-graduate courses at Juilliard in two years—an unusually short time—he was awarded a fellowship in conducting at the graduate school. His teacher was the late Albert Stoessel.

Zeller feels he has been lucky about teachers. During the summer between his two seasons at the graduate school he was one of the very few budding conductors chosen by Koussevitzky to study with him at the Berkshire Music Festival. Another summer he studied with Monteux at his school in Maine. Ross, Stoessel, Koussevitzky and Monteux have all had a great influence on his life, musically and otherwise, he says.

But Zeller is a musician who believes in "basic, grinding experience," besides academic study.

"You can't expect to go to school and be immersed in some extraordinary solution and come out a finished musician," he stated.

He started getting his "basic, grinding experience" in October, 1942, just after leaving Juilliard, when he took the American Symphony Orchestra on a tour of Army camps and hospitals for the USO. It was the first symphony to make such a tour.

Then he proceeded on a coast-to-coast tour as conductor of a Shubert production of "The Merry Widow." A season of light opera in Newark prepared him further for the "big break."

It was on the recommendation of Koussevitzky, Monteux and several top-drawer composers that he was invited to take up conducting duties with the Ballet Theatre in San Francisco last January. Since then he has learned 18 ballets and conducted 160 performances from coast to coast—having seen only a few ballets, and very casually, before.

Bob Zeller lives with his mother in a New York apartment. He was once engaged to be married, but one of his long tours broke up the engagement. He claims to have no prospects at the moment.

"It's a risky thing to talk about marriage until you're settled in life," he said solemnly.

In the meantime, he reads Thomas Mann and an occasional detective story, goes to the theatre as often as he can, and seldom to the movies. He enjoys a glass of wine or beer with his meals, drinks a cocktail now and then, and "cafe diable" as a pick-me-up. He thinks "good living and good eating are important."

"Interpretive art, such as musicianship, is, he believes, an emotional thing.

"If an audience can't get a couple of goose bumps out of a piece of music," he said, "they go away with a feeling of frustration. In order to re-create beautiful music, you have to have the emotional basis. Art is a very warm and vital thing."

[135]

This Clipping
N. ADAMS, M
TRANSCRIP

MAY 21

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This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

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Koussevitzky Plans 9 Summer Concerts

Symphonic Festival Soloists Announced

LENOX

Program Dates Set as July 25, 27 and 28; Aug. 1, 3 and 4; and Aug. 8, 10 and 11.

Soloists at the Berkshire Symphonic festival in Lenox this summer will include Claudio Arrau and Eugene List, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist, and Mischa Elman and Erica Morini, violinists. The Boston Symphony orchestra, under Serge Koussevitzky, will give nine concerts.

The program of the first week will be: July 25, Beethoven's "Eroica" Symphony and Sibelius' Symphony No. 2; July 27, Beethoven's "Pastoral" Symphony, Rachmaninoff's Piano Concerto No. 2 (Eugene List), Mousorgsky's Prelude to "Khovanstchina" and Wagner's Prelude to "The Mastersingers;" July 28 Mendelssohn's "Italian" Symphony, Copland's Suite "Appalachian Spring," Shostakovitch's Symphony No. 5.

The second week will be devoted to the music of Brahms, as follows: Aug. 1, Tragic Overture, Piano Concerto No. 1 (Claudio Arrau), Symphony No. 4; Aug. 3, Symphony No. 3 Rhapsody with Contralto and Male Chorus (Carol Brice), Symphony No. 2; Aug. 4, Haydn Variations, Double Concerto (Enrica Morini and Gregor Piatigorsky), Symphony No. 1.

For the third week: Aug. 8, Prokofieff's Symphony No. 5, Schumann's Cello concerto (Gregor Piatigorsky), Wagner's Prelude to "Lohengrin," Strauss's "Till Eulenspiegel;" Aug. 10, Schumann's American Festival Overture, Martinu's Violin Concerto (Mischa Elman) Tchaikovsky's Symphony No. 5; Aug. 11, Randall Thompson's "The Testament of Freedom," Beethoven's Symphony No. 9 (with Festival chorus, quartet of soloists to be announced).

This Clipping From
WINNEMUCCA, NEV.
HUMBOLDT STAR &
SILVER STATE

MAY 22 1946

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Programs and soloists have been announced for this summer's Berkshire Festival at Lenox, Mass., during July and August. The Boston Symphony Orchestra, Serge Konssevitzy, conductor will give nine concerts in the music shed at Tanglewood.

Soloists will include Eugene List and Claudio Arrau, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist and Mischa Elman and Erica Morini, violinists. Composers represented will be Beethoven, Rachmaninoff, Moussorgsky, Wagner, Mendelssohn, Aaron Copland, Prokifieff, Schumann, Richard Strauss, Bohuslov Martinu Tchaikovsky Randall Thompson and Brahms. The programs of the second of the three weeks will be devoted entirely to the works of Brahms.

This Clipping From
JERSEY CITY, N. J.
JERSEY JOURNAL

MUSIC ALBUMS:—Tanglewood is a pleasant estate on a lake near Lenox, Mass., which first made history when the novelist Nathaniel Hawthorne named a collection of his stories, written there, "Tanglewood Tales." It was here, also, that Victor's recording engineers waxed Dr. Koussevitsky's and the Boston Symphony's much-admired performance of the J. S. Bach "Brandenburg Concertos No. 3 and 4." Here is an album of classical music which no person can afford not to own. . . .

This Clipping From
FALL RIVER, MASS.
HERALD-NEWS

MAY 23 1946

Young Pianist Is Pops Soloist

Tomorrow night, 17-year-old Cynthia Brown, daughter of Mrs. Osborne E. Browne of 801 Chestnut Street, Waban, the former Agnes Dowd of this city, will realize one of her life's ambitions as a musician when she appears as piano soloist with the Boston Symphony Orchestra, Arthur Fiedler, conducting, at a Pops Night, sponsored by the American Newspaper Guild. She will play the first movement of Rubinstein's Fourth Piano Concerto in D Minor.

CYNTHIA BROWN

Her father, who died in January, was for many years promotion manager of the Boston Record-American and a member of the Newspaper Guild.

One of the youngest soloists to ever appear at the Pops, Miss Brown has won highest honors four times in the National Federation of Music Festivals and because of her talent, has attended the famous Norfleet Trio Camp in Peterborough, N. H. four Summers on scholarships.

An honor student at Brimmer and May School, Boston, from which she will be graduated on June 7, she has been awarded a scholarship to Smith College by the Newton Smith College Club. She plans to major in music.

Her maternal grandparents were Mr. and Mrs. James W. Dowd, formerly of this city.

Several relatives and friends from this city and New Bedford plan to attend the concert.

This Clipping From
CLIFTON FORGE, VA.
REVIEW

MAY 25 1946

Programs and soloists have been announced for this summer's Berkshire Festival at Lenox, Mass., during July and August. The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give nine concerts in the music shed at Tanglewood.

Soloists will include Eugene List and Claudio Arrau, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist, and Mischa Elman and Erica Morini, violinists. Composers represented will be Beethoven, Rachmaninoff, Moussorgsky, Wagner, Mendelssohn, Aaron Copland, Prokofieff, Schuman, Richard Strauss, Bohuslav Martinu, Tchaikovsy, Randall Thompson and Brahms. The programs of the second of the three weeks will be devoted entirely to the works of Brahms.

LEWISBURG, PA
JOURNAL
5/23/46

B.U. ARTIST COURSE TO PRESENT CONCERT PIANIST NEXT THURS.

Miss Constance Keene, young American pianist who will appear as Bucknell's last Artist Course presentation this year on Thursday, May 30, made her debut as a Naumburg Foundaton award winner in New York's Town Hall two years ago.

A native of Brooklyn, N. Y., the 23-year-old artist is making her first professional concert tour during 1945-1946. Following her debut, Miss Keene gave over 100 concerts for USO-Camp Shows in the East. She has made numerous appearances over both the CBS and NBC networks.

In 1941 she received from orchestra conductor Serge Koussevitzky a scholarship to study at the Berkshire Music Center under Gregor Piatigorsky.

Miss Keene was signed by Arthur Judson, president of Columbia Concerts, in 1945 and launched her first country-wide tour as soloist with the Boston Symphony under Koussevitsky at the Berkshire Festival.

The young pianist will present her Bucknell concert Thursday evening at 8:15 o'clock in the Lewisburg High School auditorium.

This Clipping From
LATROBE, PA.
BULLETIN

MAY 24 1946

Programs and soloists have been announced for this summer's Berkshire Festival at Lenox, Mass., during July and August. The Boston Symphony Orchestra, Serge Koussevisky, conductor, will give nine concerts in the music shed at Tanglewood.

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This Clipping From
NEW YORK, N. Y.
SUN

MAY 24 1946

The New Records

Two Brandenburgs by Koussevitzky—Stern's Beethoven—'State' Jazz.

By **IRVING KOLODIN.**

On behalf of its catalogue, Victor has recorded Serge Koussevitzky and the Boston Symphony in performances of the Brandenburg Concertos Nos. 3 and 4. That seems the simplest way of stating the matter, for the classic versions of these works by the Busch Chamber Music Players on Columbia disks are still wholly satisfying for any requirements.

Koussevitzky's playing of the third concerto is particularly unsatisfactory, not merely for its romanticized swells and accents, but also for its inclusion of a slow movement where Bach wrote none. He duplicates his concert-hall practice of interpolating the "Sinfonia" from "Christ lag in Todesbanden" and plays it more beautifully than the two-movement concerto itself. However, I can see no point to it, especially as it begins in the middle of a side, and can hardly be by-passed.

There is more that is interesting in the recording of the fourth, since it offers solo opportunities for the fine flutist George Laurent and his associate George Madison. Together with Richard Burgin, concertmaster of the orchestra, they play the concertino parts with exemplary skill and musicianship. Also the conducting of Koussevitzky is not as "dramatic" as it is in the more famous work.

There is something pertinent to be said about the recording, which was done in Tanglewood, in the Music Shed of the famous festival. It is Grade A Victor reproduction, though the string tone thins out a bit due to lack of sufficient resonance in the empty shed, and some of the neater details of the fourth concerto are slighted. Due to the inclusion of the spurious slow movement (which uses a side) and the use of an odd side for a needless duplication of the E major Prelude for violin (an arrangement in F by Pick-Mangiagalli) the album bulks out to eight sides, whereas Busch and his men provide the basic material in six sides, at a proportionately lower cost. (V-Set 1050.)

This Clipping From
TOLEDO, OHIO
TIMES

MAY 26 1946

SHARPS AND FLATS

By **FREDERICK KOUNTZ**

THE soloists who will perform in the various concerts of the Berkshire festival have been announced. On July 27 Eugene List will play with the Boston orchestra, Rachmaninoff's Piano Concerto No. 2, Claudio Arrau will be the soloist in Brahms' Piano Concerto No. 1 on Aug. 1. On Aug. 3 Carol Brice will sing the Brahms Rhapsody for Contralto and Male Chorus and the next day Erica Morini will be the violinist and Gregor Blatigorsky the 'cellist in the Brahms Double Concerto.

During the last week of the festival, Piatigorsky will play the Schumann 'Cello Concerto on Aug. 8 and on Aug. 10 Mischa Elman will be soloist in the Martinu Violin Concerto.

As was announced previously in this column the three weeks of concerts will run from July 25 to Aug. 11. They will be given at Tanglewood which lies between Lenox and Stockbridge in Massachusetts. Anyone who is interested may obtain further information about the whole undertaking from Thomas D. Perry at Symphony hall in Boston.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

MAY 24 1946

Records

'Appalachian Spring' a First Rate Disc

Other New Records Include Vincent Youmans Album

By **ROBERT BAGAR.**

Some weeks ago Serge Koussevitzky and the Boston Symphony Orchestra gave us all a kind of illustrated lecture, in Carnegie Hall, as to the manner in which should be played Aaron Copland's concert suite from his score to the Martha Graham ballet "Appalachian Spring." This was not so much a revelation as it was a factual and business-like and unaffected performance of very good music for the concert auditorium.

Robert Bagar.

Now the same Bostonians with, of course, the same Serge Koussevitzky at their head have recorded this same music for Victor, which you will find in Album M or DM 1046 (three 12-inch discs). And it is quite needless to report that the performance is, in toto, a repetition of a former triumph—only this time it's been made permanent.

The piece has been handsomely packaged, modern art cover and all, plus a very readable account of the Ballet itself, together with attractive illustrations from its sequences. Aaron Copland, I should judge, has been very nobly done by, and his Suite certainly earns that attention for him.

This Clipping From
HOUSTON, TEX.
POST

MAY 26 1946

Record Reviews:

Boston Orchestra Performs An Eloquent Ballet Suite

COPLAND, AARON—"Appalachian Spring," ballet suite, played by the Boston Symphony orchestra under Serge Koussevitzky. Victor album DM-1046.

✦ ✦ ✦

This excellent score, which won the Pulitzer prize for music in 1945, is of equal interest to those concerned with the trend of American composition and the native ballet. The result of a collaboration between Copland and choreographer Martha Graham, the suite accompanies a dance dealing with a wedding celebration in the hills of Pennsylvania 150 years ago.

Copland's ideas are most engagingly handled. His great value in this age is that he proves a composer can be at once fresh and harmonious. There is inherent drama as well as some haunting beauty in his collection of episodes, and I would go to much trouble to see a production of this work in the theater.

The Boston Symphony gives a splendid performance of the score, bright, searching and resonant, and the recording is all you could ask. Admirers of Copland's "Rodeo" will do well to investigate. "Appalachian Spring" is a fuller development of the style and nostalgic effects he contributed to the Agnes De Mille ballet, and the music is entirely worth hearing apart from the dance.

✦ ✦ ✦

The Boston Symphony monopolizes the new recordings of Victor. In another handsome album (DM-1050), Koussevitzky and his ensemble give attention to Bach's Brandenburg concertos Nos. 3 and 4, playing with great brilliance and spirit.

The flowing power and impressive resilience of the Boston strings are the ideal answer to the polyphonic complexities of these numbers, and Bach lovers will find the records a treasure.

✦ ✦ ✦

Marian Anderson shows off her magnificent timbres and high style as a singer of lieder in two Schumann selections, "Der Nussbaum" and "Stille Tranen," which make imperative claims on any collector of vocal records. The performances are on opposite sides of Victor's No. 11-9173. —Hubert Roussel

This Clipping From
ROANOKE, VA.
TIMES

MAY 26 1946

PROGRAMS AND SOLOISTS have been announced for this summer's Berkshire Festival at Lenox, Mass., during July and August. The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give nine concerts in the music shed at Tanglewood.

Soloists will include Eugene List and Claudio Arrau, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist, and Mischa Elman and Erica Morini, violinists. Composers represented will be Beethoven, Rachmaninoff, Moussorgsky, Wagner, Mendelssohn, Aaron Copland, Prokofieff, Schumann, Richard Strauss, Bohuslav Martinu, Tchaikovsy, Randall Thompson and Brahms. The programs of the second of the three weeks will be devoted entirely to the works of Brahms.

This Clipping From
WHEELING, W. VA.
NEWS REGISTER

MAY 26 1946

Programs and soloists have been announced for this summer's Berkshire Festival at Lenox, Mass., during July and August. The Boston Symphony Orchestra, Serge Koussevitsky, conductor, will give nine concerts in the music shed at Tanglewood.

Soloists will include Eugene List and Claudio Arrau, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist, and Mischa Elman and Erica Morini, violinists. Composers represented will be Beethoven, Rachmaninoff, Moussorgsky, Wagner, Mendelssohn, Aaron Copland, Prokofieff, Schumann, Richard Strauss, Bohuslav Marinu, Tschaikovsy, Randall Thompson and Brahms. The programs of the second of the three weeks will be devoted entirely to the works of Brahms.

This Clipping From
NEW YORK, N. Y.
PM

MAY 26 1946

Hague

On Discs . . .

Copland and Bizet

This month Victor has made a welcome addition to the regrettably few available waxings of contemporary American compositions by releasing Aaron Copland's Suite, *Appalachian Spring*, in a superb recording by the Boston Symphony under Serge Koussevitzky (Album M or DM 1046, $4.20).

The Pulitzer-prize-winning score, which was composed for Martha Graham's ballet of the same name, sounds even more cherishable and beguiling in its full orchestral dress than it did when played by the small orchestra utilized at Miss Graham's performances in the theater. It is music of rare distinction, lyric and appealingly sincere, beautifully orchestrated and singularly evocative of the pioneer Spring in the Pennsylvania hills which Miss Graham celebrates in her dance work. Particularly affecting are the interlude which accompanies the dance of the bride and groom, the section later on where Copland builds up five variations on the old Shaker melody, *Simple Gifts*, and the tender coda which leaves the young pioneer couple, to quote the words of Edwin Denby, "quiet and strong in their new house."

Dr. Koussevitzky's reading of the score is finely sensitive and truly inspired, and the playing of the Bostonians, especially the solo woodwinds, is of virtuosic proportions. The album contains several pages of commentary and descriptive matter on the ballet and the music, illustrated with excellent photographs of the Graham production.

This Clipping From
ALBANY, N. Y.
~~KNICKERBOCKER NEWS~~
Times Union
MAY 26 1946

Tattletales of OLD ALBANY

By Edgar S. Van Olinda

THIS morning we are tossing a verbal bouquet right into the lap of a fellow who is going to hate us for it, because he is the soul of modesty. His name is J. Reid Callanan, successful businessman and amateur musician, who is never too tied up "in conference" to lend a helping hand to less fortunate students who are endeavoring to get a foothold on the musical ladder to fame.

We say "successful businessman," for he is president of the Callanan Road Improvement company, which maintains stone quarries and an agricultural limestone plant in South Bethlehem and Kingston and an asphalt subsidiary in Feura Bush. You might think, offhand, that the supervision of his multitudinous daytime duties might leave little time for his extra-curricular avocation, which is Music, with a capital "M." He is the hard-working president of the Albany Symphony orchestra; accompanist for the Mendelssohn club; pianist for the Schola Cantorum of New York city; sparodic student in piano with the finest teachers with whom he can eke out time to perfect a truly professional technical equipment allied with an innate musical heritage. Whoever coined the saying: "If you want a job well done, give it to a busy man," must have had some such person as Reid Callanan in mind.

Just before World War II curtailed the activities of the Berkshire Music center at "Tanglewood" near Stockbridge, Mass., Mr. Callanan gave a piano recital in the Albany Institute, devoting the entire proceeds of the concert to sending a talented young French horn player to this music center for instruction with the first horn of the Boston Symphony orchestra. Last ~~Monday~~ night he again gave a joint recital with Miss Margrit Werle, 'cellist, of New York, to underwrite the expenses of sending four of the most talented younger members of the Albany Symphony orchestra to the same school, an opportunity for these young Albany Area students to receive the stimulation of daily contact and study with the world's finest instrumentalists.

When we spoke of Reid as an "amateur," we used the term in its strictest dictionary sense. We are one who holds to the opinion that there are many "amateurs" who can play rings around many "professionals." Reid is one of these. Had he chosen to go on the concert stage, he undoubtedly would have been among the elect. But he would not have had nearly as much fun as he gets out of playing, as they say, for his "own amazement," or the "amazement" of his close friends and appreciators.

But do not get the impression that he fools around only with the "long-haired" stuff. Get him in the right mood and he can beguile you with the best of George Gershwin's output—and we suspect, a reasonable amount of boogie-woogie. At any rate, he has the digital dexterity to encompass this jagged, left hand ground bass.

But of course, his Institute concert was for an elite clientele. So he gave a prodigious performance of Debussy's "Sunken Cathedral," "Fireworks" and a short, pyrotechnical vignette by Dohnanyi, in addition to the masterful coadjutorship with Miss Werle in a Brahms and a Strauss sonata. Now, one does not just sit down at the piano and play these things at sight. They require a tremendous amount of practice, first to have the actual notes under control, and second, to be able to generate enough elasticity with one's fellow artist, so that neither becomes subservient to the other. As Edgar A. Guest might have written it: "It takes a heap of playin' to make a good sonatatist."

We can see Reid's face when he reads this little appreciation of his generous gifts to the making of the soul of Albany. It was, probably, as red as mine when I saw my review of his concert the next morning in the paper. Some unimaginative person had simply tossed out the most flattering part of the article in order to fit it into the space which had to be vacated from the first edition. So we are fooling them, and placing it on record, today.

What we are trying to say is that there are hundreds of worthy young musicians in this area, talented, sincere and willing to give their all, for just "a break"; that little touch of humanity by some one, more fortunate, which may be the turning point in their career. Nearly every great singer and instrumentalist before the public today has had someone with the necessary financial backing to assist them during their student days and nights.

It COULD be a very profitable investment for any financially secure person in Albany to sponsor the career of one or more of these deserving young people.

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS

MAY 26 1946

Isabelle Evans'

Thoughts About Music

National interest will be focused on the production of Peter Grimes, scheduled for this Summer at Tanglewood, the Berkshire home of the Boston Symphony Orchestra. A Buffalo girl, Carol Anne Brown, will have a prominent role in the performance.

Carol A. Brown

Miss Brown, the daughter of Mr. and Mrs. C. Merrill Brown of Williamsville, was graduated from Williamsville High School and the University of Buffalo. She also was a voice pupil of Isabelle Stranahan Yeager. Miss Brown (whom I remember as possessing absolute pitch), now is in her second year as a scholarship student at the Academy of Vocal Art in Philadelphia.

In a letter written last February, Miss Brown said: "We gave two performances of Peter Grimes, which has been given in London with great success and is being introduced in America at the Berkshire Festival this Summer. Mr. Hawkes of Boosey and Hawkes was here from London and asked for a portion of the opéra to be presented (privately in New York) for Koussevitzky, Leonard Bernstein, Hugh Ross, Herbert Graf, George Szell,—also a few others."

In a letter dated May 16th, Carol Anne, said, "Hugh Ross, the director of the Schola Cantorum in New York, has awarded me a scholarship to the Berkshire Music Center this Summer, to lead the Peter Grimes ensemble and to do some solo work with him in some other work. Through Boris Goldovsky I shall have the opportunity of hearing the opera classes."

This Clipping From
TOPEKA, KAN.
CAPITAL
MAY 26 1946

Brandenburg Concertos Top Victor's June List

Dr. Serge Koussevitsky and the Boston Symphony Orchestra have recorded Back's "Brandenburg Concertos Nos. 3 and 4" for Victor's outstanding album release for June. The concertos are on the eight sides of four discs—a complete program in themselves.

The recording was made by RCA's engineers at Tanglewood, an estate near Lenox, Mass., after which Nathaniel Hawthorne names a collection of short stories. It was also made famous in 1940 when Dr. Koussevitsky and his musicians gave the series of Berkshire Music Festivals.

for the Margrave of Brandenburg, that worthy placed a value of eight groschen on them. Wouldn't the old boys eyes pop if he could just

When Back wrote the concertos hear this one recording? —Ki.

This Clipping From
ELMIRA, N. Y.
TELEGRAM

MAY 26 1946

PROGRAMS and soloists have been announced for this summer's Berkshire Festival at Lenox, Mass., during July and August. The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give nine concerts in the music shed at Tanglewood.

Soloists will include Eugene List and Claudio Arrau, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist, and Mischa Elman and Erica Morini, violinists. Composers represented will be Beethoven, Rachmaninoff, Moussorgsky, Wagner, Mendelssohn, Aaron Copland, Prokofieff, Schumann, Richard Strauss, Bohuslav Martinu, Tchaikovsky, Randall Thompson and Brahms. The programs of the second of the three weeks will be devoted entirely to the works of Brahms.

This Clipping From
COLUMBUS, OHIO
DISPATCH

MAY 26 1946

Tanglewood Programs Announced

BOSTON — The itemized programs and the soloists are announced for the Berkshire Festival at Lenox, Mass., this summer. The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give nine concerts in the Music Shed at Tanglewood. The soloists will include Claudio Arrau and Eugene List, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist; Mischa Elman and Erica Morini, violinists. The concerts will be given on Thursday and Saturday evenings and Sunday afternoons (July 25-August 11).

The programs of the first week will be: July 25, Beethoven's "Eroica" Symphony and Sibelius' Symphony No. 2; July 27, Beethoven's "Pastoral" Symphony, Rachmaninoff's Piano Concerto No. 2 (Eugene List), Moussorgsky's Prelude to "Khovanstchina" and Wagner's Prelude to "The Mastersingers;" July 28, Mendelssohn's "Italian" Symphony, Copland's Suite "Appalachian Spring," Shostakovitch's Symphony No. 5.

The second week will be devoted to the music of Brahms, as follows: Aug. 1, Tragic Overture, Piano Concerto No. 1 (Claudio Arrau), Symphony No. 4; Aug. 3, Symphony No. 3, Rhapsody with Contralto and Male Chorus (Carol Brice), Symphony No. 2; Aug. 4, Haydn Variations, Double Concerto (Erica Morini and Gregor Piatigorsky), Symphony No. 1.

For the third week, Aug. 8, Prokofieff's Symphony No. 5, Schumann's 'Cello Concerto (Gregor Piatigorsky), Wagner's Prelude to "Lohengrin," Strauss' "Till Eulenspiegel;" Aug. 10, Schumann's American Festival Overture, Martinu's Violin Concerto (Mischa Elman), Tchaikovsky's Symphony No. 5; Aug. 11, Randall Thompson's "The Testament of Freedom," Beethoven's Symphony No. 9 (with Festival chorus, quartet of soloists to be announced).

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

MAY 26 1946

Tanglewood Novelties

Of the three or four orchestral works most highly acclaimed following their first Boston Symphony performances last winter two will be heard during the three-week Berkshire festival this summer. One is Aaron Copland's ballet music, "Appalachian Spring," middle number on the program for the first Saturday night, and the other is Prokofieff's "Symphony No. 5," opening item of the third Thursday night concert. Bela Bartok's violin concerto, with Yehudi Menuhin as soloist, and interludes from Benjamin Britten's opera, "Peter Grimes," were the other newer offerings most warmly welcomed during the Boston season.

If the Shostakovitch fifth symphony can be so classified, all the other numbers scheduled for presentation at Lenox are standard save Randall Thompson's "The Testament of Freedom," and all the special artists who will appear are to play familiar compositions. Dr Serge Koussevitdky is to conduct all nine concerts, but Boston musical patrons are beginning to fear that the master hand that brought their orchestra to such perfection may not much longer wield the baton with regularity.

During the past two seasons Dr Koussevitzky has conducted fewer concerts than formerly and he announces that next year he will appear only 13 weeks at Symphony hall, and when the orchestra is on tour. It is pointed out that his repertory has been shrinking of late years, and sooner or later a successor may be expected. The style and suavity of the Boston orchestra were subjected to the direction of eight other conductors during its recent 65th season. The two who most strongly impressed home audiences were the veteran Fritz Reiner and the youthful Leonard Bernstein, not yet 30. Richard Burgin, concert master and assistant conductor, also is held in high esteem.

This Clipping From
[illegible]

MAY 27 1946

High points of the Berkshire Music Festival at Tanglewood in late July and early August were revealed this past week when programs for the concert series to be given by Serge Koussevitsky and his Bostonians were announced. Soloists for the series will be Eugene List and Claudio Arrau, pianists, Erica Morini and Mischa Elman, violinists, Gregor Piatigorsky, 'cellist, and Carol Brice, contralto.

The Beethoven Eroica Symphony and Sibelius's Symphony No. 2 will be given at the opening concert; Rachmaninoff's Concerto No. 2 featuring Mr. List as soloist July 27; the Piano Concerto No. 1 with Mr. Arrau on the all-Brahms program August 3; the Brahms Rhapsody with contralto Carol Bride and a male chorus on a second all-Brahms program August 3; the Brahms Double Concerto with Miss Morini and Mr. Piatigorsky on a third Brahms program August 4; the Schuman 'cello concerto by Mr. Piatigorsky August 8; Bohuslav Martinu's Violin Concerto, played by Mischa Elman August 10; and the Beethoven Ninth Symphony August 11, with chorus and soloists to be announced. Rounding out these various programs will be orchestral works presented as only the Boston Symphony Orchestra under the baton of its impeccable conductor can present them.

This Clipping From
NEW HAVEN, CONN.
REGISTER

MAY - 6 1946

Student Performances, School Concert, Yale Commencement Music Program, Jewish Chorus Are Included in Events

By H. PHILIP DUDLEY

Only two women have thus far been engaged as piano soloists with the New York Philharmonic-Symphony Orchestra for its 1946-47 season. One is the well established artist, Ania Dorfmann. The other is Sylvia Zaremba, the 15-year-old genius whom New Haven will have an opportunity to hear on Monday evening.

Miss Zaremba has passed the child prodigy stage, and now comes to us as a mature artist, with three Town Hall recitals in New York and 18 engagements with major symphony orchestras to her credit. She is now completing her course at the Curtis Institute, where she has been a pupil of Mme. Isabelle Vengerova since 1940, and she plans next year to finish her high school work.

Her program here will include the Organ Prelude and Fugue in A minor, Bach-Liszt; Sonata, Op. 27, No. 2, in C sharp minor, Beethoven; "Papillons," Op. 2, Schumann; Toccata, Ravel; Nocturne in F, Op. 15, No. 1; Mazurka, Op. 17, No. 4; Mazurka, Op. 24, No. 2, and Ballade in A flat, Op. 47, Chopin; Caprice in A minor, Paganini-Liszt; Etude de Concert, in F minor, Liszt; and Blue Danube Waltz, Strauss-Schulz-Elver.

Miss Zaremba will be presented by St. John's Episcopal Church in the St. Thomas parish house, 830 Whitney Avenue, on Monday at 8 15 P. M. Proceeds will be used by the church for the reconstruction and advance fund, in this instance for church rebuilding in the Philippines. In addition to the regular tickets a limited number are available at reduced rates for pupils of any New Haven music teacher. Applications for these should be made to Mrs. Harold Belshaw, telephone 5-7127.

NEIGHBORHOOD CONCERT

In Sprague Memorial Hall this coming Friday evening, May 31, the annual concert of the Neighborhood Music School will be presented. The event will mark the quarter-century milestone in the history of these presentations by what has become one of New Haven's most important institutions in the teaching of music to both beginners and adult students. Between 40 and 50 pupils in the school will participate in the concert; and Director Jessie C. Beecher has arranged a program designed to show the talented performers to their best advantage in solo, duo, trio and orchestral selections.

The evening of music will open with the school orchestra in a suite by J. B. Lully, followed by a group of solo performances by young members of the student body.

Three trios are listed on the varied program. The Junior Trio consisting of Alec Ramadei, violin; Clara Lucibelli, 'cello, and Larry Midolo, piano; the Neighborhood Trio: Serafina Viaggarde, violin; Marilyn Blynder, 'cello, and Barbera Schoenrock, piano; and the Ensemble Group: Joseph Coppolo, violin; Claire Gruneis, flute, and Joseph Brown, piano. Works of [illegible]entry and Loillet are the scheduled selections in these instances.

Anna Jensen will perform Mozart's Sonata in A Minor as one of the solo piano pieces on the program, and the concluding group will feature the school orchestra in H. [illegible] Johnson's Passacaglia and Fu[illegible]etta, Grieg's "The Last Spring," Wieniawski's "Romance," and Mendelssohn's "Ruy Blas" Overture.

The concert is open to the public without charge. Tickets of admission may be obtained from members of the school, the advisory committee or at the door on the night of the performance.

TWO-PIANO RECITAL

The Bach Goldberg Variations will be presented by Richard Murphy and Rhea Kuleske on Sunday evening, June 2, in the last event of the current Clinton Concert Series in St. Andrews Memorial Hall in Clinton.

Miss Kuleske has studied at the Yale School of Music and has appeared in recital at Sprague Hall. Mr. Murphy is serving as supervisor of music in the Guilford schools, and as organist at Christ Church in that town, while studying musicology in the Yale Graduate School.

Tickets for the recital may be obtained at the Loomis Temple of Music or at the box office.

GRAND POP

The first of the outdoor Pop Concerts, to be given in the Yale Bowl June 18, will be an outstanding event, with the Choral Club of Hartford and the University Glee Club of New Haven as guest artists. Gov. Raymond E. Baldwin and the Second Company of the Governor's Foot Guards will be the guests of honor.

RECITAL OF PUPILS

Miss Nancy Maisano will present her pupils in a piano recital on Sunday afternoon, June 2, at 3:30, in the Medical Association auditorium at 362 Whitney Avenue. Vocal selections will be sung by Maureen Moore, Janice Fiondella, and Miss Maisano.

Those participating are Maryann Mettler, Louise Perelli, Jay Cretella, Ann Milane, William Torello, Royce Usher, Danny Morgan, Anita Larsen, Craig Molsberry, Benita Schiff, Marie Cacchiaro, Robert Torello, Joan Cretella, Rosemarie Salperto, Bernard Moore, Jeanne Duguette, Beverly Wiedenmann, Richard De Capua, Ann Marie Ericchello, Rose Ruoppolo, Sam Velleca, Rosemary Giannotti, Frances Cottiero, Marie De Felice, Walter Bennett, Dolores Amore, Marcia Vena, Nancy St. George, Nancy Pierce, Bert Sacco and Patricia Guthrie.

The public is cordially invited.

BERKSHIRE FESTIVAL

At the Berkshire Festival at Lenox, Mass., this Summer, the Boston Symphony Orchestra under Serge Koussevitzky, will give nine concerts. Soloists will include Claudio Arrau and Eugene List, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist; Mischa Elman and Erica Morini, violinists. The concerts will be given on Thursday and Saturday evenings and Sunday afternoons, July 25 to August 11.

The programs of the first week will be: July 25, Beethoven's "Eroica" Symphony and Sibelius' Symphony No. 2; July 27, Beethoven's "Pastoral" Symphony, Rachmaninoff's Piano Concerto No. 2 (Eugene List), Moussorgsky's Prelude to "Knovanstchina," and Wagner's Prelude to "The Mastersingers;" July 28, Mendelssohn's "Italian" Symphony, Copland's Suite "Appalachian Spring," Shostakovitch's Symphony No. 5.

The second week will be devoted to the music of Brahms, as follows: August 1, Tragic Overture, Piano Concerto No. 1 (Claudio Arrau), Symphony No. 4; August 3, Symphony No. 3, Rhapsody with Contralto and Male Chorus (Carol Brice), Symphony No. 2; August 4, Haydn Variations, Double Concerto (Erica Morini and Gregor Piatigorsky), Symphony No. 1.

For the third week August 8, Prokofieff's Symphony No. 5, Schumann's Cello Concerto (Gregor Piatigorsky), Wagner's Prelude to "Lohengrin," Strauss's "Till Eulenspiegel;" August 10, Schumann's American Festival Overture, Martinu's Violin Concerto (Mischa Elman), Tchaikovsky's Symphony No. 5; August 11, Randall Thompson's "The Testament of Freedom," Beethoven's Symphony No. 9 (with festival chorus).

This Clipping From
NEW KENSINGTON, PA.
DISPATCH

MAY 27 1946

Programs and soloists have been announced for the summer's Berkshire Festival at Lenox, Mass., during July and August. The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give nine concerts in the music shed at Tanglewood.

Soloists will include Eugene List and Claudio Arrau, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist, and Mischa Elman and Erica Morini, violinists. Composers represented will be Beethoven, Rachmaninoff, Moussorgsky, Wagner, Mendelssohn, Aaron Copland, Prokofieff, Schumann, Richard Strauss, Bohuslav Martinu, Tchaikovsy, Randall Thompson and Brahms. The programs of the second of the three weeks will be devoted entirely to the works of Brahms.

NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES

MAY 26 1946

New Recordings

In Victor Album DM-1050, Dr. Koussevitsky and the Boston Symphony provide superbly played and magnificently recorded performances of Bach's Brandenburg Concertos Nos. 3 and 4. The two concertos were recorded at the orchestra's summer "home," at Tanglewood, and the results are extraordinary. The strings are crystal clear; the balance between the different sections is perfect; and the music itself is projected with such transparent beauty of tone as to make the achievement almost unique.

Terry once said that the Brandenburg Concertos "arouse enthusiasm by their rotund polyphony, splendid vigor, and glorious melody," and this is a just and sober estimate of their perennial appeal. As exhibits of Bach's incredible fertility of invention, they are of paramount interest and importance; as sheer music, they are irresistible. Concerto No. 3 is in two movements, with two adagio chords bridging the pause between the first and second allegros. In his performance of this work, Dr. Koussevitsky interpolates the sinfonia from the cantata, "Christ lag in Todesbanden," as a slow movement. This is a wonderful excerpt, but it seems out of place in mood and meaning as a movement in this concerto. It is beautifully played, however.

The Third Concerto is scored for stringed instruments alone; the Fourth, for violin and two flutes as the concertino, with strings as tutti. Dr. Koussevitsky's crisp and decisive reading of this music gives full scope to its astonishing strength and to its fascinating variety. The extra eighth side in the set is occupied by a scintillating performance of the Pick-Mangiagalli arrangement of the prelude to Bach's Violin Sonata No. 6.

extraordinary pianism on some of Liszt's less well known transcriptions, rather than on the works in this album. The engineers have managed with considerable success to keep the surging piano tone on these records both clear and bright.

* * *

Helen Traubel and Kurt Baum appear in Columbia Set MX-261, in a performance of the "Lohengrin" bridal chamber scene, Act III, Scene 2, with Artur Rodzinski and the New York Philharmonic-Symphony providing the excellent orchestral background (four sides). Elsa, in this performance, is more convincing than Lohengrin, whose vocal equipment seems pallid in comparison with Miss Traubel's opulent voice. We did not find this set exactly exciting.

Selections from Jerome Kern's evergreen "Showboat" score are offered in Columbia Set MM-611 (10 sides). The music is performed by members of the cast in the current hit revival in New York, and include Jan Clayton, Carol Bruce, Charles Fredricks,, Kenneth Spencer, and Colette Lyons. The young American conductor, Edwin McArthur, guides the orchestra. The set is somewhat uneven in performance, but Frederick is exceptionally good; Miss Bruce sings "Bill" with fine success; and Spencer's "Ol' Man River" is well done.

Some months ago, Columbia issued a fascinating single which you may have missed. It is "Bachianas Brasileiras" No. 5, by Villa-Lobos (Columbia—71670-D). It is sung in Portuguese by Bidu Sayao, with an accompaniment by eight celli and bass. We recommend this disc as being one of the most charming and beguiling records of the year. —C. S.

This Clipping From
DENVER, COLO.
POST

MAY 27 1946

"A year ago this week the people of Prague made a revolution against their invaders," writes Leonard Bernstein, who will conduct the symphony there as the American representative to the Czech Musical Festival. "This is the first anniversary of that liberation. National peasant costumes, parades, cheers, singing, fellowship—such festivity as restores your faith in Shubert operettas. All day and all night there has been wild rejoicing in the streets of this city whose people are so unneurotic that there are only four psychiatrists listed. The youngsters have been jitterbugging to highly milked-up records of 'Big Noise From Winetka' and Strauss waltzes, 'Honky Tonk Train' and 'Last Year's Crop of Kisses.' It is a town gone mad with joy and love. It is the greatest of Ninth Symphonies.

* * *

"The queues form for hours at the box-offices for the Music Festival of forty concerts. Every ticket has been sold, without advertising or imprecation of the public. Its conductor, 31-year-old Raphael Kubelik, is a devoted, inspired and noble musician. And if I am subjected to an overdose of Smetana and Dvorak, it is understandable in this nationalistic moment. Yesterday there was a huge demonstration at the Masaryk Stadium and when 10,000 Czech troops shouted 'Nazdar' to Konev and McNarny, and 250,000 Czechs responded with immaculate spontaneous singing, I could swear that Koussevitzky had been rehearsing all the inhabitants of Prague for three weeks . . . See you soon . . . Nazdar."

This Clipping From
SPRINGFIELD, MASS.
NEWS

MAY 29 1946

BACH-MOZART SERIES BY CHAMBER GROUP

Serge Koussevitzky, conducting at Tan[illegible] orchestra consisting of Boston Symphony players, will present two programs (each repeated) devoted to the music of Bach and Mozart. These concerts will take place before the Berkshire festival by the full orchestra (July 25—August [illegible]) and will be given in the Theater-Concert hall. The concerts preserve a custom established in the last two summers at Tanglewood, when the festival by the full orchestra was necessarily suspended.

Dr Koussevitzky will present the first Bach-Mozart program on Saturday evening, July 13 and Sunday afternoon, July 14, the second on Saturday evening, July 20 and Sunday afternoon, July 21.

First prgram—Mozart, Symphony in B-flat, No. 33 (K. 319); Bach, Brandenburg Concerto No. 3 in G major, for String Orchestra; Bach, Brandenburg Concerto No. 5 in D major; Mozart, Serenade in B-flat for Wind Instruments (k. 361).

Second program—Bach, Brandenburg Concerto No. 2 in F major; Mozart, Violin Concerto in A major No. 5 (K. 219) (Soloist: William Kroll); Bach, Suite (Overature) in D major, No. 4; Mozart, Symphony ("Jupiter") No. 41 (L. 551).

This Clipping From
BURBANK, CALIF.
REVIEW

MAY 28 1946

Programs and soloists have been announced for this summer's Berkshire Festival at Lenox, Mass., during July and Augst. The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give nine concerts in the music shed at Tanglewood.

Soloists will include Eugene List and Claudio Arrau, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist, and Mischa Elman and Erica Morini, violinists. Composers represented will be Beethoven, Rachmininoff, Moussorgsky, Wagner, Mendelssohn, Aaron Copland, Prokofieff, Schumann, Richard Strauss, Bohuslav Martinu, Tchaikovsky, Randall Thompson and Brahms. The programs of the second of the three weeks will be devoted entirely to the works of Brahms.

This Clipping From
MONTREAL, CANADA
GAZETTE

MAY 29 1946

Berkshire Festival Programs Announced

Lenox, Mass., May 28. — The itemized programs and the soloists are announced for the Berkshire Festival at Lenox, Mass., this summer. The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give nine concerts in the Music Shed at Tanglewood. The soloists will include Claudio Arrau and Eugene List, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist; Mischa Elman and Erica Morini, violinists. The concerts will be given on Thursday and Saturday evenings and Sunday afternoons (July 25-August 11).

The programs of the first week will be as follows: July 25, Beethoven's Eroica Symphony and Sibelius' Symphony No. 2; July 27, Beethoven's Pastoral Symphony, Rachmaninoff's Piano Concerto No. 2 (Eugene List), Moussorgsky's Prelude to Khovanstchina, and Wagner's Prelude to The Mastersingers; July 28, Mendelssohn's Italian Symphony, Copland's Suite Appalachian Spring, Shostakovitch's Symphony No. 5.

The second week will be devoted to the music of Brahms, as follows: August 1—Tragic Overture, Piano Concerto No. 1 (Claudio Arrau), Symphony No. 4; August 3— Symphony No. 3, Rhapsody with Contralto and Male Chorus (Carol Brice), Symphony No. 2; August 4—Haydn Variations, Double Concerto (Erica Morini and Gregor Piatigorsky), Symphony No. 1.

For the third week, August 8 — Prokofieff's Symphony No. 5, Schumann's Cello Concerto (Piatigorsky), Wagner's Prelude to "Lohengrin," Strauss's Till Eulenspiegel; August 10 — Schumann's American Festival Overture, Martinu's Violin Concerto (Mischa Elman), Tchaikovsky's Symphony No. 5; August 11—Randall Thompson's The Testament of Freedom, Beethoven's Symphony No. 9 (with Festival chorus, quartet of soloists to be announced.)

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 26 1946

RECORDS: COPLAND WORK

By MARK A. SCHUBART

THE suite from Aaron Copland's score for the Martha Graham ballet "Appalachian Spring" has been recorded for Victor by Serge Koussevitzky and the Boston Symphony Orchestra (Victor, DM-1046, three twelve-inch records), and it is refreshing to encounter in this album a contemporary work receiving the same care and devotion that would be accorded a Mozart concerto or a Beethoven symphony. Much misunderstanding concerning our new music has been spread by lacklustre, slipshod and insensitive interpretation, and it is in combating this attitude that Dr. Koussevitzky and his orchestra have made such a monumental contribution to the art.

The score itself is one of Copland's most enchanting. It is rich in that peculiar brand of Americanism which Copland developed and which dominates so many of his works—especially "Billy the Kid." It is American by virtue of its generous use of a kind of extract or essence of folk-music, as well as for its outspoken sentimentality. Copland is one of the most expert orchestrators in this country today, and the possessor of one of the most remarkable senses of rhythm. Both these pleasant traits find ample outlet in "Appalachian Spring." Some portions of the score —particularly the slow opening and closing sections — seem somewhat overlong. But this is stage music and mood music, and these blemishes do nothing to impair the effectiveness and eloquence of the music.

Dr. Koussevitzky's reading is, of course, both sympathetic and colorful. A perusal of the score indicates that he has chosen to take some of the slower portions of the music at a more deliberate pace than the composer has indicated, but in a new and untried work, such experiments — especially when the results are not harmful—are more than justifiable. The orchestra plays with its accustomed virtuosity and the recording is resonant and clear.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

MAY 26 1946

THE ORCHESTRAS

By FRANCIS D. PERKINS

BEFORE taking a reminiscent leave of the orchestral season of 1945-'46, it might be interesting to cast a comparative glance over the programs of the three longest established orchestras of the Eastern states, our Philharmonic-Symphony, the Boston Symphony and the Philadelphia Orchestra, in their home concerts at Carnegie Hall, Symphony Hall and the Academy of Music.

Not counting junior concerts, and with apologies for possible statistical or mathemathical errors in this department's compilation, the Philharmonic gave 100 subscription and pension fund benefit concerts this past season on its home grounds; the Philadelphia Orchestra sixty-six and the Boston Symphony sixty-one. The Philharmonic offered 139 works by seventy-one composers, the Philadelphians 110 works by fifty-two composers and the Bostonians 104 works by fifty composers. Twenty-eight works by nineteen American composers were played by the Philharmonic; seventeen works by eleven American composers by the Boston Symphony. The Philadelphia Orchestra limited this season's American total to seven works by seven composers. Those considered as American composers in these statistical remarks are native-born musicians or naturalized citizens who have pursued their career mainly in this country or lived here for many years.

The Philharmonic presented six works for the first time in public and two for the first time in the United States. Five other works had first New York hearings and ten were played for the first time by this orchestra. One work had its first public concert performance and two others had their local concert premieres.

The Philadelphia Orchestra played five works for the first time and eleven others made their debuts in this organization's programs. One work had its first Philadelphian concert performance. Among works compiled or arranged from other music one had a first public performance, another an American premiere and two others had their first Philadelphian hearings. The Bostonians played five works for the first time anywhere, two for the first time in Boston, sixteen for the first time in Boston and two for the first time in their own programs. The works performed for the first time anywhere or for the first time in this country by these three orchestras in 1945-'46 are:

Philharmonic-Symphony: First time, Carpenter, The Seven Ages; Fitelberg, Nocturnes for orchestra; Harris, Memories of a Child's Sunday; Milhaud, Le Bal Martiniquais; Rogers, In Memory of Franklin Delano Roosevelt; Stravinsky, Symphony in Three Movements. First time in U. S. A., Ibert, Festival Overture; Prokofieff, Summer Day.

Philadelphia Orchestra: First time, Bloch, Suite Symphonique; Bartok, Piano Concerto No. 3; Martinu, Symphony No. 4; Milhaud, Suite for violin and orchestra; Zimbalist, Portrait of an Artist.

Boston Symphony: First time, Barber, Cello Concerto; Dukelsky, Cello Concerto; Gretchaninoff, Elegy; Martinu, Symphony No. 3; Menotti, Piano Concerto in F. First time in U. S. A., Britten, Interludes and Passacaglia from "Peter Grimes"; Prokofieff, Symphony No. 5.

A list of the American works played by the Philharmonic-Symphony has already been published in these columns. The following American works were presented by the other two orchestras:

Philadelphia Orchestra: Barber, Essay No. 2; Bloch, Suite Symphonique; Creston, Chant of 1942; Haussermann, Concerto for Voice and Orchestra; Piston, Symphony No. 2; Rogers, Soliloquy; Zimbalist, Portrait of an Artist.

Boston Symphony: Barber, Cello Concerto; Berezowsky, Symphony No. 3; Copland, Appalachian Spring, Danzon Cubano, Quiet City; Cowell, Hymn and Fuguing Tune; Diamond, Rounds for String Orchestra; Dukelsky, Cello Concerto; Gould, Spirituals for String Orchestra, Concerto for Orchestra, Harvest, Cowboy Rhapsody; Gershwin-Bennett, "Porgy and Bess" (a Symphonic Picture); Hanson, Symphony No. 4; Menotti, Piano Concerto in F, Interludes from "The Island God," Schuman, American Festival Overture.

The following composers were represented by two or more works in the programs under consideration:

Philharmonic-Symphony: Beethoven, 12; Tchaikovsky, 9; Wagner, 9; Brahms, 6; Mozart, 6; *Gershwin, 5; Prokofieff, 5; Stravinsky, 5; Debussy, 3; Rachmaninoff, 3; Strauss, R., 3; Mahler, 3; Mendelssohn, 3; Bach, 2; *Copland, 2; Corelli, 2; Milhaud, 2; *Piston, 2; Ravel, 2; Sibelius, 2; *Still, 2; Weber, 2.

Philadelphia Orchestra: Beethoven, 10; Wagner 10; Brahms, 9; Strauss, R., 6; Tchaikovsky, 6; Debussy, 5; Mozart, 5; Handel, 4; Ravel, 3; Sibelius, 3; Respighi, 3; Bach, 3; Bartok, 2; Corelli, 2; Haydn, 2; Strauss, J., 2; Stravinsky, 2.

Boston Symphony: Beethoven, 9; Brahms, 6; Mozart, 6; Sibelius, 6; Tchaikovsky, 5; Wagner, 6; *Gould, 4; Stravinsky, 4; *Copland, 3; Haydn, 3; Prokofieff, 3; R. Strauss, 3; Berlioz, 2; Debussy, 2; *Menotti, 2; Ravel, 2.

*American Composer.

A hasty glance at the three repertoires under consideration shows differences, but no particularly radical ones, and it might not be too rash to suggest that, in a survey of the 1945-'46 programs of all the major orchestras, the similarities would prove to be more striking than the differences. One might also venture the suggestion that the widespread employment of guest conductors tends to diminish the difference between one repertoire and another, if most of the guests appear with several orchestras in one season. Whether extensive guest conducting aids or handicaps the prospects of American composers depends, of course, on the peripatetic leaders' receptivity to American music.

Meanwhile, the National Orchestral Association's American program of last Monday night raises the 1945-'46 American total for orchestral concerts (apart from children's concert and the current "Pops") in Carnegie Hall and the City Center to ninety-eight performances of fifty works by thirty-six composers.

This Clipping From
WASHINGTON, D. C.
~~STAR~~
Times Herald
MAY 31 1946

Auditions Started For 'Street Scene'

NEW YORK (N. Y. News). Producer Dwight Wiman is back from the wars and is hearing persons for a musical version of "Street Scene" and looking over material for a "Fourth Little Show" which he'll do with Tom Weatherly. Wiman is cagey about this new "Little Show." "In other revues," he says, "the scenes all take place in different settings. In this one, they won't. Also lighting will play an awfully important part in the show."

Wiman snatches recollections from his three years, just ended, in England as entertainment director for the American Red Cross. His units alone played to 4,500,000 troops and when you add this to the USO-camp-shows audiences, he thinks you come up with a host of hungry playgoers to support the post-war theater.

"Street Scene" for which Elmer Rice is writing a new libretto and Kurt Weill, the music, will be an American opera, Wiman says, and will come first on his fall schedule.

"Peter Grimes," the Benjamin Britten opera which Eddie Dowling said he might do on Broadway next season, is going to need more than one cast, according to William Horne. Horne is the young American tenor who'll sing the title role in the Berkshire ~~festival~~ production, August 6, at Lennox, Mass.

"Nobody could do it on Broadway," Horne says. "Peter is the toughest part I've ever studied. You couldn't sing it every night in the week. You'd need two or three singers for this part and a couple of the others and that would make it awfully expensive."

Still, there was the alternate leads in "Porgy and Bess," in "Rosalinda" and in "Carmen Jones."

"Peter Grimes" in opera is the role of the year and people will come to Lennox from all over the world to see the first American production of Britten's work.

Britten is an Englishman and his opera is built around "The Borough," an 1810 poem by George Crabbe and describing the life of an early Nineteenth century seacoast village in England. It's been given 24 times in London during the past year.

Horne introduced Irving Berlin's "I'm getting tired so I can sleep" in "This Is the Army." Shortly after the GI revue opened, he was taken ill, laid up for a year and got a medical discharge. Then he got the role of Paris in Broadway's "Helen Goes to Troy." Last year he sang with the N. Y. City Center Opera Co.

◆

Alfred Lunt, who still hasn't completely given up plans to revive "The Guardsman," is spending considerable of his time these days examining actors and production ideas for Terence Rattigan's "The Winslow Boy." This play will be done by John C. Wilson for the Lunts. It's now touring England and would be in London if a theater were only available. The Lunts' current "O Mistress Mine" is a Rattigan comedy, of course, and will probably last well into next season.

This Clipping From
HARTFORD, CONN.
TIMES

MAY 30 1946

Koussevitsky Lists Bach-Mozart Events

Serge Koussevitsky, conducting a chamber orchestra consisting of Boston Symphony players, will present two programs of Bach and Mozart.

These concerts will take place before the Berkshire Festival by the full orchestra, July 25-Aug. 11, and will be given in the Theater-Concert Hall. The concerts preserve a custom established the last two summers at Tanglewood, when the festival by the full orchestra was necessarily suspended.

Dr. Koussevitsky will present the first Bach-Mozart program Saturday evening, July 13, and Sunday afternoon, July 14 the second on Saturday evening, July 20, and Sunday afternoon, July 21.

First program — Mozart Symphony in B-flat, No. 33 (K. 319); Mozart, Adagio ma non troppo from the Quintet in G minor for Strings (K. 516); Bach, Brandenburg Concerto No. 3 in G major, for String Orchestra; Bach, Brandenburg Concerto No. 5 in D major; Mozart, Serenade in B-flat for Wind Instruments (K. 361).

Second program — Bach, Brandenburg Concerto No. 2 in F major; Mozart, Violin Concerto in A major, No. 5 (K. 219) (Soloist: William Kroll); Bach, Suite (Overture) in D major, No. 4; Mozart, Symphony ("Jupiter") No. 41

This Clipping From
JACKSON, TENN.
SUN

MAY 31 1946

Leo Litwin, pianist, will be soloist in the familiar "Warsaw Concerto" of Addinsell on the sixth broadcast over ABC by the Boston "Pops" Orchestra under the baton of Arthur Fiedler. The program will be heard Saturday, June 8, at 7:30-8:30 p. m.

Fiedler also will present Ganne's "Marche Lorraine," the overture to Rossini's "Barber of Seville," and "The 9th Hungarian Rhapsody" of Liszt, subtitled "Carnival at Pesth."

The feature of the program will be a movement from a symphony, chosen by the votes of listeners and not announced until just before its performances. Each week listeners select their favorite work in a particular category and their choice is played the following Saturday.

At the end of June,, the broadcast move to the Esplanade on the Charles River for one program. In July and August, the programs will come from the Berkshire Festival at Tanglewood, with Dr. Serge Koussevitzky conducting members of the Boston Symphony Orchestra.

The entire summer series is sponsored for the first time this year by the Allis-Chamlers Manufacturing Company, which also sponsors the fall and winter broadcasts of the Boston Symphony Orchestra.

This Clipping From
SAN DIEGO, CALIF.
TRIBUNE SUN

MAY 31 1946

TURNTABLE TALK

BY BRUNO DAVID USSHER

I wonder how many teachers of literature, drama, music appreciation make George Jean Nathan's "The Morning After the First Night," (Knopf, 1938), part of their text or even "must" reading for students? Nathan is probably the outstanding theater critic in America, although he has close seconds in Brooks Atkinson, of the New York Times, and John Mason Brown, of the New York Post. Beating his own breast, Nathan regrets the "pulling of silk-hats out of rabbits" . . . to the accompaniment of a patter of apologies for the rabbit.

BRUNO USSHER

Actually Nathan touches but lightly on music, referring occasionally to musical shows. However a good many points in his searching witty and trenchant sermon apply to music and make a tonic for every music critic. The critic of music, as of other arts, recurrently is faced with the problem of stating or explaining why a certain star does not continue to give stellar performances, while astute managers, zealous fans and the sons of medicine showmen (press agents) put silver painting and indirect lighting on their rather spasmodically incandescent star.

From a standpoint of absolute, high standards it is reprehensible if reviewers begin to apologize for this lessening luminosity of a star. Critics however, also are human, hence their longing for superlative. truly stellar and consistently maintained values in a star artist.

* * *

This is an all-too-brief glance then at a "star" of first size for whom, if memory serves me well, one has never had to make camouflaged apologies by way of explanations. I refer really to two stars, Serge Koussevitzky, the conductor, and his Boston Symphony.

If one ever had to explain for Dr. Koussevitzky, then it is because his devoted interest in new works, especially by younger Americans of the last two decades, has led him to over-rate certain talents and their successive manifestations. But this error of commission is much, much smaller than would be one of omission in cases of worth.

As a conductor of classics, the maestro never fails in the matter of sheer performance, which leads one to say that the Boston orchestra is a consistently great orchestra. Koussevitzky would not be the re-creative and broad-minded artist, if type and intensity of mood, treatment of certain episodes in a classic work, did not differ from those of other eminent directors. ("Hamlet" lends itself to different readings, yet all of them convincing impersonations.

* * *

Suffice to recommend two albums Koussevitzky and the Boston Symphony lately have made for RCA Victor. In musical character, they are as far apart as the historic difference between the composers. These would not be Boston performances, if they were not both of technical excellency and strength in conveying the message of the music.

I refer to Bach's "Brandenburg Concertos" No. 3 and 4, (DM-1050, four 12-inch disks) and to Aaron Copland's "Appalachian Spring." (DM-1046, three 12-inch disks.) The Copland particularly calls for added comment. The music will bring back memories to those who beheld Martha Graham's ballet of that name here earlier in the season. In the recorded version, the composer uses only those portions of his music which are not primarily choreographic, yet the superlative Boston performance recalls definite and sympathetic visions of the celebrated American dancer and her company.

This musical record of the Graham ballet has been made interesting to ballet lovers and students by seven album-size pages of commentary and good photographs. After hearing the Bostonians in the score, the Graham pantomime has come to mean more to me in retrospect than it did at the moment of performance.

* * *

Really, one feels grateful for performances and recordings such as these. They compensate wondrously for those self-imposed efforts of "pulling silk-hats out of rabbits," to return once more to Nathan's castigations of eagerly compromising fellow-reviewers. But then, Koussevitzky and his Bostonians are "rabbits" of a size far, far beyond the dimensions of the bunny in "Alice in Wonderland." Indeed, as one listens to Koussevitzky's imaginative narrations, one grows small as did Alice. In "wonderland" it is not standards which change, only human perspective.

This process, however, need not restrain me, and other listeners from voicing a large and not unpractical wish, namely that RCA Victor Recording Co. (emulating Columbia's example set by the Philadelphia and New York Orchestra tours), send the Boston Symphony on a transcontinental tour. One wishes many more active years to Koussevitzky, but he has reached the biblical age, and what a privilege it would be to hear him dispense his mature musical wisdom in person.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

MAY 31 1946

Record

News an

By CL

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This Clipping From
FORT WAYNE, IND.
JOURNAL-GAZETTE

JUN 2 1946

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This Clipping From
COLUMBUS, OHIO
STAR

JUN 1 1946

'Platter Patter . . .

BOSTON'S BRAN TRIBUTE TO BA

By JO

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TALK
USSHER

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This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

Recorded Music

News and Reviews

By CLIF BRADT

The "Appalachian Spring" album issued by Victor is probably one of the most constructive steps the company has taken in some time in getting contemporary American music before the record-collecting public.

There are two outstanding features about the three-record album beyond the fact it arises from a fortunate teaming of the composer with the dancer, Martha Graham, for whom Aaron Copland wrote the music. It is Copland at his best, with great breadth of scope, richness of orchestration and forthright use of American sources. It also is played with a considerable degree of respect by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. With exception of one rather spotty side in the discs reviewed, the recording also is excellent.

On the current list from Columbia is a large eight-side album of Franz Liszt works played by the highly facile pianist, Gyorgy Sandor. Most of the way the music selected is of the more flamboyant Liszt repertoire and includes the Concert Etude No. 2 in F Minor, which is the most interesting; the "Sonata Quaisi Fantasia," "Funerailles," the No. 3 "Liebestraum" and the rhapsody better known as the "Rakoczy March." Sandor takes it all in the spirit of the composer with no compensating values that might have improved the flavor.

In the lighter music, Columbia has a large five-record volume of highlights from the 1946 revival of Jerome Kern's "Show Boat," for which Oscar Hammerstein 2d wrote the book from Edna Ferber's novel. It has the original 1946 Broadway cast, together with the "Show Boat" chorus and orchestra conducted by Edwin McArthur. Inasmuch as this is the outstanding example of enduring qualities revealed through revival in this type of show, it is a worthwhile item to have on the shelf.

This Clipping From
FORT WAYNE, IND.
JOURNAL-GAZETTE

JUN 2 1946

At the end of June, the broadcast will move to the esplanade on the Charles River for one program. In July and August, the programs will come from the Berkshire Festival at Tanglewood, with Dr. Serge Koussevitzky conducting members of the Boston Symphony Orchestra.

This Clipping From
COLUMBUS, OHIO
STAR

"Platter Patter . . ."

BOSTON'S BRANDENBURG ALBUM TRIBUTE TO BACH AND VICTOR

By **JOE R. MILLS**

AS THRILLING an album of records as I ever hope to listen to is the new RCA Victor release of the third and fourth Brandenburg Concerti in G by J. S. Bach and played by members of the Boston Symphony Orchestra under direction of Serge Koussevitsky.

The set of four 12-inch records is a sincere tribute to Bach from the Bostonian musicians and from the RCA Victor studio crew; a perfection that could only be improved by recording on vinylite is found in these discs.

The musical ingenuity of Dr. Koussevotsky has worked the lyric Sinfonia from Bach's "Christ lag in Todesbanded" cantata in between the two original adagio movements of the No. 3 creating a three-movement work of remarkable unity and interest. The No. 3 is a blithe thing, almost coquetish in its lightheartedness.

A greater delicacy, voiced by two flutes and a violin against supporting strings, sets the No. 4 in an entirely different mood. There is a feminine quality about the beauty of this one; a reserved femininity in contrast to the "a la soubrette" charm of the other.

Together these two concerti are as mint and bourbon: cool, stimulating and strictly for the appreciative.

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 2 - 1946

This Clipping From
DAYTON, O.
HERALD

JUN 1 1946

Bach Concertos Well Recorded

Among the headliners on Victor's June releases are Bach's Brandenburg Concertos Numbers 3 and 4 recorded in superlative manner by the Boston Symphony orchestra directed by Serge ~~Koussevitzky~~.

Licia Albanese, soprano, and Robert Merrill, baritone, have recorded from Verdi's "La Traviata" two arias. These beautifully sung selections are "Ah! Dite Alla Giovine" and "Imponete." Marian Anderson's voice is reproduced in a glorious manner in Schumann's "Der Nussbaum" and "Stille Traenen." Franz Rupp is at the piano.

This Clipping From
WATERBURY, CONN.
REPUBLICAN

JUN - 1 1946

Koussevitzky To Direct Tanglewood Concerts

A chamber orchestra comprised of Boston Symphony players will ~~present two programs of~~ Bach and Mozart music at four concerts at Tanglewood, Lenox, Mass., in July and August, it was announced yesterday. Serge ~~Koussevitzky~~ will conduct ~~the~~ orchestra July 13 and 14 in its first group of selections, and on July 20 and 21 in the second concert.

This Clipping From
DAYTON, O.
HERALD

JUN 1 1946

Berkshire Festival Concerts And Guest Artists Named

Programs and soloists have been announced for the Berkshire Festival at Lenox, Mass., during July and August.

The Boston Symphony orchestra conducted by Serge ~~Koussevitsky~~ will give nine concerts. Soloists are to include, Eugene List and Claudio Arrau, pianists; Carol Brice, contralto; Gregor Piatigorsky, cellist, and Mischa Elman and Erica Morini, violinists. The program of the second of the three weeks will be devoted in entirety to the works of Brahms.

This Clipping From
DETROIT, MICH.
TIMES

JUN - 2 1946

Variety of Soloists

Programs and soloists have been announced for this summer's Berkshire Festival at Lenox, Mass., during July and August. The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give nine concerts in the music shed at Tanglewood.

Soloists will include Eugene List and Claudio Arrau, pianists; Carol Brice, contralto; Gregor Piatigorsky, cellist, and Mischa Elman and Erica Morini, violinists. Composers represented will be Beethoven, Rachmaninoff, Moussorgsky, Wagner, Mendelssohn, Aaron Copland, Prokofieff, Schumann, Richard Strauss, Bohuslav Martinu, Tchaikovsky, Randall Thompson and Brahms. The programs of the second of the three weeks will be devoted entirely to the works of Brahms.

This Clipping From
NEWARK, N. J.
CALL

JUN - 2 1946

Latest Records

Key: V, Victor; C, Columbia; M, Majestic; D, Decca.

(V) "Appalachian Spring," Aaron Copland's suite from his score for the Martha Graham ballet, is admirably recorded by Sergé Koussevitzky and the Boston Symphony Orchestra. The plot of the dance deals with early American pioneer days. The music is simple and enchanting. The interpretation by Dr. Koussevitzky of this contemporary stage music is colorful and imaginative.

This Clipping From
MINNEAPOLIS, MINN.
MORNING TRIBUNE

JUN 2 - 1946

Serge Koussevitzky conducts the Boston ~~symphony in~~ BRANDENBURG CONCERTOS NOS. 3 & 4 (Bach) and gives the music a light, airy touch and firm tempos. The quick and lithe quality of a chamber orchestra is well achieved. The No. 3 has an interpolated slow movement — a sinfonia from a cantata. This arbitrary maneuver is a conductor's prerogative, we suppose, but the excerpt doesn't belong there. Reproduction is extremely good (Victor M-1050, $4.73).

All who derive special enjoyment from a good musical show will find the new SHOW BOAT album (Columbia M-611, $5.78) a source of continuing pleasure. The performance is by the current New York "Show Boat" company, with our old friend, Carol Bruce in the cast along with Jan Clayton, Charles Fredericks, Kenneth Spencer and the other leads. Ten numbers, plus the "Show Boat" orchestra under Edwin McArthur, make a swell musical comedy album.—J. K. S.

APPRENTICE TO A CONDUCTOR

By **OLIN DOWNES**

FOLLOWING the engagement of George Szell as conductor of the Cleveland Orchestra comes the announcement that he seeks two "apprentice conductors" as his assistants next season; and that these two appointees, upon passing exact tests of their abilities, will work with the orchestra as "master students" under the personal guidance and supervision of Mr. Szell.

These "apprentice conductors"—Mr. Szell uses the term deliberately and with specific intent—will be employed at the union rates of $85 a week as members of the orchestra. They will attend all the rehearsals and concerts, including those of Dr. Rudolph Ringwall, the orchestra's associate conductor, and of Mr. Szell and his guest leaders of next season, who are Bruno Walter, Georges Enesco, and Igor Stravinsky. The "apprentices" will play the piano or another instrument in the orchestra from time to time. They will be expected to conduct at rehearsals when called upon and to rehearse orchestral groups as required. They will work in the library in the preparation of scores and parts and have as daily experience all the chores and practical aspects of the routine of their job. The applicants for these positions, who must submit full information of their studies and experience before being interviewed, must be under twenty-five years of age and must be citizens of the United States or Canada.

Fruitful Gift

These openings for young conductors have been made possible through the cooperation of the Kulas Foundation, established by Mr. and Mrs. E. J. Kulas, trustees of the Musical Arts Association which operates the Cleveland Orchestra. This can only be described as one of the most fruitful benefactions to music that a foundation could offer. For the lot of the young American conductor is not an easy one, and openings for him as arranged by the Cleveland Orchestra have not existed in any equivalent measure. They are sorely needed. We seldom give our American conductors opportunities to lead our principal orchestras, for the sound reason that they have not the necessary experience, repertoire, and authority for the work. At the same time we have failed as a nation to afford them the opportunities to gain the training and experience indispensable to fill great positions. It is a vicious circle, only broken in the past by Dr. Koussevitzky's Berkshire Music Centre, which has already accomplished signal results in the development of young conductors' talent, and found assistant conductorships for more than one of its students with leading American orchestras. Music conservatories and other training schools which include preparatory studies and practice for their conductor students we have in some number. The great orchestras have assistant conductors, usually from their ranks. But the great need for the graduate conductor is the opportunity to develop professionally in his art under exacting supervision; to learn its lessons from the ground up, step by step, in ways which will afford him the knowledge and authority for the fulfillment of a great task. Here is a very important step toward this end.

Only a Step

"Mr. Szell is aware," reads the announcement, "that the two Cleveland appointments are only a step in the right direction, but he hopes that other important musical institutions will follow suit so that in the future all the important orchestras and opera companies in this country will provide opportunities for two or more apprentices to gain a thorough knowledge of the repertory as well as practical experience in meeting the various problems that confront the musical director of a large artistic organization. The numerous opera companies in Europe provided this kind of opportunity in a way that has not existed in the United States. Each company had its staff of assistant conductors, chorus masters of repétiteurs. Mr. Szell himself obtained the practical experience of acting as assistant to Richard Strauss at the Berlin Royal Opera."

But it is safe to say that the Berlin experience was not the first or the second stage of Mr. Szell's training as a conductor. He concludes, on the basis of his own experience, that a system of apprenticeship on the most thorough lines, and one which includes the inculcation of the principles of responsibility, respect and humility in the presence of art, as well as genuine musicianship and technical skill with the baton, is most needed in the preparation of the young American conductor of today.

The initial qualifications that he asks of his candidates are indicative of the purposes involved. The candidate should play the piano efficiently and should have technical command of at least one other instrument. The emphasis, however, is on the piano. The candidate must have a thorough knowledge of musical theory including harmony, counterpoint, composition and orchestration. On presenting himself with the necessary credentials he will be examined in hearing, rhythm and memory. He will play a piano piece of his choice from the classical repertory. He will conduct from memory the first movement of a symphony of his choice by Mozart, Beethoven or Brahms — humming — and he will be expected to describe the instrumentation at any point. He will also be expected to play a movement of a classical symphony on the piano from orchestral score at sight. If his piano technic is inadequate for such performance the movement will be played to him and he will be asked to point out any mistakes. He will orchestrate a page of piano music in a given time and will transpose at sight from a piano or orchestral score.

Piano Important

Asked why he so emphasized piano playing Mr. Szell expatiated: the piano is not only the conductor's good man Friday in the perusal of scores; it is also the instrument which develops the harmonic and the contrapuntal point of view in studying a composition as no other instrument, save the organ, can. The pianist thinks of a score in terms of its entirety. He is predisposed to read it vertically as well as horizontally, with complete cognizance of its harmonic and contrapuntal elements.

"Of course," he continued, "the great conductor is born. He cannot be made. This does not, however, disturb the fundamental consideration. We must give our conductors the best equipment.

"Finally, something extremely essential which I will call the moral responsibility of the interpreter of an art. Part of our instruction must be emphasis of the need of self-forgetfulness in the face of the conductor's obligation to the music that he interprets. This is not merely artistic decency. It would be recommendable if only on the grounds of enlightened self-interest. The temptations to vanity and vainglory where conducting is concerned are many and dangerous. The artist is impregnable whose knowledge is genuine and whose conscience is in his task."

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS

JUN - 1 1946

New Records

Acoustical excellence of Tanglewood's wooden concert hall, the wonders of Bach, the great combination of Conductor Serge Koussevitzky and the Boston Symphony Orchestra and an unusual effort by recording engineers were joined to produce the outstanding offering that is the only classic album on Victor's June list. On four 12-inch records are included the Bach Brandenburg Concertos No. 3 and 4 and Prelude in E (Vic. M-DM 1050). If you like Bach with brilliance, you'll like this set, for the traditional brilliant quality of the Boston Symphony has been retained with high fidelity through those famed Tanglewood acoustics. At the same time, the performance is crisp, fresh, and moving, as only great musicianship can produce. It was recorded last summer during the Berkshire Music Festival at the spot near Lenox, Mass.

Koussevitzky

This Clipping From
HARTFORD, CONN.
TIMES

JUN 1 1946

Koussevitzky Records Brandenburg Concertos

By C. E. I

There is no more joyously young music than one of the oldest scores in the symphonic repertory, the G major Brandenburg Concerto No. 3. It has more vitality than the most exuberant of today's revolutionaries. It has a formal perfection that has not even been approached since Mozart. It sings irrepressibly — particularly the first movement.

In the same key as No. 4, with which it is paired in a Victor album recording Koussevitzky's interpretation with the Boston Symphony Orchestra, the concerto No. 3 has been scheduled for performance at the Bach-Mozart series which will be part of the Tanglewood Festival this summer.

Both are informed with the characteristic luminosity of the Boston Orchestra. It is in classics of this type that the unapproachable precision of this band comes into its own. The cantabile as well as the sparkling passages have been happily captured on first-class discs.

This Clipping From
BATON ROUGE, LA.
ADVOCATE

JUN 2 1946

SATURDAY

Boston 'Pops' Orchestra

Leo Litwin, pianist, will be soloist in the familiar "Warsaw Concerto" of Addinsell on the sixth broadcast over WJBO and ABC [illegible] Boston "Pops" orchestra under the baton of Arthur Fiedler. The program will be heard Saturday, June 8, at 7:30 to 8:30 p. m.

Fiedler also will present Ganne's "Marche Lorraine," the overture to Rossini's "Barber of Seville," and the "Ninth Hungarian Rhapsody" of Liszt, subtitled, "Carnival at Pesth."

The feature of the program will be a movement from a symphony, chosen by the votes of listeners and not announced until just before its performances. Each week listeners select their favorite work in a particular category and their choice is played the following Saturday.

At the end of June, the broadcasts move to the Esplanade on the Charles river for one program. In July and August, the programs will come from the Berkshire festival at Tanglewood, with Dr. Serge Koussevitzky conducting members of the Boston Symphony orchestra.

This Clipping From
MIAMI, FLA.
NEWS

JUN 2 - 1946

Speaking Of Records

By JINNY CONSTANCE

Copeland: Appalachian Spring, Suite: Boston Symphony Orchestra, Serge Koussevitsky conductor. Three 12-inch Victor records DM-1046.

Aaron Copeland's musical score for "Appalachian Spring" provides Victor's latest "Record-Story." The music, based upon a modern dance ballet created by Martha Graham, pioneer of modern American dance. The suite, divided into eight sections is thoroughly American in character, with a fresh, lyric melodic line, and vividly orchestrated with accents on the wood-wind section. Recorded in a warm, impressive, and colorful performance by the superb Boston Symphony under Koussevitsky, its an album which no contemporary library can afford to miss.

Serge Koussevitsky

This Clipping From
CHICAGO, ILL.
SUN

JUN 2 - 1946

By Felix Borowski.

IT IS one of the ironies of music history that Johann Sebastian Bach, practically unknown during his lifetime, and unhonored and unsung for nearly a century after having been put into an unmarked grave at Leipzig, should now be one of the most beloved of all composers. This is certainly so with the record-buying public. The "Brandenburg" Concertos, discussed below, have been recorded in Berlin, London, Paris and now in America.

J. S. BACH. BRANDENBURG CONCERTOS Nos. 3 AND 4. Played by the Boston Symphony Orchestra, directed by Serge Koussevitzky. Victor Red Seal. Four 12-inch records.

These two concertos were composed for the Margrave of Brandenburg, a musical amateur who maintained an orchestra at his Potsdam palace, and a large library of concertos for it to play. The third concerto is beautifully performed by the strings of Koussevitzky's orchestra, and, as the work contained only two Allegros, the conductor added the sinfonia, "Christ lag in Todes banden," as a contrasting section. The fourth concerto, not less admirably performed, adds a solo violin and two flutes to the strings. Also there is included the Prelude from Bach's E Major Sonata for solo violin in an orchestral transcription.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

JUN - 2 1946

Chamber Orchestra To Give Programs

Special to The Standard-Times

BOSTON, June 1—Serge Koussevitzky, conducting at Tanglewood a chamber orchestra consisting of Boston Symphony players, will present two programs, each repeated, devoted to the music of Bach and Mozart. These concerts will take place before the Berkshire Festival by the full orchestra July 26-Aug. 11, and will be given in the Theatre-Concert Hall. The concerts preserve a custom established in the last two Summers at Tanglewood, when the festival by the full orchestra was necessarily suspended.

Dr. Koussevitzky will present the first Bach-Mozart program on the night of July 13 and the afternoon, July 14.

This Clipping From
DALLAS, TEX.
TIMES HERALD

JUN - 2 1946

Berkshire Music Festival To Be Resumed This Year

By EVELYN BROWN

United Press Staff Correspondent.

Lenox, Mass., June 1. — The Berkshire Music Festival will be held in gala pre-war style this summer at Tanglewood, rambling 200-acre estate in the hills of Western Massachusetts.

The Boston Symphony Orchestra is planning a series of nine concerts extending over three week ends, one of which will be devoted exclusively to Brahms.

The program begins and ends with Beethoven. However, Conductor Serge Koussevitzky has included modern composers, including Rachmaninoff, Copland, Shostakovitch and Martinu. Thousands of music lovers from every corner of the nation are expected to attend.

Prior to opening of the festival, July 25, the orchestra under Dr. Koussevitzky will give a series of four chamber concerts comprised solely of the music of Bach and Mozart. Included are long-time favorites — Bach's Brandenburg Concerto and Mozart's Jupiter Symphony.

Tanglewood's music shed seats 6,000, but thousands of others sprawled helter-skelter on the lawn, will find themselves out of luck if it rains.

First inaugurated in the summer of 1934, the festivals have been held annually, each time drawing a bigger crowd. In the winter of 1936, the estate of Tanglewood, where once Nathaniel Hawthorne lived and wrote the classic "Tanglewood Tales," was presented to the symphony orchestra by Mrs. Andres Hepburn and her aunt, Miss Mary A. Tappan. The shed was built in 1938. Highest attendance was in 1941, when a crowd of 95,000 persons gathered for nine concerts given over a period of three weeks.

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Talented Faculty.

Operating concurrently with the festival is the Berkshire Music Center, which opens for six weeks July 1. It is a unique school for performance of music, and is designed to polish young musicians about to become professional.

The faculty of the school is composed of the nation's big names in music. Among them are Composer Leonard Bernstein, Gregor Piatigorsky, Aaron Copland and Opera Expert Boris Goldolvsky.

Also under the direction of Dr. Koussevitzky, the center opens its doors to students for the first time since 1942. The opera department of the school is planning to perform Benjamin Britten's opera, "Peter Grimes," which was composed for Tanglewood and produced in England last summer.

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN

JUN 2 1946

Recordings

Tanglewood is a pleasant estate on a lake near Lenox, Mass., which first made history when the novelist Nathaniel Hawthorne named a collection of his stories, written there, "Tanglewood Tales." The big house in the trees reappeared in the public eye in 1940, as scene of the Berkshire Music Festivals, at which Dr. Serge Koussevitsky and the Boston Symphony Orchestra established an unsurpassed standard of summer performances of great music. It was here, then, that RCA Victor's recording engineers waxed Dr. Koussevitzky's and the Boston Symphony's much-admired performance of the J. S. Bach "Brandenburg Concertos No. 3 and 4. These were dedicated by composer in 1719 to the Margrave of Brandenburg, whose estate subsequently evaluated the originals at four groschen (eight cents). Delighted at the opportunity to work with one of the world's great orchestras in an acoustically perfect wooden concert hall, RCA Victor's expert engineers outdid themselves; the result is an album (four 12-inch records) which no musically literate person can afford not to own.

Popular recordings by Columbia include those by Kay Kyser and his orchestra; Tommy Tucker and his musicians and Happy Perryman and his Happy-Go-Lucky Mountaineers.

Kyser's new song, "Love on a Greyhound Bus," has a vocal chorus by Lucyann Polk and the Campus Kids, who have an interesting song experience as they travel along the countryside. On the reverse, that popular singer, Michael Douglas, sings "All the Time" with the Kyser Orchestra at its best. Both songs are from "No Leave Love."

New songs introduced by Tommy Tucker are tongue-twisters. They are "Ashby de la Zooch" (Castle Abbey), the name of an English town where GI's were stationed during the war. Partner on the Columbia popular disc is "Pin Marin," Mexican version of our "Eenie Meenie" counting song. Don Brown and the Three Two Timers do the pronouncing of these new songs in high style.

Not all folk songs are tragic or sad, as Happy Perruman demonstrates in his new release for Columbia. They are "There's a Palace Down in Dallas" and "Don't Feel Sorry for Me,' with instrumental accompaniment by the Happy-Go-Lucky Mountaineers.

Dinah Shore, Columbia recording artist, has unanimously been voted to receive the American Legion Cinema Post No. 561 (Los Angeles) Distinguished Service Award "in recognition of her many notable wartime services, for tirelessly upholding, fostering and perpetuating the morale of the Nations fighting forces during World War II, and for being an outstanding personal example of the principles America stands for."

This Clipping From
FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

JUN 2 - 1946

AS THE TURNTABLE TURNS

Stravinsky: "The Song of the Nightingale," symphonic poem, played by Cincinnati Symphony Orchestra, Eugene Goossens, conductor. Album of three Victor records (M-DM1041), $4.05.

This, an earlier work, was one of those which established Stravinsky's as a new voice in the world of music. Begun as an opera in 1909, it was condensed into a symphonic poem in 1919, and finally into a ballet in 1920.

Goossens conducted it in London as a ballet for Diaghileff, and reads it with authority and full knowledge of the score.

SCHUBERT: "Symphony No. 8 in B Minor" (the "Unfinished"), played by Boston Symphony Orchestra and Serge Koussevitzky. Album of three Victor records (M-DM1039), $4.05.

Replacing an older recording by the same performers, this new waxing of one of the orchestral masterpieces of all time is thoroughly satisfying, barring a little noise in the earlier part.

The tempo of both movements is leisurely and the dynamic scale subdued. The work is played with evident affection and care, and the contemplative, poetic aspects of the music are stressed. A fine feature is the unchanging, unhurried tempo of the slow movement, which rarely is maintained.

This Clipping From
TAMPA, FLA.
TRIBUNE

JUN 2 - 1946

The Bach Brandenburg concertos numbers 3 and 4 in G and the Brahms Symphony number 1 in C minor are the big news in the latest Victor record releases

The Bach album of four 12-inch records, made by the Boston Symphony with Serge Koussevitzky conducting, is a special treat of great music superbly performed. The Brahms, by the Hollywood Bowl Symphony conducted by Leopold Stokowski, runs to five of the large "deluxe" nonbreakable disks.

This Clipping From
BRIDGEPORT, CONN.
POST

JUN - 2 1946

BERKSHIRE FESTIVAL

Serge Koussevitsky, conducting at Tanglewood, near Pittsfield, a chamber orchestra of Boston Symphony players, at the Berkshire Festival, July 25 to Aug. 11 will present two Bach and Mozart programs July 13 and 14 and the second Bach program July 20 and Sunday afternoon, July 21.

The concerts preserve a custom established in the last two summers when the festival with full orchestra was suspended.

This Clipping From
INDIANAPOLIS, IND.
STAR

PROGRAMS and soloists have been announced for this summer's Berkshire Festival at Lenox, Mass., during July and August. The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give nine concerts in the music shed at Tanglewood.

Soloists will include Eugene List and Claudio Arrau, pianists; Carol Brice, contralto; Gregor Piatigorsky, cellist, and Mischa Elman and Erica Morini, violinists. Composers represented will be Beethoven, Rachmaninoff, Moussorgsky, Wagner, Mendelssohn, Aaron Copland, Prokofieff, Schumann, Richard Strauss, Bohuslav Martinu, Tchaikovsy, Randall Thompson and Brahms. The programs of the second of the three weeks will be devoted entirely to the works of Brahms.

[141]

This Clipping From
TAMPA, FLA.
TRIBUNE

UN 2 - 1946

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POST

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This Clipping From
WATERBURY, CONN.
REPUBLICAN

JUN 2 - 1946

Books And The Arts

By W. G. ROGERS

New York June 1 - (AP) - John McNulty's short stories have just been published under the title, "Third Avenue, New York." They are about the seamy side of life, and so the publisher threw a cocktail party for author, friends and critics . . . two groups identical in this case . . . in a saloon on the East Side of town.

There was nothing seamy about party or drinks. The only one who perhaps didn't have a good time was the author who, in the midst of being introduced to everybody and his cousin, asked me in a whisper: "What's the guy who wrote the book supposed to do at these parties?"

He's an old AP man, though not so old but what he took up horseback riding for the first time last winter on an Arizona ranch. That explained why a man supposed to haunt barrooms had a rich, red complexion instead of a pasty one. He got along all right, he said, because the horse was old, too.

W. H. Hindle, foreign editor for Holt is in Europe to contact authors . . . Robert K Straus is in England arranging for Omnibook distribution . . . Krishnalal Shridharani, author of "The Mahatma and the World," will return to India in July . . . Earl Parker Hanson, editor of "The New World Guides to the Latin American Republics," recently returned here from Liberia says Duell, Sloan & Pearce.

ART

"I used to want to be going abroad all the time, until I finally realized I could see Europe's people and color up and down 59th Street," says Lionel Reiss in explanation of his current show, "Manhattan Crosstown," in the Associated American Artists Galleries.

Born in Austria, Reiss was brought to this country when he was four, and has made New York his home. He has a studio between Second and Third Avenues on 59th St., and for five years he has been busy painting the hustle and bustle of this thoroughfare from the East River to the Hudson.

The nearly 40 oils and water colors have as subjects crowds pushing up an elevated stairway, a newsstand, men thumbing books at a second hand stall, boys in a roughhouse, a sidewalk in the rain, a man feeding piegons, cabbies waiting for fares, the big sweep of the Queensboro bridge:

The gray-haired artist talked gladly about his work and lovingly about 59th St. Reiss likes to point in series; his first big project was a study of the Jews which he developed into a book, and he has another in mind that would take him abroad several months. He got his start iin commerical art. . . . "You have to make a living" . . .but George Bellows told him to quit and he's been making a go of it in his chosen field ever since.

MUSIC

If you haven't played Chopsticks, you've certainly heard it, but it's a safe bet you've never seen it in print. This sad lack is now remedied by the publisher John Lee Burton, who does an eight-page version with variations in music-box, tango, jazz, lament and other moods by himself and Irwin Heilner.

Unable to discover the origin of what is perhaps the most popular piano piece of all time, he learned at least that the melody is in the public domain. Music teachers like his edition, he reports, and he is having fun out of a business venture.

The Bach Brandenburg concertos numbers 3 and 4 in G and the Brahms symphony number 1 in C minor are the big news in the latest victor record releases.

The Bach album of four 12-inch records, made by the Boston Symphony with Serge Koussevitzky conducting, is a special treat of great music superbly performed. The Brahms, by the Hollywood Bowl Symphony conducted by Leopold Stokowski, runs to five of the large "de luxe" non - breakable disks.

This Clipping From
MONMOUTH, ILL.
REVIEW ATLAS

JUN 3 1946

—o—

Russell Baldwin furnishes the following news of recordings: Schubert's B Minor Symphony, though actually only half finished, is one of the most beautiful works ever written for orchestra. The lovely themes are among the best known in all classical literature, and the work has been a favorite since its first performance in 1865. It has been recorded many times, but there is ample justification for another recording when it is as good as the new one by the Boston Symphony under Serge Koussevitzky.

—o—

In "The Song of the Nightingale," Stravinsky's score tells the story of a Chinese emperor long ago, who made his favorite nightingale Chief Court Musician. At the height of her popularity, a mechanical songstress arrives from the Emperor of Japan. The nightingale flies away, but returns when the Japanese toy suffers a mechanical collapse The score is fascinating and the Cincinnati Orchestra under Eugene Goosens gives a good performance.

This Clipping From
BROOKLYN, N. Y.
EAGLE

JUN 2 - 1946

MUSIC'S OVERTONES

Two Recordings of Boston Symphony Highlight of Recent Victor Output

By **MILES KASTENDIECK**

Having splurged in April, Victor has restrained itself a bit in its May and June recordings. But for each month the key album has been a superior one. It happens that in both cases they are performances by the Boston Symphony Orchestra, led inevitably by Koussevitzky. One of them, Aaron Copland's "Appalachian Spring," is representative of the best in the contemporary field, while the other, Bach's Brandenburg Concertos No. 3 and 4, is representative of some of the finest at the beginning of the classic period.

Enthusiasm for Copland's music written for the Martha Graham ballet sprang up immediately at the time of the first performances. It increased this season when the music was made into an orchestral suite and sought a right to be considered as concert music. Succeeding performances only increase the enthusiasm as the appreciation grows. This is contemporary music at its finest and Copland at the peak of his creative writing.

As the years have tempered Copland's style of writing, they have also increased his ability to express emotional values. This work is so outstanding because it has warmth and sweetness. Copland has gone beyond the stage of making an effort; he now expresses the enrichment of experience. The quality is sustained throughout all the eight sections of the Suite. There is a strong, pristine flavor; there is a quiet, haunting beauty; there is a real enfoldment of personality. Copland has caught the idea that Martha Graham had when she saw beyond the title into the meaning of Spring in the lives of maturing youth in a pioneering world. His style and her style appear to grow out of each other. The result is a work of art entirely American.

Keenly appreciative of contemporary values and peculiarly sensitive to Copland's music, Koussevitzky fashions a singularly engrossing performance. The Boston Symphony responds accordingly. The album is one of the prize releases of the year.

The Bach of the Brandenburg Concertos is too familiar to call for an extended discussion. The music is set forth with discerning attention to the rhythmic life of the scores and geared to the chamber music style. Music lovers will be delighted to have this latest recording of works that should be considered standard repertory.

There is an album now available called "Kreisler Program," in which will be found: "The Old Refrain," "Miniature Viennese March," "Rondino on a Theme by Beethoven," "Midnight Bells," "Londonderry Air" and "Hungarian Rondo (Haydn-Kreisler)." The typical Kreisler performance infuses this album with the customary magic. Less attractive perhaps are the accompaniments of the Victor Symphony Orchestra, conducted by Donald Voorhees, who sees to it that the music is quite juicy.

Still another album is devoted to Strauss Polkas. Played by the Boston "Pops" Orchestra conducted by Arthur Fiedler, they enjoy all the infectious spirit associated with the gaiety of this dance. The album serves as a refresher course, keeping the heart young and the step lighter than usual.

Several single records deserve mention for their general excelence. Licia Albanese, soprano, and Robert Merrill, baritone, sing Verdi's "Ah! Dite Alla Giovine" and "Imponete" from Act II of "Traviata" effectively. Marian Anderson sings Schumann's "Der Nussbaum" and "Stille Tranen" in her own inimitable way. William Primrose, the violist, plays Schubert's Litany, and Bach's "Come, Sweet Death" expressively.

This Clipping From
MIAMI, FLA.
NEWS

JUN 3 - 1946

J. S. Bach: Brandenburg Concertos No. 3 and 4: Prelude in E (arranged by Pick-Maniagalli): Boston Symphony Orchestra, Koussevitsky, conductor, four 12-inch Victor records DM-1050.

Few compositions of Bach's have attained such universal popularity as his Brandenburg Concertos. Six concertos in all—each representing the purest form of polyphonic music. This present recording of numbers 3 and 4 is significant in the fact that they were recorded at Tanglewood near Lenox, Mass., the site of the famous Berkshire Music Festivals, held under the distinguished Koussevitzky and the Boston Symphony Orchestra. Together with the excellent interpretations and the fine accoustical qualities, they emerge beautifully done and well recorded. They deserve to be on your shelves.

* * *

Schumann: Der Nussbaum; Stille Tranen: Marian Anderson, contralto. Franz Rupp, pianist. One 12-inch Victor record, 11-9173.

Few composers have captured the art of lieder as superbly as the romanticist, Robert Schumann. Here's a splendid example of his prolific writing recorded by the fine lieder interpreter, Marian Anderson. "Stille Tranen" (Hidden Tears) is a melancholy song, and together with the equally sensitive "Der Nussbaum", this disc is a gem and should be a happy addition to your library. Franz Rupp supplies refined accompaniments.

* * *

Ibert: Escales (Port of Calls): New York Philharmonic Symphony, Artur Rodzinski, conductor. Two 12-inch Columbia records MX-263.

* * *

From the pen of Jacques Ibert, French composer, comes this impressionistic music portrait of a Mediterranean cruise. "Escales" is divided into three sections — "Palermo," "Tunis-Nefta" and "Valencia"—each containing lovely melodies characteristic of the screen. "Palermo" is depicted by a broad, calm Italian melody; "Tunis-Nefta" with an oriental flavor; and "Valencia" is somewhat of a Spanish mood. The Philharmonic under Rodzinski freely interprets this music. The lyric lines are particularly beautifully done with calls for Harold Gomberg for his oboe solo. However, one is inclined to recommend the album for large machines as the percussion section definitely has excess vibration.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

JUN 3 1946

To Give Programs Of Bach and Mozart

Koussevitzky Plans Presentations for July 13 and 14 and July 20 and 21 at Tanglewood.

Serge Koussevitzky, conducting at Tanglewood a chamber consisting of Boston Symphony players, will present two programs (each repeated) devoted to the music of Bach and Mozart. These concerts will take place before the Berkshire Festival by the full orchestra, July 25-August 11, and will be given in the theater-concert hall. The concerts preserve a custom established in the last two summers at Tanglewood, when the Festival by the full orchestra was necessarily suspended.

Dr. Koussevitzky will present the first Bach-Mozart program on Saturday evening, July 13 and Sunday afternoon, July 14, the second on Saturday evening, July 20 and Sunday afternoon, July 21.

First program: Mozart, "Symphony in B-flat," No. 33 (K. 319); Mozart, "Adagio ma non troppo" from the "Quintet in G Minor" for Strings (K. 516); Bach, "Brandenburg Concerto," No. 3 in G major, for string orchestra; Bach, "Brandenburg Concerto," No. 5 in D major; Mozart, "Serenade in B-flat" for wind instruments (K. 361).

Second pogram: Bach, "Brandenburg Concerto," No. 2 in F major; Mozart. "Violin Concerto" in A major, No. 5 (K. 219), soloist, William Kroll; Bach, "Suite (Overture) in D major," No. 4; Mozart, Symphony, "Jupiter", No 41 (K. 551).

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUN 2 - 1946

Music, Drama, Arts and Sports To Be Resumed in Berkshires

Hotel Reservations Indicate Return of Resort Towns to Pre-War Scale; Pittsfield Has Polo Team and Professional Baseball Club

[illegible] Mass., June 1.—Preparations are being [illegible] towns of western Massachusetts for a [illegible] scale of pre-war activities in music, drama, [illegible]ations [illegible] tour- [illegible] York [illegible] miles [illegible] trout [illegible]wed in [illegible] in- [illegible] bank- [illegible] of [illegible] pro- [illegible] for [illegible] in [illegible] League.

At [illegible] Hillsdale, Pittsfield, [illegible] Mrs. Donald [illegible] the Pittsfield Polo Club will again play for the first time in five years. Organized in 1930 by the late Zenas Marshall Crane, of Dalton, the club before the war won the W. Cameron Forbes cup. Present officers are: President, Mr. Carey Russell Kinney; vice-president, Mr. Zenas Crane Colt; treasurer, Mr. Gardner S. Morse; secretary, Mr. Carey Titus Kinney, who will have a string of polo ponies on a farm he has just bought in Stockbridge. Mr. Hale Holden jr. and Mr. William Thompson Rice are directors with the executive officers.

Extensive improvements are being made at Tanglewood, midway between Lenox and Stockbridge, for the approaching summer of music, which will include nine concerts by the Boston Symphony Orchestra over three week ends, starting July 26. Ventfort Hall, onetime Lenox summer home of the late George Hall Morgan, first cousin of J. Pierpont Morgan the elder, will be a rendezvous for 200 students at Dr. Serge Koussevitzky's summer school.

Berkshire Playhouse, Stockbridge, one of the first summer theaters, will be reopened June 24.

Mr. Leighton Rollins is establishing at Astalula, the former Gaston Drake place at Lenox, the Rollins Theater School and he has rented as an adjunct the near-by Orchard, summer home of Mrs. Henry Hollister Pease.

Lenox Club was opened for its eighty-first year with the Memorial Day luncheon. Thursday night dinners will be resumed at the club.

This is the fiftieth year of golf in Berkshire where fourteen courses furnish a wide variety of terrain from Great Barrington to Williamstown. The Stockbridge Golf Club, Mr. Lowell M. Clucas, president, will hold in July its fiftieth annual golf tournament. The first two Stockbridge cups were won by Walter Tuckerman and Malcolm McBurney.

Sunday afternoon sailboat races on Lake Mahkeenac at Stockbridge will be revived by Mr. and Mrs. William E. Dodge Stokes and others. Parked at Mahkeenac Boat Club, Mr. John Shepard jr., president, are a number of small Scot craft, blue ribbon winners of pre-war days.

This Clipping From
ADVERTISING AGE
CHICAGO, ILL.
JUN 3 - 1946

42

Allis-Chalmers Shifts to Mass Copy Approach

Drops Technical Campaign in Favor of Consumer Appeal

Milwaukee, May 28.—Probably no other corporation in the country has the size and range of products turned out by Allis-Chalmers Mfg. Company. In 1939, while the term still had complimentary elements, *Fortune* called the company the "Krupp Works of America." It is the largest corporation in Wisconsin, its sales amount to more than $400,000,000 annually, and the public knew practically nothing about it. Until last fall, that is.

A. R. Tofte

Last fall, A. R. Tofte took over as advertising and public relations director for Allis-Chalmers, coming up from inside the corporation. For many years, Mr. Tofte had felt that the technical copy employed by the company—livened only by its institutional advertising during the war years—was not sufficient to bring the story of the company's products to the public.

Another hitch in the company's technical advertising policy lay in the field. There A-C salesmen reported that plant engineers were sold on A-C equipment, but that top management, which was not being reached by A-C advertising, was indifferent.

There was, naturally, some opposition in switching from straight technical copy to the new approach. And when the copy core developed, a slogan which declares "One of the Big Three in Electric Power Equipment—Biggest of All in Range of Industrial Products," there developed sizable opposition. The company knew that General Electric Company and Westinghouse Electric Corporation were biting large segments out of the electric power equipment market, but they were opposed to admitting it in copy. Eventually, however, Mr. Tofte and the agency, Compton Advertising, won out. The slogan was adopted.

Diversity Played Up

The campaign emphasizes the number and diversity of Allis-Chalmers products, and centers on their relation to the public. In copy headed "Never out of the woods—and glad of it," the company discusses the many applications of wood, adding "you see . . . the hand of Allis-Chalmers making machines and equipment that help to expand the mighty wood industry—that enrich your life by bringing the new [illegible] wood closer to you!

"How big is Allis-Chalmers [illegible] this picture? Not only Amer[illegible] No. 1 builder of sawmill ma[illegible]ery—but important source [illegible] barkers, chip screens, kilns [illegible] allied equipment for [illegible] paper mills—one of the nat[illegible] leading producers of processing machinery for the chemical industries!"

With this copy, A-C expects to make the public realize the extent of its production for industry. With only one of its hundreds of products, tractors, does the consumer meet the company directly.

Uses Two Product Appeals

In [illegible] the spreads for *Business Week*, *Science Illustrated* and *Time* (including air express [illegible] editions), as well as [illegible] pages appearing in the *Chicago Journal of Commerce* [illegible] *Wall Street Journal* [illegible] the [illegible]ation of the [illegible] [illegible]een the [illegible] ture [illegible] copy—such as [illegible] [illegible] and ele[illegible] equip[illegible]

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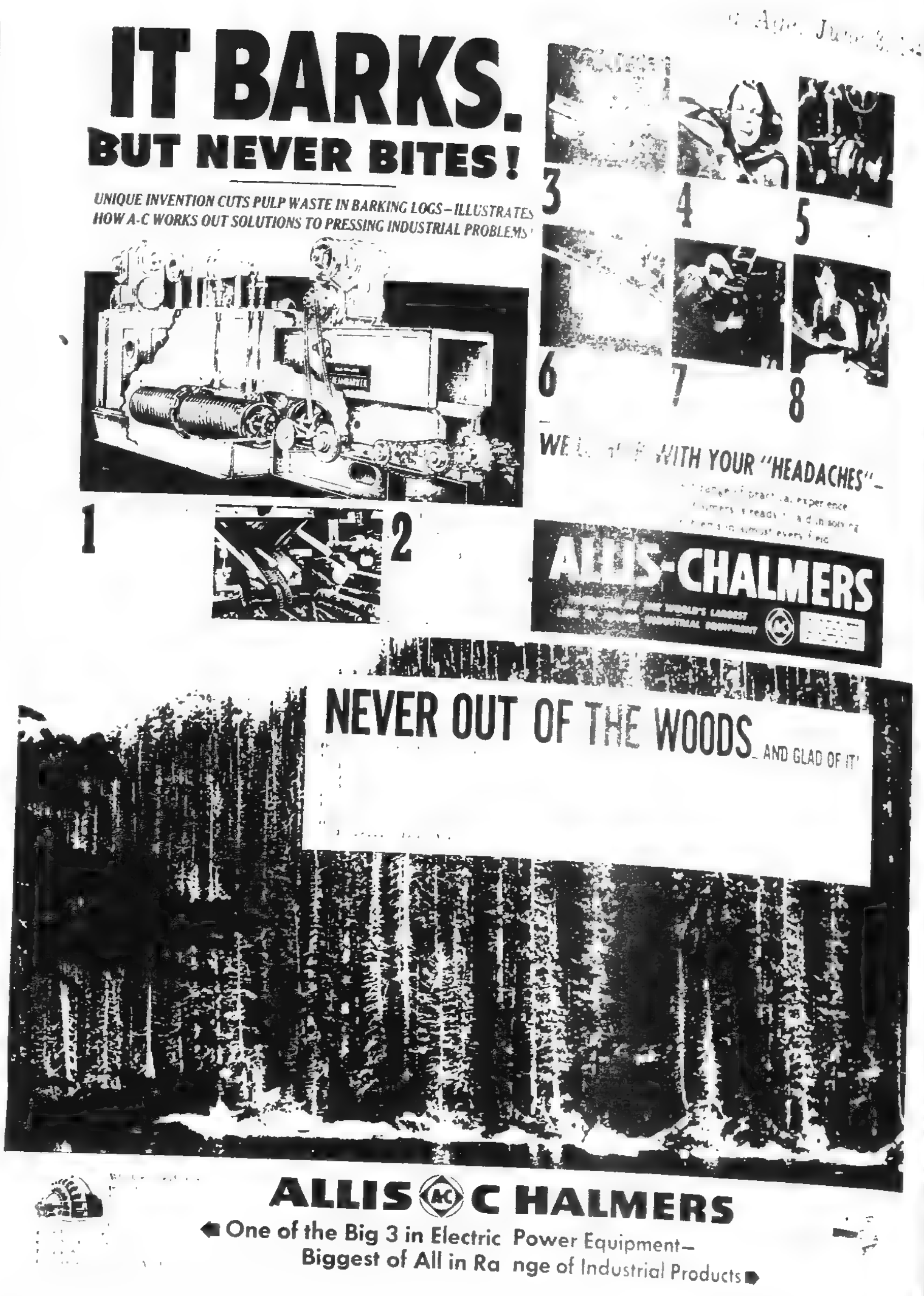
Age, June 3, '4
IT BARKS.
BUT NEVER BITES!
UNIQUE INVENTION CUTS PULP WASTE IN BARKING LOGS—ILLUSTRATES HOW A-C WORKS OUT SOLUTIONS TO PRESSING INDUSTRIAL PROBLEMS
1
2
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8
WE [illegible] WITH YOUR "HEADACHES"—
ALLIS-CHALMERS
NEVER OUT OF THE WOODS AND GLAD OF IT
ALLIS-CHALMERS
One of the Big 3 in Electric Power Equipment—
Biggest of All in Range of Industrial Products

OLD AND NEW—Here Allis-Chalmers Mfg. Co. switches its copy theme from industrial, technical selling (such as that shown above) to copy calculated to interest consumers in the benefits received from the wide range of industrial products made by the company (at bottom).

THIS CLIPPING FROM
Theatre Arts Monthly
NEW YORK CITY

MAY -- 1946

IN THE BERKSHIRES, Serge Koussevitzky and his Boston Symphony Orchestra present their Tanglewood Festival from July 1 to August 11, the first part given over to invitation performances of chamber music, two Bach-Mozart programs and a production of Benjamin Britten's opera, *Peter Grimes,* and the second part from July 25 to August 11 offering three week-end series of concerts including an all-Brahms.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE
JUN 4 - 1946

There was a time when string players sent to Europe for their strings as the quality was superior to those manufactured in this country. Apparently that day is past—at least it is reported that Arturo Toscanini took two sets of violin strings for each of the La Scala players when he left to conduct the famous orchestra.

Two programs (each repeated) devoted to the music of Bach and Mozart will be presented in the Theater-Concert Hall at Tanglewood on July 13 and 14 and July 20 and 21 by a chamber orchestra of Boston Symphony players conducted by Serge Koussevitzky.

The concerts will preserve the custom established in the last two summers at Tanglewood and will precede the Berkshire Festival by the full orchestra which will be held from July 25 through Aug. 11.

Dr. Koussevitzky will direct the first Bach-Mozart program on Saturday evening, July 13 and repeat it on Sunday afternoon, July 14. The second program will be given on Saturday evening, July 20, and Sunday afternoon, July 21.

The first program will include the Mozart Symphony in B flat, No. 33 (K. 319); Mozart, Adagio ma non troppo from the Quintet in G minor for string (K. 516); Bach, Brandenburg Concerto No. 3 in G major for string orchestra; Bach, Brandenburg Concerto No. 5 in D major; Mozart, Serenade in B flat for Wind Instruments (K. 361).

The second program will include the Bach, Brandenburg Concerto No. 2 in F Major; Mozart, Violin Concerto in A major, No. 5 (K. 219) with William Kroll as soloist; Bach, Suite (Overture) in D major No. 4; Mozart, Symphony ("Jupiter") No. 41 (K. 551).

RECORDS: COPLAND WORK

By MARK A. SCHUBART

THE suite from Aaron Copland's score for the Martha Graham ballet "Appalachian Spring" has been recorded for Victor by Serge Koussevitzky and the Boston Symphony Orchestra (Victor, DM-1046, three twelve-inch records), and it is refreshing to encounter in this album a contemporary work receiving the same care and devotion that would be accorded a Mozart concerto or a Beethoven symphony. Much misunderstanding concerning our new music has been spread by lacklustre, slipshod and insensitive interpretation, and it is in combating this attitude that Dr. Koussevitzky and his orchestra have made such a monumental contribution to the art.

The score itself is one of Copland's most enchanting. It is rich in that peculiar brand of Americanism which Copland developed and which dominates so many of his works—especially "Billy the Kid." It is American by virtue of its generous use of a kind of extract or essence of folk-music, as well as for its outspoken sentimentality. Copland is one of the most expert orchestrators in this country today, and the possessor of one of the most remarkable senses of rhythm. Both these pleasant traits find ample outlet in "Appalachian Spring." Some portions of the score—particularly the slow opening and closing sections—seem somewhat overlong. But this is stage music and mood music, and these blemishes do nothing to impair the effectiveness and eloquence of the music.

Dr. Koussevitzky's reading is, of course, both sympathetic and colorful. A perusal of the score indicates that he has chosen to take some of the slower portions of the music at a more deliberate pace than the composer has indicated, but in a new and untried work, such experiments—especially when the results are not harmful—are more than justifiable. The orchestra plays with its accustomed virtuosity and the recording is resonant and clear.

This Clipping From
ALIQUIPPA, PA.
TIMES

JUN 5 - 1946

Music Festival To Open July 25 In Berkshires

By EVELYN BROWN
United Press Staff Correspondent

LENOX, Mass (UP)—The Boston Symphony Orchestra opens its annual Berkshire music festival July 25 in gala prewar style at Tanglewood, in the hills of western Massachusetts.

A series of nine concerts extending over three week ends will be given in a bucolic setting. Thousands of music lovers from every corner of the nation are expected to attend. Some will have seats in the music shed. The others sprawl helter-skelter on the lawns of the rambling 200-acre estate—are out of luck if it rains.

The program begins and ends with Beethoven symphonies. However, conductor Serge Koussevitzky has included the works of modern composers, among whom are Rachmaninoff, Copland, Shostakovitch and Martinu.

Before the opening of the festival, the orchestra under the direction of Dr. Koussevitzky will give a series of four chamber music concerts comprised solely of the music of Bach and Mozart. Long-time favorites, including Bach's Brandenburg Concerto and Mozart's Jupiter Symphony, are on the program.

The festivals have been held annually since their inauguration in 1934. Each time they draw a bigger crowd. The Tanglewood estate, where once Nathaniel Hawthorne lived and wrote "Tanglewood Tales," was presented to the symphony orchestra in 1936 by Mrs. Andres Hepburn and her aunt, Miss Mary A. Tappan. The shed was built in 1938. A crowd of 95,000 persons gathered for the series of concerts in 1941.

Nearly a month before the o ening of the festival the Ber shire music center opens for s weeks beginning July 1. Uniqu in purpose, the school giv young musicians a chance to p lish their performance before e tering the professional fields.

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Tanglewood Times
ON SALE
at
Tanglewood Music Shop
and on
NEWSSTANDS
10c

Eagle June 25

This Clipping From
MAYFIELD, KY.
MESSENGER

JUN 5 - 1946

OFF THE *Records*

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This Clipping From
ADVERTISING AGE
CHICAGO, ILL.
JUN 3 - 1946

42

Allis-Chalmers Shifts to Mass Copy Approach

Drops Technical Campaign in Favor of Consumer Appeal

Milwaukee, May 28.—Probably no other corporation in the country has the size and range of products turned out by Allis-Chalmers Mfg. Company. In 1939, while the term still had complimentary elements, *Fortune* called the company the "Krupp Works of America." It is the largest corporation in Wisconsin, its sales amount to more than $400,000,000 annually, and the public knew practically nothing about it. Until last fall, that is.

A. R. Tofte

Last fall, A. R. Tofte took over as advertising and public relations director for Allis-Chalmers, coming up from inside the corporation. For many years, Mr. Tofte had felt that the technical copy employed by the company—livened only by its institutional advertising during the war years—was not sufficient to bring the story of the company's products to the public.

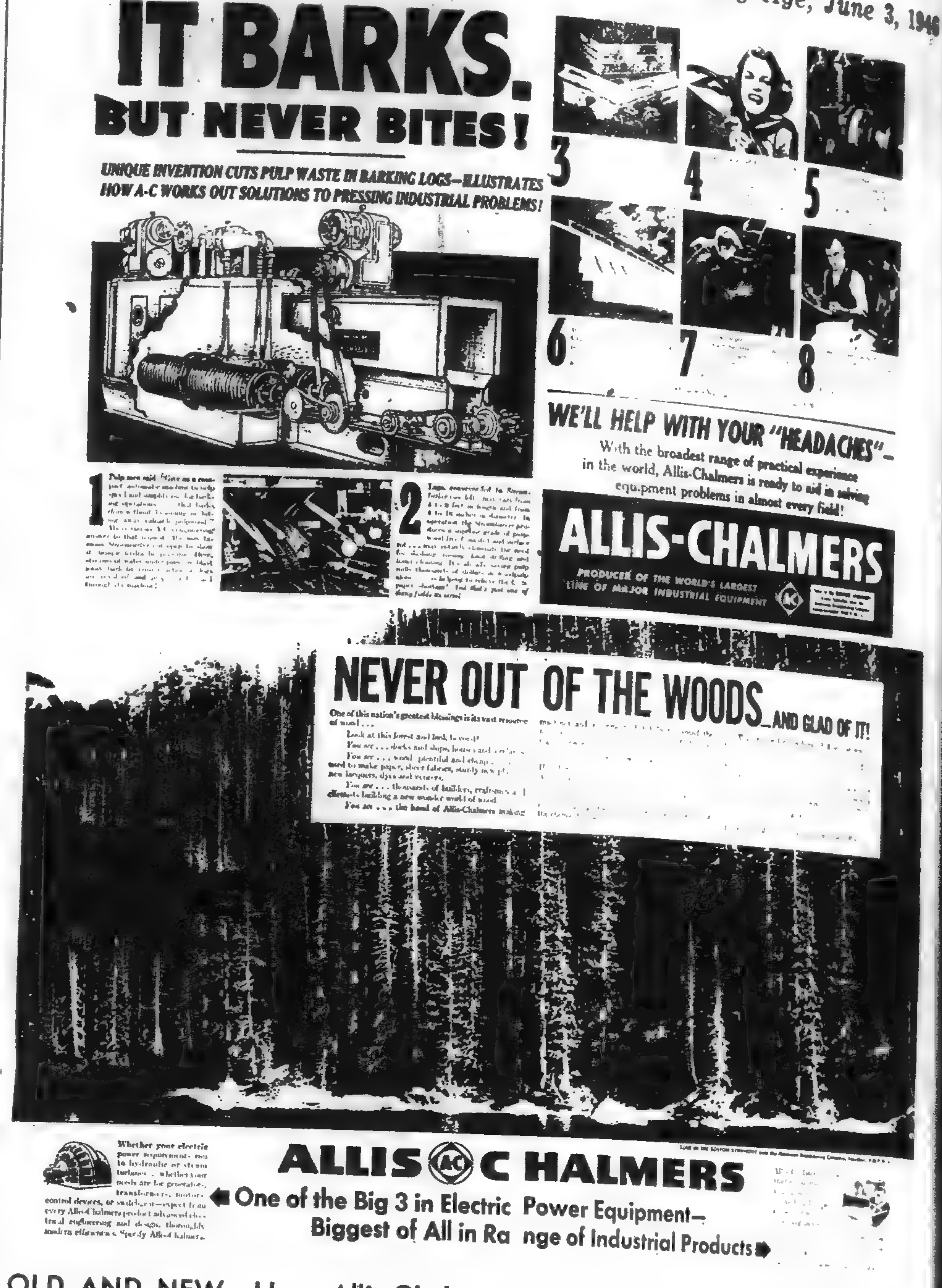
Another hitch in the company's technical advertising policy lay in the field. There A-C salesmen reported that plant engineers were sold on A-C equipment, but that top management, which was not being reached by A-C advertising, was indifferent.

There was, naturally, some opposition in switching from straight technical copy to the new approach. And when the copy core developed, a slogan which declares "One of the Big Three in Electric Power Equipment—Biggest of All in Range of Industrial Products," there developed sizable opposition. The company knew that General Electric Company and Westinghouse Electric Corporation were biting large segments out of the electric power equipment market, but they were opposed to admitting it in copy. Eventually, however, Mr. Tofte and the agency, Compton Advertising, won out. The slogan was adopted.

Diversity Played Up

The campaign emphasizes the number and diversity of Allis-Chalmers products, and centers

Advertising Age, June 3, 1946


IT BARKS. BUT NEVER BITES!
UNIQUE INVENTION CUTS PULP WASTE IN BARKING LOGS—ILLUSTRATES HOW A-C WORKS OUT SOLUTIONS TO PRESSING INDUSTRIAL PROBLEMS!
1
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WE'LL HELP WITH YOUR "HEADACHES"—
With the broadest range of practical experience in the world, Allis-Chalmers is ready to aid in solving equipment problems in almost every field!
ALLIS-CHALMERS
PRODUCER OF THE WORLD'S LARGEST LINE OF MAJOR INDUSTRIAL EQUIPMENT
NEVER OUT OF THE WOODS...AND GLAD OF IT!
ALLIS-CHALMERS
One of the Big 3 in Electric Power Equipment—Biggest of All in Range of Industrial Products

OLD AND NEW—Here Allis-Chalmers Mfg. Co. switches its copy theme from industrial, technical selling (such as that shown above) to copy calculated to interest consumers in the benefits received from the wide range of industrial products made by the company (at bottom).

on their relation to the public. In copy headed "Never out of the woods—and glad of it," the company discusses the many applications of wood, adding "you see . . . the hand of Allis-Chalmers making machines and equipment that help to expand the mighty wood industry—that enrich your life by bringing the new world of wood closer to you!

"How big is Allis-Chalmers in this picture? Not only America's No. 1 builder of sawmill machinery—but important source of barkers, chip screens, kilns and allied equipment for pulp and paper mills—one of the nation's leading producers of processing machinery for the chemical industries!"

With this copy, A-C expects to make the public realize the the extent of its production for industry. With only one of its hundreds of products, tractors, does the consumer meet the company directly.

Uses Two Product Appeals

In each of the spreads for *Business Week, Science Illustrated* and *Time* (including air express and overseas editions), as well as the half pages appearing in the *Chicago Journal of Commerce* and *Wall Street Journal*, the lower portion of the ad is divided between the product featured in the copy—such as lumber equipment—and electrical equipment.

The same basic format is used on the company's broadcast of the Boston Symphony over ABC. The program's makeup allows for two commercials, one of which is devoted to electrical equipment, the other to one of the fields for which the company makes industrial products.

The company will continue its technical copy in industrial papers, however, in each field where its products are used.

Enthusiastically Received

Initial response to the new campaign, which broke last month, was enthusiastic, Mr. Tofte said. Particularly happy were the sales managers of the company's branch offices, primarily because it was aimed at the level which they felt had not been reached by previous company advertising, and secondly because it gave them added prestige.

Next year will be the company's centennial, and the product it started with—millstones—is still one of the hundreds it manufactures. The company spent approximately $2,000,000 in promotional activities last year

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THIS CLIPPING FROM
Theatre Arts Monthly
NEW YORK CITY

MAY --. 1946

IN THE BERKSHIRES, Serge Koussevitzky and his Boston Symphony Orchestra present their Tanglewood Festival from July 1 to August 11, the first part given over to invitation performances of chamber music, two Bach-Mozart programs and a production of Benjamin Britten's opera, *Peter Grimes,* and the second part from July 25 to August 11 offering three week-end series of concerts including an all-Brahms.

RECORDS: COPLAND WORK

By MARK A. SCHUBART

THE suite from Aaron Copland's score for the Martha Graham ballet "Appalachian Spring" has been recorded for Victor by Serge Koussevitzky and the Boston Symphony Orchestra (Victor, DM-1046, three twelve-inch records), and it is refreshing to encounter in this album a contemporary work receiving the same care and devotion that would be accorded a Mozart concerto or a Beethoven symphony. Much misunderstanding concerning our new music has been spread by lacklustre, slipshod and insensitive interpretation, and it is in combating this attitude that Dr. Koussevitzky and his orchestra have made such a monumental contribution to the art.

The score itself is one of Copland's most enchanting. It is rich in that peculiar brand of Americanism which Copland developed and which dominates so many of his works—especially "Billy the Kid." It is American by virtue of its generous use of a kind of extract or essence of folk-music, as well as for its outspoken sentimentality. Copland is one of the most expert orchestrators in this country today, and the possessor of one of the most remarkable senses of rhythm. Both these pleasant traits find ample outlet in "Appalachian Spring." Some portions of the score—particularly the slow opening and closing sections—seem somewhat overlong. But this is stage music and mood music, and these blemishes do nothing to impair the effectiveness and eloquence of the music.

Dr. Koussevitzky's reading is, of course, both sympathetic and colorful. A perusal of the score indicates that he has chosen to take some of the slower portions of the music at a more deliberate pace than the composer has indicated, but in a new and untried work, such experiments—especially when the results are not harmful—are more than justifiable. The orchestra plays with its accustomed virtuosity and the recording is resonant and clear.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE
JUN 4 - 1946

There was a time when string players sent to Europe for their strings as the quality was superior to those manufactured in this country. Apparently that day is past—at least it is reported that Arturo Toscanini took two sets of violin strings for each of the La Scala players when he left to conduct the famous orchestra.

Two programs (each repeated) devoted to the music of Bach and Mozart will be presented in the Theater-Concert Hall at Tanglewood on July 13 and 14 and July 20 and 21 by a chamber orchestra of Boston Symphony players conducted by Serge Koussevitzky.

The concerts will preserve the custom established in the last two summers at Tanglewood and will precede the Berkshire Festival by the full orchestra which will be held from July 25 through Aug. 11.

Dr. Koussevitzky will direct the first Bach-Mozart program on Saturday evening, July 13 and repeat it on Sunday afternoon, July 14. The second program will be given on Saturday evening, July 20, and Sunday afternoon, July 21.

The first program will include the Mozart Symphony in B flat, No. 33 (K. 319); Mozart, Adagio ma non troppo from the Quintet in G minor for string (K. 516); Bach, Brandenburg Concerto No. 3 in G major for string orchestra; Bach, Brandenburg Concerto No. 5 in D major; Mozart, Serenade in B flat for Wind Instruments (K. 361).

The second program will include the Bach, Brandenburg Concerto No. 2 in F Major; Mozart, Violin Concerto in A major, No. 5 (K. 219) with William Kroll as soloist; Bach, Suite (Overture) in D major No. 4; Mozart, Symphony ("Jupiter") No. 41 (K. 551).

This Clipping From
ALIQUIPPA, PA.
TIMES
JUN 5 - 1946

Music Festival To Open July 25 In Berkshires

By EVELYN BROWN
United Press Staff Correspondent

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A series of nine concerts extending over three week ends will be given in a bucolic setting. Thousands of music lovers from every corner of the nation are expected to attend. Some will have seats in the music shed. The others sprawl helter-skelter on the lawns of the rambling 200-acre estate—are out of luck if it rains.

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bang

Official Publication of
NEWSPAPER GUILD of BOSTON

"Which one
is Fiedler?"

SOUVENIR PROGRAM EDITION NEWSPAPER GUILD NIGHT May 24, 1946

GUILD GOES TO POPS - TELLS ALL

SUMMER STOCK TO SYMPHONY HALL SPELLS HUMPHREY SAGA

By CHARLES L. WHIPPLE

If the Boston Symphony Orchestra is the King of all orchestras, Laning Humphrey is the aristocrat of all press agents — and Newspaper Guild Night at the Pops is a good time to introduce him.

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What's in a name?

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★ Continued on page Four

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By JAMES LYONS

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This is as it should be. The cynic can sneer, but it is a proven fact that good public relations in this town go hand in hand with the muses, and no individual or group of individuals can hope to find the sympathy or understanding of the public unless due homage is payed to the arts. We needed the profits which accrued to the Local from last year's Guild Pops Night, but Arthur Fiedler's Esplanade Fund needed it even more, so we turned the net receipts right over to him. It was a sensible move and one which need never trouble our collective conscience, because there is no more worthy cause in Boston than the Esplanade Fund.

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Fiedler Breaks Traditions To Put Pops Over

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Arthur Fiedler did NOT originate Pops. But he made Pops what it is today, a spring concert series of two parts classics to one part current music that reaches the great music-minded public untapped by the formal symphony orchestra . . . The formula, now world-known, was evolved from 17 years of experience as conductor here in Symphony Hall and from the experience that was his as a violinist . . . "As a young fellow in the orchestra," he said recently, "I saw that disregard for the public mood did not go here in Boston. I think the public has become more educated to music as a result of children's concerts, good records and the radio. The public definitely is music-minded."

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As their basic tenets they set up the propositions that the Guild should improve the economic status of the working newspaper people, that the Guild should foster "in so far as is possible" constant honesty in the news, and that the Guild should try to improve the standards of Journalism.

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★ Continued on page Two

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BROCKTON, MASS.
ENTERPRISE-TIMES

JUN 6 - 1946

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STANDARD-TIMES

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Upon arrival in Boston, luncheon will be served them in the Old France Restaurant, after which the boys, and some of the girls, will attend the Detroit-Boston baseball game, while the other girls will go to a theater.

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Members of the bands save a dime each week through the school year to help defray cost of the outing. Interested citizens contribute any additional funds needed, Mr. Arey said.

[144]

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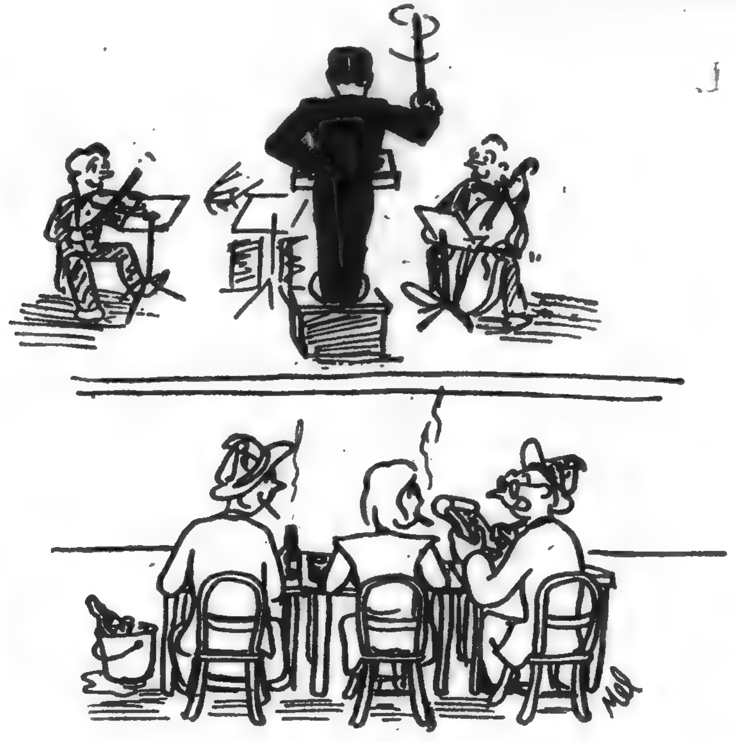

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POPS

American Newspaper Guild Night

May 24, 1946 — 8:30 P. M.

ARTHUR FIEDLER, Conductor

Programme

Introduction to Act III, "Lohengrin" .... WAGNER

Overture to "The Beautiful Galatea" .... von SUPPE

At Dawning .... CADMAN

Ballet Music from "Faust" .... GOUNOD

Waltz — Dance of Phryne — Bacchanale

Suite from "Raymonda" .... GLAZOUNOV

Moonlight — Prelude and Romanesque — Variations —
Raymonda's Dream — Valse Fantastique

"Espana" Rhapsody .... CHABRIER

First Movement, Concerto No. 4, in D minor,
for Piano and Orchestra .... RUBENSTEIN

Soloist: CYNTHIA BROWN

Jingles All The Way .... CABLE

Song Fest Medley

"Pack Up Your Troubles" — "Smiles" — "Till We Meet Again" — "In the Shade of the Old Apple Tree" — "My Wild Irish Rose" — "Take Me Out to the Ball Game" — Sweet Adeline" "Put On Your Old Gray Bonnet" — "There is a Tavern in the Town" — "Maine Stein Song" — "Let Me Call You Sweetheart"

"The Stars and Stripes Forever," March .... SOUSA

GUILD POPS COMMITTEE

FRANK M. O'DONNELL, Chairman

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Alice Megley
Barbara Tibbetts
Alta Maloney
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Earl Banner
Gertrude Crowley
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Trivia Frissora

Grace Nihan
Dorothea Culkin
Israel Siperstein
Charles Leveroni
Thayer Taylor
John Mason Potter

THE PROCEEDS FROM THE SALE OF FLOOR SEATS TO-NIGHT WILL BE DONATED TO THE

ESPLANADE CONCERTS FUND

GUILD (Cont.)

As far as improving the economic status of the newspaper worker is concerned, we haven't done badly at all. In the early 1930's starting wages for reporters were somewhere between zero per week and $15. Thousands of bright young people, lured by the romance of newspaper work were glad to go to work for nothing — and Publishers were glad to have them.

A few practical beginners insisted, however, on being paid a salary. Publishers complied, where they had to, and lavishly laid out starting salaries which, in big cities like New York and Chicago, might be as high as $25 per week, but usually were not. The scrivener of these immortal lines started as a cub in 1930 at $5 a week; was raised to $10 a week after only six months, and by the end of the year had achieved $15. Out of the scores of Boston veterans now serving the Hub, probably two-thirds started newspaper work at $10 per week or less.

Pay for "journeymen" reporters — experienced newshawks who know the ropes — was, of course, substantially higher. Right here in Boston a man with ten years in the city room, a good education, and a genuine nose for news could be pretty sure of $30 a week. Some outstanding performers got astronomical wages — $35, $40, and even, in dramatic cases, $50.

Dependable work week

The work week was pretty dependable in those days (fifteen years ago). A man knew from Monday through Sunday that he would have at least one day off a week if no one on the staff was sick, or if no big story broke, or if he didn't happen to drop by the office and get pressed into service. If he was drunk, he could take the day off, usually. If he had a bad cold, he was expected to work. Many a sober newspaperman called up with a vaudeville hiccup and pretended intoxication if he wanted to go to a movie with his wife. No experienced reporter called up if he had a cold.

The work day itself, on an afternoon paper, seldom started before 7 a. m., and was pretty sure to be over by 6 o'clock that night, unless there was an electrocution or some other late story for which an edition was held up. Some papers even promised a vacation in the Summer — and if few newspaper men ever actually got one, it was only because news seemed to pop up in such heavy volume then that no conscientious worker would cripple the business by disappearing into the mountains.

Wreck newspapers

The American Newspaper Guild plunged itself, uninvited, into this idyll — and within a very few years had made a shambles of this perfectly happy situation.

Newspaper workers were forced to draw paychecks in the higher brackets — $25 for beginners, and as high as $50 in Metropolitan areas for experts. In Boston, for instance, the amateur standing of newspaper workers was completely destroyed. Seven years ago, after a few years of Guild activity, the Boston papers were paying veterans as much as $45 a week. (Today, the paper which proclaims itself the community leader, pays journeymen reporters the princely salary of $73.25 per week — and $3 more if they work nights.)

Worse still, the workday was chopped down to eight hours, and the work week to five days.

From bad to worse

But the end of the Guild's perfidy is not yet. We labor goons had another idea, this one truly vicious. We believed that raising wages and cutting the work week down to a convenient size were of little practicality if the jobs didn't last very long. So we began muscling in on what the Publishers called their "rights, privileges and prerogatives."

These rights, privileges and prerogatives always seemed to turn out to be the right to fire without notice, the privilege of shifting a married man from a day shift to a night shift without warning, and the prerogative of whimsical dismissal without giving a reason.

So hamstrung has newspaper publishing become today that on Guild papers an employe is given notice before he is fired, and quite often even given a reason — something he can explain to his wife.

Ah, but there is worse to come. Nowadays when an old timer is fired he gets a subversive subsidy called "severance pay". A man with five years continuous service on a Guild paper will get ten weeks pay when he's let go. And on one Boston paper, this practice has reached the point where a veteran of thirteen and two-thirds years of service gets 34 weeks pay.

Needs reason

The old, carefree days of the frivolous discharge have vanished. When a publisher wants to fire a man today, he has to sit down and figure out with a pencil what the discharge will cost him. It sometimes happens that a man has become more valuable working than he would be fired.

★ Continued on page Three

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★ Continued on page Three

GUILD (Cont.)

It is apparent, then, that this irresponsible labor organization, the Guild, has forced its wild eyed notions on Publishers and has actually made them stick. More than 20,000 newspaper men and women in the country are covered by Guild contracts on more than 200 newspapers, magazines and wire services.

As far as the economic status of the workers is concerned the Guild has moved quite far along the road.

Honesty in the news, the Guild is told, is the right, privilege and prerogative of the Publishers — and anyway, newspapers are constantly honest. And anyway, it is no affair of the Guild's. And anyway, newspapers are private enterprises and should be run by the owners as the owners see fit.

Can only smile

Thus, if a Publisher wants to print a nasty column which declares that the American Newspaper Guild is a hotbed of Communism, that is his right, his privilege and his prerogative. If the Publisher wants to print an editorial to the effect that prices wouldn't be so high if the OPA were killed and ceilings lifted, that is his right, for the paper is his property. (We can smile when we are told that sort of thing but we can't protest.)

All for Joe Doakes

The Guild takes the pious stand that if Joe Doakes is worth a story on Page One when he is arrested for drunken driving, so is the Publisher's son.

So far we must report dismal failure in getting this point of view across.

On the matter of improving the standards of journalism, we claim progress largely by indirection. Papers have improved since we started our career of interference with the rights, privileges and prerogatives of publishers. We suspect that newspapers exercise slightly more care in selecting their staffs since the Guild put the wage brackets so high. The lush, the brilliant undependable, the hoax writer, the fact twister still exist on newspapers. But as the cost of supporting him gets more burdensome, his tenure becomes less assured. If the reader gets the benefit of better trained men with a more responsible cast of mind, the Guild will leap to the foreground and take a modest bow.

New England principle

Understand, dear Popsicle, that the American Newspaper Guild is a union for all newspaper workers, not just for reporters. We bargain for the clerks, the telephone operators, the janitors and the stenographers — the advertising men and the circulation men — in fact, for everyone not a member of an established craft union.

The story of the Guild is, in reality, the story of the trade union. Wherever workers exist in large groups, unions are either established, or hovering around the edges.

The principle of the labor union is, after all, only the principle of unity and collective strength. New Englanders know the value of acting together from a reading of their history. This home of the rugged individualist exists at all because the first settlers banded together to fight off attacking Indians.

Wherever intelligent people have a common problem, that problem usually yields to collective action — the combining of forces to solve a joint headache. Thus, employers have unions, too: The American Newspaper Publisher's Association and the National Association of Manufacturers, for example.

Unions of any kind, whether unions of working men on newspapers or of farmers on cotton plantations, are as good or as bad as the work they do. We are no exception. If we continue to improve the economic status of the working newspaperman and woman, the shopkeepers, the landlords, and the professional men who serve them — and who profit from them — will continue to urge us on. For thus we serve the community.

If the time ever comes that we begin to operate selfishly and against the best interests of the community as a whole — then can you demand that we give an accounting of our performance. For no group has, we believe, the right to place its own welfare above the welfare of the whole community.

JOHN ULLMAN

ARTHUR FIEDLER

FIEDLER (Cont.)

tonight's program, a bit of Americana based on radio's singing commercials, offered him in Toronto . . . This musical satire pleases rather than offends advertisers, who try to buy up tables when it is on the program, and it is a joy to long-suffering radio listeners . . . And he broke with tradition, too, when he based his selections on the music rather than the prestige of the composer . . . "A good tune is a good tune," he said, "I don't give a damn who wrote it." So he includes "Stardust" and "Smoke Gets in Your Eyes," both in his opinion, minor classics . . . And he puts schmaltz on a par with European folk music, as you and he together will demonstrate tonight, singing old American tunes that give a lift almost as high though less disastrous than champagne. . .

Fiedler tries to please everyone, which is difficult, of course, but somehow he manages to sidestep disaster . . . When the Overture to "Merry Wives of Winsor" is on the program, the chances are it was requested by his cook, Marie Smith . . . But he thrills with that something new we Americans always want . . . like "Warsaw Concerto," by Adinsell, given its first American performance by Fiedler . . . and "Jealousy," that gypsy tango written by a Dane named Jacob Gade . . . Fiedler found the music for that tango in a pile of manuscripts set aside for a bargain clearance sale in a Boston music shop . . . The Pops orchestra's recording of that has been its most popular based on sales, and the tango has been taken up by Mexico City . . . He is pleasing Frank O'Donnell, treasurer of the Boston Newspaper Guild, tonight with "At Dawning" . . . it is O'Donnell's mother's favorite.

The baton he wields as he conduct this world-renowned orchestra, is called by the muscians "The Club." The flyer listing programs for the coming week is known to them as "The Sausage." The percussion section is "The Kitchen." And over in Europe, where I found English and British sailors to be record fans of Fiedler . . . so is Toscanini! . . . the Pops Orchestra is known as the Boston Promenade Orchestra . . . But, if a good tune is a good tune, a good orchestra is a good orchestra, whether it be called the Pops Orchestra or the Promenade Orchestra . . . And it's ours for the enjoyment.

BANG is published in the interests of Newspaper Guild of Boston, 294 Washington Street, Boston 8, Mass. HUBbard 2637.

Flock To Esplanade At Day's End

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This Clipping From
BROCKTON, MASS.
ENTERPRISE-TIMES

JUN 6 - 1946

Music Festival In Berkshires Opens July 25

LENOX—(UP)—The Boston Symphony Orchestra opens its annual Berkshire music festival July 25 in gala prewar style at Tanglewood in the hills of western Massachusetts.

A series of nine concerts extending over three week-ends will be given in a bucolic setting. Thousands of music lovers from every corner of the nation are expected to attend. Some will have seats in the music shed. The others sprawl helter-skelter on the lawns of the rambling 200-acre estate—are out of luck if it rains.

The program begins and ends with Beethoven symphonies. However conductor Serge Koussevitsky has included the works of modern composers, among whom are Rachmaninoff, Copland, Shostakovitch and Martinu.

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The festivals have been held annually since their inauguration in 1934. Each time they draw a bigger crowd. The Tanglewood estate, where once Nathaniel Hawthorne lived and wrote "Tanglewood Tales," was presented to the symphony orchestra in 1936 by Mrs. Andrea Hepburn and her aunt, Miss Mary A. Tappan. The shed was built in 1938. A crowd of 95,000 persons gathered for the series of concerts in 1941.

Nearly a month before the opening of the festival the Berkshire music centre opens for six weeks beginning July 1. Unique in purpose the school gives young musicians a chance to polish their performance before entering the professional fields.

The faculty of the school is composed of the nation's big names in music, including composer Leonard Bernstein, Gregor Piatigorsky, Aaron Copland and opera expert Boris Goldovsky.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

JUN 6 - 1946

Band Members To Have Outing

Visit Boston Saturday For Game and Concert

New Bedford and Fairhaven High School band members will enjoy their annual outing to Boston Saturday.

Four chartered buses will transport the groups, leaving the two High schools at 9 in the morning and meeting at Frates Milk Bottle on Acushnet Avenue to travel together the remainder of the trip.

Upon arrival in Boston, luncheon will be served them in the Old France Restaurant, after which the boys, and some of the girls, will attend the Detroit-Boston baseball game, while the other girls will go to a theater.

The group will assemble for a turkey dinner at 6 in the Old France, after which all will attend the Boston Symphony Pop Concert in Symphony Hall across the street. They will return in the same four buses.

Clarence W. Arey, conductor of the two bands, has made arrangements for the outing, which is the seventh annual. He has obtained front row seats at the concert and has all the tickets necessary for the day's program.

Members of the bands save a dime each week through the school year to help defray cost of the outing. Interested citizens contribute any additional funds needed, Mr. Arey said.

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CONSCIENCE (Cont.)

on the whole so miserly towards Mr. Fiedler's Esplanade appeals. As many as 30,000 people assemble nightly during the summer season to hear the free concerts. Yet the average daily "take" of the voluntary contribution boxes is about $80.

Trouble, Trouble, Trouble

From the very beginning, one financial trouble after another has beset Mr. Fiedler's Esplanade Concerts. The idea for the project came to him one day as he sat on the banks of the Charles River. He reasoned that there was a genuine need for good music in the warmer months, and that people would be more receptive to it if it were presented to them in the open air, on the theory that most successful summer enterprises take place out of doors. So he went to influential persons around town trying to convince them that the idea had merit. Unfortunately, even in those lush years (it was 1928) Brahmins were Brahmins to the core, and no subsidization was forthcoming. Nobody would bother to attend the concerts, it was said; New England weather would play havoc; the orchestral sound would not carry on the breezy river site.

At length, however, a small number of patrons were won over, and a crude wooden stand was erected near the foot of Mt. Vernon street. The first concert was given on the Fourth of July in 1929. It must have been something to see, not to say hear. Gusts of wind sent instrumental parts flying, and listeners hurried around the Basin picking them up while some of the musicians played hopefully from memory. Acoustically, the old shell was a mess. The shrill woodwinds pierced the night. The brass drowned out the strings.

"Baby" grows up

Still Fiedler persisted. After all, as he puts it, "this was my baby". Clamps were installed on each desk to secure the sheet scores, the orchestra seating arrangement was shuffled a few times for balance, and ultimately the Esplanade Concerts began to assume some semblance of artistic order.

Wary at first, Mr. Fiedler soon became adventurous in his programmes. Unlike his practice at the Pops he has presented complete symphonies at the Esplanade. One year he played the entire Brahms cycle, and another he performed all but the last of Beethoven's Nine. There was a time, too, in the depths of the Depression when Fiedler got together with a psychologist in an attempt to cheer up the army of unemployed who gathered to hear his riverbank concerts. Did he play bright, sunlit music? He did not. He played among other things the **Pathetique Symphony** and the brooding **Egmont Overture.** And the crowd was perceptibly happy about it.

Public support of this venture continued on the parsimonious side, as it is today. Private and often anonymous donations from wellathy patrons have borne the brunt of the expenses. The most princely of these enabled Fiedler to carry out his most ambitious plan which resulted, in 1940, in the magnificent teakwood and granite structure known as the Edward Hatch Memorial Shell, acoustically and architecturally one of the finest edifices for the production of music in America.

HUMPHREY (Cont.)

Not many people know that besides being a former newspaperman on the Boston Post, Humphrey had begun a promising musical and theatrical career himself in the twenties. He gave a recital as a baritone at the Peabody Playhouse April 17, 1928, and got some pretty good press notices.

It was during this period that Laning Humphrey "killed" Alexander Knox, whom you saw recently in "Woodrow Wilson." His 140-pound, five-foot seven-inch frame also took the role of "Simon Legree" in "Uncle Tom's Cabin" after that part had been played here by the great John L. Sullivan, the South Boston Strongboy.

"My sister ran a little theatre stock company which put on standard English plays taught in the schools, at the Peabody Playhouse. I used to play there as 'The Singing Clown,' among other things," says Humphrey.

Boston Press Kind

Humphrey has been with the Symphony since 1936, after he left the Post, but he's done publicity for the Esplanade Concerts since their inception July 4, 1929.

"Thanks to my mother who read about it in the paper, I went to the first concert — and it really was a lulu! Everything was wrong! The piccolo and the bass tuba or oomph horn were about the only things you could hear. The wind blew most of the sheet-music into the river, leaving a bunch of musicians in the wooden shell to tootle as best they could without it.

"The Boston press was very gentlemanly the next day. They gave us a break and skipped all that. But I talked with Fiedler, whose impression was the same as mine, and he agreed with my suggestion that we ask advice from the M. I. T. acoustic laboratory across the river.

"Dr. William R. Barss, knowing we couldn't afford to reconstruct the shell, worked out some suggestions including a radical new seating arrangement for the players so no reconstruction would be necessary. Leslie J. Rogers, who is still the orchestra's librarian, doubted Fiedler would agree to the change but said he'd ask him.

"I was late getting to the performance because of an assignment, but as I drove down Beacon Hill I could hear the music and it sounded perfect. Sure enough, the players were shuffled all around.

"Fiedler said later, 'I've been throwing gestures at the wrong places — conducting in front of this puzzle is like trying to write your name in front of a mirror — but it sure works!' "

Mutual Benefit Society

Humphrey and the Boston papers owe a great debt to each other. On one hand Humphrey tries "to give the papers news they want — as if I were a member of their staff. I change my approach according to the papers' policies. Some want it on an intellectual plane; others on a mass level. On the other hand the papers help out tremendously — especially during the fund drives."

Dauntless Courier

There was the time Humphrey ran all the way through a pouring rain to the office of the old Transcript to tell them the Children's Esplanade Concert had been cancelled. An erudite editor had him photographed and printed the picture of a very drenched Laning Humphrey over the quote:

" 'The Children's concert is
called off,'
The dauntless courier cried."

Humphrey's age is 51. He's married to a talented photographer named Martha Burnham, who uses her maiden name in her work. They have one child, Patricia Ann, aged 2½, and live at 364 Woodward st., Waban.

And that about completes our write-up of Laning Humphrey. The Newspaper Guild believes this to be the first case in journalistic history where a very able publicity man both needed his own press agent, and richly deserved it.

THIS PROGRAM
FOR THE
Newspaper Guild of Boston's
Fourth Annual Pops Concert
IS PRINTED
THROUGH THE COURTESY OF
MERCHANTS
CO-OPERATIVE BANK
HENRY H. PIERCE, President
Largest Co-operative Bank in Massachusetts
24 SCHOOL STREET BOSTON

This Clipping From
TIFFIN, OHIO
ADVERTISER-TRIBUNE

JUN 6-1946

BERKSHIRES MUSIC FETE JULY EVENT

Series of Concerts to be Given in Bucolic Setting of Eastern Hills

By EVELYN BROWN

LENOX, Mass. — The Boston Symphony Orchestra opens its annual Berkshire music festival July 25 in a gala prewar style at Tanglewood, in the hills of western Massachusetts.

A series of nine concerts extending over three week ends will be given in a bucolic setting. Thousands of music lovers from every corner of the nation are expected to attend. Some will have seats in the music shed. The others sprawl helter-skelter on the lawns of the rambling 200-acre estate—are out of luck if it rains.

The program begins and ends with Beethoven symphonies. However, conductor Serge Koussevitzky has included the works of modern composers, among whom are Rachmaninoff, Copland, Shostakovitch and Martinu.

Pre-Festival Series

Before the opening of the festival, the orchestra under the direction of Dr. Koussevitzky will give a series of four chamber music concerts comprised solely of the music of Bach and Mozart. Longtime favorites, including Bach's Brandenburg Concerto and Mozart's Jupiter Symphony, are on the program.

The festivals have been held annually since their inauguration in 1934. Each time they draw a bigger crowd. The Tanglewood estate, where once Nathaniel Hawthorne lived and wrote "Tanglewood Tales," was presented to the symphony orchestra in 1936 by Mrs. Andres Hepburn and her aunt, Miss Mary A. Tappan. The shed was built in 1938. A crowd of 95,000 persons gathered for the series of concerts in 1941.

School To Reopen

Nearly a month before the opening of the festival the Berkshire music center opens for six weeks beginning July 1. Unique in purpose, the school gives young musicians a chance to polish their performance before entering the professional fields.

The faculty of the school is composed of the nation's big names in music, including composer Leonard Bernstein, Gregor Piatigorsky, Aaron Copeland and opera expert Boris Goldovsky.

The school was closed during the war but now has accepted more than 300 students in various departments such as composition, instrumentation, conducting, and opera. The opera department plans a performance of Benjamin Britten's opera, "Peter Grimes," a piece that was composed for Tanglewood and produced in England last summer.

This Clipping From
BERKELEY, CALIF.
GAZETTE

JUN 5 1946

MISS ANNE DE GUICHARD . . .
—member of the Boston Symphony Orchestra, is one of the few women bassoonists in the country. She took over the place in the orchestra of her only teacher when he died in 1944.

WATERBURY, CONN.
DEMOCRAT

JUN 6 1946

Music Festival Opens July 25 in Berkshires

Series of Nine Concerts to Begin and End Beethoven Symphonies; Other Modern Composers to Be Included

By EVELYN BROWN
(United Press Staff Correspondent)

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NEWS

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This Clipping From
HOT SPRINGS, ARK.
SENTINEL-RECORD

JUN 6 1946

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This Clipping From
BELOIT, WIS.
NEWS

JUN 6 1946

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This Clipping From
SPRINGFIELD, MASS.
NEWS

JUN 7-1946

Neighborly

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INDEPENDENCE, MO.
EXAMINER

JUN 7 1946

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This Clipping From
DAILY VARIETY
HOLLYWOOD, CALIF.

JUN 7-1946

TIOMKIN GATHERS 'SUN' ORCHESTRA

Dimitri Tiomkin has [illegible] piece symphony orche[illegible] score for "Duel in the S[illegible] players from 10 symph[illegible] tions in the country [illegible] clude musicians fr[illegible] House orchestra, Boston [illegible] National Symphony of [illegible] D.C., New York Philharm[illegible] don String Quartet, [illegible] Symphony, Pittsburgh Symp[illegible], San Francisco Symphony, Los Angeles Philharmonic and Hollyw[illegible] Bow Symphony.

This Clipping From
NILES, OHIO
TIMES

JUN 8-1946

Boston Pops'
Vill Present
opular Marc

OSTON — With listene
sections of the country
requests, the Boston P
stra will present a marc
n its weekly poll, on th
, June 15, concert over
MJ and ABC from 9:30
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podium. He has chose
ia Sanroma, pianist, fo
ppearance as soloist, th
George Gershwin's Conc

edler also will prese
zes from Strauss' "Der
lier" and a novelty n
gles All the Way" by C
llowing the last "Pop
on June 29, ABC will
the Esplanade progr
6.
e Berkshire Festival at
d, with Dr. Serge Kous
ducting members of the
phony Orchestra, also
rd over ABC on July 13,
nd on August 3 and 10.

TIFFIN, OHIO
ADVERTISER-TRIBUNE

JUN 6-1946

BERKSHIRES MUSIC FETE JULY EVENT

Series of Concerts to be Given in Bucolic Setting of Eastern Hills

By EVELYN BROWN

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BERKELEY, CALIF.
GAZETTE

JUN 5 1946

MISS ANNE DE GUICHARD . . .
—member of the Boston Symphony Orchestra, is one of the few women bassoonists in the country. She took over the place in the orchestra of her only teacher when he died in 1944.

WATERBURY, CONN.
DEMOCRAT

JUN 5 1946

Music Festival Opens July 25 in Berkshires

Series of Nine Concerts to Begin and End Beethoven Symphonies; Other Modern Composers to Be Included

By EVELYN BROWN
(United Press Staff Correspondent)

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This Clipping From
HOT SPRINGS, ARK.
SENTINEL-RECORD

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BELOIT, WIS.
NEWS

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This Clipping From
SPRINGFIELD, MASS.
NEWS

JUN 7-1946

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EXAMINER

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This Clipping From
DAILY VARIETY
HOLLYWOOD, CALIF.

JUN 7- 1946

TIOMKIN GATHERS 'SUN' ORCHESTRA

Dimitri Tiomkin has assembled 90-piece symphony orchestra to record score for "Duel in the Sun," with top players from 10 symphony aggregations in the country. Members include musicians from Metopera House orchestra, Boston Symphony, National Symphony of Washington, D.C., New York Philharmonic, London String Quartet, Indianapolis Symphony, Pittsburgh Symphony, San Francisco Symphony, Los Angeles Philharmonic and Hollywood Bowl Symphony.

[145]

This Clipping From
HOLDENVILLE, OKLA.
NEWS

JUN 6 1946

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This Clipping From
NILES, OHIO
TIMES

JUN 8 - 19

"Boston Pops" Will Present Popular March

BOSTON — With listeners from all sections of the country sending in requests, the Boston Pops Orchestra will present a march, chosen in its weekly poll, on the Saturday, June 15, concert over Station [illegible] and ABC from 9:30 to 10:30 p.m., EDT.

Arthur Fiedler again will be on the podium. He has chosen Jesus Maria Sanroma, pianist, for another appearance as soloist, this time in George Gershwin's Concerto in F.

[illegible] also will present the waltz from Strauss' "Der Rosenkavalier" and a novelty number, "[illegible] All the Way" by Cable.

[illegible] "Pops" concert, June 29, ABC will broadcast the Esplanade program of [illegible]

The Berkshire Festival at Tanglewood, Dr. Serge Koussevitzky [illegible] members of the Boston Symphony Orchestra, also will be heard over ABC on July 13, 20 and 27 and August 3 and 10.

This Clipping From
GREENSBURG, PA.
TRIBUNE

JUN 7 1946

Julian Orbon, 20-year-old Cuban composer, has been awarded a scholarship for study this summer with Aaron Copland at the Berkshire Music Center conducted by Serge Koussevitzky of the Boston Symphony. The scholarship, which is competitive, is provided by the American Steel Corp. of Cuba and the American Tropical Products Corp. of Cuba, under the auspices of the Cuban-American Music Group.

* * *

Arthur Toscanini's third pair of concerts at La Scala, in Milan, Italy, will start on June 25 instead of June 24, as originally scheduled. The change has been made to coincide with the 60th anniversary of Toscanini's debut ae a conductor in Rio de Janeiro. On that occasion he stepped into the conductor's box from his desk as 'celist in the orchestra and conducted without score or rehearsal.

After the June concerts, Toscanini will return to the United States to resume direction of the NBC Symphony Orchestra.

* * *

Eugene Ormandy, conductor of the Philadelphia Orchestra, will leave for South America by air on June 17 to direct a series of concerts in Latin American countries, starting with six in Rio de Janeiro. Ormandy has just finished a transcontinental tour with the Philadelphia Orchestra during which he conducted 37 concerts in 30 cities of the United States and Canada.

* * *

Two young musicians will be picked for concert careers at a "stairway to stardom" talent concert sponsored by the Margaret Walters Talent Registry Division at Town Hall, New York, on June 11, 12 and 13. Seventy-five members of the registry will compete, with each allowed six minutes to show what they can do. One winner will be picked b ya committee of well-known musicians and the other by audience ballot. Each will receive a $500 award and assistance toward a career.

This Clipping From
CAMDEN, N. J.
COURIER

JUN 7 - 1946

Phila. Forum Prepares Highly Selective Season

For its twenty-sixth season at the Academy of Music, next October to the following May, the Philadelphia Forum will present the Boston Symphony; Randolph Churchill, member of Parliament and former major, British Commandos; the First Piano Quartet; the Jooss Ballet, from England; Maryla Jonas, pianist; the Monte Carlo Ballet Russe; Drew Pearson, newspaper columnist; Egon Petri, in an all-Chopin recital; the Philadelphia Award with the Philadelphia Orchestra; Paul Robeson, actor and singer.

Also, Trudi Schoop and her Comic Ballet, returning to America after eight years; Gladys Swarthout, Metropolitan mezzo-soprano; Alec Templeton, pianist and composer; [illegible] "Il Trovatore," with Philadelphia's Florence Kirk, of Met fame, and a distinguished cast; Efrem Zimbalist, world-famous violinist, and other outstanding events.

This Clipping From
BALTIMORE, MD.
NEWS-POST

JUN 8 - 1946

...not surprising to us!

PORTABLE FLASHES—Boston Symphony-goers were stunned on June 3rd when Conductor Arthur Fiedler suddenly led the orchestra into the strains of "Chiquita Banana" and Elsa Miranda walked out on the stage to sing the commercial that she made a household word throughout the world . . . Vic Damone, the seventeen-year-old crooner (local cafe owners please grab) heard on WHN's (New York) "Gloom Dodgers" program, is being backed to the tune of $100,000 which should make for some nice singing.

This Clipping From
LATROBE, PA.
BULLETIN

JUN 7 1946

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by Evelyn Brown
United Press Staff Correspondent

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This Clipping From
GLENS FALLS, N. Y.
POST STAR

JUN 7 - 1946

Of Music and Musicians

By Brunnhilde Decker McCune

Preparations are being made in the Berkshire resort towns of western Massachusetts for the resumption of an enlarged scale of prewar activities in music, drama, arts and sports.

Musical interest centers on Berkshire festival, where an outstanding program of concerts has been arranged. Extensive improvements are being made at Tanglewood, midway between Lenox and Stockbridge, where the concerts of the Boston Symphony Orchestra will be given on three week-ends beginning July 25. Ventfort Hall, one-time Lenox Summer home of George Hall Morgan, first cousin of J. Pierpont Morgan, the elder, will house 200 students at Dr. Serge Koussevitzky's Summer school.

Soloists for the festival will be Claudio Arrau and Eugene List, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist; Mischa Elman and Erica Morini, violinists.

Concerts will be held on Thursday and Saturday evenings, and Sunday afternoons—July 25 through August 11. Serge Koussevitzky will conduct the orchestra.

* * *

This Clipping From
CLEVELAND, OHIO
PRESS

JUN 7 - 1946

RECORDING the RECORDS

By MILTON WIDDER

Bach's BRANDENBURG CONCERTOS NO. 3 AND 4 definitely belong to the discriminating classical record library, both for the material and for the performance by the Boston Symphony Orchestra, directed by the distinguished Serge Koussevitzky. (Victor, M-1050, $4.85.)

Recorded in the Tanglewood shed of the Berkshire Music Festivals, Victor engineers outdid themselves in presenting on wax these exquisite compositions from the pen of the Leipzig master. Only the highest praise can be showered on the interpretation by the conductor, the playing of the orchestra and the acoustical results as preserved on the records.

Koussevitzky

Rachmaninov's SECOND CONCERTO (which will be performed by Beryl Rubinstein later this season with the Cleveland Summer Orchestra) is presented on the current Columbia list with Gyorgy Sandor, prominent Hungarian pianist, in the solo role, and the New York Philharmonic-Symphony Orchestra, directed by Artur Rodzinski, providing the accompaniment. (M 605, $4.73).

Sandor's performance is swift, accurate and dramatic. Rodzinski is at his very best with Russian composers—both modern and classical—and in this recording he backs up that reputation with much conductorial steam.

As this is the light music sesason, record enthusiasts may be interested in another album of Boston "Pops" Orchestra offerings by Victor, directed by Arthur Fiedler. (Album M 1049, $3). In it are Strauss polkas such as FAST TRACK and PIZZICATO POLKA written by the different Strausses—Johann, Johann Jr., Joseph and Eduard.

This Clipping From
MILWAUKEE, WIS.
JOURNAL

JUN 8 - 1946

Turning the Tables

"Boston Symphony" fans were slightly stunned last Saturday when **Conductor Arthur Fiedler** suddenly led the orchestra into the strains of "Chiquita Banana" and **Elsa Miranda** walked out on the stage singing her commercial. . . . Last week **Jose Iturbi** provided a bit of ivory magic with a swing version of Grieg's "Concerto in A Minor," during the warmup for the CBS "Radio Theater" broadcast. His audience included 20 students from John Scott Trotter's University of Southern California music class. . . .

This Clipping From
HACKENSACK, N. J.
BERGEN RECORD

JUN 8 - 1946

There will also be two Bach-Mozart programs in July, preceding the period of the Festival, given by Koussevitzky and the Boston Symphony Orchestra, including instrumental faculty of the Berkshire Music Center.

The Music Center, a school for music in performance founded by the Boston Symphony Orchestra in 1940 and directed by Koussevitzky, will open July 1 and continue for the duration of the Festival.

~~[illegible], N.Y.~~
[illegible]
6/7/46

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United Press Staff Correspondent

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The school was closed during the war, but now has accepted more than 300 students in various departments such as composition, instrumentation, conducting, and opera. The opera department plans a performance of Benjamin Britten's opera. "Peter Grimes," a piece that was composed for Tanglewood and produced in England last summer.

This Clipping From
NEW YORK, N. Y.
SUN

JUN 7 - 1946

The New Records

'Lohengrin' by Baum and Traubel—A 'Peer Gynt' Suite—Lighter Side.

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It is well that Baum contributes the vocal interest that he does, for his partner is Helen Traubel, whose Elsa has never been a favorite of mine. Even though Miss Traubel's name is printed several times larger than Baum's on the album cover, and her picture decorates the inside, she is hardly the star of the enterprise. Her tones—aside from the full-voiced top—are edgy and shrill, with little of the bright youthfulness this music requires.

Though Artur Rodzinski is the conductor and the Philharmonic Symphony is the orchestra, there is too much of the spirit of an accompaniment about his part in this recording. In this, the deficiency is similar to that of the Victor album in which Kirsten Flagstad and Lauritz Melchior were "directed" by Edwin MacArthur. I would hardly dare bracket Rodzinski with MacArthur, but the fact that he does not take charge of this performance, as he should, robs it of the one element that would give it superiority to the other. The recording is powerful but lacking in the richness of sound that the music contains. (Columbia Set 261X.)

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This Clipping From
PITTSBURGH, PA.
POST-GAZETTE

JUN 8 - 1946

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This Clipping From
GREENSBORO, N. C.
NEWS

JUN 9 - 1946

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This Clipping From
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JOURNAL

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BUFFALO, N. Y.
NEWS

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CLEVELAND, OHIO
PLAIN DEALER

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This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS

JUN 9 - 194

On the Reco

This Clipping From
NEW YORK, N. Y.
SUN
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Clipping From
VELAND, OHIO
LAIN DEALER

UN 9 - 1946

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RECORDS: BACH ALBUM

New York Times

By MARK A. SCHUBART

IN the releases issued during recent months, the music of Bach has fared unusually well. There have not been a great number of them, but those that have appeared, in terms both of performance and recording, have done full justice to the master's works.

No exception to this agreeable trend is an album devoted to the Brandenburg Concerti Nos. 3 and 4 as performed by the Boston Symphony Orchestra under the direction of Serge Koussevitzky (Victor album DM-1050, four twelve-inch records). Dr. Koussevitzky's Bach has, on occasion, been questioned by other writers. I have always found it clear, vigorous, elegant and stylistically convincing. It is free of heavy-handed pedantry, and, if it at times stresses the elegances of the period, that is surely leaning in the right direction.

On these records, the musicianly virtuosity of this incomparable orchestra is plainly heard. Without benefit of the razzle-dazzle orchestral effects of later composers, the music sounds fresh and alive. The Fourth Concerto, which is scored for solo violin and two solo flutes receives an unusually eloquent reading, and the entire album is admirably recorded.

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS

JUN 9 - 19

On the Records

The mighty first symphony of Johannes Brahms has a recording to match its majestic sweep on Victor's new plastic discs. The non-breakable platters, which made an auspicious debut with the Boston Symphony's performance of the tuneful but light Till Eulenspiegel and Toscanini's collection of Rossini overtures, really come of age in this latest album.

The interpretation of the Brahms work is in the hands of Leopold Stokowski, who, as might be expected, gives it everything. The Hollywood Bowl Symphony, one of the newest of the major orchestras, acquits itself with distinction, while the sound engineering is of the best.

There are five 12-inch records.

Stokowski also pilots the Hollywood Orchestra in a lilting version of the ever-popular Barcarolle from Tales of Hoffman on a 12-inch single. The coupling is the conductor's own symphonic transcription of Schubert's Moment Musical.

Beside Brahms, the other members of the three Bs have important places in the new waxings.

From Tanglewood, the scene of the Berkshire Music Festivals where Dr. Serge Koussevitsky and the Boston Symphony give Summer performances of great music by the masters, comes a recording by Victor of Bach's Brandenburg Concertos No. 3 and 4. The music center's wooden concert hall provides a perfect accoustical setting for the fine performance by the orchestra. There are four 12-inch discs.

Beethoven is ably represented by Columbia's album of his Sonata No. 7 in C Minor for violin and piano. The artists are Isaac Stern, youthful and brilliant violin virtuoso, with Alexander Zakin at the keyboard.

The sonata occupies seven 12-inch sides. The eighth side offers the Allegro from Handel's Sonata in D Major.

This Clipping From
HARTFORD, CONN.
COURANT

JUN 9 - 1946

Starts Next Symphony Series

The opening concert of the 1946-1947 Bushnell Symphony Series will be played by the New York Philharmonic-Symphony Orchestra under the direction of Artur Rodzinski (above). This course of six orchestral concerts, scheduled from November to April, includes also the Boston, Cleveland, National and Philadelphia Orchestras. The Boston will play here twice, once under the direction of Serge Koussevitzky and once under the celebrated guest conductor, Bruno Walter. Prominent piano soloists will appear with the Cleveland and National orchestras.

This Clipping From
CANTON, OHIO
REPOSITORY

JUN 9 - 1946

oin In Recital Here Wednesday

Edith Gordon

Sonya Monosoff

WEDNESDAY evening at 8:30, Miss Edith Gordon and Miss Sonya Monosoff will appear in a joint recital in Canton Woman's Club with Bessie Sharff Levin as accompanist. They also will appear in a recital June 16 at 2:30 in Cleveland Art Museum.

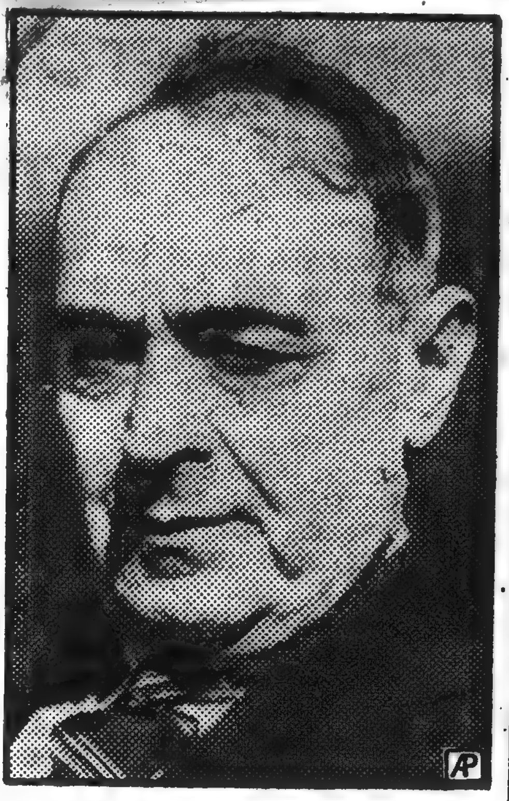
Miss Gordon, daughter of Mr. and Mrs. Harry Gordon of 1310 16th st NW, was graduated from Lehman High School and received her diploma from Juilliard School of Music in May. A soprano, she has appeared locally in "The Firefly" and "Naughty Marietta" and was heard in a series of broadcasts over WHBC.

She is now taking postgraduate work at the Juilliard school with Lucia Dunham as her instructor. She has given recitals in New York and has sung over WOR-Mutual.

Miss Monosoff of Cleveland Heights, holder of a renewed fellowship for study of violin at the Juilliard school, also has received a summer scholarship to Berkshire Music Center Tanglewood, Mass., under direction of Dr. Serge Koussevitzky, conductor of the Boston Symphony.

This Clipping From
DURHAM, N. C.
HERALD

JUN 9 - 1946



SERGE KOUSSEVITZKY

MARIAN ANDERSON

New Records In Review

By JOHN V. BLALOCK

Victor has a particularly interesting list of new releases for the classical fan. Besides a couple albums of symphonic music, there are some singles devoted to operatic arias and Schumann "lieder."

Schubert's "Unfinished"

Serge Koussevitzky leads the Boston Symphony Orchestra in albums of Schubert and Bach. Dr. Koussevitzky's earlier recording of Schubert's Symphony No. 8 in B minor (the "Unfinished") has enjoyed a wide and appreciative audience because of his close and yet slightly individualistic reading of the score. Now he conducts the Boston Symphony in a new recording of the "Unfinished" (Album M or DM 1039; three 12-inch records). It benefits from a fresh approach and mechanical improvements. The solo instruments are not as clearly evident as they should be, but on the whole this new recording is especially worthy as a replacement of older ones. One could not hope for better Schubert.

Brandenburg Concertos

Another much-admired Koussevitzky-Boston Symphony performance is of the J. S. Bach "Brandenburg Concertos No. 3 and 4." These were put on records in the Tanglewood Concert Hall, which has been acclaimed for its high acoustical properties, and now appear in a new album (D or DM 1050, four 12-inch records). Whatever was responsible, excellent acoustics or expert mechanics, or both, this album contains one of the finest performances of two of Bach's finest compositions ever to appear on wax. Dr. Koussevitzky uses a fuller orchestra than the score calls for, and the result is a richly flavored, long-lingering Bach.

This Clipping From
ROANOKE, VA.
TIMES

JUN 9 - 1946

DR. ROY HARRIS, noted American composer and conductor, will make the first of two consecutive appearances as guest conductor of the American Broadcasting Symphony orchestra, when he presides over "Saturday Concert" on Saturday over ABC-WSLS.

Elizabeth Wysor, American contralto, and Johana Harris, native pianist, will be soloists on the program which also includes the first network performance of "Prisoner of War Rhapsody," a work by Byron Schiffman of New York, written while he was interned in a prison camp in Germany after he was shot down over Munich. Mrs. Harris will play the work and also will be soloist in Mozart's D minor concerto. Miss Wysor will be heard in Bach's cantata, "Strike, Thou Hour So Long Expected" for contralto and string orchestra.

The program also will include the second movement from Harris' Symphony No. 5 which had its first performance over ABC with Serge Koussevitzky conducting the Boston symphony.

"Saturday Concert" is heard from 4:00-5:55 p. m. over WSLS.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

JUN 9 - 1946

Good Word for Music

That constructive critic Olin Downes acquainted his readers last week with the plan of George Szell, newly-called director of the Cleveland Symphony Orchestra, to establish as his assistants two apprentice conductors. They will work with orchestra as "master students." They will attend all the rehearsals and concerts, including those of Dr. Rudolph Ringwall, the orchestra's associate conductor, and of Mr. Szell and his guest conductors of next season—Bruno Walter, Georges Enesco and Igor Stravinsky.

They must be good pianists and will play this instrument, or some other in which they may be skilled, as part of the orchestra personnel. They must be under 25 years of age and must be citizens of the United States or Canada. The Kulas Foundation of Cleveland makes this experience in conducting possible. Only the Berkshire Music Center has given such training under Dr. Koussevitzky. Virgil Thomson pointed out recently that there are no fully-equipped young conductors and names only Bruno Walter, Toscanini, Koussevitzky and two or three other great names who are truly well-rounded musicians.

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Recalls Interview

Earle D. Wilson's account of stars who visited the Olympia Theater here included a reminiscence of Lou Tellegen. We were sent from The Mercury to interview Sara Bernhardt's onetime leading juvenile and were delicate about bringing up mention of Geraldine Farrar, who then was separated from the tall, handsome actor.

As the matter stood, the short play this actor had written was of little worth. We were uncomfortable over his unsuccessful appearance and filled up the conversation reminiscing about how we had followed him through Mason Street in Boston and how Bernhardt had lost consciousness on the stage in the supper scene in "Camille" and had fallen gracefully into his arms—all plausible until a doctor was summoned from the audience.

"She was like a mother to me," we elicited by this chat. We thought we did well not to mention Farrar.

[148]

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

JUN 9 1946

THE WEEK IN ART

Underwood Gets 'Best Print' Honor for Seventh Year; Eastman Summer School

AND MUSIC

By NORMAN NAIRN

seven years in a row, Arthur M. Underwood, APSA, ias won the honor for the best print of the year at the ester Camera Club Show, which opens to the public to- at Memorial Art Gallery. Last night's informal viewing for the 30 club members who have a total of 63 prints exhibition. The show continues through July 7.

When the judges last week again selected his work as tops, Underwood, feeling he should not "hog" the award, demanded a "recount." The judges, Clifford M. Ulp of RIT, Dr. E. P. Wightman of Eastman Kodak, and Frederick Brehm of RIT, did it all again, and came to the same decision.

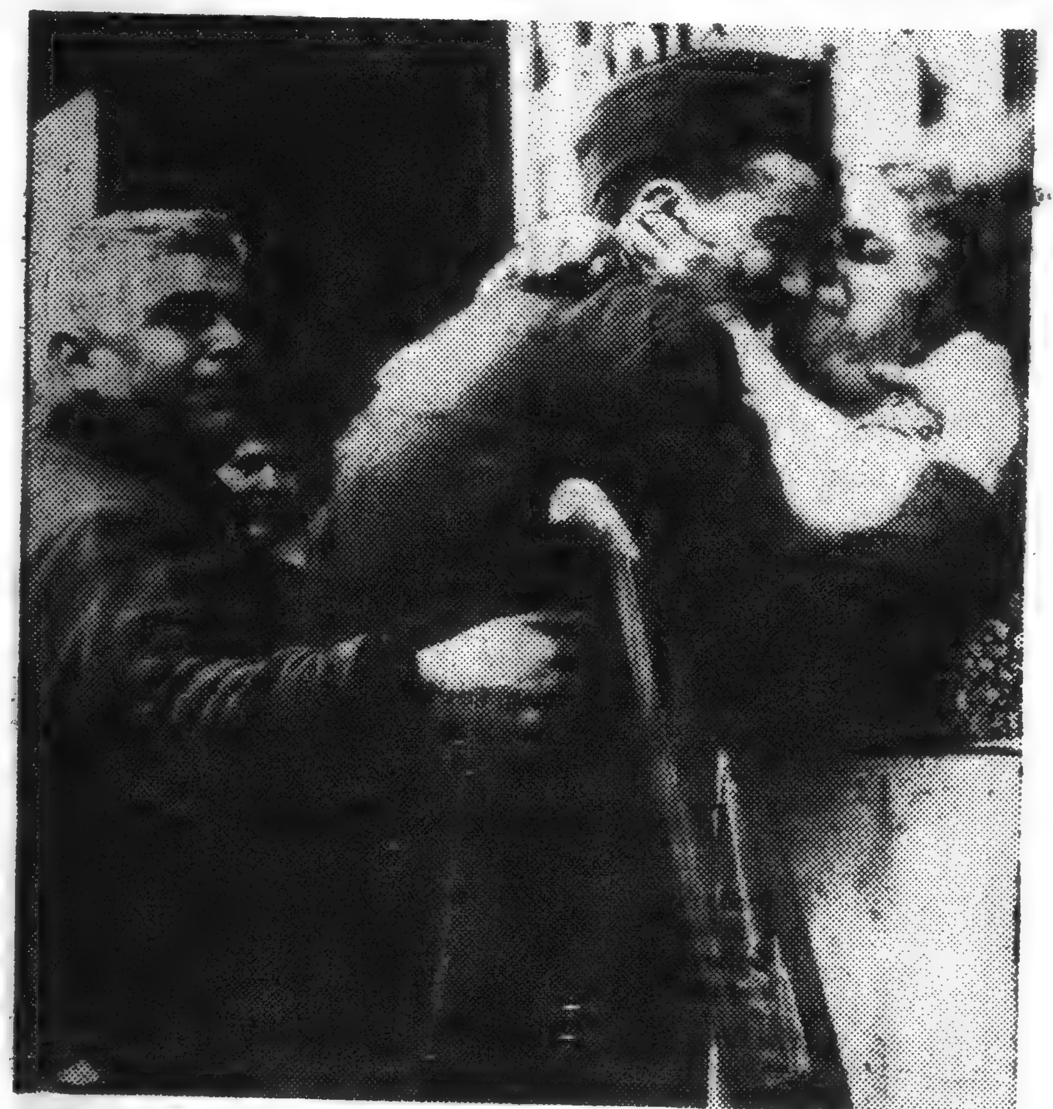
Other awards were: Pictorial excellence, advanced group, Leon C. Forgie; open competition, Thomas C. Gordon; pictorial excellence, beginners group, William Richardson. The retiring slate of officers, responsible for arrangements for the current varied show, are: President, Leon C. Forgie; vicepresident-secretary-treasurer, Gordon M. Berns; print director, Thomas C. Gordon; chairman of show, Douglas Kalbfleisch; educational director, Arthur M. Underwood.

Coincident with the Camera Club show, Memorial Art Gallery has its permanent collection on view.

* * *

RUNDEL GALLERY of the Public Library, continuing through this week, has a photographic exhibit of different character. 150 prize winners chosen for the Sixth Annual National High School Salon of Photography. The salon, which began as a spare-time hobby for students, now is of national importance.

Sponsored by Stuyvesant High School, New York; Young America and Popular Photography, here is found a variety of subject matter, approached with photographic originality and technical skill.



"Back Home," winner of first prize in National High School Salon of Photography now at Rundel Gallery. The photo, by Morris Neufeld, New York student, won $100 in war bonds and was named "Picture of the Year" by the New York Sun. The salon ends on Saturday.

Campbell-Whittlesey House, 124 S. Fitzhugh St.: *Exhibition of locally owned Lowestoft china, sponsored by the Society for the Preservation of Western New York Landmarks. It will continue through June, hours 10 to 12 a. m. and 2 to 5 p. m. on Tuesdays and Thursdays, and 2 to 5 p. m. on Sundays.*

Bevier: Exhibition of work by students of RIT applied arts school. Lulu Scott Backus is teaching an evening class in ceramics at RIT on Mondays and Wednesdays, and in July will have a day class in the same art.

Rochester Museum: Bridal costumes from 1847 to 1946.

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Extra Courses for Six-Week Session

SUMMER session of the Eastman School, under direction of Raymond Wilson, will open June 24 and close Aug. 2. During the six-week period all departments will offer courses coinciding with those of the regular school year.

In addition to the regular courses in theory, composition, historical survey, music literature, musicology and music education, there will be special courses in choral conducting, instrumental ensemble, piano sight-reading, organ repertoire and church service playing. Pedagogy courses will be offered in elementary and collegiate theory, piano, organ, voice, violin and cello.

Practically all members of the regular faculty will be on the summer session staff. In addition, Max Landow, instructor emeritus, will teach piano, and Lilias Mackinnon, guest instructor last summer, will teach piano and give four lectures on "Pianistic Interpretation." Herman Genhart will direct the summer chorus and Karl D. Van Hoesen the summer orchestra.

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Berkshire Festival to Be Resumed

PLANS for the 1946 Berkshire Festival, one of the country's most important musical events, July 25-Aug. 11, inclusive, consists of nine concerts in the Music Shed at Tanglewood, Lenox, Mass., by the Boston Symphony Orchestra, Serge Koussevitzky, conductor. Concerts are on Thursday and Saturday evenings and Sunday afternoons. Soloists for the festival, which draws quite a representative attendance from Rochester, include Claudio Arrau and Eugene List, pianists; Carol Brice, contralto; Gregor Piatigorsky, cellist; Mischa Elman and Erica Morini, violinists.

Program for the first week: July 25, Beethoven's "Eroica" Symphony and Sibelius Symphony No. 2. July 27, Beethoven's "Pastoral" Symphony, Rachmaninoff's Concerto No. 2 (Eugene List), Moussorgsky's Prelude to "Khovanstchina," Wagner's Prelude to "The Mastersingers"; July 28, Mendelssohn's "Italian Symphony, Copland's Suite "Appalachian Spring," Shostakovich's Symphony No. 5.

Second week, music of Brahms: Aug. 1, Tragic Overture, Piano Concerto No. 1 (Claudio Arrau), Symphony No. 4; Aug. 3, Symphony No. 3, Rhapsody with Contralto and Male Chorus (Carol Brice), Symphony No. 2; Aug. 4, Haydn Variations, Double Concerto (Morini and Piatigorsky), Symphony No. 1.

Third week: Aug. 6, Prokofeff's Symphony No. 5, Schumann's Cello Concerto (Piatogorsky), Wagner's Prelude to "Lohengrin," Strauss' "Till Eulenspiegel;" Aug. 10, Schuman's American Festival Overture, Martinu's Violin Concerto (Elman), Tschaikowsky's Symphony No. 5; Aug. 11, Randall Thompson's "The Testament of Freedom," Beethoven's Symphony No. 9, with Festival chorus and soloists.

Preceding the festival by the full orchestra, Dr. Koussevitzky will direct a chamber orchestra composed of members of the Boston Symphony, in two programs (each repeated) devoted to the music of Bach and Mozart. These concerts, in the Theater-Concert Hall, come July 13, 14, 20 and 21, and preserve a custom established in the last two summers at Tanglewood when the Festival was suspended by the war.

This Clipping From
PORTLAND, ME.
SUNDAY TELEGRAM

JUN 9 - 1946

Programs and soloists have been announced for this summer's Berkshire Festival at Lenox, Mass., during July and August. The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give nine concerts in the music shed at Tanglewood.

Soloists will include Eugene List and Claudio Arrau, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist, and Mischa Elman and Erica Morini, violinists. Composers represented will be Beethoven, Rachmaninoff, Moussorgsky, Wagner, Mendelssohn, Aaron Copland, Prokofieff, Schumann, Richard Strauss, Bohuslav Martinu, Tchaikovsky, Randall Thompson and Brahms. The programs of the second of the three weeks will be devoted entirely to the works of Brahms. 8-20

This Clipping From
ST. PAUL, MINN.
PIONEER PRESS

JUN 9 - 1946

Vic[illegible] unters with the third and fourth Brandenburg concertos of Bach done by Koussevitzky and the Boston Symphony orchestra.

THE MOZART CONCERTO, ONE OF THAT COMPOSER'S MOST POPULAR, IS GIVEN A FINE INTERPRETATION BY BUSCH AND HIS MEN, NEVER FLASHY BUT THOROUGHLY SATISFYING. OF THE MANY "NEW WORLD" RECORDINGS AVAILABLE, THE NEW ORMANDY JOB RANKS NEXT TO THE SUPERLATIVE OLDER VICTOR RECORDING BY GEORGE SZELL AND THE CZECH PHILHARMONIC. THE NEW ISSUE IS TONALLY MORE OPULENT, HOWEVER.

Harvey

* * *

THE "LOHENGRIN" excerpt, one of the greatest lyric bits in Wagnerian literature, is competently done by all hands and well recorded.

The new album of the Brandenburg concertos is the finest job available in the form in which the concertgoer usually hears them—that is, with a full string orchestra. The older recordings by the Busch Chamber Players for Columbia still get my vote.

Columbia has done itself proud this time, too, with a release of Beethoven's Sonata No. 7 in C minor for violin and piano by Isaac Stern and Alexander Zakin. Stern's fine, ripening violin artistry is beautifully displayed.

This Clipping From
GRAND RAPIDS, MICH.
HERALD

JUN 9 - 1946

Review of the Records

Of unusual interest to record collectors are two recent albums of music by Bach. The first of these contains the famous "Goldberg Variations" as originally composed for harpsichord, played by Wanda Lardowska.

✦ ✦ ✦

THE SECOND album contains the Brandenburg Concertos No. 3 and 4, played by the Boston Symphony Orchestra. These are examples of the concerto grosso, wherein the solo line is carried by a group of instruments rather than by a single performer.

Both albums are fine examples of absolute music played as the composer intended, replete with brilliant counterpoint and the almost mathmatical precision which characterizes Bach's work.

This Clipping From
SAN DIEGO, CAL.
UNION

JUN 9 1946

DISK DATA

By CONSTANCE HERRESHOFF

"Appalachian Spring," an orchestral suite from the ballet composed by Aaron Copland for Martha Graham, has been well recorded for Victor by the Boston Symphony under the direction of Serge Koussevitsky. This music won the 1945 Pulitzer prize, also the award of the Music Critics Circle of New York. "Appalachian Spring" has been performed this season by the orchestras of New York, Boston, Cleveland, Cincinnati, Rochester, Indianapolis, Pittsburgh, San Francisco and Los Angeles, thereby establishing something of a record for a contemporary American work.

This Copland music has purpose, energy, and at times, much gayety. The music is much less solemn than the dance creation composed for it by Martha Graham. This Victor album contains a lecture on "Appalachian Spring" and photographs of the stage performance.

This Clipping From
PASADENA, CAL.
STAR-NEWS & POST

JUN 9 1946

RECORD NOTES

Bach's Brandenburg Concertos Nos. 3 and 4 are given a new recording this month by Serge Koussevitzky and the Boston Symphony, heading the current list of RCA-Victor discs. The album was made at the acoustic-perfect Tanglewood, of Nathaniel Hawthorne fame, now the scene of the Berkshire Music Festival. On the eighth side Koussevitzky presents Bach's Prelude in E. arranged by Pick-Mangiagalli.

This Clipping From
WHEELING, W. VA.
NEWS REGISTER

JUN 9 - 1946

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Julian Orbon, 20-year-old Cuban composer, has been awarded a scholarship for study this summer with Aaron Copland at the Berkshire Music Center conducted by Serge Koussevitzky of the Boston Symphony. The scholarship, which is competitive, is provided by the American Steel Corp. of Cuba and the American Tropical Products Corp. of Cuba, under the auspices of the Cuban-American Music Group.

This Clipping From
COLUMBUS, OHIO
DISPATCH

JUN - 9 1946

Bach, Mozart Recordings Top New Lot

By Samuel T. Wilson

FROM the standpoints both of distinguished performance and mechanical excellence two recent albums from Victor and Columbia, respectively, are outstanding. Recorded at Tanglewood were the Bach Brandenburg concertos Nos. 3 and 4 played by the Boston Symphony Orchestra, Serge Koussevitzky conducting. Orchestra and conductor were in top form and Victor's technicians succeeded admirably in capturing on discs all the sumptuous beauty of tone of the orchestra's disclosure of the Bach music.

Columbia's prime offering of the moment is the Mozart Concerto No. 5 in A major, for violin and orchestra played by Adolf Busch and the Busch Chamber Players. Connoisseurs will need no urging to add this album to their libraries. Those uninformed regarding Busch's way with Mozart have here golden opportunity to gain that knowledge in the most satisfactory way imaginable.

Another Columbia publication of unusual merit is the Isaac Stern-Alexander Zakin recording of Beethoven's Sonata No. 7 in C minor, for violin and piano. Stern gets well into the heart of the sonata and Mr. Zakin's work at the piano is of arresting technical brilliance and interpretative eloquence.

This Clipping From
PHILADELPHIA, PA.
RECORD

JUN 9 - 1946

Americana by Copland

Another bit of Americana is sponsored by Victor on its recent list—Aaron Copland's **Appalachian Spring.** The album is by Serge Koussevitzky and the Boston Symphony. Copland needs no introduction as one of this country's most brilliant and widely played younger composers. The "Appalachian" music, originally written for the ballet of that name about the pioneer Pennsylvania countryside 100 years ago, was introduced a couple of seasons ago by Martha Graham. It is an attractive, atmospheric score, admirably orchestrated and, on the whole, another plume in Mr. Copland's well-feathered bonnet.

Maestro Koussevitzky and the Bostonians give it a superb performance. The album is beautifully illustrated with pictures from the ballet and several pages of interesting commentary. Better drop into your dealer's and see and hear it ($4).

NEW YORK, N. Y.
TIMES

JUN 9 - 1946

RECORDS:

By MARK

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OTHER REVIEWS

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This Clipping From
CINCINNATI, OHIO
POST

JUN 1 0 1946

Stravinsky's Waxed by

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Clipping From
UMBUS, OHIO
DISPATCH

N - 9 1946

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New Lot

T. Wilson

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Pick-Mangiagalli.

Clipping From
PHILADELPHIA, PA.
RECORD

JUN 9 - 1946

by Copland
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Koussevitzky and the
give it a superb per-
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strated with pictures
ballet and several pages
ting commentary. Bet-
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hear it ($4).

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 9 - 1946

RECORDS: BACH ALBUM

By MARK A. SCHUBART

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OTHER REVIEWS

Brahms: Symphony No. 1 in C Minor. Leopold Stokowski directing the Hollywood Bowl Symphony Orchestra (Victor, album DV-4, five twelve-inch records). A highly emotional performance and inferior, I think, to the earlier recording by Toscanini and the NBC Symphony. This album is recorded on plastic and is free of surface noise. There is, however, a disturbing echo which is particularly noticeable after loud staccato chords and which blurs the music in some places.

Mozart: Concerto No. 5 in A Major (K. 219). Adolf Busch, violinist, with the Busch Chamber Players (Columbia, album M-MM 609, four twelve-inch records). Unreliable intonation and occasionally insecure technique despoil Mr. Busch's playing of much of its genuine musical value. The Air from the Busch-Tartini Sonata No. 12 in G, Op. 2, occupies an extra side.

Prokofieff: "Romeo and Juliet" Suite No. 2, Op. 64. The composer conducting the Moscow State Philharmonic Orchestra; recorded in the Soviet Union (Disc, album 754, six twelve-inch records). Disc renders a valuable service in importing this recording from Russia, and despite a recording technique manifestly inferior to this country's, Prokofieff's highly expressive music sounds convincing. Particularly effective is the section depicting the parting of Romeo and Juliet, which is one of the composer's most intense pieces.

Ibert: "Escales." Artur Rodzinski conducting the New York Philharmonica-Symphony (Columbia, album X-MX 263, two twelve-inch records). Handsome music handsomely performed. Excellent recording.

Recommended singles:

Offenbach: "Barcarolle" and Schubert's "Moment Musical." Leopold Stokowski and the Hollywood Bowl Symphony Orchestra (Victor, 11-9174, twelve-inch single).

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Schumann: "Der Nussbaum" and "Stille Traenen." Marian Anderson, contralto, accompanied by Franz Rupp (Victor, 11-9173, twelve-inch single).

This Clipping From
CINCINNATI, OHIO
POST

JUN 10 1946

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The reproduction work is tops. The performance is superb, though some Bach purists may object to the use of many more instruments than the composer originally intended.

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INQUIRER
5/10/46

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BUFFALO, N. Y.
COURIER-EXPRESS

JUN 9 - 1946

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This Clipping From
EAST ST. LOUIS, ILL.
JOURNAL

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Of The United Press Staff.

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NEWS

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This Clipping From
SHELBYVILLE, ILL.
UNION

JUN 10 1946

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This Clipping From
NEW YORK, N. Y.
TIMES

JUN 9 - 1946

RECORDS: BACH ALBUM

By MARK A. SCHUBART

IN the releases issued during recent months, the music of Bach has fared unusually well. There have not been a great number of them, but those that have appeared, in terms both of performance and recording, have done full justice to the master's works.

No exception to this agreeable trend is an album devoted to the Brandenburg Concerti Nos. 3 and 4 as performed by the Boston Symphony Orchestra under the direction of Serge Koussevitzky (Victor, album DM-1050, four twelve-inch records). Dr. Koussevitzky's Bach has, on occasion, been questioned by other writers. I have always found it clear, vigorous, elegant and stylistically convincing. It is free of heavy-handed pedantry, and, if it at times stresses the elegances of the period, that is surely leaning in the right direction.

On these records, the musicianly virtuosity of this incomparable orchestra is plainly heard. Without benefit of the razzle-dazzle orchestral effects of later composers, the music sounds fresh and alive. The Fourth Concerto, which is scored for solo violin and two solo flutes receives an unusually eloquent reading, and the entire album is admirably recorded.

OTHER REVIEWS

Brahms: Symphony No. 1 in C Minor. Leopold Stokowski directing the Hollywood Bowl Symphony Orchestra (Victor, album DV-4, five twelve-inch records). A highly emotional performance and inferior, I think, to the earlier recording by Toscanini and the NBC Symphony. This album is recorded on plastic and is free of surface noise. There is, however, a disturbing echo which is particularly noticeable after loud staccato chords and which blurs the music in some places.

Mozart: Concerto No. 5 in A Major (K. 219). Adolf Busch, violinist, with the Busch Chamber Players (Columbia, album M-MM 609, four twelve-inch records). Unreliable intonation and occasionally insecure technique despoil Mr. Busch's playing of much of its genuine musical value. The Air from the Busch-Tartini Sonata No. 12 in G, Op. 2, occupies an extra side.

Prokofieff: "Romeo and Juliet" Suite No. 2, Op. 64. The composer conducting the Moscow State Philharmonic Orchestra; recorded in the Soviet Union (Disc, album 754, six twelve-inch records). Disc renders a valuable service in importing this recording from Russia, and despite a recording technique manifestly inferior to this country's, Prokofieff's highly expressive music sounds convincing. Particularly effective is the section depicting the parting of Romeo and Juliet, which is one of the composer's most intense pieces.

Ibert: "Escales." Artur Rodzinski conducting the New York Philharmonica-Symphony (Columbia, album X-MX 263, two twelve-inch records). Handsome music handsomely performed. Excellent recording.

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This Clipping From
CLEVELAND, OHIO
PLAIN DEALER

JUN 9 - 1946

Music Notes

Sonya Monosoff, winner of the Koussevitzky violin scholarship at Berkshire Music Center, will appear in recital with Edith Gordon, Canton soprano, next Sunday afternoon at 2:30 at the Cleveland Museum of Art . . . The Baldwin-Wallace Band and Orchestra Clinic, under the direction of Cecil W. Munk, will be held at Baldwin-Wallace Conservatory, Berea, June 17 to 30. The clinic faculty will include Munk, George Poinar, Dall Fields of Chicago and Frederick Ebbs of Hobart, Ind. . . . Students of the Oberlin Conservatory of Music will present a recital of chamber music tonight at 8:30 in Warner Concert Hall, Oberlin. The Oberlin Concert Band, under Arthur L. Williams, will present an outdoor concert in connection with an all-college sing this evening at 7:15 at the Oberlin Reservoir . . . The third in a series of recitals presented by the Burton Congregational Church over its public address system at Burton, O., will be given this afternoon at 2. Samuel P. Reinke, baritone, pastor of the church, will be the artist . . . Reginald F. Merrill, organist at the Halle Bros. Co., will play a dedicatory recital at Lake Avenue Methodist Church, Ashtabula, O., this afternoon at 4 . . . Ruth E. Oliver, organist at Shore Haven Lutheran Church, Euclid, O., will present a dedicatory organ recital this evening at 8. She will be assisted by the church choir, Eleanor Liebe Kreinheder, contralto, and James H. Nebe, baritone . . . Pupils of the Rocky River School of Music will be heard in recital Friday evening at 8 at Kensington School, on West Lake Road . . . Maude E. Crill will present her piano pupils in recital Saturday evening at 7:30 at the East Cleveland Women's Club, 1747 Lakefront Avenue.

In This Week's Concerts

JOSEPHINE ANTOINE

EUNICE PODIS

BERNARD GOLDBERG

HYMAN SCHANDLER

This Clipping From
NORRISTOWN, PA.
TIMES-HERALD

JUN 10 1946

Julian Orbon, 20-year-old Cuban composer, has been awarded a scholarship for study this Summer with Aaron Copland at the Berkshire Music Center conducted by Serge Koussevitzky of the Boston Symphony. The scholarship, which is competitive, is provided by the American Steel Corp. of Cuba and the American Tropical Products Corp. of Cuba, under the auspices of the Cuban-American Music Group.

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 14 1946

Robert Shaw has open vocal chorale scholarships for the Berkshire Festival this summer. He will hold auditions tomorrow from 11 A. M. to 4 P. M. at the Juilliard School of Music, Room 405. Appointments should be made by calling Circle 5-7229.

This Clipping From
ALLENTOWN, PA.
CHRONICLE

JUN 13 1946

On the RECORD

Bach: Brandenburg Concertos No. 3 & 4 Prelude in E
(Arr. by Pick Mangiagalli)
Boston Symphony Orchestra—Serge Koussevitzky, Conductor.

RCA Victor has released an album of Johann Sebastian Bach's Brandenburg Concertos, Nos. 3 and 4. They are a music lover's delight, seven sides with the odd side carrying the Prelude in E from the Violin Sonata No. 6.

The Boston Symphony Orchestra under the superb baton of Serge Koussevitzky, has given a beautiful performance for you to enjoy over and over in your own home.

These works bordering between Chamber and orchestral music represent Bach's polyphonic style in its purest form. They were composed during two of the six years that Bach spent at Anhalt-Cothen in the service of Prince Leopold. An admirable addition to any musical library, the Brandenburg Concertos as recorded by the Boston Symphony Orchestra.

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 14 1946

Books Published Today

All for the Best, by Bentz Plagemann (Simon & Schuster, $2.50). A novel.

American Legend: A Treasury of Our Country's Yesterdays, selected by Robert and Dorothy Van Gelder (Appleton-Century, $3.75). *Reviewed today.*

The Course of German History, by A. J. P. Taylor (Putnam, $3). German national development from the French Revolution to the present time.

Dud Dean and His Country, by Arthur R. Macdougall Jr. (Coward-McCann, $3). Tales of fishing and hunting.

The Prolongation of Life, by Dr. Alexander A. Bogomolets, translated by Peter V. Karpovich and Sonia Bleeker (Essential Books: Duell, Sloan & Pearce, $1.50). An account of years of study.

Shoot if You Must, by Richard Powell (Simon & Schuster, $2). An Inner Sanctum detective story.

The Tale of Tanglewood: Scene of the Berkshire Music Festivals, by M. A. De Wolfe Howe with an introduction by Serge Koussevitzky (Vanguard, $2).

Time and the Hour, by Edith Austin Holton (Putnam, $2.75). A novel about five generations of New Englanders.

The Velvet Well, by John Gearon (Duell, Sloan & Pearce, $2.50). A detective story.

Vital Problems of Air Commerce, edited by Lucien Zacharoff (Duell, Sloan & Pearce, $3). International air transportation and its role in world affairs.

RADFORD, VIRGINIA
NEWS
JUN 10 1946

Music Festival To Open July 25 In Berkshires

MUSIC FESTVAL 1-24 ....

By EVELYN BROWN

LENOX, Mass. (UP).—The Boston Symphony Orchestra opens its annual Berkshire music festival July 25 in gala prewar style at Tanglewood, in the hills of western Massachusetts .

A series of nine concerts extending over three week ends will be given in a bucolic setting. Thousands of music lovers from every corner of the nation are expected to attend. Some will have seats in the music shed. The others sprawl helter-skelter on the lawns of the rambling 200-acre estate—are out of luck if it rains.

The program begins and ends with Beethoven symphonies. However, conductor Serge Koussevitzky has included the works of modern composers, among whom are Rachmaninoff, Coplan, Shostakovitch and Martinu.

Pre-Festival Series

Before the opening of the festival, the orchestra under the direction of Dr. Koussevitzky will give a series of four chamber music concerts comprised solely of the music of Bach and Mozart. Longtime favorites, including Bach's Brandenburg Concerto and Mozart's Jupiter Symphony, are on the program.

The festivals have been held annually since their inauguration in 1934. Each time they draw a bigger crowd. The Tanglewood estate, where once Nathaniel Hawthorne lived and wrote "Tanglewood Tales," was presented to the symphony orchestra in 1936 by Mrs. Andres Hepburn and her aunt, Miss Mary A. Tappan. The shed was built in 1938. A crowd of 95,000 persons gathered for the series of concerts in 1941.

School to Reopen

Nearly a month before the opening of the festival the Berkshire music center opens for six weeks beginning July 1, Unique in purpose, the school gives young musicians a chance to polish their performance before entering the professional fields.

The faculty of the school is composed of the nation's big names in music, including composer Leonard Bernstein, Gregor Piatigorsky, Aaron Copland and opera expert Boris Goldovsky.

The school was closed during the war, but now has accepted more than 300 students in various departments such as composition, instrumentation, conducting, and opera. The opera department plans a performance of Benjamin Briten's opera, "Peter Grimes," a piece that was composed for Tanglewood and produced in England last summer.

This Clipping From
BRIDGEPORT, CONN.
POST

JUN 13 1946

The War Investigating Committee will report this story of American production: In July of 1941, only one heavy bomber was produced in this country during the entire month. In May, 1944, less than three years later, a production-peak of 1,576 bombers were made during the month....Claudio Arrau, the pianist, now is touring South America. He will return here next month for only six days, during which he'll perform at the Robin Hood Dell, the Berkshire Music Festival and the Stadium concert in N. Y. Then he'll fly back to South America and continue his concert-tour....The March of Time is doing a reel on French luxury-exports. ..Charles Trenet, the French singer now at the Embassy Club, was to have appeared in the film last night. When Trenet insisted that a full orchestra be hired for this shot the producers substituted La Martinique's Roger Dannes, another French singer, who agreed to work with only a piano accompaniment

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This Clipping From
WHEELING, W. VA.
NEWS REGISTER

JUN 10 1946

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This Clipping From
WASHINGTON, D. C.
NEWS

JUN 13 1946

Big Band Backs Banana

—News-Acme

When Chiquita Banana gave out with her famous warning against refrigerating bananas, in Boston Symphony Hall, she sang with 97 musicians—the largest group ever to play the accompaniment for a commercial lyric. All were members of the distinguished Boston Pops Orchestra. Here, Director Arthur Fiedler and Chiquita are rehearsing.

This Clipping From
NEWARK, N. J.
NEWS

JUN : 1946

Pianist Graduated

Julius Katchen, pianist, son of Mr. and Mrs. Ira J. Katchen formerly of Newark and now at Long Branch, was graduated this week from Haverford College with the degree of bachelor of arts. He was also awarded cum laude in philosophy and elected to Phi Beta Kappa.

Katchen has appeared as soloist with the New York Philharmonic Orchestra and the Philadelphia Orchestra and in recitals at Carnegie Hall in New York and elsewhere.

He has been appointed pianist for the orchestra at the Boston Symphony's Berkshire Festival this Summer, under Serge Koussevitzky.

This Clipping From
BURBANK CALIF
REVIEW

JUN 12 1946

Julian Orbon, 20-year-old Cuban composer, has been awarded a scholarship for study this summer with Aaron Copland at the Berkshire Music Center coducted by Serge Koussevitzky of the Boston Symphony. The scholarship, which is competitive, is provided by the American Steel Corp. of Cuba and the American Tropical Products Corp. of Cuba under the auspices of the Cuban American Music Group.

This Clipping From
WILMINGTON, DEL.
NEWS

JUN

BERSHIRES MUSIC FESTIVAL IN JULY

Boston Symphony to Present Series of Nine Concerts In Hills of Massachusetts

LENOX, Mass., (U.P) — The Boston publicans held the majority in the Symphony Orchestra opens its annual Berkshire music festival July 25 in gala prewar style at Tanglewood in the hills of western Massachusetts.

A series of nine concerts extending over three week ends will be given in a bucolic setting. Thousands of music lovers from every corner of the nation are expected to attend. Some will have seats in the music shed. The others sprawl helter-skelter on the lawns of the rambling 200-acre estate—are out of luck if it rains.

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This Clipping From
NEW YORK, N. Y.
TIMES

JUN 16 1946

MUSIC GIFT FOR RUSSIANS

Corwin to Present Recordings From U. S. to Composers

Norman Corwin, radio writer and director, will present a special gift from the recently formed American-Soviet Music Society to the Union of Soviet Composers on the world tour which he has just begun. He will arrive in Russia next month as the guest of the Society for Cultural Relations With Foreign Countries.

The society is sending two recordings by members—Aaron Copland's "Appalachian Spring," recorded by Serge Koussevitzky and the Boston Symphony Orchestra for Victor, and Elie Siegmeister's "Ozark Suite," recorded by Dmitri Mitropoulos and the Minneapolis Symphony Orchestra for Columbia. Messages were inscribed in these albums to Dmitri Shostakovich, Mikolai Miaskovski, Serge Prokofieff and Reinhold Glière, four of the leading officers of the Union of Soviet Composers, from Dr. Koussevitzky, Mr. Copland and Mr. Siegmeister.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

JUN 14 1946

Records

Brahms Offered by Stokowski

By ROBERT BAGAR.

Brahms was a simple man. His music, reflecting his character, is simple, too, in a manner of speaking. Of course, if a man is dedicated to a career of architecture in music, as Brahms was, his work, by its own nature, is quite complicated work, but in that very frame simplicity still is possible, a simplicity that scorns affectation, overburdening of the main ideas, ravishing sound for the sake of ravishing sound, and the like. And because Brahms was the one to hold such things in scorn, he was a simple man in his music.

Some of his contemporaries, surfeited, perhaps, with the plush and passionately purple noises made by their own compositions, called him a colorless orchestrator. Maybe that he was, in the light of vogues of his time. There are some of us who feel, however, that Brahms orchestrated just the way he wanted to, for the specific effects he wanted, and not, like the luscious little boys of the sharps and flats, for show.

Arturo Toscanini gave a Brahms cycle, one year, during the last part of his Philharmonic-Symphony days. And the late Pitts Sanborn remarked, with a typical trenchancy, "Well, at last we've heard a whole catalog of Brahms the universal thinker, not Brahms the Viennese balladeer. And thank heaven he could resist the temptation to be a Wagnerian Tschaikowsky."

All this leads—or should lead—to a particularly lush and pillowy delivery of the composer's First Symphony, as turned in by Leopold Stokowsky and the Hollywood Symphony Orchestra. The five 12-inch records comprising Victor V or DV 4, are of vinyl, which means that the recording is as high fidelity as you can get it today. In a way, it's a pity, for Brahms here emerges as a writer of throbbing phrases, each more opulent and correspondingly less Brahmin than the other.

* * *

Serge Koussevitzky and the Boston Symphony are Bach-conscious, this trip, with performances of the Third and Fourth 'Brandenburg" Concertos, plus the Prelude in E from a Violin Sonata. The Third Concerto is amplified with a middle section, the Sinfonia from the church cantata "Christ Lag in Todesbanden." It's solidly played Bach, clear and precise, for the most part, even if the beat is a bit too pronounced. These pieces may be had in Victor album M or DM 1050.

* * *

Columbia presents Adolf Busch and the Busch Chamber Players in the Mozart Violin Concerto in A major, No. 5 (K 219). The set —M or MM 609—also offers an Air from the Tartini Sonata in G major, Op. 2, as transcribed by Mr. Busch. There may not be enough warmth in the soloist's rendering, but little is wrong with the musical quality of the interpretation.

* * *

Other likable results may be found in Artur Rodzinski's fine account of the Ibert "Escales," in Columbia album X or XM 263, where the redoubtable Philharmonic-Symphony visits Palermo, Tunis-Nefta and Valencia, according to the script, and communicates its impressions, via composer Ibert, quite convincingly.

* * *

In Victor the single disc department, Arturo Toscanini and the NBC Symphony show us how to perform the Overture to Weber's "Der Freischuetz." Marian Anderson gives Schumann a just appreciation in his "Der Nussbaum" and "Stille Tranen," with Franz Rupp supplying sympathetic piano accompaniments. Also, Licia Albanese and Robert Merrill sing the duet "Dite alla giovine" from "La Traviata," in most agreeable fashion. The orchestra is the Victor Symphony, with Frieder Weissman conducting.

* * *

The Columbia singles include an enkindling version of Richard Rodgers' waltz from the music to "Carousel," done by Fritz Reiner and the Pittsburgh Symphony. Helen Traubel continues on her Wagnerian with "Elsa's Dream" from "Lohengrin," in which she is nobly assisted by Artur Rodzinski and the Philharmonic-Symphony.

This Clipping From
INDIANAPOLIS, IND.
STAR

JUN 14 1946

Boston Orchestra's Bach Concertos Are Choice Item

SOME of the finest recordings of the year have been devoted to Bach, and the new impression of the Brandenburg concertos No. 3 and 4 by the Boston Symphony orchestra under the baton of Serge Koussevitzky belong near the top of the list. It is the choice item of Victor's June release.

Mr. Koussevitzky gives special attention to music written for an orchestra smaller than a full scale symphony, such as these concertos, at the celebrated Berkshire festival, held each summer at Tanglewood, Mass.—already famous in literature for Hawthorne's "Tanglewood Tales." This recording was made there, evidently under ideal conditions.

The Concerto No. 3 displays the finespun virtuosity of the Boston strings to splendid advantage. The graceful warbling of the two solo flutes in the fourth concerto is a sheer delight. There is nothing dry or academic about Mr. Koussevitzky's treatment of this lovely music. He plays it with elegance and verve, with a clear understanding that it represents something a great deal more than a fragile antique in the repertoire of the day. And his orchestra gives him a superlative performance. An orchestral arrangement of the Prelude in E is presented on the odd side of the four-disc set. The surfaces are entirely satisfactory. This album is warmly recommended.

This Clipping From
PHILADELPHIA, PA.
INQUIRER

JUN 14 1946

Forum's New Season

For its twenty-sixth season at the Academy of Music the Philadelphia Forum will present the Boston Symphony; Randolph Churchill, M. P.; the First Piano Quartet; the Jooss Ballet; Maryla Jonas, pianist; the Monte Carlo Ballet Russe; Drew Pearson; Egon Petri, in an all-Chopin recital; the Philadelphia Award, with the Philadelphia Orchestra; Paul Robeson; Trudi Schoop and her Comic Ballet; Gladys Swarthout; Alec Templeton; "Il Trovatore," with Philadelphia's own Florence Kirk; Efrem Zimbalist, and other events to be announced.

This Clipping From
PHILADELPHIA, PA.
INQUIRER

JUN 14 1946

Recorded Music ✠ Classical and Popular

Bach's Brandenburg Concertos No. 3 in G, and No. 4 in G, enter Victor's catalogue in recordings by the Boston Symphony Orchestra, Serge Koussevitzky, conductor (four 12-inch records). Made at Tanglewood, Mass., it is a first-rate performance, notable for clarity of structure and detail. Between the two Allegro movements in the third concerto Koussevitzky has placed for contrast the Sinfonia from the Cantata, "Christ Lay in Death's Embrace." The extra side of the album contains the well-known Prelude in E from the Third Partita for violin alone.

The Busch Chamber Players have recorded all six Brandenburg Concertos for Columbia in two volumes (1-4 and 5-6).

BRAHMS FIRST AGAIN

The Hollywood Bowl Symphony sounds like a Grade A ensemble as Leopold Stokowski conducts the Brahms Symphony No. 1 in C minor (Victor, five 12-inch plastic records). It is excellent both technically and interpretively; Stokowski's reading is warm and emotional and is straightforward in tempo and structural design.

It has been previously recorded for Victor by Stokowski and the Philadelphia Orchestra, Toscanini and the NBC Symphony, Bruno Walter and the Vienna Philharmonic (Victor); and Weingartner and the London Symphony (Columbia).

MUSIC HALL PROGRAM

A Radio City Music Hall Souvenir Album presents the R.C.M.H. Symphony Orchestra, soloists and chorus in a typical program of orchestral, ballet and vocal numbers, conducted by the late Erno Rapee (Decca, five 10-inch records).

The attractive selections include Ponchielli's "Dance of the Hours," Offenbach's lively "Orpheus in Hades" Overture, Rimsky-Korsakoff's "Song of India" and "Hymn to the Sun," Jessel's "Parade of the Wooden Soldiers," and three other orchestral items. Kenneth Schon is baritone soloist in the famous Handel Largo, and the chorus is also heard in "Play Gypsies, Dance Gypsies."

BING SINGS FOSTER

That American institution, Bing Crosby, sings eight Stephen Foster songs (Decca, four 10-inch records), five being accompanied by John Scott Trotter and his orchestra.

The best-known Foster songs are here, of course, plus "Nell and I" and "Sweetly She Sleeps, My Alice Fair." The King's Men, with Victor Young and his orchestra, join in "My Old Kentucky Home" and "De Camptown Races."

'LUTE SONG' CHARMING

One of the most distinctive Broadway musicals, "Lute Song," is now on disks with its star, Mary Martin, and the "Lute Song" orchestra conducted by the composer, Raymond Scott (Decca, three 10-inch records). The music has a quaint charm and is oriental in atmosphere rather than melodically.

Miss Martin sings five songs, including "Mountain High, Valley Low" and the piquant "See the Monkey." The orchestra plays "'Imperial March" and "Dirge."

'SING OUT, SWEET LAND'

Also off the beaten path is the musical score of "Sing Out, Sweet Land" (Decca, six ten-inch records), recorded by the Broadway cast headed by Alfred Drake and Burl Ives. There are 17 songs, most of them American folk tunes arranged by Elie Siegmeister.

It is an exceptional cross-section of America's heritage of folk music. Among the best were Juanita Hall's singing of "Watermelon Cry," Ive's "Blue Tail Fly" and Drake's "As I Was Going Along."

As lively and toe-tickling a group of square dances as you're likely to hear is played by Carson Robison and his Pleasant Valley Boys, with Lawrence V. Loy as caller (Victor, four 10-inch records).

The album, which contains chart and text directions, includes such good old tunes as "Jingle Bells" "Irish Washerwoman," "Solomon Levi" and "Turkey in the Straw."

HOT JAZZ ALBUM

Esquire's 1946 Award Winners are all together in a Hot Jazz album issued by Victor (two 12-inch records), supervised and directed by Leonard Feather, who wrote three of the selections: "Snafu," "Long, Long Journey" and "The One That Got Away." The fourth number is "Gone With the Wind." A dozen top stars take turns at solo wook.

SAMUEL L. SINGER

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUN 14 1946

Books Out Today

"American Legend: A Treasury of Our Country's Yesterdays," by Robert van Gelder and Dorothy van Gelder (Appleton-Century, $3.75). The American part in selections from Esther Forbes, Eudora Welty, Mark Twain, Bret Harte, Melville, Thurber and others.

"The Tale of Tanglewood: Scene of the Berkshire Music Festivals," by M. A. DeWolfe Howe, with an introduction by Serge Koussevitzky (Vanguard, $2). From the days of Hawthorne.

"Dud Dean and His Country," by Arthur R. Macdougall jr. (Coward-McCann, $3). Tales of hunting and fishing, by a Down East clergyman and fly-rod expert, first published in "Field and Stream."

"Selected Poems of Maxwell Bodenheim, 1914-1944" (Ackerman, $3.50). From previous volumes and magazines.

"The Prolongation of Life," by Dr. Alexander A. Bogomolets (Essential Books (Duell, Sloane & Pearce, $1.50). By the director of the Kiev Institute of Experimental Biology and Pathology.

NEW FICTION: "All for the Best," by Bentz Plagemann (Simon & Schuster, $2.50); "Time and the Hour," by Edith Austin Holton (Putnam, $2.75). Mysteries: "Shoot If You Must," by Richard Powell (Simon & Schuster, $2); "The Velvet Well," by John Gearon (Duell, Sloan & Pearce, $2.50).

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

JUN 15 1946

To Admit Public To 42 Performances

Six-Week Schedule Planned at Music Center

TANGLEWOOD

Activities, Far Exceeding Those of Any Pre-War Season, Will Commence July 1.

Forty-two performances to which the public will be admitted are on the six-week schedule of the Berkshire Music Center at Tanglewood, Stockbridge, starting July 1, it was announced today by Serge Koussevitzky, director of the Boston Symphony orchestra and of the orchestra's school at Tanglewood.

The schedule, far exceeding that of any pre-war season to mark the full resumption of Tanglewood activities, includes the nine Berkshire Music Festival performances by the Boston Symphony orchestra under Dr. Koussevitzky's direction, four Bach-Mozart concerts by the orchestra, 22 performances, concert and operatic, by Berkshire Music Center school groups, four Coolidge chamber music concerts by Boston Symphony and guest artists under the auspices of the Elizabeth Sprague Coolidge Foundation, and three Saturday morning Festival rehearsals.

The nine Festival concerts and the four Bach-Mozart concerts, all by the full orchestra, will be open to the general public by paid admissions, and three Saturday morning rehearsals of the full orchestra for the Festival concerts will be open to the public at a minimum charge for the orchestra's pension fund. The 22 performances by the Berkshire Music Center school groups will be open by invitation to friends of the Center who enroll in the Society of Friends of the Berkshire Music Center by making voluntary contributions to it. Among these will be three performances, Aug. 6, 7 and 9, of "Peter Grimes," Benjamin Britten's opera composed on commission for Tanglewood and performed successfully abroad. This will be the American premier. Other Center attractions include two evenings of opera scenes by the opera workshop under the direction of Boris Goldovsky, six orchestra concerts under the direction of Stanley Chapple, Leonard Bernstein and Richard Bergen, six chorus concerts under the direction of Richard Shaw, and five chamber music concerts under the supervision of Gregor Piatigorsky. The students of the school who comprise the orchestras, chorus and chamber groups, will number 300, selected from outstanding students in the foremost American and European schools of music.

Tanglewood is being made ready for the season. A new ticket office and reception center has been built at the entrance, the theater-concert hall and the music shed are being renovated and in the parking field, drainage, hard surfacing and roadways are being installed.

This Clipping From
CHARLESTON, W. VA.
MAIL

JUN 16 1946

The compositions recorded this month by the Boston Symphony are the Brandenburg Concertos Nos. 3 and 4, both in the key of G. The third concerto was written for strings alone; the fourth for violin, two flutes and strings. Both are ideal models of the concerto grosso form which reached a pinnacle of perfection during Bach's lifetime.

The Boston Symphony always has been noted for the satiny sheer of its string section. Now under Dr. Koussevitzky's direction, the orchestra plays with such beauty and majestic sonority that you will be delighted to add this album to your collection of best-loved music.

This Clipping From
BUFFALO, N. Y.
NEWS

JUN 15 1946

Glee Club's First Appearance to Be Thursday

By THEODOLINDA C. BORIS

The first public performance by the Little Seminary Choir-Glee Club will take place Thursday evening at 8 o'clock in Our Lady of Lourdes Auditorium. The Rev. Henry Kawalec will direct, and Victor Valente, pianist, will be guest soloist.

The program follows:

Cantate Domino	Handel-Praglia
Veni Sancte Spiritus, Sequence for Pentecost	Gregorian Chant
Media Vita, Ancient Responsory for Septuagesima	Gregorian Chant
Benedictus-Canticle	Fauxbourdon
Tantum Ergo	Palestrina
Jesu Rex Admirabilis	Palestrina
O Bone Jesu	Palestrina
Chorus	
Prelude in G Minor	Rachmaninoff
Preludes in E Minor, C Sharp Minor, G Minor	Chopin
Theme and Variations	Victor Valente
Popular American Melodies	Medley
Victor Valente, pianist	
Panis Angelicus	Franck
Tenor soloist and chorus	
The Glory of God in Nature	Beethoven
Ave Maris Stella-O Sanctissima,	Traditonal
Chorus	
Come to Sorrento	de Curtis
Tenor soloist	
Winter Song	Bullard
Climb Up, Chillun	Negro Spiritual
Stouthearted Men	Romberg
Ave Maria	Arcadelt
Chorus	

Program for Choral Group

The program for the concert by the Negro Chorus, "Wings Over Jordan," in Kleinhans Music Hall tomorrow evening is announced, with the name of the soloist in each spiritual, by the local chairman, Sylvester Turpin, as follows:

Ezekiel Saw the Wheel—Cecil Dandy
We Shall Walk Through the Valley in Peace
Esther Overstreet
Great Day—Rhoda Chatman
When Life Is Over—Mr. Dandy
You Know, Lord
I'm Going to Die With the Staff in My Hand
Dorothy Clark
Sometimes I Feel Like a Motherless Child
Thomas Roberts
Room Enough
Ride On, King Jesus—Elizabeth Dearon
The Old Ark's a'Movering
When I've Done the Best I Can—Miss Clark
Just a Closer Walk With Thee
John Carpenter and Miss Clark
Precious Memories
Ezekiel Dearon and Mr. Dandy
Rock'a My Soul—Mr. Dearon
I Will Trust in the Lord—Miss Overstreet
When I Fall on My Knees
Mr. Roberts and Hazel Morris

Charles King is conductor of the chorus and the Rev. Glynn T. Settle founder and director.

600 Buy Season Tickets

More than 600 season subscriptions—50 more than last year—have already been received for the 1946-47 series sponsored by the Buffalo Chamber Music Society, Mary Gail Clark, manager, announced today. A limited number of tickets are left for the series, Miss Clark said.

Four of the five chamber-music ensembles to be heard next season have been selected. They are the Guilet, Budapest, Griller and Stuyvesant Quartets.

The organization will sponsor again a special chamber music cycle during next season.

Berkshire Season Heavier

Forty-two performances within the six-weeks term of the Berkshire Music Center (July 1-Aug. 10) will make the 1946 Berkshire season far heavier than any prewar season. Sixteen performances will be open to the public by paid admission—the nine concerts of the Berkshire Festival and the four Bach-Mozart concerts, all by the Boston Symphony Orchestra under Dr. Serge Koussevitzky.

Twenty-two performances by the Berkshire Music Center, concert and operatic, will be open to those interested in the school. Persons, who by a voluntary contribution to the Center become members of the Society of Friends of the Berkshire Music Center, will be invited guests at the Center's performance and also at four chamber music concerts to be given on the four Tuesday evenings in July under the sponsorship of the Elizabeth Sprague Coolidge Foundation of the Library of Congress.

The first American presentation of Benjamin Britten's opera, "Peter Grimes," so successfully received in England, will be given by the Center on Aug. 6, 7 and 9.

Middlebury Adds Course

Middlebury College is adding a Composers' Conference and Chamber Music Center this Summer to its regular summer schedule. Alan Carter, founder and director of the Vermont State Symphony Orchestra, the Cremona String Quartet, and members of the music faculty of the College, will direct the conference. Aim of the conference is to "provide experienced criticism of scores and a program of discussion, instruction and performance. It is designed not only for those interested in composing professionally, but also for persons desiring a better understanding of how serious composing is accomplished."

Two Join Fraternity

Two Ithaca College students from Buffalo were recently taken into Epsilon Chapter of Sigma Alpha Iota, national music fraternity for women. They are Lena Panicali, daughter of Mr. and Mrs. Angelo Panicali, 273 Eagle St., and Corinne Marino, daughter of Mr. and Mrs. Sebastian Marino, 316 Busti Ave. Both are freshmen in the music department.

Recital Notes

Marian Beardsley Albee will present her piano pupils in recitals this evening and tomorrow evening in 52 Winston Rd.

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This Clipping From
NEW YORK, N. Y.
TIMES

JUN 16 1946

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Of these, sixteen will be open to the public by paid admission, including the nine concerts of the Berkshire Festival and the four Bach-Mozart concerts, all by the Boston Symphony, led by Dr. Koussevitzky. Three Saturday morning Festival rehearsals will be open to the public at a minimum charge for the benefit of the Orchestra's Pension Fund.

Twenty-two concert and operatic performances by the Berkshire Music Center will be open to those interested in the school. A Society of Friends of the Berkshire Music Center has been formed, because the Center depends partly on its well wishers. Membership is obtained by a voluntary contribution to the Berkshire Music Center. The twenty-two performances and the four Coolidge Chamber concerts will be open by invitation to those enrolled as Friends of the Berkshire Music Center.

Four Chamber Music concerts on the first four Tuesday evenings in July will be presented by players from the Boston Symphony and guest artists under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The Center will give three performances, on Aug. 6, 7 and 8, of Benjamin Britten's opera, "Peter Grimes," composed on commission for Tanglewood and performed with outstanding success in European countries, and here to have its first American presentation. The opera will be given by the Opera Department under the direction of Herbert Graf, with Leonard Bernstein conducting.

The Opera Workshop, under the direction of Boris Goldovsky, will offer two evenings of opera scenes.

Six concerts will be given by the orchestras of the Berkshire Music Center with Stanley Chapple, Leonard Bernstein and Richard Burgin as conductors. The Chorus, under the direction of Robert Shaw, also will give six concerts. Chamber groups, supervised by Gregor Piatigorsky, will give five concerts.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUN 16 1946

EXTENSIVE PROGRAM AT BERKSHIRE CENTER

Plans Include 42 Performances—Special Events for Friends of Center

Announcing a schedule at the Berkshire Music center far exceeding that of any prewar season, Serge Koussevitzky, director of the Boston Symphony orchestra's school at Tanglewood, between Lenox and Stockbridge, lists 42 performances.

In the six-week term, opening July 1, will be included 16 performances—the nine concerts of the Berkshire festival, four Bach-Mozart concerts and three Saturday morning festival rehearsals—to which the public will pay admission and 22 concert and operatic performances, with four chamber music concerts given to the center by Mrs Elizabeth Sprague Coolidge that will be open by invitation to those enroled as Friends of the Berkshire Music Center. Because the center, supported in part by tuition fees and festival receipts, depends also upon its well-wishers, a Society of Friends of the Berkshire Music Center has been formed. Membership is open to those sending a voluntary contribution to the center at Tanglewood, Lenox.

WHITE PLAINS, N.Y
HERALD
6/14/46

Music Festival Will Commence July 25 In Berkshire Hills

The Boston Symphony Orchestra opens its annual Berkshire music festival July 25 in gala prewar style at Tanglewood, near Lenox, in the hills of western Massachusetts.

A series of nine concerts extending over three week ends will be given in a bucolic setting. Thousands of music lovers from every corner of the Nation are expected to attend. Some will have seats in the music shed. The others sprawl helter-skelter on the lawns of the rambling 200-acre estate—are out of luck if it rains.

The program begins and ends with Beethoven symphonies. However, conductor Serge Koussevitzky has included the works of modern composers, among whom are Rachmaninoff, Copland, Shostakovitch and Martinu.

Pre-Festival Series

Before the opening of the festival, the orchestra under the direction of Dr. Koussevitzky will give a series of four chamber music concerts comprised solely of the music of Bach and Mozart. Longtime fafavorites, including Bach's Brandenburg Concerto and Mozart's Jupiter Symphony, are on the program.

The festivals have been held annually since their inauguration in 1943. Each time they draw a bigger crowd. The Tanglewood estate, where once Nathaniel Hawthorne lived and wrote "Tanglewood Tales," was presented to the symphony orchestra in 1936 by Mrs. Andres Hepburn and her aunt, Miss Mary A. Tappan. The shed was built in 1938. A crowd of 95,000 persons gathered for a series of concerts in 1941.

School to Reopen

Nearly a month before the opening of the festival the Berkshire music center opens for six weeks beginning July 1. Unique in purpose, the school gives young musicians a chance to polish their performance before entering the professional fields.

The faculty of the school is composed of the nation's big names in music, including composer Leonard Bernstein, Gregor Piatigorsky, Aaron Copland and opera expert Boris Goldovsky.

The school was closed during the war, but now has accepted more than 300 students in various departments such as composition, instrumentation, conducting, and opera. The opera department plans a performance of Benjamin Brit-

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N. ADAMS, MASS.
TRANSCRIPT
JUN 15 1946

To Admit Public To 42 Performances

Six-Week Schedule Planned at Music Center

TANGLEWOOD

Activities, Far Exceeding Those of Any Pre-War Season, Will Commence July 1.

Forty-two performances to which the public will be admitted are on the six-week schedule of the Berkshire Music Center at Tanglewood, Stockbridge, starting July 1, it was announced today by Serge Koussevitzky, director of the Boston Symphony orchestra and of the orchestra's school at Tanglewood.

The schedule, far exceeding that of any pre-war season to mark the full resumption of Tanglewood activities, includes the nine Berkshire Music Festival performances by the Boston Symphony orchestra under Dr. Koussevitzky's direction, four Bach-Mozart concerts by the orchestra, 22 performances, concert and operatic, by Berkshire Music Center school groups, four Coolidge chamber music concerts by Boston Symphony and guest artists under the auspices of the Elizabeth Sprague Coolidge Foundation, and three Saturday morning Festival rehearsals.

The nine Festival concerts and the four Bach-Mozart concerts, all by the full orchestra, will be open to the general public by paid admissions, and three Saturday morning rehearsals of the full orchestra for the Festival concerts will be open to the public at a minimum charge for the orchestra's pension fund. The 22 performances by the Berkshire Music Center school groups will be open by invitation to friends of the Center who enroll in the Society of Friends of the Berkshire Music Center by making voluntary contributions to it. Among these will be three performances, Aug. 6, 7 and 9, of "Peter Grimes," Benjamin Britten's opera composed on commission for Tanglewood and performed successfully abroad. This will be the American premier. Other Center attractions include two evenings of opera scenes by the opera workshop under the direction of Boris Goldovsky, six orchestra concerts under the direction of Stanley Chapple, Leonard Bernstein and Richard Bergen, six chorus concerts under the direction of Richard Shaw, and five chamber music concerts under the supervision of Gregor Piatigorsky. The students of the school who comprise the orchestras, chorus and chamber groups, will number 300, selected from outstanding students in the foremost American and European schools of music.

Tanglewood is being made ready for the season. A new ticket office and reception center has been built at the entrance, the theater-concert hall and the music shed are being renovated and in the parking field, drainage, hard surfacing and roadways are being installed.

CHARLESTON, W. VA.
MAIL
JUN 16 1946

The compositions recorded this month by the Boston Symphony are the Brandenburg Concertos Nos. 3 and 4, both in the key of G. The third concerto was written for strings alone; the fourth for violin, two flutes and strings. Both are ideal models of the concerto grosso form which reached a pinnacle of perfection during Bach's lifetime.

The Boston Symphony always has been noted for the satiny sheer of its string section. Now under Dr. Koussevitzky's direction, the orchestra plays with such beauty and majestic sonority that you will be delighted to add this album to your collection of best-loved music.

BUFFALO, N. Y.
NEWS
JUN 15 1946

Glee Club's First Appearance to Be Thursday

By THEODOLINDA C. BORIS

The first public performance by the Little Seminary Choir-Glee Club will take place Thursday evening at 8 o'clock in Our Lady of Lourdes Auditorium. The Rev. Henry Kawalec will direct, and Victor Valente, pianist, will be guest soloist.

The program follows:

Cantate Domino	Handel-Praglia
Veni Sancte Spiritus, Sequence for Pentecost	Gregorian Chant
Media Vita, Ancient Responsory for Septuagesima	Gregorian Chant
Benedictus-Canticle	Fauxbourdon
Tantum Ergo	Palestrina
Jesu Rex Admirabilis	Palestrina
O Bone Jesu	Palestrina
Chorus	
Prelude in G Minor	Rachmaninoff
Preludes in E Minor, C Sharp Minor, G Minor	Chopin
Theme and Variations	Victor Valente
Popular American Melodies	Medley
Victor Valente, pianist	
Panis Angelicus	Franck
Tenor soloist and chorus	
The Glory of God in Nature	Beethoven
Ave Maris Stella-O Sanctissima, Traditonal	
Chorus	
Come to Sorrento	de Curtis
Tenor soloist	
Winter Song	Bullard
Climb Up, Chillun	Negro Spiritual
Stouthearted Men	Romberg
Ave Maria	Arcadelt
Chorus	

Program for Choral Group

The program for the concert by the Negro Chorus, "Wings Over Jordan," in Kleinhans Music Hall tomorrow evening is announced, with the name of the soloist in each spiritual, by the local chairman, Sylvester Turpin, as follows:

Ezekiel Saw the Wheel—Cecil Dandy
We Shall Walk Through the Valley in Peace
Esther Overstreet
Great Day—Rhoda Chatman
When Life Is Over—Mr. Dandy
You Know, Lord
I'm Going to Die With the Staff in My Hand
Dorothy Clark
Sometimes I Feel Like a Motherless Child
Thomas Roberts
Room Enough
Ride On, King Jesus—Elizabeth Dearon
The Old Ark's a'Movering
When I've Done the Best I Can—Miss Clark
Just a Closer Walk With Thee
John Carpenter and Miss Clark
Precious Memories
Ezekiel Dearon and Mr. Dandy
Rock'a My Soul—Mr. Dearon
I Will Trust in the Lord—Miss Overstreet
When I Fall on My Knees
Mr. Roberts and Hazel Morris

Charles King is conductor of the chorus and the Rev. Glynn T. Settle founder and director.

600 Buy Season Tickets

More than 600 season subscriptions—50 more than last year—have already been received for the 1946-47 series sponsored by the Buffalo Chamber Music Society, Mary Gail Clark, manager, announced today. A limited number of tickets are left for the series, Miss Clark said.

Four of the five chamber-music ensembles to be heard next season have been selected. They are the Guilet, Budapest, Griller and Stuyvesant Quartets.

The organization will sponsor again a special chamber music cycle during next season.

Berkshire Season Heavier

Forty-two performances within the six-weeks term of the Berkshire Music Center (July 1-Aug. 10) will make the 1946 Berkshire season far heavier than any pre-war season. Sixteen performances will be open to the public by paid admission—the nine concerts of the Berkshire Festival and the four Bach-Mozart concerts, all by the Boston Symphony Orchestra under Dr. Serge Koussevitzky.

Twenty-two performances by the Berkshire Music Center, concert and operatic, will be open to those interested in the school. Persons, who by a voluntary contribution to the Center become members of the Society of Friends of the Berkshire Music Center, will be invited guests at the Center's performance and also at four chamber music concerts to be given on the four Tuesday evenings in July under the sponsorship of the Elizabeth Sprague Coolidge Foundation of the Library of Congress.

The first American presentation of Benjamin Britten's opera, "Peter Grimes," so successfully received in England, will be given by the Center on Aug. 6, 7 and 9.

Middlebury Adds Course

Middlebury College is adding a Composers' Conference and Chamber Music Center this Summer to its regular summer schedule. Alan Carter, founder and director of the Vermont State Symphony Orchestra, the Cremona String Quartet, and members of the music faculty of the College, will direct the conference. Aim of the conference is to "provide experienced criticism of scores and a program of discussion, instruction and performance. It is designed not only for those interested in composing professionally, but also for persons desiring a better understanding of how serious composing is accomplished."

Two Join Fraternity

Two Ithaca College students from Buffalo were recently taken into Epsilon Chapter of Sigma Alpha Iota, national music fraternity for women. They are Lena Panicali, daughter of Mr. and Mrs. Angelo Panicali, 273 Eagle St., and Corinne Marino, daughter of Mr. and Mrs. Sebastian Marino, 316 Busti Ave. Both are freshmen in the music department.

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REPUBLICAN
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HERALD
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This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUN 16 1946

Hub Symphony Records Two Well-Liked Works

Adolf Busch Plays Mozart Concerto, Tartini Sonata—Paul Robeson Makes New Set of Spirituals—Indianapolis Orchestra Offers Siegmeister Composition

By VICTOR PRAHL

Those who attended the Bach-Mozart festival at Tanglewood last season and sensed that they were hearing rare performances, will be pleased to learn that some of them were recorded at the time. RCA Victor has just released two Brandenburg Concertos, Nos. 3 and 4, by Bach, played by members of the Boston Symphony under Serge Koussevitzky (Victor album M or DM 1050, four 12-inch records). As No. 3 consists of but two movements in the allegro form, Dr Koussevitzky has interpolated the sublimely beautiful and expressive short Sinfonia from the same master's cantata No. 4 "Christ Lay in Death's Dark Prison," the minor key and mood lending the needed contract. In No. 4 one admires anew the subtle velvety tone and virtuosity of the concertmaster, Richard Burgin, in the solo passages for violin, as well as the pure, refined tone of the two flutists, George Laurent and George Madsen. The final side is the "Prelude in E" from Bach's sixth sonata. Approaching perfection both as a performance on the part of the orchestra, and as a recording, this album is a highly welcome addition to the recently released series of compositions by Bach.

This Clipping From
ALBANY, N. Y.
TIMES UNION

JUN 16 1946

Music

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Audiences will be admitted to 42 performances within the six week's term of the Center (July 1—August 10), an average of one a day. Of these, 16 will be open to the public by paid admission—the nine concerts of the Berkshire Festival and the four Bach-Mozart concerts, all by the Boston Symphony orchestra under Dr. Koussevitsky's direction. Three Saturday morning Festival rehearsals will be open to the public at a minimum charge for the benefit of the orchestra's pension fund.

Twenty-two performances by the Berkshire Music Center, concert and operatic, will be open to those who are interested in the school. The Center, supported in part by tuition fees and Festival receipts, depends also upon its well wisheds. A Society of Friends of the Berkshire Music Center has therefore been formed. Membership is effected by a voluntary contribution to the Berkshire Music Center, Tanglewood, Lenox, Mass. The 22 performances, and the four Coolidge chamber concerts will be open by invitation to those enrolled as Friends of the Berkshire Music Center.

Four chamber music concerts on the first four Tuesday evenings in July will be performed by Boston Symphony and guest artists under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The Center will give three performances (August 6, 7, 9) of "Peter Grimes," Benjamin Britten's opera composed on commission for Tanglewood, performed with outstanding success in England.

This Clipping From
SPRINGFIELD, MASS.
NEWS

JUN 15 1946

TANGLEWOOD WILL OFFER 42 CONCERTS

Berkshire Music Center Schedules Busiest Season Under Koussevitzky Direction

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The Berkshire Music Center orchestras, under the direction of Stanley Chapple, Leonard Bernstein, and Richard Burgin, will give six concerts. The chorus, under the direction of Robert Shaw, will give six concerts. Chamber groups, under the supervision of Gregor Piatigorsky, will give five concerts. The students of the school will number 300, selectively drawn from the United States and abroad, and representing our foremost schools of music.

This Clipping From
BROOKLYN, N. Y.
EAGLE

JUN 16 1946

New England's Charms Are Again At Your Doorstep

Tucked away in the northeasternmost corner of the country is the six-State vacationland of New England, whose rich store of Summer pleasures will unfold with all its pristine charm for the first season in five years. Hotels and Summer theaters closed by the war, natural scenic wonders inaccessible in time of gas rationing, native curiosities like the Cog Railway on Mount Washington—now, in 1946, these pleasures and many more are yours for the asking.

New England resort operators have been engaged these past months in enlarging, improving and redecorating their establishments, and in expanding their recreational facilities.

Summer theaters are re-opening, with the promise of Broadway stars and productions brought within leisurely strolling or driving distance of your cottage or hotel.

If a good old-fashioned country fair appeals to your fancy, there will be ample opportunity to indulge it at a score or more of New England's famous rural get-togethers. The exhibitions of livestock and food are made merrier by a carnival spirit and that prince among ancient sports, harness-racing. Skowhegan, Me., will be holding its renowned fair this Summer, as will Brockton, Mass., and New London, Conn.; Tunbridge, Vt., and Keene, N. H.

No account of New England's Summer pleasures can neglect mention of the world-renowned Berkshire Music Festival, a three-week paean of the greatest in classical music by the Boston Symphony Orchestra under its honored conductor, Serge Koussevitsky.

This Clipping From
HARTFORD, CONN.
COURANT

JUN 16 1946

42 Berkshire Music Events On Program

Average of One Daily Tops Prewar; Operas Will be Presented

Audiences will be admitted to 42 performances during the six weeks term of the Berkshire Music Center at Tanglewood, Lenox, Mass., from July 1 to August 10, it is announced by Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of its school there.

This average of one performance a day far exceeds any prewar season. Sixteen performances will be open to the public by paid admission. These include the nine concerts of the Berkshire Festival and the four Bach-Mozart concerts, all by the Boston Symphony under Dr. Koussevitzky's direction, and the three Saturday morning Festival rehearsals for which a minimum charge for the benefit of the orchestra's pension fund will be assessed.

Twenty - two performances by the Berkshire Music Center, concert and operatic, will be open to those who are interested in the school. The center, supported in part by tuition fees and festival receipts, depends also on its well-wishers. A Society of Friends of the Berkshire Music Center has therefore been formed. Membership is effected by a voluntary contribution to the center. The 22 performances and the four Coolidge chamber concerts will be open by invitation to those enrolled as friends of the center. The chamber music concerts, on the first four Tuesdays in July, will be performed by Boston Symphony and guest artists under auspices of the Elizabeth Sprague Coolidge Foundation.

On August 6, 7 and 9, the center will give three performances of Benjamin Britten's opera "Peter Grimes" composed on commission for Tanglewood. It has already been produced in England and other European countries. Here it will be done by the center opera department, under direction of Dr. Herbert Graf. Leonard Bernstein will conduct and Richard Rychtarik has designed the settings. The chorus will be rehearsed by Hugh Ross.

In addition there will be two evenings of opera scenes by the opera workshop, under direction of Boris Goldovsky. The Berkshire Music Center orchestras, under direction of Stanley Chapple, Leonard Bernstein and Richard Burgin, will give six concerts. The chorus, directed by Robert Shaw, will also give six concerts, and chamber groups, under supervision of Gregor Piatigorsky, will give five programs.

Students at the school are expected to number about 300, selected from the United States and abroad, and representing leading schools of music.

JUNE 15, 1946
HE NEW YORK TIMES,

42 CONCERTS SET FOR TANGLEWOOD

Performances at the Berkshire Center Will Open July 1—Chamber Music on List

Forty-two performances will be open to audiences at the Berkshire Music Center at Tanglewood, Lenox, Mass., in the six weeks of its activities from July 1 to Aug. 10, according to announcement made by Serge Koussevitzky, director of the Boston Symphony Orchestra's school there.

Of these, sixteen will be open to the public by paid admission, including the nine concerts of the Berkshire Festival and the four Bach-Mozart concerts, all by the Boston Symphony, led by Dr. Koussevitzky. Three Saturday morning Festival rehearsals will be open to the public at a minimum charge for the benefit of the Orchestra's Pension Fund.

Twenty-two concert and operatic performances by the Berkshire Music Center will be open to those interested in the school. A Society of Friends of the Berkshire Music Center has been formed, because the Center depends partly on its well wishers. Membership is obtained by a voluntary contribution to the Berkshire Music Center. The twenty-two performances and the four Coolidge Chamber concerts will be open by invitation to those enrolled as Friends of the Berkshire Music Center.

Four Chamber Music concerts on the first four Tuesday evenings in July will be presented by players from the Boston Symphony and guest artists under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The Center will give three performances, on Aug. 6, 7 and 8, of Benjamin Britten's opera, "Peter Grimes," composed on commission for Tanglewood and performed with outstanding success in European countries, and here to have its first American presentation. The opera will be given by the Opera Department under the direction of Herbert Graf, with Leonard Bernstein conducting.

The Opera Workshop, under the direction of Boris Goldovsky, will offer two evenings of opera scenes.

Six concerts will be given by the orchestras of the Berkshire Music Center with Stanley Chapple, Leonard Bernstein and Richard Burgin as conductors. The Chorus, under the direction of Robert Shaw, also will give six concerts. Chamber groups, supervised by Gregor Piatigorsky, will give five concerts.

The school will have 300 students, drawn from leading schools of music in this country and abroad.

This Clipping From
DAYTON, OHIO
NEWS

JUN 16 1946

Koussevitzky Sees Festival Paving Way For U. S. Opera

BY BETTY A. DIETZ
Dayton News Music Editor

IN JUST TWO WEEKS, the Berkshire Festivals, unique in American musical events, will be resumed. And there in the Berkshire hills Dr. Serge Koussevitzky, Boston symphony conductor and founder of the festivals, will attempt to open the way for the opera of the future, for American opera, in the fullest sense of the words.

Opera in America, Koussevitzky explained recently, has not received the attention it deserves. The handful of resident companies—New York's Metropolitan, the Chicago Civic Opera, San Francisco, Cincinnati's summer opera at the Zoo—even with the aid of radio and a few slender touring groups, cannot possibly fill the gap.

"We have a great number of excellent voices in this country, but we lack an opera," the conductor declared. "By this I mean an ensemble in which the singer is only part of the entire effort and in which all the singers are integrated into an ensemble. We still

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This Clipping From
ST. LOUIS, MO.
POST DISPATCH

JUN 16 1946

★ ★ ★

BACH: Brandenburg Concertos Nos. 3 and 4.

Bach is not Serge Koussevitzky's dish. These performances by the Boston Symphony Orchestra are shrouded in silken tones to such an extent that the anatomy never manages to show through. The two movements of the Concerto No. 3 are separated by a performance of the Sinfonia from the cantata "Christ lag in Totesbanden" (Victor, four records).

★ ★ ★

WAGNER: Bridal Chamber Scene from "Lohengrin."

It is perhaps a sign of a declining interest in Wagner that one prefers "Lohengrin" to "Gotterdammerung." This reviewer makes the confession and bares his breast to the consequences. The quite obvious metrical divisions of the Bridal Chamber music does not prevent it from having a soaring lyricism and a steady march to a striking dramatic climax. What more can you ask? Helen Traubel sings heroically and in character. She seems a little troubled in the upper reaches of her voice but at other times her vocal quality is clear, rounded and brilliant. Kurt Baum sings the name part with robust assertiveness tempered by an elasticity derived from his long experience in Italian opera. Orchestra support is supplied handsomely by Rodzinski and the New York Philharmonic Symphony. The recording is good (Columbia, two records).

DVORAK: New World Symphony.

The blend of American color and Bohemian nostalgia which characterizes this familiar symphony is honestly handled by Eugene Ormandy and the Philadelphia Orchestra. It is a good straightaway performance, with everything in place. The orchestra sounds with the usual brilliance and the recording is first rate. (Columbia, five records.)

MOZART: Concerto in A Major for Violin and Orchestra.

Mozart's lucidity and tenderness are suggested but never realized in the performance of the A Major Concerto given by Adolf Busch and the Busch Chamber players. Aside from a general insensitiveness, Mr. Busch is guilty of bad intonation and unsteady pacing. One feels nevertheless that the music has been thoroughly studied and is being presented with purity of intention. This, it seems is not enough. (Columbia, fou records.)

★ ★ ★

LISZT: Piano Music.

Gyorgy Sandor, a highly co petent technician plays seve compositions by the acrobatic ab quite as well as they need played. The album of four reco takes in the Sonata quasi F tasia, the Concert Etude No. Funerailles, Liebestraum and Hungarian Rhapsody No. 15. lumbia, four records.)

[154]

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUN 16 1946

The Two Tanglewoods

THE TALE OF TANGLEWOOD. Scene of the Berkshire Musical Festival. By M. A. DeWolfe Howe. Introduction by Serge Koussevitsky. . . . *101 pp. . . . New York: The Vanguard Press. . . . $2.*

Reviewed by
HARRIET WHICHER

NOW that our children are educated as much by the radio and phonograph as by books, it is possible that the present generation will respond more intelligently to a tale of Tanglewood, home of the Berkshire Music Festival, than they do to Hawthorne's Tanglewood tales of classic myths. "Peter and the Wolf" they know. Did not the Boston Symphony present it on the grounds of the old Tappan estate one warm Sunday afternoon in August, 1939, while they lolled on the grass outside the Music Shed, untroubled by dim rumors of wars to come? But Theseus and the Minotaur are shadowy figures. Their story was told nearly a hundred years ago to children gathered in the same place within sight of the same hills; and now that fable of slaughter and sacrifice seems pale and insignificant.

Mr. Howe has had the happy idea of combining in one book our two associations with the word Tanglewood—a name coined by Hawthorne for the corner of the Berkshires where he lived from June, 1850, to November, 1851. One is the story of Hawthorne's sojourn in the little Red Cottage, which to his wife appeared a "bower of classic beauty" and to him a "most wretched and inconvenient little hovel"; of his charming relations with his adoring family and his shyness with friends and acquaintances; of the beginning of his lifelong friendship with Herman Melville, and of the writing of "The House of Seven Gables" and "The Wonder Book." The other is the story of the phenomenal growth of the Berkshire Music Festivals during the seven years before the war. The two parts have a mere thread of connection. Hawthorne's little Red Cottage burned to the ground about 1890, and only scholars remember that it was once called by a reverent visitor a "temple of art and the Muses"; the great Music Shed, presided over by Dr. Koussevitsky, seems more fully to deserve the orotund phrase. The Tappan family passed gradually from the patronage of letters to the patronage of music, and two descendants of Hawthorne's landlord finally presented their country place, Tanglewood, in Stockbridge to the Boston Symphony Orchestra. A more dramatic coincidence is the importance of Berkshire thunderstorms in the two tales. It was a thunderstorm in August, 1850, which drove Hawthorne and Melville to the same cave for shelter and thus began their friendship; it was a thunderstorm in August, 1937, which drowned out the brasses in an all-Wagner program, inundated the musicians and drove a drenched audience to start on the spot subscriptions for an $80,000 building to house the music festivals.

If the opening sentences of this review have seemed to put the accent on youth, that is because Mr. Howe speaks so contagiously of the exuberant, youthful enthusiasm which has animated every one concerned with the festivals and made possible their extraordinary development. For this Dr. Koussevitsky is largely responsible. In 1934 about [illegible] thousand people attended the three concerts conducted by Henry Hadley in the horse-show ring of the Dan Hanna farm. Seven years later nearly 95,000 people came from all over the country to hear the nine concerts of the season. In addition to the concerts a Music Center had been established, combining an institute for musicians "capable of profiting by the best professional training for careers in music," and an academy for "students, teachers, and others imbued with the amateur spirit and seeking, through a summer of living and working in music, to enrich their capacities of lifelong enjoyment." The Center has been made possible by the generosity and devotion of the friends of the festival. Now that the war is over the symphonic festivals and the Center will probably resume their old importance after the necessary curtailment of the last four years. Mr. Howe speaks appreciatively, too, of the wonderful work of Elizabeth Sprague Coolidge in the earlier Berkshire festivals of chamber music on South Mountain.

The book forms a necessary sequel to Mr. Howe's earlier history of the Boston Symphony Orchestra. The late Stuart Sherman once remarked that Mr. Howe, in spite of his devotion to Harvard and Boston, had achieved a "certain blessed detachment from the traditional Boston outlook — or should not one rather say, the traditional Boston inlook." In his "Tale of Tanglewood" he has passed from the heated atmosphere of Symphony Hall to the open air of the Berkshires; from Boston to something international concerned with the festivals and and democratic in its scope. And yet—it is good for us to pause in the blaze of the summer sun, and through the sounding brasses to hear the still small voice of Hawthorne's dark masterpiece composed in the little red cottage.

Opera 'Peter Grimes' In American Premiere

NEW YORK HERALD TRIB.

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Benjamin Britten's opera "Peter Grimes" will have its first American performances at Tanglewood, Lenox, Mass., on Tuesday, Wednesday and Friday nights, Aug. 6, 7 and 9. It will be produced by the opera department of the Berkshire Music Center on Dr. Herbert Graf's direction, with Leonard Bernstein conducting and settings designed by Richard Rychtarik.

In all, forty-two performances will be given at Tanglewood during the Center's session between July 1 and Aug. 10. Those open to the public by paid admission are the Boston Symphony's nine festival concerts (Thursday and Saturday nights and Sunday afternoons, July 25, 27, 28, Aug. 1, 3, 4, 8, 10 and 11), and three Saturday morning rehearsals (July 27, Aug. 3 and 10) and four Bach-Mozart concerts on Saturday nights and Sunday afternoons, July 13, 14, 20 and 21.

Twenty-six performances will be open to contributing members of the recently organized Society of Friends of the Berkshire Music Center. These include the performances of "Peter Grimes," four chamber music programs on Tuesday evenings, July 2, 9, 16 and 23, given under the auspices of the Elizabeth Sprague Coolidge Foundation; two programs of opera scenes, six concerts by the Center's orchestras under Stanley Chapple, Mr. Bernstein and Richard Burgin, two concerts by the Center's chorus under Robert Shaw and five concerts by chamber music groups.

TANGLEWOOD (Lenox, Mass.)
BACH-MOZART
Concerts, Directed by
Serge Koussevitzky
Members of the Boston Symphony Orchestra
1st Program—Sat. Eve., July 13; Sun. Aft., July 14
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Tickets for each concert at $4.80 and $3.60 (tax incl.). Mail orders to Boston Symphony Orchestra, Tanglewood, Lenox, Mass.

This Clipping From
ST. LOUIS, MO.
POST DISPATCH

JUN [illegible]

Music and Music Makers

Off the Records

By
Thomas B. Sherman

JOSEPH SZIGETI'S recording of the Brahms Violin Concerto, which he made recently with the Philadelphia Orchestra under Eugene Ormandy (Columbia, five records), suffers only by comparison with his former recording of the same piece, in which he was associated with the Halle Orchestra of Manchester, England. It is a superior performance and the recording is up to the best prevailing standards of reproduction. Unlike the Manchester version, however, it shows an occasional laxness of emotional control. Otherwise the two are the same—poised, spacious and noble. The orchestra under Ormandy does a skilful job of laying down the structure and keeping the proper pace.

★ ★ ★

AARON COPLAND—Appalachian Spring

Music written for the ballet usually needs the ballet to complete certain gestures that arise n the orchestra. The recording of Copland's ballet suite, custom-made for Martha Graham, is immensely satisfying for all of that. The music is fresh, rhythmically ctive and rich in native harmonic oloring. The final close stresses he leading tone instead of the onic, leaving the listener in a tate of suspense. The ballet, erhaps, would make the reason or this quite evident. The Boston Symphony Orchestra under Koussevitzky gives it a rich and rnate performance

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This recording is the first by saac Stern to be released. It reeals his already familiar virtues. irmness of tone, sureness of itch, intelligible phrasing and an ncompassing authority of address. Mr. Stern is assisted by the xcellent pianist, Alexander Zakin, who is perhaps a little too discreet t times. The recording is firstate in tone reproduction. (Columbia, four records.)

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Jacques Ibert's descriptive vignettes of certain Mediterranean ports of call are pretty and pleasant and are saturated with local atmosphere. The spirited performance by the New York Philharmonic Orchestra under Artur Rodzinski suggests that Mr. Rodzinski is more interested in contemporary scores than in the nineteenth century symphonies. The recording is excellent (Columbia, two records).

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TIMES HERALD

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On the RECORD

Serge Koussevitsky's recording of the Brandenburg Concertos (No.'s 3 and 4, Victor M-DM 1050—four 12" records) may upset the purists in one respect. He employs four times as many musicians as Bach used. But Koussevitsky's performance and the excellence of the recording will win the admiration of the most exacting music lover. The concertos were recorded at Tanglewood, Mass., the summer home of the Boston Symphony Orchestra.

The strings sing clearly and melodiously and there is perfect balance among the various sections of the orchestra. The third concerto is scored for stringed instruments alone; the Fourth for violin and two flutes as the concertino with strings as tutti.

Koussevitsky's enlarged personnel keeps the spirit of the work. His energetic and decisive reading gives Bach's lovely music all its buoyancy and vigor, its tenderness and poignancy.

On the extra eighth side of the set is the Pick-Mangiagalli arrangement of the Prelude to Bach's Violin Sonata No. 6 well-presented by the Koussevitsky organization.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JUN 16 1946

Annual Music Fete Will Open July 25 in Berkshire Center

BY EVELYN BROWN

Lenox, Mass. June 15.—(UP)—The Boston Symphony Orchestra opens its annual Berkshire music festival July 25 in gala prewar style at Tanglewood, in the hills of western Massachusetts.

A series of nine concerts extending over three week ends will be given in a bucolic setting. Thousands of music lovers from every corner of the nation are expected to attend. Some will have seats in the music shed. The others sprawl helter-skelter on the lawn of the rambling 200-acre estate— are out of luck if it rains.

The program begins and ends with Beethoven symphonies. However, conductor Serge Koussevitzky has included the works of modern composers, among whom are Rachmaninoff, Copland, Shostakovitch and Martinu.

Pre-Festival Series

Before the opening of the festival, the orchestra under the direction of Dr. Koussevitzky will give a series of four chamber music concerts comprised solely of the music of Bach and Mozart. Longtime favorites, including Bach's Brandenburg Concerto and Mozart's Jupiter Symphony, are on the program.

The festivals have been held annually since their inauguration in 1934. Each time they draw a bigger crowd. The Tanglewood estate, where once Nathaniel Hawthorne lived and wrote "Tanglewood Tales" was presented to the symphony orchestra in 1936 by Mrs. Andres Hepburn and her aunt, Miss Mary A. Tappan. The shed was built in 1938. A crowd of 95,000 persons gathered for the series of concerts in 1941.

School to Reopen

Nearly a month before the opening of the festival the Berkshire music center opens for six weeks beginning July 1. Unique in purpose, the school gives young musicians a chance to polish their performance before entering the professionals fields.

The faculty of the school is composed of the nation's big names in music, including composer Leonard Bernstein, Gregor Piatigorsky, Aaron Copland and opera expert Boris Goldovsky.

The school was closed during the war, but now has accepted more than 300 students in various departments such as composition, instrumentation, conducting and opera. The opera department plans a performance of Benjamin Britten's opera, "Peter Grimes," a piece that was composed for Tanglewood and produced in England last summer.

This Clipping From
NEW HAVEN, CONN.
REGISTER

JUN 16 1946

Tanglewood Events

A schedule of activities at the Berkshire Music Center far exceeding that of any pre-war season is announced by Serge Koussevitzky, director of the Boston Symphony Orchesta's school at Tanglewood in the Berkshire Hills.

Audiences will be admitted to 42 performances within the six weeks' term of the Center (July 1-August 10), an average of one a day. Of these, 16 will be open to the public by paid admission—the nine concerts of the Berkshire Festival and the four Bach-Mozart concerts, all by the Boston Symphony Orchestra under Dr. Koussevitzky's direction. Three Saturday morning festival rehearsals will be open to the public at a minimum charge for the benefit of the orchestra's pension fund.

Twenty-two performances by the Berkshire Music Center, concert and operatic, will be open to those who are interested in the school. A Society of Friends of the Berkhire Music Center has been ormed. Membership is by volunary contribution to the Berkshire Music Center, Tanglewood, Lenox, Mass. The 22 performances, and the our Coolidge chamber concerts will e open by invitation to those enolled as Friends of the Berkshire Music Center.

Four Chamber Music concerts on he first four Tuesday evenings in uly will be performed by Boston Symphony and guest artists under he auspices of the Elizabeth Sprague Coolidge Foundation in he Library of Congress. The Center will give three performances, August 6, 7, and 9, of "Peter Grimes" Benjamin Britten's opera composed on commission for Tanglewood, performed with outstanding success abroad, and here to have its first American presentation. "Peter Grimes" will be produced by the opera department, under the direction of Dr. Herbert Graf, Richard Rychtarik deigning the settings and Leonard Bernstein conducting.

The chorus will be prepared by Hugh Ross. There will be two evenings of opera scenes by the opera workshop, under the direction of Boris Goldovsky.

The Berkshire Music Center orchestras, under the direction of Stanley Chapple, Leonard Bernstein, and Richard Burgin, will give six concerts. The chorus, under the direction of Robert Shaw, will give six concerts. Chamber groups, under the supervision of Gregor Piatigorsky, will give five concerts.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUN 16 1946

The opera workshop will present two evenings of opera scenes, under the direction of Boris Goldovsky and the center orchestras will give six concerts under the direction of Stanley Chapple, Leonard Bernstein and Richard Burgin. The chorus, under the direction of Robert Shaw, will give six concerts and chamber groups, under Gregor Piatigorsky five concerts.

Three hundred students, representing foremost schools of music in the United States and abroad, will attend the school, the realization of a plan long cherished by Dr Koussevitzky aiming to develop the more talented of our young generation of musicians by the experience of actual performance.

A new ticket office and reception center have been built at the entrance to Tanglewood, the 200-acre summer home of the Boston Symphony orchestra. The theater-concert hall and music shed are being renovated and drainage, hard surfacing and roadways installed at the parking field. The students will be housed at the Lenox school, the Morgan-Bonsal estate, renamed Tracy hall, also at Lenox, and at the Barrington school at Great Barrington.

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NEW YORK, N. Y.
HERALD TRIBUNE ✓

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Audiences will be admitted to 42 performances within the six weeks' term of the Center (July 1-August 10), an average of one a day. Of these, 16 will be open to the public by paid admission—the nine concerts of the Berkshire Festival and the four Bach-Mozart concerts, all by the Boston Symphony Orchestra under Dr. Koussevitzky's direction. Three Saturday morning festival rehearsals will be open to the public at a minimum charge for the benefit of the orchestra's pension fund.

Twenty-two performances by the Berkshire Music Center, concert and operatic, will be open to those who are interested in the school. A Society of Friends of the Berkshire Music Center has been formed. Membership is by voluntary contribution to the Berkshire Music Center, Tanglewood, Lenox, Mass. The 22 performances, and the four Coolidge chamber concerts will be open by invitation to those enrolled as Friends of the Berkshire Music Center.

Four Chamber Music concerts on the first four Tuesday evenings in July will be performed by Boston Symphony and guest artists under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The Center will give three performances, August 6, 7, and 9, of "Peter Grimes" Benjamin Britten's opera composed on commission for Tanglewood, performed with outstanding success abroad, and here to have its first American presentation. "Peter Grimes" will be produced by the opera department, under the direction of Dr. Herbert Graf, Richard Rychtarik deigning the settings and Leonard Bernstein conducting.

The chorus will be prepared by Hugh Ross. There will be two evenings of opera scenes by the opera workshop, under the direction of Boris Goldovsky.

The Berkshire Music Center orchestras, under the direction of Stanley Chapple, Leonard Bernstein, and Richard Burgin, will give six concerts. The chorus, under the direction of Robert Shaw, will give six concerts. Chamber groups, under the supervision of Gregor Piatigorsky, will give five concerts.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JUN 16 1946

Annual Music Fete Will Open July 25 in Berkshire Center

BY EVELYN BROWN

LENOX, Mass. June 15.—(UP)—The Boston Symphony Orchestra opens its annual Berkshire music festival July 25 in gala prewar style at Tanglewood, in the hills of western Massachusetts.

A series of nine concerts extending over three week ends will be given in a bucolic setting. Thousands of music lovers from every corner of the nation are expected to attend. Some will have seats in the music shed. The others sprawl helter-skelter on the lawn of the rambling 200-acre estate— are out of luck if it rains.

The program begins and ends with Beethoven symphonies. However, conductor Serge Koussevitzky has included the works of modern composers, among whom are Rachmaninoff, Copland, Shostakovitch and Martinu.

Pre-Festival Series

Before the opening of the festival, the orchestra under the direction of Dr. Koussevitzky will give a series of four chamber music concerts comprised solely of the music of Bach and Mozart. Longtime favorites, including Bach's Brandenburg Concerto and Mozart's Jupiter Symphony, are on the program.

The festivals have been held annually since their inauguration in 1934. Each time they draw a bigger crowd. The Tanglewood estate, where once Nathaniel Hawthorne lived and wrote "Tanglewood Tales" was presented to the symphony orchestra in 1936 by Mrs. Andres Hepburn and her aunt, Miss Mary A. Tappan. The shed was built in 1938. A crowd of 95,000 persons gathered for the series of concerts in 1941.

School to Reopen

Nearly a month before the opening of the festival the Berkshire music center opens for six weeks beginning July 1. Unique in purpose, the school gives young musicians a chance to polish their performance before entering the professionals fields.

The faculty of the school is composed of the nation's big names in music, including composer Leonard Bernstein, Gregor Piatigorsky, Aaron Copland and opera expert Boris Goldovsky.

The school was closed during the war, but now has accepted more than 300 students in various departments such as composition, instrumentation, conducting and opera. The opera department plans a performance of Benjamin Britten's opera, "Peter Grimes," a piece that was composed for Tanglewood and produced in England last summer.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUN 16 1946

The opera workshop will present two evenings of opera scenes, under the direction of Boris Goldovsky and the center orchestras will give six concerts under the direction of Stanley Chapple, Leonard Bernstein and Richard Burgin. The chorus, under the direction of Robert Shaw, will give six concerts and chamber groups, under Gregor Piatigorsky five concerts.

Three hundred students, representing foremost schools of music in the United States and abroad, will attend the school, the realization of a plan long cherished by Dr Koussevitzky aiming to develop the more talented of our young generation of musicians by the experience of actual performance.

A new ticket office and reception center have been built at the entrance to Tanglewood, the 200-acre summer home of the Boston Symphony orchestra. The theater-concert hall and music shed are being renovated and drainage, hard surfacing and roadways installed at the parking field. The students will be housed at the Lenox school, the Morgan-Bonsal estate, renamed Tracy hall, also at Lenox, and at the Barrington school at Great Barrington.

…UIS, MO.
DISPATCH

1 6 1946

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…l Music
…akers
…e Records

By
B. Sherman

…ZIGETI'S recording
…hms Violin Concerto,
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…re interested in con-
…scores than in the
…century symphonies.
…ng is excellent (Co-
…records).

Tanglewood Lists 42 Musical Events

A schedule of activities at the Berkshire Music Center far exceeding that of any pre-war season is announced by Serge Koussevitzky, the director of the Boston Symphony Orchestra's school at Tanglewood in the Berkshire Hills.

Audiences will be admitted to 42 performances within the six weeks' term of the Center (July 1-August 10), an average of one a day. Of these, 16 will be open to the public by paid admission—the 9 concerts of the Berkshire Festival and the 4 Bach-Mozart concerts, all by the Boston Symphony Orchestra under Dr. Koussevitzky's direction. Three Saturday morning Festival rehearsals will be open to the public at a minimum charge for the benefit of the Orchestra's Pension Fund.

Twenty-two performances by the Berkshire Music Center, concert and operatic, will be open to those who are interested in the school. The Center, supported in part by tuition fees and Festival receipts, depends also upon its well wishers. A Society of Friends of the Berkshire Music Center has therefore been formed. Membership is effected by a voluntary contribution to the Berkshire Music Center, Tanglewood, Lenox, Massachusetts. The 22 performances, and the four Coolidge chamber concerts will be open by invitation to those enrolled as Friends of the Berkshire Music Center.

MALCOLM HOLMES, dean of the New England Conservatory of Music, who will be one of the guest conductors at Conservatory Night at the Pops tonight at Symphony Hall.

This Clipping From
HARTFORD, CONN.
TIMES

Bruno Walter Wins Musicians' Acclaim On 50th Anniversary

More than any other musician of his day Bruno Walter has been honored by his contemporaries in the field of music. Walter, who directs one of the two Boston Symphony concerts in the coming season's Bushnell Symphony Series, was only 67 years old when, two years ago he celebrated the 50th anniversary of his debut as a conductor.

On this occasion he received gifts and testimonials from the Board of Directors of the New York Philharmonic - Symphony Society and from his colleagues all over the music world.

Among other things he was presented by Artur Rodzinski, the Philharmonic's Musical Director, with a hand-lettered and illuminated testimonial from Mr. Walter's colleagues. Among the dozens of signatures were those of Arturo Toscanini, Serge Koussevitzky, Leopold Stokowski, Walter Damrosch, Eugene Ormandy, Sir Thomas Beecham, George Szell, Fritz Reiner, Dimitri Mitropoulos, Eugene Goossens, Vladimir Golschmann, and others.

Walter expressed his gratitude adding: "My life—with all its hardships — has been happy, blessed and made happy by music, by the uplifting power of music, by the spirial message of music. And this musical happiness has helped me to carry the burden of my heavy responsibilities . . . In this way I have learned to believe in the immense moral force of music. It is beautiful to think how music with its uplifting influence on the human soul has grown to highest importance in the cultural life of America . . ."

The complete Bushnell Symphony series includes concerts by the Boston Symphony (two); Philadelphia, Cleveland, National and New York Philharmonic-Symphony orchestras. Piano soloists will appear with the National and Cleveland orchestras.

This Clipping From
WORCESTER, MASS.
TELEGRAM

JUN 16 1946

Music

MUSIC CRITICS JOB NO 'BED OF ROSES'

By RAYMOND MORIN

In the current Musical America annual issue article, under the debatable title, "Are Music Critics People?" Francis D. Perkins of the New York Herald Tribune reveals just enough about the trials of a metropolitan critic to cause his out-of-town colleagues to sigh with relief.

The story is accompanied by a cartoon well worth describing. At a critic's desk sits the culprit himself, as Machiavellian a looking creature as ever you will see. Approaching him with expressions of violent protestation are an embittered violinist, and an operatic character dressed in suit of armor, threateningly pointing a spear at his literary executioner.

These are followed by two prima donnas with clenched fists, an extravagantly mustachioed conductor armed with a spiked club, and an indignant papa disgustedly leading the youthful family prodigy in the presence of the villain for oral retraction, while little sister gleefully looks on.

According to Mr. Perkins (whom I have had the pleasure of meeting several times at Tanglewood and who does not in the least resemble the journalistic Satan just described) New York's musical gentlemen of the press cover from three or four concerts each week to "almost anything."

One of the "almost anything" days which Mr. Perkins tells about was a fabulous Sunday in 1939. First there was a Paderewski broadcast to review, then at 3 o'clock the Town Hall debut of an English pianist. At 5.15 he attended a Carnegie Hall concert which ended around 7. Later that evening there were two more recitals to cover. The reviews were spasmodically dashed off "between rounds."

Over a midnight dinner, the critic reflected that if Beethoven himself had returned to earth on that particular evening to conduct the premier of his tenth symphony, Mr. Perkins would have merely raised a weary eyebrow and said, "Oh, yeah?"

Chopsticks, Streamlined

There seems to be an irresistible urge to glamorize the most inauspicious of musical themes to a "believe it or not" degree. Edward Ballantine of Harvard University, no less, gave the "Mary Had a Little Lamb" tune injections of Mozart, Wagner, Lszt, and others.

Then there was Gracie Allen who weaned the C scale (with its intruding C sharp) into what she modestly called a "concerto." Morton Gould took Hanon's first exercise to task in his "Child Prodigy."

But you ain't heard nothin yet . . . "Chopsticks" has grown into eight pages of variations in Music-Box, Tango, Jazz, Lament, and other moods. The renovators of this best known of all piano tormentors are John Lee Burton and Irwin Heilner.

So it is that any melody in Public Domain is in danger of losing its demureness . . . so help it!

Cherchez Les Femmes

After directing male choruses for several years, Phil Spitalny made a tour of all 48 states, auditioned 1500 damsels, spent $40,000 and the results have been nationally heard for the past 10 years.

His brother, H. Leopold Spitalny, manager of Toscanini and in charge of "la musique serieuse" at NBC, thought he ought to take Phil to a psychiatrist.

SPITALNY

Unlike most of his fellow bandmasters, Spitalny had little trouble during the war because of depletions in the ranks, although two of his girls did join the WAC.

Most of the girls in his orchestra are conservatory graduates and play two or more instruments. They are chosen on the basis of their musical ability on a particular instrument, their singing ability, and their appearance, charm and background.

No wonder he had to audition 1500 of them in 48 states!

Bach-Mozart Concerts

The forthcoming Berkshire Festival is to be preceded by two additional weekends of concerts devoted to the music of Bach and Mozart.

Like the last two Summers they will be played by the depleted orchestra required for this music. The same program will be played on Saturday evening, July 13, and the following afternoon. Another program will be given Saturday evening and Sunday afternoon, July 20 and 21.

The programs will include the Brandenburg Concerti Nos. 2, 3, 5, by Bach, Mozart's "Jupiter" and B-flat Symphonies, among other works.

This Clipping From
MINNEAPOLIS, MINN.
MORNING TRIBUNE

JUN 1 6 1946

Harpist at Tanglewood

Lorraine King, well known Minneapolis harpist, will leave Saturday for Berkshire Music center at Tanglewood, Lenox, Mass., to study harp and to play with the Boston Symphony orchestra in its summer series of concerts. She will return in mid-August.

MADISON, GA
MADISONIAN
5/17/46

Carol Brice To Sing At Tobias Testimonial Dinner

NEW YORK — Carol Brice, Negro soprano, recently praised as another Dorothy Maynor by Conductor Serge Koussevitsky of the Boston Symphony Orchestra, will sing at a testimonial dinner for Dr. Channing H. Tobias which the Southern Conference for Human Welfare, New York Committee is sponsoring at the Hotel Roosevelt, April 18, 1946, dinner committee chairman Louis S. Weiss announced today.

Speakers at the dinner will be Dr. Frank Graham, honorary president of the Southern Conference for Human Welfare, Franklin D. Roosevelt, Jr., Dr. J. Raymond Walsh, radio commentator, and Dr. Tobias, newly apointed director of the Phelips-Stokes Fund.

Miss Brice will sing: "United Nations on the March" by Shostakovitich; "Divinites du Styx" from the opera Alcheste, by Gluck; and "Preach Me Not Your Musty Rules" by Arne.

"Our Boston Symphony discovered Dorothy Maynor," Dr. Koussevitsky told Friends of the Boston Symphony at a special concert last month. "Today we discover another great singer, Carol Brice. I hope very soon this artist will be as great as Dorothy Maynor... her voice is like a cello."

Miss Brice, a New Yorker, winner of the Naumberg Foundation competition in 1944, made her debut at Town Hall in March 1945. She has been highly praised by Dr. Fritz Reiner, conductor of the Pittsburg Symphony Orchestra, as well as by Dr. Koussevitsky.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUN 17 1946

"Carnegie Hall," scheduled to be the first production by William Le Baron and Boris Morros for Federal Films, will be made entirely in New York and will be directed by Edgar Ulmer for United Artists release. The picture will feature the New York Philharmonic Orchestra with Bruno Walter conducting, the Boston Symphony Orchestra with Serge Koussevitzky conducting, and Lily Pons, Walter Damrosch and Frank McHugh in important parts.

This Clipping From
NEW BRUNSWICK, N. J.
HOME NEWS

JUN 18 1946

Center Accepts N.J.C. Teacher

Miss Phyllis W. Glass Will Become Auditor at Tanglewood

Miss Phyllis W. Glass, instructor in music at New Jersey College for Women and organizer-conductor of the N. J. C. Little Symphony group, has been accepted as an auditor this summer in the orchestral conducting class at the Berkshire Music Center, Tanglewood, Mass., of which Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is director. The class is under the direction of Dr. Koussevitzky assisted by Leonard Bernstein, Stanley Chapple and Richard Burgin, concertmaster of the Boston Symphony.

Lectures and sessions of the class are devoted to score analyses, individual instruction in the technique of conducting and attendance at rehearsals of the Boston Symphony Orchestra. Miss Glass has been selected as a member of the viola section of the advanced orchestra of students attending the Berkshire Music Center. Members are chosen by audition in various centers throughout the country. She also will have an opportunity to play in chamber music groups under the direction of Gregor Piatigorsky.

Before joining the faculty last fall, she taught music and supervised orchestras and bands in public schools in Wisconsin and in the State Teachers College in Superior, Wis. She has played in the Duluth, Minn., Symphony Orchestra as first violinist, and while at Northwestern University she played in the university orchestra.

This Clipping From
WORCESTER, MASS.
GAZETTE

JUN 17 1946

Lenox Concerts Will Number 42

LENOX, June 17.—Forty-two performances will be open to audiences at the Berkshire Music Center at Tanglewood, in the six weeks of its activities from July 1 to Aug. 10, according to announcement made by Serge Koussevitzky, director of the Boston Symphony Orchestra's school.

Of these, sixteen will be open to the public by paid admission, including the nine concerts of the Berkshire Festival and the four Bach-Mozart concerts, all by the Boston Symphony, led by Dr. Koussevitzky. Three Saturday morning Festival rehearsals will be open to the public at a minimum charge for the benefit of the Orchestra's Pension Fund.

Twenty-two concert and operatic performances by the Berkshire Music Center will be open to those interested in the school. A Society of Friends of the Berkshire Music Center has been formed, because the Center depends partly on its well wishers. Membership is obtained by a voluntary contribution to the Berkshire Music Center. The twenty-two performances and the four Coolidge Chamber concerts will be open by invitation to those enrolled as Friends of the Berkshire Music Center.

Four chamber music concerts on the first four Tuesday evenings in July will be presented by players from the Boston Symphony and guest artists under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The Center will give three performances, Aug. 6, 7 and 8, of Benjamin Britten's opera, "Peter Grimes," composed on commission for Tanglewood and performed with outstanding success in European countries, and here to have its first American presentation. The opera will be given by the Opera Department under the direction of Herbert Graf, with Leonard Bernstein conducting.

The Opera Workshop, under the direction of Boris Goldovsky, will offer two evenings of opera scenes.

Six concerts will be given by the orchestras of the Berkshire Music Center with Stanley Chapple, Leonard Bernstein and Richard Burgin as conductors. The Chorus, under the direction of Robert Shaw, also will give six concerts. Chamber groups, supervised by Gregor Piatigorsky, will give five concerts.

The school will have 300 students, drawn from leading schools of music in this country and abroad.

This Clipping From
SAN FRANCISCO, CALIF.
NEWS

JUN 17 1946

Ballet Music Are Feature

BY MARJORY M. FISHER
The News Music Editor

Aaron Copland's "Appalachian Spring," written for Martha Graham ballet use and heard here last season both as a symphony program number and in conjunction with Miss Graham's choreography, did not begin to sound so impressive on those occasions as in its Victor album. Either that, or it becomes increasingly impressive with repeated hearings. For while this reviewer was not enthusiastic over this Copland work when it was heard in our Opera House, Koussevitzky and the Boston Symphony play it (with the aid of Victor) in a manner that is altogether enchanting.

The album contains pictures of Martha Graham and her associates; also a synopsis of the ballet plot.

FOLK DANCES

A different type of dance is reflected in the collection of Strauss Polkas played by Arthur Fiedler and his Boston "Pop" Orchestra for Victor. And if you can listen to these six polkas without doing a bit of dancing yourself, or wishing to, you're not quite human.

Those recorded are the "Tik Tak," "Sans Souci," "Pizzicato," "Leichtes Blut," "Annen" and "Bahn Frei"—all gay and toe-tickling, and quite as irresistible yet far less hackneyed than the same Johann Strauss waltzes.

This Clipping From
MOUNT VERNON, N. Y.
ARGUS

JUN 18 1946

New York TO-NIGHT

ONE of America's great symphony orchestras has been assembled in Hollywood by Dimitri Tiomkin to record the score of David O. Selznick's "Duel in the Sun," it was disclosed today as the names of the leading musicians in the ninety-piece orchestra will begin a fifteen day recording of the score were announced by United Artists. The musicians have been brought from all sections of the United States including New York, Washington, Pittsburgh, Boston, Indianapolis and San Francisco. They include Mark Levant, concert master Metropolitan Opera House, New York; David Frisina, concert master of the Los Angeles Philharmonic; John Pennington, leader of the London String Quartette; Milton Thomas, Indianapolis Symphony Orchestra; Merrill Remington, San Francisco Symphony Orchestra; James Stagliano, Boston Symphony Orchestra; Jack Kirk Smith, National Symphony Orchestra, Washington; Morris Boltuch, New York Philharmonic; Cecil Bonvalet, London String Quartette; Boris Blinder, San Francisco Symphony Orchestra; Leonard Possella, Los Angeles Philharmonic; Leon Ziporkin, Hollywood Bowl Symphony; Emanuel Bey, concert pianist accompanist to Jascha Heifetz and Max Rabinovich, world famous concert pianist.

"Duel in the Sun," which will have its premiere in Texas in the Fall, stars Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Herbert Marshall, Lillian Gish, Walter Huston, Charles Bickford, Otto Kruger, Harry Carey, Scott McKay and introduces Joan Tetzel.

* * *

Miriam Lavelle, exciting acrobatic dancer featured in the stars-in-person show at the Capitol Theatre, went through no long and monotonous process of auditioning when she broke into show business.

Instead of the rigorous routine of arranging for a rehearsal hall, getting musicians, etc., Miriam would march the booker down to Times Square and point up to the huge neon sign where an acrobatic dancer was going through her gyrations. "There I am," Miriam would say. "How do you like me?" The neon sign has long since faded, and Miriam has crowded three motion pictures, several musical comedies and vaudeville tours into her short but thrilling career.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

JUN 18 1946

Serge Koussevitzky, director of the Boston Symphony orchestra's school at Tanglewood, has announced that audiences will be admitted to 42 performances within the six weeks' term of the center (July 1 through Aug. 10) or to an average of one a day.

Of these, 16 will be open to the public by paid admission—the nine concerts of the Berkshire festival and the four Bach-Mozart concerts. Three of the Saturday morning festival rehearsals will be open to the public at a minimum charge for the benefit of the orchestra's pension fund.

The 22 performances by the Berkshire Music center, both concert and operatic, will be open to those who are interested in the school. These performances and the four Coolidge chamber concerts will be open by invitation to those enrolled as friends of the Berkshire Music center. The chamber concerts will be held on the first four Tuesday evenings in July and will be performed by Boston Symphony and guest artists under the auspices of the Elizabeth Sprague Coolidge foundation of the Library of Congress.

"Peter Grimes," the Benjamin Britten opera composed on commission from Tanglewood will be given three performances on Aug. 6, 7 and 9. It will have its first American presentation under the direction of Dr. Herbert Graf and will be produced by the opera department. Richard Rychtarik will design the settings and Leonard Bernstein will conduct each performance. The chorus will be prepared by Hugh Ross.

There will be two evenings of opera scenes by the opera workshop under the direction of Boris Goldovsky. The Berkshire Music center orchestras, under the direction of Stanley Chapple, Leonard Bernstein and Richard Burgin will give six concerts. The chorus, under the direction of Robert Shaw, will give six concerts. Chamber groups, under the supervision of Gregory Piatigorsky, will give five concerts. Students of the school will number 300.

Students of the center will be housed at the Lenox school, the Morgan-Bonsal estate, renamed Tracy Hall in Lenox and the Barrington school in Great Barrington.

At Tanglewood a new ticket office and reception center has been built at the entrance. The Theater-Concert hall and the Music shed are being renovated. In the parking field drainage, hard surfacing and roadways are being installed.

This Clipping From
WASHINGTON, D. C.
PATHFINDER

JUN 19 1946

Recorded Music

Something of a shovelful of Liszt comes from Columbia, with Gyorgy Sandor, pianist, playing such old and often-hackneyed items as the *Hungarian Rhapsody No. 15*, *Liebestraum No. 3*, the *Sonata Quasi Fantasia*, the *Concert Etude in F Minor*, and the *Funerailles*.

Appalachian Spring by Aaron Copland, played by the Boston Symphony Orchestra, Serge Koussevitzky conducting. Copland's symphonic suite from his ballet music written for Martha Graham and her dancers has had eight performances in major cities in six months and now it adds a good recorded version by RCA Victor.

This Clipping From
NEW YORK, N. Y.
DAILY WORKER

JUN 19 1946

Norman Corwin to Meet Composers in Moscow

Radio writer and director Norman Corwin, first recipient of the Wendell Willkie One-World Award, has left on a world tour during which he will visit the Soviet Union in July as the guest of VOKS (Society for Cultural Relations with Foreign Countries).

With him, he is carrying a special presentation from the American Soviet Music Society to the Union of Soviet Composers. The Society is sending two recent recordings by some of its leading members—Aaron Copland's **Appalachian Spring** recorded by Dr. Serge Koussevitzky and the Boston Symphony Orchestra for Victor and Elie Siegmeister's **Ozark Suite** recorded by Dmitri Mitropoulos and the Minneapolis Symphony Orchestra for Columbia.

Special messages were inscribed in these albums to Dmitri Shostakovich, Nikolai Miaskovski, Serge Prokofieff and Reinhold Gliere, four of the leading officers of the Union of Soviet Composers from Dr. Koussevitzky, Mr. Copland and Mr. Siegmeister, who are respectively chairman and vice-chairmen of the American Soviet Music Society.

Mr. Corwin will meet with the Union of Soviet Composers in Moscow where he will present these albums. On his world tour, he is taking with him specially constructed equipment with which he will record material to be used in CBS broadcasts upon his return. During this visit, Mr. Corwin will also take greetings from other artists in the field of theatre and radio.

The American Soviet Music Society and the creative artists of this country send through Norman Corwin greetings to their colleagues in the USSR.

This Clipping From
WORCESTER, MASS.
GAZETTE

JUN 20 1946

RUSSIAN SYMPHONY

LENOX, June 20 (AP) — The "First Western Hemisphere Performance" of the ninth symphony of the Russian composer, Dmitri Shostakovitch, will be given at the opening of the Berkshire Music Festival Thursday, July 25. Conductor Serge Koussevitzky of the Boston Symphony Orchestra, who will direct the orchestra, said "it is notable for its brevity and cheerfulness."

This Clipping From
PAWTUCKET, R. I.
TIMES

JUN 19 1946

Musical Festival To Open July 25

Boston Symphony Will Play Nine Concerts In Berkshires

LENOX, Mass. (UP)—The Boston Symphony Orchestra opens its [illegible] Berkshire music festival July 25 in gala prewar style at Tanglewood, in the hills of western Massachusetts.

A series of nine concerts extending over three week-ends will be given in a bucolic setting. Thousands of music lovers from every corner of the nation are expected to attend. Some will have seats in the music shed. The others sprawl helter-skelter on the lawns of the rambling 200-acre estate—are out of luck if it rains.

The program begins and ends with Beethoven symphonies. However, Conductor Serge Koussevitzky has included the works of modern composers, among whom are Rachmaninoff, Copeland, Shostakovitch and Martinu.

PRE-FESTIVAL SERIES

Before the opening of the festival the orchestra under the direction of Dr. Koussevitzky will give a series of four chamber music concerts comprised solely of the music of Bach and Mozart. Long-time favorites, including Bach's Brandenburg Concerto and Mozart's Jupiter Symphony, are on the program.

The festivals have been held anually since their inauguration in 1934. Each time they draw a bigger crowd. The Tanglewood estate, where once Nathaniel Hawthorne lived and wrote "Tanglewood Tales," was presented to the symphony orchestra in 1936 by Mrs. Andres Hepburn and her aunt, Miss Mary A. Tappan. The shed was built in 1938. A crowd of 95,000 persons gathered for the series of concerts in 1941.

SCHOOL TO REOPEN

Nearly a month before the opening of the festival the Berkshire music center opens for six weeks beginning July 1. Unique in purpose, the school gives young musicians a chance to polish their performance before entering the professional fields.

The faculty of the school is composed of the nation's big names in music, including Composer Leonard Bernstein, Gregor Piatigorsky, Aaron Copland and opera expert Boris Goldovsky.

The school was closed during the war but now has accepted more than 300 students in various departments, such as composition, instrumentation, conducting and opera. The opera department plans a performance of Benjamin Britten's opera, "Peter Grimes," a piece that was composed for Tanglewood and produced in England last summer.

~~June 20 Times~~

Tanglewood to Offer Shostakovitch 9th

LENOX, June 20—The new "Ninth Symphony" of Dmitri Shostakovitch, famed Russian composer, will be given its first performance in the western hemisphere by the Boston Symphony orchestra, July 25, at the opening concert of the Berkshire Music Festival at Tanglewood here.

Announcement that the new opus of the 39-year-old Shostakovitch is to be presented was made here today by Serge Koussevitzky, conductor of the Boston Symphony.

According to reports from Russia, the new symphony is notable for brevity and cheerfulness. Its performance requires only 23 minutes, about one-third the duration of the Russian composer's two previous symphonies, composed during the war and manifestly influenced by it.

This Clipping From
BROOKLYN, N. Y.
EAGLE

JUN 19 1946

Boston to Commemorate El Alamein Again on Air

For the second time this season the battle of El Alamein, as commemorated in music, will be featured on a program of the Boston Symphony Orchestra over WJZ. On June 29 Arthur Fiedler, in the last Boston Pops Orchestra concert of the season, will conduct the "El Alamein Concerto" by Albert Arlen, formerly of the Royal Air Force. Leo Litwin, pianist, will be soloist. It is dedicated to "the men who fought and died at El Alamein," and its performance will be its radio premiere in this country.

On Jan. 19, when Sir Adrian Boult, former musical director of the British Broadcasting Corporation, conducted the Boston Symphony Orchestra, he gave the first radio performance in this country of "Threnody of a Soldier Killed in Action." This was arranged by Anthony Collins, English composer, from fragments of a score found on the body of Michael Heming who was killed at El Alamein.

This Clipping From
NEW ROCHELLE, N. Y.
STANDARD STAR

JUN 18 1946

New York TO-NIGHT

ONE of America's great symphony orchestras has been assembled in Hollywood by Dimitri Tiomkin to record the score of David O. Selznick's "Duel in the Sun," it was disclosed today as the names of the leading musicians in the ninety-piece orchestra will begin a fifteen day recording of the score were announced by United Artists. The musicians have been brought from all sections of the United States including New York, Washington, Pittsburgh, Boston, Indianapolis and San Francisco. They include Mark Levant, concert master Metropolitan Opera House, New York; David Frisina, concert master of the Los Angeles Philharmonic; John Pennington, leader of the London String Quartette; Milton Thomas, Indianapolis Symphony Orchestra; Merrill Remington, San Francisco Symphony Orchestra; James Stagliano, Boston Symphony Orchestra; Jack Kirk Smith, National Symphony Orchestra, Washington; Morris Boltuch, New York Philharmonic; Cecil Bonvalet, London String Quartette; Boris Blinder, San Francisco Symphony Orchestra; Leonard Possella, Los Angeles Philharmonic; Leon Ziporkin, Hollywood Bowl Symphony; Emanuel Bey, concert pianist accompanist to Jascha Heifetz and Max Rabinovich, world famous concert pianist.

"Duel in the Sun," which will have its premiere in Texas in the Fall, stars Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Herbert Marshall, Lillian Gish, Walter Huston, Charles Bickford, Otto Kruger, Harry Carey, Scott McKay and introduces Joan Tetzel.

Miriam Lavelle, exciting acrobatic dancer featured in the stars-in-person show at the Capitol Theatre, went through no long and monotonous process of auditioning when she broke into show business.

Instead of the rigorous routine of arranging for a rehearsal hall, getting musicians, etc., Miriam would march the booker down to Times Square and point up to the huge neon sign where an acrobatic dancer was going through her gyrations. "There I am," Miriam would say. "How do you like me?" The neon sign has long since faded, and Miriam has crowded three motion pictures, several musical comedies and vaudeville tours into her short but thrilling career.

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This Clipping From
HARTFORD, CONN.
TIMES

JUN 20 1946

Tanglewood Books Shostakovich Opus

Serge Koussevitzky and the Boston Symphony Orchestra will give the Ninth Symphony by Dmitri Shostakovich its first performance in the Western Hemisphere at the opening of the Berkshire Festival at Tanglewood July 25.

Announcing today the arrival of the score of the Symphony in E flat minor, Opus 70, which the 36-year-old composer desired to be performed for the first time in America by Dr. Koussevitzky and the Boston Orchestra, the conductor described the symphony as "absolutely different from the others—short and very light and gay in mood."

Written last August at Shostakovich's country house near Ivanovo, Russia, it was first played in Moscow, where critics called it a "scherzo symphony." It is in five movements, the last three to be played without interval. It is said to be in sharp contrast to the recent scores of the composer, especially the tragic Eighth Symphony. It plays for 25 minutes.

In 1942 Dr. Koussevitzky conducted the pupil orchestra of the Berkshire Music Center in the first American concert performance of Shostakovichs' Seventh Symphony, written during the Siege of Leningrad.

This Clipping From
SPRINGFIELD, MASS.
NEWS

JUN 20 1946

SHOSTAKOVICH 9TH SYMPHONY AT TANGLEWOOD

Koussevitzky Leads Hub Orchestra in Western Hemisphere Premiere

Lenox, June 20—Serge Koussevitzky and the Boston Symphony orchestra will give the Ninth symphony by Dmitri Shostakovich its first performance in the western hemisphere at the opening of the Berkshire festival at Tanglewood July 25.

Announcing the arrival of the score of the symphony in E Flat Minor, Opus 70, which the 36-year-old composer desired to be performed for the first time in America by Dr Koussevitzky and the Boston orchestra, the conductor described the symphony as "absolutely different from the others—short and very light and gay in mood."

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In 1942 Dr Koussevitzky conducted the pupil orchestra of the Berkshire Music center in the first American concert performance of Shostakovich's Seventh symphony, written during the siege of Leningrad.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

JUN 20 1946

Tanglewood to Hear Shostakovitch 9th

LENOX, June 20 (AP)—The "first Western Hemisphere performance" of the ninth symphony of the Russian composer, Dmitri Shostakovitch, will be given at the opening of the Berkshire Music Festival Thursday, July 25. Conductor Serge Koussevitzky of the Boston Symphony Orchestra, who will conduct the new work, said "it is notable for its brevity and cheerfulness."

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

JUN 20 1946

NEW SYMPHONY TO BE PLAYED

Opening Event at Berkshire Festival

Serge Koussevitzky and the Boston Symphony Orchestra will give the Ninth Symphony by Dmitri Shostakovich its first performance in the western hemisphere at the opening of the Berkshire Festival at Tanglewood July 25.

Announcing today the arrival of the score of the Symphony in E Flat Minor, Opus 70, which the 36-year old composer desired to be performed for the first time in America by Dr. Koussevitzky and the Boston Orchestra, the conductor described the symphony as "absolutely different from the others—short and very light and gay in mood".

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This Clipping From
PIQUA, O.
CALL

JUN 20 1946

MUSIC FESTIVAL TO OPEN JULY 25 IN BERKSHIRES

Lenox, Mass. (U.P.) — The Boston Symphony Orchestra opens its annual Berkshire music festival July 25 in gala prewar style at Tanglewood, in the hills of western Massachusetts.

A series of nine concerts extending over three week ends will be given in a bucolic setting. Thousands of music lovers from every corner of the nation are expected to attend. Some will have seats in the music shed. The others sprawl helter-skelter on the lawns of the rambling 200-acre estate—are out of luck if it rains.

The program begins and ends with Beethoven symphonies. However, conductor Serge Koussevitzky has included the works of modern composers, among whom are Rachmaninoff, Copland, Shostakovitch and Martinu.

Pre-Festival Series

Before the opening of the festival, the orchestra under the direction of Dr. Koussevitzky will give a series of four chamber music concerts comprised solely of the music of Bach and Mozart. Longtime favorites, including Bach's Brandenburg Concerto and Mozart's Jupiter Symphony, are on the program.

The festivals have been held annually since their inauguration in 1934. Each time they draw a bigger crowd. The Tanglewood estate, where once Nathaniel Hawthorne lived and wrote "Tanglewood Tales," was presented to the symphony orchestra in 1936 by Mrs. Andres Hepburn and heraunt, Miss Mary A. Tappan. The shed was built in 1938. A crowd of 95,000 persons gathered for the series of concerts in 1941.

School to Reopen

Nearly a month before the opening of the festival the Berkshire music center opens for six weeks beginning July 1. Unique in purpose, the school gives young musicians a chance to polish their performances before entering the professional fields.

The faculty of the school is composed of the nation's big names in music, including composer Leonard Bernstein, Gregor Piatigorsky, Aaron Copland and opera expert Boris Goldovsky.

The school was closed during the war, but now has accepted more than 300 students in various departments such as composition, instrumentation, conducting, and opera. The opera department plans a performance of Benjamin Britten's opera, "Peter Grimes," a piece that was composed for Tanglewood and produced in England last summer.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUN 21 1946

New Symphony To Be Played

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This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

JUN 20 1946

Leslie to Lead Boston Symphony

Alexander Leslie, conductor of Springfield Symphony, has been invited to conduct the first section of the Boston "Pops" program by the Boston Symphony Orchestra in Symphony Hall, Boston Thursday, June 27.

Leslie is one of very few conductors to be invited to participate in these famous concerts established by Arthur Fiedler. It is a distinct honor and

ALEXANDER LESLIE

significant of the impression which Springfield Symphony has made on the musical life of the Commonwealth.

Leslie will open the program with a march, "Semper Fidelis." It is traditional to open a "Pops" with a march. He expects to play the second movement from the Brahms second symphony and will include the Cailliet variations on "Pop Goes the Weasel," concluding the first section of the program with the march from "Coq D'Or.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

JUN 21 1946

Recorded Music

News and Reviews

By CLIF BRADT

The Boston Symphony Orchestra is about to come into Albany's front yard for the Tanglewood season and recordings by this organiaztion naturally gain interest, particularly when it enters this field:

BACH'S BRANDENBURG CONCERTOS, Nos. 3 and 4 in G; Serge Koussevitzky conducting the Boston Symphony Orchestra; 12-inch, 8 sides. (Victor).

Adolf Busch and his Chamber Players and the Ecole Normale of Paris have had pretty much a monopoly on the Brandenburg recordings. The argument against heavy orchestration of Bach works notwithstanding, the quality of these new records in the Koussevitzky reading and general musicianship is high, for the compositions lend themselves to modern orchestral treatment.

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 20 1946

TO INTRODUCE SYMPHONY

Tanglewood Fete Will Feature Shostakovich's Ninth

The Western Hemisphere première of Shostakovich's Ninth symphony will be given at Tanglewood, near Lenox, Mass., on Thursday, July 25, by the Boston Symphony Orchestra, Serge Koussevitzky conducting, according to an announcement by the Leeds Music Corporation.

The score of the symphony, which was completed last December, was received this week by the Leeds company, which is the distributor and publisher of Soviet music in the Americas. Dr. Koussevitzky immediately changed his opening program of the Berkshire Symphonic Festival to include the Shostakovich Ninth.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUN 20 1946

To Play Shostakovitch's Ninth

Dmitri Shostakovitch's Ninth Symphony will have its first American performance on Thursday night, July 25, by the Boston Symphony Orchestra under Serge Koussevitzky's direction, in the opening program of the Berkshire Symphonic Festival at Tanglewood, Lenox, Mass., according to an announcement yesterday by the Leeds Music Corporation. This firm has just received the microfilm score of the work, which was completed last December and has been praised by Russian critics

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This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JUN 20 1946

Shostakovich's 9th To Be Heard At Lenox

LENOX (U.P.) — The first performance in the Western hemisphere of Dmitri Shostakovich's new ninth symphony will be given July 25 by the Boston Symphony orchestra conducted by Serge Koussevitzky at the opening of the Berkshire Festival, it was announced today.

Koussevitzky said the score of the symphony had arrived from Moscow where it first was played. He said the work, written in E flat minor, is unlike Shostakovich's previous two symphonies in that it is "short and very light and gay in mood."

This Clipping From
NEW YORK, N. Y.
PM

JUN 21 1946

New Shostakovich Work To Open Berkshire Festival

LENOX, Mass., June 21.—The first performance in the Western Hemisphere of Dmitri Shostakovich's new Ninth Symphony will be given July 25 by the Boston Symphony conducted by Serge Koussevitzky at the opening of the Berkshire Festival, it was announced yesterday.

This Clipping From
NEWBURGH, N. Y.
NEWS

JUN 20 1946

Music Festival Opens July 25 In Berkshires

LENOX, MASS. — (UP) — The Boston Symphony Orchestra opens its annual Berkshire music festival July 25 in gala prewar style at Tanglewood, in the hills of western Massachusetts.

A series of nine concerts extending over three weekends will be given in a bucolic setting. Thousands of music lovers from every corner of the nation are expected to attend. Some will have seats in the music shed. The others sprawl helter-skelter on the lawns of the rambling 200 - acre estate — are out of luck if it rains.

The program begins and ends with Beethoven symphonies. However, conductor Serge Koussevitzky has included the works of modern composers, among whom are Rachmaninoff, Copland, Shostakovitch and Martinu.

Before the opening of the festival, the orchestra under the direction of Dr. Koussevitzky will give a series of four chamber music concerts comprised solely of the music of Bach and Mozart. Longtime favorites, including Bach's Brandenburg Concerto and Mozart's Jupiter Symphony, are on the program.

The festivals have been held annually since their inauguration in 1934. Each time they draw a bigger crowd. The Tanglewood estate, where once Nathaniel Hawthorne lived and wrote "Tanglewood Tales," was presented to the symphony orchestra in 1936 by Mrs. Andres Hepburn and her aunt, Miss Mary A. Tappan. The shed was built in 1938. A crowd of 95,000 persons gathered for the series of concerts in 1941.

Nearly a month before the opening of the festival the Berkshire music center opens for six weeks beginning July 1. Unique in purpose, the school gives young musicians a chance to polish their performance before entering the professional fields.

The faculty of the school is composed of the nation's big names in music, including composer Leonard Bernstein, Gregor Piatigorsky, Aaron Copland and opera expert Boris Goldovsky.

The school was closed during the war, but now has accepted more than 300 students in various departments such as composition, instrumentation, conducting, and opera. The opera department plans a performance of Benjamin Britten's opera, "Peter Grimes," a piece that was composed for Tanglewood and produced in England last summer.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUN 21 1946

LESLIE TO LEAD BOSTON SYMPHONY

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Leslie is one of very few conductors to be invited to participate in these famous concerts established by Arthur Fiedler. It is a distinct honor and significant of the impression which Springfield Symphony has made on the musical life of the Commonwealth.

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MILLERTON, N.Y
NEWS
6/20/46

Serge Koussevitzky Announces Schedule For Tanglewood

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUN 23 1946

WESTERN PREMIERE OF NEW SYMPHONY

Shostakovich's 'Ninth' to Be Played at Berkshire Festival July 25

Serge Koussevitzky and the Boston Sym[illegible] will give the "Ninth Symphony" by Dmitri Shostakovich its first performance in the western hemisphere at the opening of the Berkshire festival at Tanglewood July 25.

Announcing the arrival of the score of the "Symphony in E Flat Minor, Opus 70," which the 36-year-old composer desired to be performed for the first time in America by Dr Koussevitzky and the Boston orchestra, the conductor described the symphony as "absolutely different from the others —short and very light and gay in mood."

Written last August at Shostakovich's country house near Ivanovo, Russia, it was first played at Moscow, where critics called it a "scherzo symphony." It is in five movements, the last three to be played without interval. It is said to be in sharp contrast to the recent scores of the composer, especially the tragic "Ninth Symphony." It plays for 25 minutes.

In 1942, Dr Koussevitzky conducted the pupil orchestra of the Berkshire Music center in the first American concert performance of Shostakovich's "Seventh Symphony," written during the siege of Leningrad.

Music Shed Activities For Season Listed

Sixteen Performances Open To The Public By Paid Admission

42 PERFORMANCES

School Draws 300 Students From United States And Abroad

A schedule of activities at the Berkshire Music Center far exceeding that of any pre-war season is announced by Serge Koussevitzky, the director of the Boston Symphony Orchestra's School at Tanglewood in the Berkshire Hills.

Audiences will be admitted to 42 performances within the six weeks' term of the Center (July 1- August 10), an average of one a day. Of these, 16 will be open to the public by paid admission — the 9 concerts of the Berkshire Festival and the 4 Bach-Mozart concerts, all by the Boston Symphony Orchestra under Dr. Koussevitzky's direction. Three Saturday morning Festival rehearsals will be open to the public at a minimum charge for the benefit of the Orchestra's Pension Fund.

Twenty-two performances by the Berkshire Music Center, concert and operatic, will be open to those who are interested in the school. The Center, supported in part by tuition fees and Festival fees and Festival receipts, depends also upon its well wishers. A Society of Friends of the Berkshire Music Center has therefore been formed. Membership is effected by a voluntary contribution to the Berkshire Music Center, Tanglewood, Lenox, Massachusetts. The 22 performances, and the four Coolidge chamber concerts will be open by invitation to those enrolled as Friends of the Berkshire Music Center.

Four Chamber Music concerts on the first four Tuesday evenings in July will be performed by Boston Symphony and guest artists under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The Center will give three performances (August 6, 7, 9) of "Peter Grimes," Benjamin Britten's opera composed on commission for Tanglewood, performed with outstanding success in England and other European countries, and here to have its first American presentation. "Peter Grimes" will be produced by the Opera Department, under the direction of Dr. Herbert Graf, Richard Rychtarik designing the settings and Leonard Bernstein conducting each performance. The chorus will be prepared by Hugh Ross. There will be two evenings of opera scenes by the opera workshop, under the direction of Boris Goldovsky.

The Berkshire Music Center orchestras, under the direction of Stanley Chapple, Leonard Bernstein, and Richard Burgin, will give six concerts. The Chorus, under the direction of Robert Shaw, will give six concerts. Chamber groups, under the supervision of Gregor Piatigorsky, will give five concerts. The students of the school will number 300, selectively drawn from the United States and abroad, and representing our foremost schools of music.

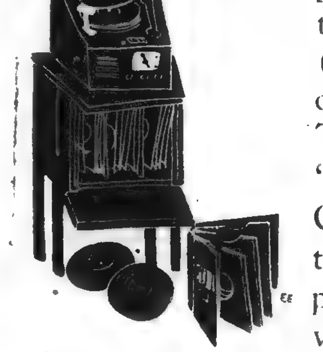
The Berkshire Music Center, the realization of a plan long cherished by Dr. Koussevitzky, aims to develop the more talented of our younger generation of musicians by the experience of actual performance. Tanglewood, the 200-acre summer home of the Boston Symphony Orchestra, is now being prepared for the summer session. A new ticket office and reception center has been built at the entrance. The Theatre-Concert Hall and the Music Shed are being renovated. In the parking field, drainage, hard surfacing and roadways are being installed. The students of the Berkshire Music Center will be housed at the Lenox School and the Morgan-Bonsal estate, re-named Tracy Hall, in Lenox, and the Barrington School in Great Barrington.

This Clipping From
NEW YORKER
NEW YORK CITY

JUN 22 1946

MUSICAL EVENTS

Concert Records



AMONG the Victor releases for June, the best of the lot is the album (M- or DM-1050) containing Bach's Third and Fourth "Brandenburg" Concertos, played by the Boston Symphony Orchestra, with Serge Koussevitzky conducting. The same album also presents Bach's Prelude in E, from one of his violin sonatas, in an arrangement by Pick-Mangiagalli. As you may know, the Third Concerto consists only of two allegro movements, and frequently a slow middle section is interpolated for the sake of contrast. In this case, Mr. Koussevitzky has chosen the Sinfonia from the Church Cantata No. 4, "Christ Lag in Todesbanden." The Third Concerto is scored for strings and cembalo, and in the Fourth (sometimes considered a violin concerto) a concertino trio of violin and two flutes acts as a solo group against the orchestral strings and cembalo. The concertos, as directed by Mr. Koussevitzky, are consistently Bach in spirit, but their basic rhythm is occasionally heavy. Of the two, I prefer his treatment of the Fourth Concerto which has a certain freedom in spite of this heaviness. The Prelude in E seems to have been somewhat glamorized in both arrangement and performance.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JUN 23 1946

Music Lovers Can Almost Tell When Favorites Will Be Played

MUSIC lovers listening to a series of symphony concerts could by studying past programs probably predict just how many times a favorite composer will be repeated or how often new compositions will be introduced during a season. A symphony conductor in selecting programe follows a more or less set pattern, although he may not be aware of it.

The leader of a dance band or band concert also gets a pleasing balance between new and familiar pieces by somewhat the same formula, states Dr. George Kingsley Zipf of Harvard University.

Being "subconsciously" influenced by applause—its length, amount and intensity—and by remarks of music critics, a symphony conductor tends to have a "run" on one composer and then another, as vogues come and go.

If selections are to be repeated at all, they are likely to reappear on the program soon after an ovation rather than following an interval of several years, Dr. Zipf states in the Journal of Abnormal and Social Psychology.

To discover what a popular contemporary conductor considers the right balance in a program, he studied the frequency with which a number of different pieces were played and how often the same composers appeared on the program of the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky over a 10-year period.

Of the 541 different selections, 362 pieces were played but once, and 8 twice, while three were played as often as eight times and one appeared on the program almost every season.

While some composers were scheduled but once and others repeated a single time, almost half of the composers whose pieces were played by the Boston Symphony Orchestra during these 240 concerts averaged at least twice each season. Beethoven was played 59 times and Brahms 49 times during the 10 years.

(Copyright, 1946, Science Service)

This Clipping From
NEW YORK, N. Y.
DAILY WORKER

JUN 22 1946

WESTERN HEMISPHERE PREMIERE OF SHOSTAKOVICH'S NINTH JULY 25

Shostakovich's much - heralded **Ninth Symphony** will have its **Western Hemisphere premiere on July 25 at Tanglewood under the baton of Serge Koussevitsky, according to an announcement by Leeds Music Corporation. Although completed by Shastakovich in December of last year, the score was received on microfilm only this week by Leeds Music, sole distributors and publishers of Soviet-Russian muic in the Western Hemisphere.**

On receiving word of the score's arrival, Dr. Koussevitsky, whose Tanglewood programs had already been released, immediately changed his opening performance to include the Shostakovich Ninth.

When news was first received in this country of the Symphony, it was understood that Shostakovich was planning the Ninth as the concluding "Victory" part of the symphonic triology that began with the Seventh. However, when the work was auditioned by Shastakovich last December, the **Ninth** was characterized by critics as the bridge linking the tragic **Eighth** and a forthcoming Victory Symphony.

In comparison with the **Seventh** and the **Eighth**, the Shostakovich **Ninth** is a comparatiyely short work. It will take 25 minutes in playing time. Soviet critics have spoken of the Symphony as the gayest, the simplest, and the most melodious work Shostakovich has written. Seevral critics have suggested that the Symphony consciously evokes classical associations, particularly of the music of Haydn.

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 22 1946

Goldman to Offer New Work

Arnold Schoenberg's "Theme and Variations for Wind Band," Op. 43a, will be performed by the Goldman Band, for which it was written, on Thursday in Prospect Park, Brooklyn, and July 28 in Central Park, under the direction of Edwin Franko Goldman. Although the work has been presented in its later orchestral version by the Boston Symphony Orchestra and the Philharmonic - Symphony Orchestra, it has never been played before in its original version for band.

This Clipping From
NEW YORK, N. Y.
TIMES

IT HAPPENS IN MUSIC

THE microfilm with the score of Shostakovich's Ninth Symphony has arrived at the office of the Leeds Music Company in New York, which means that the first performance in this country of the work will not be far off. Serge Koussevitzky has hastily made changes in his opening Berkshire Symphonic Festival program on July 25 to schedule its American premiere.

The symphony has been done in the Soviet Union, of course, and it was performed last fall in Prague.

In Boston an interesting experiment is in the cards for next season. A new organization called the New England Opera Theatre has been formed under the leadership of Boris Goldovsky, who has handled the opera school at the New England Conservatory and has worked in the medium at the Berkshire Music Centre. The group will start with modest presentations at Jordan Hall.

This Clipping From
BROOKLYN, N. Y.
EAGLE

JUN 23 1946

MUSIC'S OVERTONES

Summer Music Booms in the Berkshires While Cincinnati Notes Anniversary

By MILES KASTENDIECK

More and more Summer music is to be heard this year. Of local interest, of course, are the Stadium Concerts and those of the Goldman Band. Outside the city there are various undertakings of which two should attract many music lovers who are ready to go afield. The 1946 Berkshire Festival at Tanglewood marks the peacetime resumption of a musical event which had already established itself before the war. With the activity of the Berkshire Music Center in full swing, Massachusetts will have a mecca for music lovers from all over the land. Out in Cincinnati, the "Zoo" Opera is observing its 25th anniversary. As "the only Summer season of grand opera in the United States," it will undoubtedly have a banner year.

The Berkshire Festival will stage its regular three orchestral weekends with the Boston Symphony and Serge Koussevitzky. Word has just come that on the opening night of the Festival, July 25, Shostakovich's Ninth Symphony will be given its Western Hemisphere premiere. Although completed last December, the score has only this week been received in this country. Whether it will replace the Russian composer's Fifth, originally scheduled, has not yet been determined. The programs otherwise have a traditional aspect, with a Brahms weekend beginning August 1 and Beethoven's Ninth scheduled the weekend of August 8. The Berkshire Center activities include two Bach-Mozart programs in July and the first American presentation of Benjamin Britten's opera, "Peter Grimes," the first week in August. This is the most ambitious program yet arranged in the Berkshires.

This Clipping From
NEW YORK, N. Y.
SUN

JUN 22 1946

MUSIC NOTES

The Ninth Symphony of Shostakovich will have its American premiere at Tanglewood in the Berkshires on July 25 at one of the festival concerts of the Boston Symphony under the direction of Serge Koussevitzky. The score arrived earlier this week on microfilm, and upon receiving word of this Koussevitzky revised his program to include it. The Ninth Symphony lasts only twenty-five minutes, in contrast to its two lengthy predecessors.

NEW YORK
HERALD TR

JUN 23 19

RECENT

By JEROM

VICTOR'S latest recording on is that of Brahms's First S wood Bowl Symphony Orche As heard here the sound of th has never heard in actuality, is orchestras. How much of this tributed to superlative engineerin well known ability to obtain a sen in established or hastily assembled out hearing this aggregation of mu

The interpretation is an eloquent one, freer than most of Mr. Stokowski's conceptions of recent years from arbitrary procedure in matters of pacing. However, it is disturbing to find that he follows the custom of most present-day conductors in slowing down the tempo of the chorale in the closing pages of the final movement despite Brahms's indications to the contrary. In addition to the luxuriousness of this recording as mere sound, the surfaces as in first of the vinyl recordings are almost noiseless.

Other Victor Sets

Bach's Third and Fourth Brandenburg Concertos and an arrangement of the violin solo Prelude in E by Pick-Mangiagalli are set forth by the Boston Symphony Orchestra, under Serge Koussevitzky's direction. The conductor, evidently not believing that Bach knew his own mind when he failed to pen a slow movement between the two fast movements which constitute the Third Brandenburg Concerto, has inserted the Sinfonia from Bach's Cantata, "Christ lag in Todesbanden" to supply what he felt was a necessary contrast in tempo and mood. Unhappily this brief slow movement is less well recorded than the Concerto itself.

The performance is straightforward and energetic, although the dynamic gamut employed, even as considered within the circumscribed limits stylistically permissible, is restricted too much to the loudest levels.

Victor Single Twelve-Inch Disks

The N. B. C. Symphony Orchestra, conducted by Arturo Toscanini, performs Weber's "Freischuetz" Overture. This is a characteristically flawless interpretation, irresistible in its dramatic impact. The recording itself is less impressive, the sound of the horns at the beginning of the overture being opaque and the general tonal texture achieved not being comparable with that obtained in the Hollywood Bowl Orchestra's recording of the Brahms C minor Symphony.

Marian Anderson sings two Schumann lieder: "Der Nussbaum" and "Stille Thraenen." In the first and vocally far less exacting o

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CHICAGO, ILL.
TRIBUNE

JUN 23 1946

On the

By Clau

One of the most attractive of newer record albums, a pictorial well as musical companion to L dowska's Goldberg Variations, is Victor set holding **Bach's Brand burg Concertos, Nos. 3 and 4,** b in G major, played by the **Bos orchestra under the direction Serge Koussevitzky** [M-1050; four inch records]. When it comes sturdy authenticity in Brandenbu vein it is hard to beat the ear recordings made by Adolf Bu and his chamber orchestra, but sheer beauty of tone and glow warmth of color the Boston formance is superb. As a slow m ment for the concerto for str Mr. Koussevitzky has inserted sinfonia, "Christ lag in Todes den," a compassionate and effec choice, and the pattern of solo lin and two flutes posed ag the strings of the fourth conc is made sensitively articulate by playing of Richard Burgin, Geo Laurent, and George Madsen. arating the two concertos is a ceptionally beautiful perform the Prelude in E from the Sonata for solo violin, arran Pick-Mangiagalli. The rec done at Tanglewood and ton's Symphony hall, is brilliant.

MILLERTON, N.Y
NEWS
6/20/46

Serge Koussevitzky Announces Schedule For Tanglewood

Music Shed Activities For Season Listed

Sixteen Performances Open To The Public By Paid Admission

42 PERFORMANCES

School Draws 300 Students From United States And Abroad

A schedule of activities at the Berkshire Music Center far exceeding that of any pre-war season is announced by Serge Koussevitzky, the director of the Boston Symphony Orchestra's School at Tanglewood in the Berkshire Hills.

Audiences will be admitted to 42 performances within the six weeks' term of the Center (July 1- August 10), an average of one a day. Of these, 16 will be open to the public by paid admission — the 9 concerts of the Berkshire Festival and the 4 Bach-Mozart concerts, all by the Boston Symphony Orchestra under Dr. Koussevitzky's direction. Three Saturday morning Festival rehearsals will be open to the public at a minimum charge for the benefit of the Orchestra's Pension Fund.

Twenty-two performances by the Berkshire Music Center, concert and operatic, will be open to those who are interested in the school. The Center, supported in part by tuition fees and Festival fees and Festival receipts, depends also upon its well wishers. A Society of Friends of the Berkshire Music Center has therefore been formed. Membership is effected by a voluntary contribution to the Berkshire Music Center, Tanglewood, Lenox, Massachusetts. The 22 performances, and the four Coolidge chamber concerts will be open by invitation to those enrolled as Friends of the Berkshire Music Center.

Four Chamber Music concerts on the first four Tuesday evenings in July will be performed by Boston Symphony and guest artists under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The Center will give three performances (August 6, 7, 9) of "Peter Grimes," Benjamin Britten's opera composed on commission for Tanglewood, performed with outstanding success in England and other European countries, and here to have its first American presentation. "Peter Grimes" will be produced by the Opera Department, under the direction of Dr. Herbert Graf, Richard Rychtarik designing the settings and Leonard Bernstein conducting each performance. The chorus will be prepared by Hugh Ross. There will be two evenings of opera scenes by the opera workshop, under the direction of Boris Goldovsky.

The Berkshire Music Center orchestras, under the direction of Stanley Chapple, Leonard Bernstein and Richard Burgin, will give six concerts. The Chorus, under the direction of Robert Shaw, will give six concerts. Chamber groups, under the supervision of Gregor Piatigorsky, will give five concerts. The students of the school will number 300, selectively drawn from the United States and abroad, and representing our foremost schools of music.

The Berkshire Music Center, the realization of a plan long cherished by Dr. Koussevitzky, aims to develop the more talented of our younger generation of musicians by the experience of actual performance. Tanglewood, the 200-acre summer home of the Boston Symphony Orchestra, is now being prepared for the summer session. A new ticket office and reception center has been built at the entrance. The Theatre-Concert Hall and the Music Shed are being renovated. In the parking field, drainage, hard surfacing and roadways are being installed. The students of the Berkshire Music Center will be housed at the Lenox School and the Morgan-Bonsal estate, re-named Tracy Hall, in Lenox, and the Barrington School in Great Barrington.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUN 23 1946

WESTERN PREMIERE OF NEW SYMPHONY

Shostakovich's 'Ninth' to Be Played at Berkshire Festival July 25

Serge Koussevitzky and the Boston Sym[illegible] will give the "Ninth Symphony" by Dmitri Shostakovich its first performance in the western hemisphere at the opening of the Berkshire festival at Tanglewood July 25.

Announcing the arrival of the score of the "Symphony in E Flat Minor, Opus 70," which the 36-year-old composer desired to be performed for the first time in America by Dr Koussevitzky and the Boston orchestra, the conductor described the symphony as "absolutely different from the others —short and very light and gay in mood."

Written last August at Shostakovich's country house near Ivanovo, Russia, it was first played at Moscow, where critics called it a "scherzo symphony." It is in five movements, the last three to be played without interval. It is said to be in sharp contrast to the recent scores of the composer, especially the tragic "Ninth Symphony." It plays for 25 minutes.

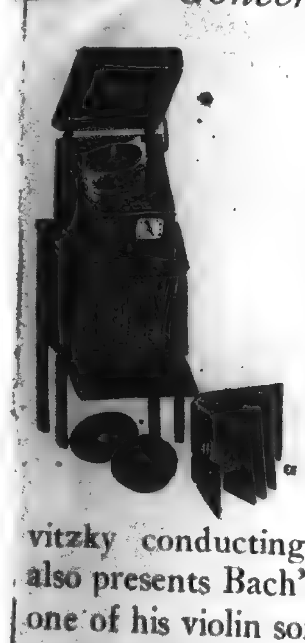
In 1942, Dr Koussevitzky conducted the pupil orchestra of the Berkshire Music center in the first American concert performance of Shostakovich's "Seventh Symphony," written during the siege of Leningrad.

This Clipping From
NEW YORKER
NEW YORK CITY

JUN 22 1946

MUSICAL EVENTS

Concert Records



AMONG the Victor releases for June, the best of the lot is the album (M- or DM-1050) containing Bach's Third and Fourth "Brandenburg" Concertos, played by the Boston Symphony Orchestra, with Serge Koussevitzky conducting. The same album also presents Bach's Prelude in E, from one of his violin sonatas, in an arrangement by Pick-Mangiagalli. As you may know, the Third Concerto consists only of two allegro movements, and frequently a slow middle section is interpolated for the sake of contrast. In this case, Mr. Koussevitzky has chosen the Sinfonia from the Church Cantata No. 4, "Christ Lag in Todesbanden." The Third Concerto is scored for strings and cembalo, and in the Fourth (sometimes considered a violin concerto) a concertino trio of violin and two flutes acts as a solo group against the orchestral strings and cembalo. The concertos, as directed by Mr. Koussevitzky, are consistently Bach in spirit, but their basic rhythm is occasionally heavy. Of the two, I prefer his treatment of the Fourth Concerto, which has a certain freedom in spite of this heaviness. The Prelude in E seems to have been somewhat glamorized in both arrangement and performance.

PROVIDENCE, R.I.
JOURNAL

JUN 23 1946

Music Lovers Can Almost Tell When Favorites Will Be Played

MUSIC lovers listening to a series of symphony concerts could by studying past programs probably predict just how many times a favorite composer will be repeated or how often new compositions will be introduced during a season. A symphony conductor in selecting programe follows a more or less set pattern, although he may not be aware of it.

The leader of a dance band or band concert also gets a pleasing balance between new and familiar pieces by somewhat the same formula, states Dr. George Kingsley Zipf of Harvard University.

Being "subconsciously" influenced by applause—its length, amount and intensity—and by remarks of music critics, a symphony conductor tends to have a "run" on one composer and then another, as vogues come and go.

If selections are to be repeated at all, they are likely to reappear on the program soon after an ovation rather than following an interval of several years, Dr. Zipf states in the Journal of Abnormal and Social Psychology.

To discover what a popular contemporary conductor considers the right balance in a program, he studied the frequency with which a number of different pieces were played and how often the same composers appeared on the program of the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitsky over a 10-year period.

Of the 541 different selections, 362 pieces were played but once, and 8 twice, while three were played as often as eight times and one appeared on the program almost every season.

While some composers were scheduled but once and others repeated a single time, almost half of the composers whose pieces were played by the Boston Symphony Orchestra during these 240 concerts averaged at least twice each season. Beethoven was played 59 times and Brahms 49 times during the 10 years.

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This Clipping From
NEW YORK, N.Y.
DAILY WORKER

JUN 22 1946

WESTERN HEMISPHERE PREMIERE OF SHOSTAKOVICH'S NINTH JULY 25

Shostakovich's much - heralded Ninth Symphony will have its Western Hemisphere premiere on July 25 at Tanglewood under the baton of Serge Koussevitsky according to [illegible] announcement by Leeds Music Corporation. Although completed by Shastakovich in December of last year, the score was received on microfilm only this week by Leeds Music, sole distributors and publishers of Soviet-Russian muic in the Western Hemisphere.

On receiving word of the score's arrival, Dr. Koussevitsky, whose Tanglewood programs had already been released, immediately changed his opening performance to include the Shostakovich Ninth.

When news was first received in this country of the Symphony, it was understood that Shostakovich was planning the Ninth as the concluding "Victory" part of the symphonic triology that began with the Seventh. However, when the work was auditioned by Shastakovich last December, the Ninth was characterized by critics as the bridge linking the tragic Eighth and a forthcoming Victory Symphony.

In comparison with the Seventh and the Eighth, the Shostakovich Ninth is a comparatively short work. It will take 25 minutes in playing time. Soviet critics have spoken of the Symphony as the gayest, the simplest, and the most melodious work Shostakovich has written. Seevral critics have suggested that the Symphony consciously evokes classical associations, particularly of the music of Haydn.

This Clipping From
NEW YORK, N.Y.
TIMES

JUN 23 1946

IT HAPPENS IN MUSIC

THE microfilm with the score of Shostakovich's Ninth Symphony has arrived at the office of the Leeds Music Company in New York, which means that the first performance in this country of the work will not be far off. Serge Koussevitzky has hastily made changes in his opening Berkshire Symphonic Festival program on July 25 to schedule its American première.

The symphony has been done in the Soviet Union, of course, and it was performed last fall in Prague.

In Boston an interesting experiment is in the cards for next season. A new organization called the New England Opera Theatre has been formed under the leadership of Boris Goldovsky, who has handled the opera school at the New England Conservatory and has worked in the medium at the Berkshire Music Centre. The group will start with modest presentations at Jordan Hall.

This Clipping From
NEW YORK, N.Y.
TIMES

JUN 22 1946

Goldman to Offer New Work

Arnold Schoenberg's "Theme and Variations for Wind Band," Op. 43a, will be performed by the Goldman Band, for which it was written, on Thursday in Prospect Park, Brooklyn, and July 28 in Central Park, under the direction of Edwin Franko Goldman. Although the work has been presented in its later orchestral version by the Boston Symphony Orchestra and the Philharmonic - Symphony Orchestra, it has never been played before in its original version for band.

This Clipping From
BROOKLYN, N.Y.
EAGLE

JUN 23 1946

MUSIC'S OVERTONES

Summer Music Booms in the Berkshires While Cincinnati Notes Anniversary

By MILES KASTENDIECK

More and more Summer music is to be heard this year. Of local interest, of course, are the Stadium Concerts and those of the Goldman Band. Outside the city there are various undertakings of which two should attract many music lovers who are ready to go afield. The 1946 Berkshire Festival at Tanglewood marks the peacetime resumption of a musical event which had already established itself before the war. With the activity of the Berkshire Music Center in full swing, Massachusetts will have a mecca for music lovers from all over the land. Out in Cincinnati, the "Zoo" Opera is observing its 25th anniversary. As "the only Summer season of grand opera in the United States," it will undoubtedly have a banner year.

The Berkshire Festival will stage its regular three orchestral weekends with the Boston Symphony and Serge Kou[illegible]. Word has just come that on the opening night of the Festival, July 25, Shostakovich's Ninth Symphony will be given its Western Hemisphere premiere. Although completed last December, the score has only this week been received in this country. Whether it will replace the Russian composer's Fifth, originally scheduled, has not yet been determined. The programs otherwise have a traditional aspect, with a Brahms weekend beginning August 1 and Beethoven's Ninth scheduled the weekend of August 8. The Berkshire Center activities include two Bach-Mozart programs in July and the first American presentation of Benjamin Britten's opera, "Peter Grimes," the first week in August. This is the most ambitious program yet arranged

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This Clipping From
NEW YORK, N.Y.
SUN

JUN 22 1946

MUSIC NOTES

The Ninth Symphony of Shostakovich will have its American premiere at Tanglewood in the Berkshires on July 25 at one of the festival concerts of the Boston Symphony under the direction of Serge Kou[illegible]. The score arrived earlier this week on microfilm, and upon receiving word of this Koussevitzky revised his program to include it. The Ninth Symphony lasts only twenty-five minutes, in contrast to its two lengthy predecessors.

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1946, Science Service)

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NEW YORK, N. Y.
TIMES

JUN 23 1946

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JU[illegible]

RECENT RECORDS

By JEROME D. BOHM

VICTOR'S latest recording on the breakage-resistant plastic vinyl [illegible] that of Brahms's First Symphony, performed by the Hollywood Bowl Symphony Orchestra, directed by Leopold Stokowski. [illegible] here the sound of this organization—which this writer [illegible] heard in actuality, is not inferior to that of our finest [illegible]. How much of this tonal sumptuousness must be attributed to [illegible] engineering, how much to Mr. Stokowski's [illegible] to obtain a sensuous tone from his players, either [illegible] hastily assembled orchestras cannot be judged with[illegible] the aggregation of musicians perform in the concert hall.

[illegible] interpretation is an eloquent [illegible] than most of Mr. Stokowski's [illegible] of recent [illegible] from arbitrary procedure in [illegible] of pace. However, it is [illegible] to find that he follows the custom of most present-day [illegible] in slowing down the tempo of the chorale in the closing pages of the final movement despite Brahms's indications to the contrary. In addition to the luxuriousness of this recording as mere sound, the surfaces as in first [illegible] vinyl recordings are almost noiseless.

Other Victor Sets

Bach's Third and Fourth Brandenburg Concertos and an arrangement of the violin solo Prelude in E by Pick-Mangiagalli are set forth by the Boston Symphony Orchestra, under Serge Koussevitzky's direction. The conductor, evidently not believing that Bach knew his own mind when he failed to pen a slow movement between the two fast movements which constitute the Third Brandenburg Concerto, has inserted the Sinfonia from Bach's Cantata, "Christ lag in Todesbanden" to supply what he felt was a necessary contrast in tempo and mood. Unhappily this brief slow movement is less well recorded than the Concerto itself.

The performance is straightforward and energetic, although the dynamic gamut employed, even as considered within the circumscribed limits stylistically permissible, is restricted too much to the loudest levels.

Victor Single Twelve-Inch Disks

The N. B. C. Symphony Orchestra, conducted by Arturo Toscanini, performs Weber's "Freischuetz" Overture. This is a characteristically flawless interpretation, irresistible in its dramatic impact. The recording itself is less impressive, the sound of the horns at the beginning of the overture being opaque and the general tonal texture achieved not being comparable with that obtained in the Hollywood Bowl Orchestra's recording of the Brahms C minor Symphony.

Marian Anderson sings two Schumann lieder: "Der Nussbaum" and "Stille Thraenen." In the first and vocally far less exacting of these songs, the contralto's voice falls caressingly on the ear and she suggests the intimately poetic mood with the poised assurance of the mature artist. But while her innate musicality is no less in evidence in her conveyance of "Stille Thraenen," her tones here are unfortunately so unsteady that her interpretation is seriously marred. Franz Rupp provides sensitive accompaniments and the recording is good.

Violetta and Germont's Duet from the second act of Verdi's "Traviata" is sung by Licia Albanese and Robert Merrill. The Italian soprano's vocalism is often disaffecting because of her use of the glottis stroke for emotional purposes and this reviewer finds little satisfaction in listening to Mr. Merrill's monochromatic, commonplace barytone voice, and the self-satisfaction with which it is exploited. The Victor Orchestra, Frieder Weissmann conducting, supplies the adequate accompaniment. Smooth recording.

Columbia June Albums

Mozart's Fifth Violin Concerto in A major is set forth by Adolf Busch and the Busch Chamber Players. Mr. Busch's discourse of the solo part is in his customary academic vein and invested with a tone which is seldom anything but dry and wiry. The accompaniment is carefully adjusted and the recording as such is admirable.

Elie Siegmeister's "Ozark Set," which is well played by the Minneapolis Orchestra under Dimitri Mitropulos's leadership, is much like the rest of the music being written by the American composers who are turning to indigenous sources for their musical material. Mr. Siegmeister's tunes are good ones and his treatment of them, including their orchestration, is tasteful and effective. But there is nothing that is distinctive or original in this suite from any point of view. It has been admirably recorded.

Ibert's "Escales," an epigonous score securely treading the paths first pursued by Debussy and Ravel, is effectively traversed by the Philharmonic-Symphony Orchestra, conducted by Artur Rodzinski. Excellent recording.

This Clipping From
CHICAGO, ILL.
TRIBUNE

JUN [illegible] 3

On the Record

By Claudia Cassidy

One of the most attractive of the newer record albums, a pictorial as well as musical companion to Landowska's Goldberg Variations, is the Victor set holding **Bach's Brandenburg Concertos, Nos. 3 and 4,** both in G major, played by the **Boston orchestra** under the direction of **Serge Koussevitzky** [M-1050; four 12 inch records]. When it comes to sturdy authenticity in Brandenburg vein it is hard to beat the earlier recordings made by Adolf Busch and his chamber orchestra, but for sheer beauty of tone and glowing warmth of color the Boston performance is superb. As a slow movement for the concerto for strings Mr. Koussevitzky has inserted the sinfonia, "Christ lag in Todesbanden," a compassionate and effective choice and the pattern of solo violin and two flutes posed against the strings of the fourth concerto is made sensitively articulate by the playing of Richard Burgin, Georges Laurent, and George Madseh. Separating the two concertos is an exceptionally beautiful performance of the Prelude in E from the Sixth Sonata for solo violin, arranged by Pick-Mangiagalli. The recording, done at Tanglewood and at Boston's Symphony hall, is clear and brilliant.

her in the lyricism of the one, the dramatic tension of the other.

• • •

Joseph Szigeti

When, for all its careful packing, a record set arrives cracked from stem to stern, it is difficult to do it reviewing justice. Yet I am convinced, even with due consideration of cracks, that all is not well with Brahms' Violin Concerto as recorded by Joseph Szigeti and the Philadelphia orchestra, under the direction of Eugene Ormandy [Columbia M-603; five 12 inch records]. Altho much of Mr. Szigeti's playing is admirable, notably in the cadenza of the first movement and when the violin picks up the song of the adagio from the stellar oboe, it has a basic thinness, sometimes almost a shrillness, incompatible both with Brahms and with the lush bloom of the Philadelphia tone. The full, cumulative impact of the concerto's drama simply doesn't come off. More completely authoritative is the violinist's playing [illegible]

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

JUN 23 1946

Records In Review

By NORMAN NAIRN

AARON COPLAND: APPALACHIAN SPRING. Boston Symphony Orchestra conducted by Serge Koussevitzky. This album is an absolute must for those minded toward contemporary music. The score was commissioned in 1944 by Elizabeth Sprague Coolidge, for a ballet for Martha Graham. It was first heard in Rochester when Martha Graham appeared at the Eastman, and played by a particularly inept traveling orchestra, the music sounded pretty flat. But further acquaintance with it in revised form reveals a refreshing score, vigorous, imaginative, orchestrated brilliantly.

Dr. Koussevitzky gives a really inspired interpretation, lavishing upon the music the same care that has made performances by the Boston orchestra so gratifying to hear. The orchestra sounds sumptuous, and the recording is unusually clear. Added interest is provided by seven illustrated and annotated pages concerning the ballet, Martha Graham, the music and Copland, with photographs of the Graham production. Records lovers might be reminded that Dr. Howard Hanson, conducting the Eastman-Rochester Symphony Orchestra, recorded Copland's "Music for the Theater" some time ago. (Victor, three 12-inch records)

This Clipping From
SAN FRANCISCO, CALIF.
EXAMINER

JUN 23 1946

Concertos in Bach Album

Two G major "Brandenburg" Concertos of Bach—the No. 3 and 4—fill a choice new record album (Victor).

Koussevitzky conducts the Boston Symphony in characteristically rich, fine performances. Yet the full mass of strings is really too bulky for the Concerto No. 3. The ensemble should be more intimate.

The Concerto No. 4 is better balanced because it sets off the full strings against the charming contrast of a "concertino" of one violin and two flutes. An extra side presents the Boston strings brilliantly in a lively E major "Prelude" transcribed from Bach's unaccompanied Violin Sonata No. 6.

On solo Victor discs—

The veteran pianist, Harold Bauer, is heard agreeably in a Grieg "Berceuse" and "Album blatt."

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUN 23 1946

Music Center Described By M. A. DeWolfe Howe

Much of Interest to Music Lovers in Brief Volume — Tribute Paid to Those Who Made Famous Festival Possible

By VICTOR PRAHL

Music lovers who visit the Tanglewood festival, and have read Nathaniel Hawthorne's "Tanglewood Tales," are often curious and ask about the famous author's association with the estate. The answer to this, with much additional information of interest is told with brevity and charm in an attractive little volume "The Tale of Tanglewood" by M. A. DeWolfe Howe (Vanguard Press, $2).

Hawthorne with his wife and two children lived at Tanglewood from the early summer of 1850 to November of 1851, not in the rather unattractive house which now occupies the center of the estate but in a nearby "Red Cottage" which curiously enough was not in Lenox but just over the line in Stockbridge. During their residence a third child, Rose, was born, as well as two brain children, "The House of Seven Gables" and "A Wonder Book for Girls and Boys." Later came "Tanglewood Tales," and it was not until after the publication of these books, so closely associated with the locale, that the place was named Tanglewood. The Red Cottage burned to the ground some 40 years after Hawthorne left it, and since 1929 its site has been commemorated simply by a bronze tablet. Recently the National Federation of Music Clubs has graciously offered the Boston Symphony orchestra to reconstruct an exact reproduction of the Red Cottage.

There are sympathetic paragraphs about the warm friendship which existed between Herman Melville of Lenox and Hawthorne. "I shall leave the world, I feel," wrote Melville, "with more satisfaction for having come to know you. Knowing you persuades me more than the Bible of our immortality," and his "Moby-Dick bears the dedication, "In token of my admiration for his genius, this book is inscribed to Nathaniel Hawthorne."

Music entered the literary precinct when Ellen Tappan, the elder daughter of Caroline Tappan, the chatelaine of the estate, married Richard E. Dixey, a concert pianist, in 1875. It was none other than Mr Dixey who gave Boston its first taste of Wagner's "Lohengrin" in 1872 through a piano rendition of this work. And his presence at Tanglewood served as an excuse for adding a large music room to the house.

In a chapter, "Berkshire Festivals," Mrs Howe pays tribute to Elizabeth Sprague Coolidge, whose concerts of chamber music at South mountain at Pittsfield antedated the musical activities of Tanglewood by some 20 years, and to Henry Hadley who, during a visit to Stockbridge, expressed the desire to conduct a symphony orchestra out of doors, "under a sky full of stars, in the shadow of the great hills," a dream which came true the following year, with the active and enthusiastic aid of Miss Gertrude Robinson Smith, Mrs Owen Johnson and Mrs William Fulton Barrett. This first Berkshire Symphonic festival took place in 1934 in the horse show ring of the Dan Hanna farm at Interlaken near Stockbridge. The book is of value in that it not only gives the three programs of this first festival in detail but those of the subsequent festivals, including as well those of the coming season.

Admirable indeed is one who his courage to carry out an unselfish impulse. Such admiration is due Mrs Andrew H. Hepburn (born Rosamund Dixey), who in a talk with a friend after a symphony in Boston said, "As I sat listening to the symphony concert this afternoon I began to think about the festival, and suddenly an idea came into my head, 'Why shouldn't I give Tanglewood to the Boston Symphony'." In the autumn of 1936 Mrs Hepburn with her aunt, Miss Mary Aspinwall Tappan, carried out this inspiration, which has resulted in musical history well known to most music lovers. Here in the intervening years, the visionary Serge Koussevitsky has realized a youthful dream he once hoped to see come true in his own native Russia, that of establishing a great music and art center. Already achieved in a material way is the magnificent large shed for the major symphony concerts erected in 1939 by the Berkshire Symphonic festival at the cost of $80,000. Erected on land owned by the orchestra, it is good news to learn that last October the board of the festival voted the most generous gift of this structure to the orchestra. A smaller shed for operas and concerts as well as a hall for chamber music are also already in existence.

The far-reaching influence of the artistic side of the enterprise is, of course, immeasurable. After stating his ideals for such a music and art center, Dr Koussevitsky writes in his introduction, "A free cooperation of such an elite will certainly result in a creation of new and great values of art; in the radiation of the beams of culture over a nation and over the whole world, and finally in the education and training of a new generation of American artists."

Bound in a colorful format, containing 15 well-chosen illustrations, Mr Howe's volume fills a real need, and will serve as a welcome souvenir for Tanglewood visitors during the coming years.

This Clipping From
SCRANTON, PA.
SCRANTONIAN

JUN 23 1946

Music Festival Opens July 25 In Berkshires

LENOX, Mass. (U.P.)—The Boston Symphony Orchestra opens its annual Berkshire music festival July 25 in gala prewar style at Tanglewood, in the hills of Western Massachusetts.

A series of nine concerts extending over three week-ends will be given in a bucolic setting. Thousands of music lovers from every corner of the nation are expected to attend. Some will have seats in the music shed. The others sprawl helter-skelter on the lawns of the rambling 200-acre estate—are out of luck if it rains.

The program begins and ends with Beethoven symphonies. However, Conductor Serge Koussevitzky has included the works of modern composers, among whom are Rachmaninoff, Copland, Shostakovitch and Martinu.

PRE-FESTIVAL SERIES

Before the opening of the festival, the orchestra under the direction of Dr. Koussevitzky will give a series of four chamber music concerts comprised solely of the music of Bach and Mozart. Long time favorites including Bach's Brandenburg Concerto and Mozart's Jupiter Symphony, are on the program.

The festivals have been held annually since their inauguration in 1934. Each time they draw a bigger crowd. The Tanglewood estate, where once Nathanial Hawthorne lived and wrote "Tanglewood Tales," was presented to the symphony orchestra in 1936 by Mrs. Andres Hepburn and her aunt, Miss Mary A. Tappan. The shed was built in 1938. A crowd of 95,000 persons gathered for the series of concerts in 1941.

SCHOOL TO REOPEN

Nearly a month before the opening of the festival the Berkshire music center opens for six weeks begining July 1. Unique in purpose, the school gives young musicians a chance to polish their performance before entering the professional fields.

The faculty of the school is composed of the nation's big names in music, including composer Leonard Bernstein, Gregor Piatigorsky, Aaron Copland and opera expert Boris Goldovsky.

The school was closed during the war, but now has accepted more than 300 students in various departments such as composition, instrumentation, conducting, and opera. The opera department plans a performance of Benjamin Britten's opera, "Peter Grimes," a piece that was composed for Tanglewood and produced in England last Summer.

This Clipping From
PORTLAND, ME.
SUNDAY TELEGRAM

JUN 23 1946

Programs and soloists have been announced for this Summer's Berkshire Festival at Lenox, Mass., during July and August. The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give nine concerts in the music shed at Tanglewood.

Soloists will include Eugene List and Claudio Arrau, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist, and Mischa Elman and Erica Morini, violinists. Composers represented will be Beethoven, Rachmaninoff, Moussorgsky, Wagner, Mendelssohn, Aaron Copland, Prokofieff, Schumann, Richard Strauss, Bohuslav Martinu, Tchaikovsky, Randall Thompson and Brahms. The programs of the second of the three weeks will be devoted entirely to the works of Brahms.

PUBLISHER'S WEEKLY
NEW YORK, N. Y.

JUN 22 1946

Howe, Mark Anthony DeWolfe Mus

The tale of Tanglewood, scene of the Berkshire Music Festivals; introd. by Serge Koussevitzky. 101p. il. O [c.'43,'46] N.Y., Vanguard bds., 2.00

Tanglewood's stature as a music center today and a literary center in the days of Hawthorne and Melville; a history of the place and its mus

This Clipping From
CHICAGO, ILL.
SUN

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Berkshire Music Festival History

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Reviewed by
FELIX BOROWSKI

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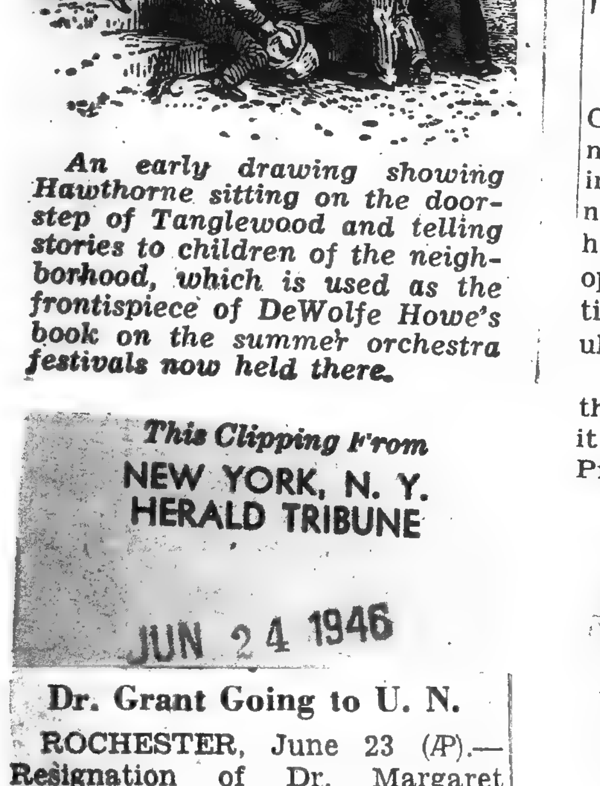

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There will be two performances of "Peter Grimes" by invitation. The first program on Aug. 11 wil include Thompson's "The Testament of Freedom" for men's voices and orchestra and the Beethoven Symphony number 9.

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MORNING UNION

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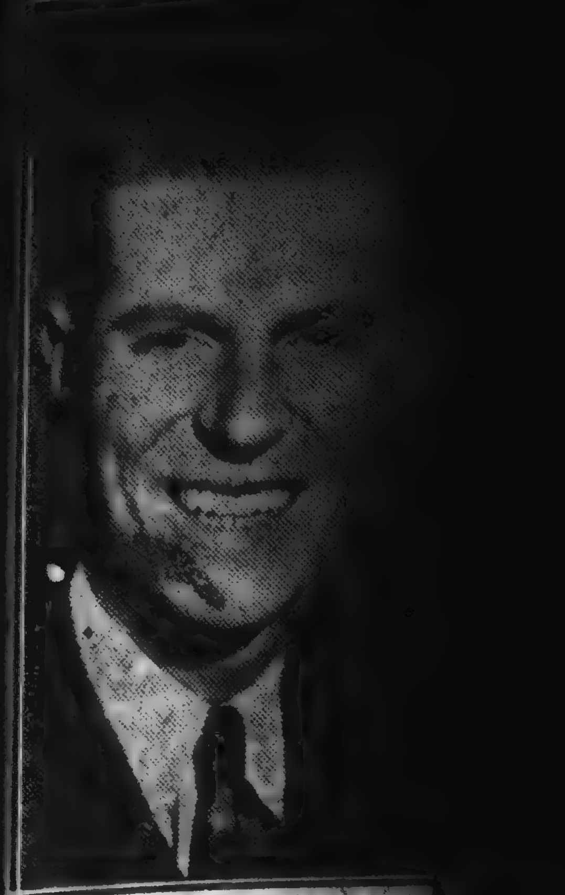

Eugene List

Eugene List To Be Hear At Tanglewoo

Young Pianist Play For Truman, Stalin And Churchill

When Truman, Churchill Stalin were assembled a year for their Potsdam conferenc young American pianist gave t a thrill. Truman turned the pa of the score. Tonight that a pianist, Eugene List, will be h as soloist with the Boston S phony Orchestra at the sec concert of the Berkshire Fest at Tanglewood. He will play Rachmaninoff piano concerto 2 in C minor.

There was a turnout of 300 the rehearsal this morning for benefit of the orchestra's pen fund.

Tonight's program will with Beethoven's Symphony N "Pastoral." Then will come List performance followed Ravel's "Daphne et Chloe," b orchestral excerpts, second

Played Premier at 16

List is a native of Philadel but grew up in California. A he won a competitive schola to study with Olga Samarof the Philadelphia Conserva Three years later he won a offered by the Philadelphia chestra and was invited by kowsky to play the Ame premier of the Shostakovitch concerto. He made his New debut in 1935. In March of he volunteered for the Army while in the service appeared a number of orchestras and t overseas to play for United S troops. In May he appeared a Prague Festival. He is marri Carol Glenn, young Ame violinist who is with him at glewood.

Members of the Societ Friends of the Berkshire Center may attend the ch music concert tomorrow mo at 10.30 given by students a rected by Gregor Piatigorsky. program will include Beeth Quartet in G major, opus 18 2; Nicolai Berezewsky's suit seven brass instruments, op Faure's piano concerto No. 2 minor, Opus 45.

With all seats in the She out, but with ground adm available, the audience toni expected to exceed the 800 attended the opening of the val Thursday.

The program tomorrow a PM under the direction o Serge Koussevitzky will be:

Symphony No. 4 in A major, Italia
Men
Suite from Appalachian Spring
Symphony No. 5 in E minor, Opus
Tch

DAVENPORT,
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JUN

TWO BACH-MOZA

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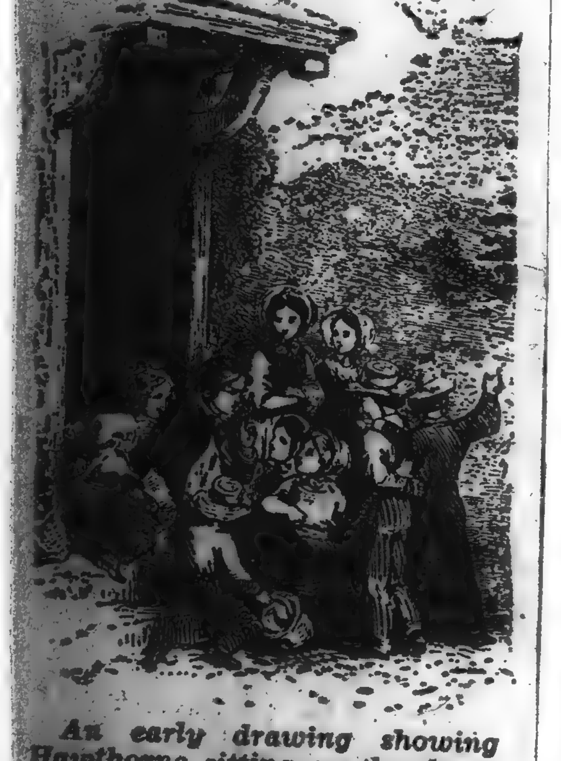

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There is so much and of course there is a limit to the amount of time that even a music columnist is allowed to take. The four chamber music concerts on July 2, 9, 16 and 23 will be given respectively by the Berkshire Wood Wind Ensemble, the Boston Society of Ancient Instruments, the Krooll Quartet and the Berkshire Chamber orchestra. Tickets for these are by invitation only—and invitations are only to "those who join the Society of Friends of the Berkshire Music Center. A voluntary contribution constitutes membership."

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The program for the first concert has been changed to allow for the first American performance of the Ninth symphony of Shostakovitch, which has just been received from Russia. That program will also include the first movement of the Shostakovitch Sixth symphony and the Beethoven "Eroica."

There will be two performances of "Peter Grimes" by invitation. The first program on Aug. 11 wil include Thompson's "The Testament of Freedom" for men's voices and orchestra and the Beethoven Symphony number 9.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUN 26 1946

NEW SYMPHONY AT TANGLEWOOD

Programs Announced for 17 Concerts This Summer

The programs are now announced for the 17 concerts to be given this summer at Tanglewood in Lenox by the Boston Symphony Orchestra under Serge Koussevitzky and by chamber groups. The Berkshire Festival proper, consisting of nine concerts to be given in the music shed under Dr. Koussevitzky's direction between July 25 and Aug. 11 has already been announced and will include the new Ninth Symphony of Shostakovitch, which Dr. Koussevitzky has just received from Russia and which will have its first American performance at the Festival's opening.

Two Bach-Mozart programs, each repeated, will be given by members of the orchestra under Dr. Koussevitsky in the Theater-Concert Hall July 13-14 and July 20-21. The first program will consist of Mozart's Symphony in B-flat, No. 33, the Adagio from the String Quintet in G minor, the Third and Fifth Brandenburg Concertos by Bach, and Mozart's Wind Serenade in B-flat, K. 361. The second program will consist of Bach's Second Brandenburg Concerto and Fourth Suite, Mozart's Violin Concerto in A major, with William Kroll as soloist, and the same composer's "Jupiter" Symphony.

Four chamber music concerts will be given on four Tuesday evenings in the same auditorium under the auspices of the Elizabeth Sprague Coolidge Foundation. At the first, on July 2, the Berkshire Wood Wind Ensemble will present Quintets by Beethoven and Hindemith, Trios by Randall Thompson and Shapero, a Quartet Sonata by Rieti, and a Trio by Poulenc. On July 9 the Boston Society of Ancient Instruments, Alfred Zighera, director, will give a program for viols and harpsichord, with music by Telemann, Bach, Gibbons, D. Scarlatti, Rameau, Handel and Couperin.

On July 16 the Kroll Quartet will present Beethoven's Quartet in F minor, Op. 95, Prokofieff's Second Quartet, Op. 92, and Haydn's Quartet in D major, Op. 64, No. 5. On July 23 the Berkshire Chamber Orchestra, under the direction of Louis Speyer, will present a cantata, "The Birth of Beauty," by Lourie in its first American performance, and the first performance of Malipiero's "Seven Delights of Love." Both pieces are for voices with chamber orchestra. Valentina Vishnevska will appear as soloist. The program will also include Copland's Sextet and Ibert's "Divertissement."

Through the six weeks' session of the Berkshire Music Center, Serge Koussevitzky, director, student groups will give many chamber, orchestra and choral concerts and the first American presentation of Benjamin Britten's opera, "Peter Grimes." All school performances, as well as the Tuesday chamber concerts, will be open by invitation to the Friends of the Berkshire Music Center.

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Eugene List

Eugene List To Be Heard At Tanglewood

Young Pianist Played For Truman, Stalin And Churchill

When Truman, Churchill and Stalin were assembled a year ago for their Potsdam conference, a young American pianist gave them a thrill. Truman turned the pages of the score. Tonight that same pianist, Eugene List, will be heard as soloist with the Boston Symphony Orchestra at the second concert of the Berkshire Festival at Tanglewood. He will play the Rachmaninoff piano concerto No. 2 in C minor.

There was a turnout of 3000 at the rehearsal this morning for the benefit of the orchestra's pension fund.

Tonight's program will open with Beethoven's Symphony No. 6, "Pastoral." Then will come the List performance followed by Ravel's "Daphne et Chloe," ballet, orchestral excerpts, second suite.

Played Premier at 16

List is a native of Philadelphia but grew up in California. At 13 he won a competitive scholarship to study with Olga Samaroff at the Philadelphia Conservatory. Three years later he won a prize offered by the Philadelphia Orchestra and was invited by Stokowsky to play the American premier of the Shostakovitch piano concerto. He made his New York debut in 1935. In March of 1942 he volunteered for the Army and while in the service appeared with a number of orchestras and toured overseas to play for United States troops. In May he appeared at the Prague Festival. He is married to Carol Glenn, young American violinist who is with him at Tanglewood.

Members of the Society of Friends of the Berkshire Music Center may attend the chamber music concert tomorrow morning at 10.30 given by students and directed by Gregor Piatigorsky. The program will include Beethoven's Quartet in G major, open 18, No. 2; Nicolai Berezewsky's suite for seven brass instruments, opus 24; Faure's piano concerto No. 2 in G minor, Opus 45.

With all seats in the Shed sold out, but with ground admissions available, the audience tonight is expected to exceed the 8000 who attended the opening of the Festival Thursday.

The program tomorrow at 3.30 PM under the direction of Dr. Serge Koussevitzky will be:

Symphony No. 4 in A major, Italian, Mendelssohn
Suite from Appalachian Spring .. Copland
Symphony No. 5 in E minor, Opus 64, Tchaikovsky

This Clipping From
DAVENPORT, IA.
DEMOCRAT

JUN [illegible]

TWO BACH-MOZART

. . . programs, each to be repeated, will be given by Dr. Koussevitsky and the orchestra on July 13 and 14 and July 20 and 21. The first program will include music by Mozart and the third and fifth Bach Brandenburg concertos. The second program will consist of the Second Brandenburg concerto by Bach and his fourth suite as well as Mozart's Violin Concerto in A Major, played by William Kroll and the "Jupiter" symphony.

MUSIC VENTURE POSSESSES AIR OF LITERARY ROMANCE

Tanglewood Related to Hawthorne's Tales and to Melville, Author of 'Moby-Dick'

By SARA LANE

It's nice to be one of the 500 persons receiving a copy of a lovely illustrated book published by the Vanguard Press for the Boston Symphony Orchestra.

Though the volume is primarily a history of the orchestra's music festivals in the Berkshires, there's as much romance as history in "The Tale of Tanglewood."

It's romantic not only because of the sylvan beauty of the spot chosen for the festivals, but also on account of a special relationship Tanglewood has to American literature.

For the mountain scene of the distinguished Summer musicales is the same as that which served Hawthorne in the creation of his "Tanglewood Tales."

M. A. DeWolfe Howe, the author of the books, tells of the meeting of Hawthorne and Herman Melville, another important writer of the time, who was creating "Moby-Dick" and other stories, while Hawthorne was writing some of his early fiction.

The meeting was brought about by a thunder storm on Monument Mountain. The two writers became close friends and were closely associated while Hawthorne and his family lived in Lenox and Melville on a farm not far away.

Cottage Becomes 'Temple of Muse'

Correspondence between Mrs. Hawthorne and Mrs. Tappan had resulted in the Hawthorne occupancy of a little red cottage on the great Tappan estate, later called "the Temple of the Muse," at the time in 1850, when the two writers met.

So you can see, the place chosen for the Summer concerts of the famous Boston symphonists has given them a background of literature for their delectable wooing of the muse of music. It's a place where glen and mountain rival each other as a charm for the nature lover, where the birds exchange their twittering for the whispering of woodland breezes and a brook provides songful interludes between the symphonic movements.

Numerous notable names besprinkle the lists of people attending the Berkshire festivals. Serge Koussevitzky, the conductor, lives there.

A music shed has now been built for the orchestra which, though it had to lessen somewhat, the size of the undertakings, during the war, did not discontinue its concerts.

Now, that there's more freedom of motor travel, the management expects that the events Saturday evenings and Sunday afternoons will be largely attended as they were in former Summers.

Certainly there would seem to be no more fitting place for the presentation of this high form of music, than in a lovely natural setting.

With art and nature doing their best to co-operate, it wouldn't seem that there could be a better result than that which they achieve. Beethoven, Bach, Tschaikowsky, Wagner and the other immortal composers could scarcely have chosen a better way for their creations to win a response from a crowd of people.

Mr. Howe, the writer of "The Tale of Tanglewood," is a Pulitzer prize winner and in other ways, has gained high distinction as a man of letters.

He was born 82 years ago in Bristol, R. I. He has long been a close observer of the festival and has been intimately associated with its conductor.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

JUN 21 1946

Boston to Play Shostakovich Ninth Symphony July 25

Shostakovich's long-awaited Ninth Symphony will be heard for the first time in America on July 25, when Serge Koussevitzky and the Boston Symphony Orchestra perform it at the opening concert of the Berkshire Festival at Tanglewood, Mass.

The score was received on microfilm this week by Leeds Music of New York, sole distributors and publishers of Soviet music in the Western Hemisphere.

On receiving word of the score's arrival, Dr. Koussevitzky immediately changed his opening program, which had already been announced, to include the new Shostakovich symphony.

Dr. Koussevitzky revealed that the work, which is in E-flat minor, is unlike Shostakovich's previous two symphonies. "It is short and very light and gay in mood," he said.

The score takes 25 minutes to play. Shostakovich wrote it last August at his country house near Ivanovo, Russia.

Soviet critics have noted some classical features in the score unusual for Shostakovich, even patterns and moods suggestive of Haydn's period.

JEWISH REVIEW
NEW YORK CITY
4/25/46

Zilberts Choral Group To Feature Famed Soloist

Rose Dirman, who will be the guest soloist of the Zilberts Choral Society concert at Town Hall on May 5th, is one of the most popular recitalists on the concert stage today. She possesses a lyric soprano of great beauty, flexibility, and charm. In addition to an extensive operatic repetoire, she is a recognized authority in singing Bach, Handel, Mozart and the other great masters. She has been featured on all radio networks, and in appearance as soloist with orchestra. She has sung with Serge ~~Koussevitsky~~, Sir Thomas Beecham and other renowned conductors. For her appearance with Zilberts Choral Society Miss Dirman has prepared an interesting program, consisting of operatic arias and songs among which will be Mr. Zilbert's Hallelujah.

Rose Dirman

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

JUN 26 1946

NEW SYMPHONY AT TANGLEWOOD

Programs Announced for 17 Concerts This Summer

The programs are now announced for the 17 concerts to be given this summer at Tanglewood in Lenox by the Boston Symphony Orchestra under Serge ~~Koussevitzky and by~~ chamber groups. The Berkshire Festival proper, consisting of nine concerts to be given in the music shed under Dr. Koussevitzky's direction between July 25 and Aug. 11 has already been announced and will include the new Ninth Symphony of Shostakovitch, which Dr. Koussevitzky has just received from Russia and which will have its first American performance at the Festival's opening

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This Clipping From
NEW YORK, N. Y.
PM

JUN 26 1946

Music in America:

Extra Events At Tanglewood

In addition to the nine already scheduled concerts of the Berkshire Festival, to be given by the Boston Symphony under Serge Koussevitzky in the Music Shed at Tanglewood, near Lenox, Mass., between July 25 and Aug. 11, a number of other events, including two Bach-Mozart programs and a series of chamber music concerts, have been announced for Tanglewood's Theater-Concert Hall during July and August.

The two Bach-Mozart programs, each repeated, will be given by members of the orchestra under Dr. Koussevitzky. The first program, Saturday evening and Sunday afternoon, July 13-14, will include Mozart's Symphony in B-flat, No. 33, the Adagio from the String Quartet in G minor, the Third and Fifth Brandenburg Concertos by Bach, and Mozart's Wind Serenade in B-flat (K. 361). The second program, Saturday evening and Sunday afternoon, July 20-21, will consist of Bach's Second Brandenburg Concerto and Fourth Suite (D major), Mozart's Violin Concerto in A major, with William Kroll as soloist, and the same composer's *Jupiter* Symphony.

Four chamber music concerts are scheduled for consecutive Tuesday evenings beginning July 2. At the first, the Berkshire Wood Wind Ensemble will be heard in works by Beethoven, Randall Thompson, Hindemith, Poulenc, Shapero and Rieti. On July 9, the Boston Society of Ancient Instruments, under the direction of Alfred Zighera, will give a program of music for viols and harpsichord by Telemann, Bach, Gibbons, Scarlatti, Rameau, Handel and Couperin. On July 16, the Kroll Quartet will present String Quartets by Beethoven (Op. 95), Prokofieff (Op. 92) and Haydn (Op. 64, No. 5). The fourth program, on July 23, enlisting the services of the Berkshire Chamber Orchestra, under Louis Speyer, and Valentina Vishnevska, soprano, will feature first performances of Lourie's *The Birth of Beauty* and Malipiero's *Seven Delights of Love,* and also include Copland's Sextet for Piano, Two Violins, Viola, Cello and Clarinet and Ibert's *Divertissement* for 15 instruments.

During the six-week session of the Berkshire Music Center, from July 1 to Aug. 11, a total of 22 performances will be given by student groups. These will include chamber, orchestral and vocal concerts and the first American presentations, on Aug. 6, 7 and 9, of Benjamin Britten's opera *Peter Grimes.* The opera will be directed by Herbert Graf, designed by Richard Rychtarik and conducted by Leonard Bernstein.

Tickets for the Bach-Mozart concerts, at $4.80 and $3.60 for each concert, are on sale at Tanglewood (address: Tanglewood, Lenox, Mass.; phone Lenox 530; checks payable to Boston Symphony Orchestra). Admission to the four Tuesday chamber music concerts and the 22 student performances is by invitation only. Those who join the Society of Friends of the Berkshire Music Center are entitled to invitations so far as space permits. A voluntary contribution constitutes membership; a calendar of school events will be sent on request (address: Friends of the Berkshire Music Center, Tanglewood, Lenox, Mass.).

CAMDEN, N. J.
COURIER

JUN 25 1946

JEFFERSON HONORED BY NEW VICTOR SET

Musical Testament to Freedom Policies Are Recorded

Composed in honor of the 200th anniversary of Thomas Jefferson's birth, "The Testament of Freedom: A setting of Four Passages from the Writings of Thomas Jefferson," is a work in four movements for men's chorus and orchestra by Randall Thompson, America's foremost composer of choral music.

It was first performed in 1943 at the University of Virginia—which Jefferson founded, and at which Thompson now teaches music—by the University Glee Club. The patriotic paen was broadcast over a national network, recorded by the OWI and shortwaved to our armed forces overseas during the war. Some idea of the text may be gathered from the titles of its four movements: "The God Who Gave Us Life Gave Us Liberty," "We Have Counted the Cost of This Contest," "We Fight Not for Glory or for Conquest" and "I Shall Not Die without a Hope That Light and Liberty Are on Steady Advance."

When "The Testament of Freedom" was added to the repertoire of the Harvard Glee Club, conducted by Wallace Woodworth, it came to the attention of a conductor who has long been a pioneer in performing the music by native American composers: Dr. Serge Koussevitsky, Boston Symphony Orchestra maestro. It is the Boston Symphony Orchestra conducted by Koussovitzky and the Harvard Glee Club who have recorded for RCA Victor "The Testament of Freedom"—a composition notable for its simplicity, sincerity and musical directness.

As soon as the curtain sweeps up on that most famous of all American folk operas, the late George Gershwin's "Porgy and Bess," orchestra and cast present to the audience one of the loveliest melodies Gershwin ever penned—the lilting "Summertime," a lullaby in praise of the langorous charms of Catfish row in Charleston. S. C.

MILLERTON, N.Y.
REPUBLICAN
6/27/46

Koussevitzky Will Direct New Symphony

Shostakovitch Ninth Symphony To Have First American Performance

The programs are now announced for the 17 concerts to be given this summer at Tanglewood in Lenox, Mass., by the Boston Symphony Orchestra under Serge Koussevitzky and by chambergroups. The Berkshire Festival proper, consisting of 9 concerts to be given in the Music Shed under Dr. Koussevitzky's direction between July 25 and August 11 has already been announced and will include the new Ninth Symphony of Shostakovitch, which Dr. Koussevitzky has just received from Russia and which will have its first American performance at the Festival's opening.

Two Bach-Mozart programs, each repeated, will be given by members of the Orchestra under Dr. Koussevitzky in the Theatre-Concert Hall, July 13-14 and July 20-21. The first program will consist of Mozart's Symphony in B-flat, No. 33, the Adagio from the String Quintet in G minor, the Third and Fifth Brandenburg Concertos by Bach, and Mozart's Wind Serenade in B-flat, K. 361. The second program will consist of Bach's Second Brandenburg Concerto and Fourth Suite, Mozart's Violin Concerto in A major, with William Kroll as soloist, and the same composer's "Jupiter" Symphony.

Four chamber music concerts will be given on four Tuesday evenings in the same auditorium under the auspices of the Elizabeth Sprague Coolidge Foundation. At the first, on July 2, the Berkshire Wood Wind Ensemble will present Quintets by Beethoven and Hindemith, Trios by Randall Thompson and Shapero, a Quartet Sonata by Rieti, and a Trio by Poulenc. On July 9 the Boston Society of Ancient Instruments, Alfred Zighera, Director, will give a program for violas and harpsichord, with music by Telemann, Bach, Gibbons, D. Scarlatti, Rameau, Handel and Couperin. On July 16, the Kroll Quartet will present Beethoven's Quartet in F minor, Op. 95, Prokofieff's Second Quartet, Op. 92, and Haydn's Quartet in D major, Op. 64, No. 5. On July 23, the Berkshire Chamber Orchestra, under the direction of Louis Speyer, will present a Cantata, "The Birth of Beauty," by Lourie in its first American performance, and the first performance of Malipiero's "Seven Delights of Love." Both pieces are for voices with chamber orchestra. Valentina Vishnevska will appear as soloist. The program will also include Copland's Sextet and Ibert's "Divertissement."

Through the six weeks' session of the Berkshire Music Center, Serge Koussevitzky, Director (July 1 - August 11), student groups will give many chamber, orchestra and choral concerts and the first American presentation of Benjamin Britten's Opera, "Peter Grimes." All school performances, as well as the Tuesday chamber concerts, will be open by invitation to the friends of the Berkshire Music Center.

JEWISH WEEKLY TIMES JUNE 27, 1946

MUSIC:

Moses Smith

Music is going to sound at Tanglewood in the Berkshires this summer even more insistently and with greater variety than in 1941, when the last full-scale Berkshire Symphonic Festival was given by the Boston Symphony Orchestra under Serge Koussevitzky. The dynamic Boston conductor has reconverted rather more rapidly than most captains of industry; and his program has expanded rather than contracted.

SMITH

In addition to the nine concerts of the Berkshire Festival proper, as in the last seasons before the war, Koussevitzky and members of the Orchestra will give a Bach-Mozart series of two programs and four concerts (each program being repeated). This series, a sort of contiuation of similar affairs to which the conductor had to limit himself during the past two summers, and which will be presented in the theater-opera house, will prelude the larger Barkshire Festival, which, of course, will take place under the big Shed. The students at the Berkshire Music Center have an extended program of public performances, the most spectacular of which will be the first American presentation of Benjamin Britten's opera, "Peter Grimes."

For full measure, there will be four chamber music concerts, with excellent programs and distinguished performers, presented under the auspices of the Elizabeth Sprague Coolidge Foundation.

There will be another 1st American performance: Shostakovitch's Ninth Symphony on the opening program of the Berkshire Festival on Thursday evening, July 25. It recalls the lively competition in the summer of 1942 for the honor of first presenting the same composer's Seventh Symphony in this country. The honor was finally divided, it will be recalled, between Toscanini and Koussevitzky, the former getting the radio premiere, the latter the first performance in concert.

An hour of the Saturday evening concerts (9.30 to 10.30) is to be broadcast by ABC under the same sponsorship which has been serving the Boston Orchestra these past several years. It is tempting to speculate on why the Shostakovitch premiere, dear to Koussevitzky's heart, was not saved for a Saturday evening broadcast. One plausible explanation is that he wanted to provide it with the glamor of the Festival reopening. Another is that the first American performance rights have been divided, as with the Seventh Symphony, and that it will eventually turn up on a broadcast by another conductor and orchestra. A third, which would do nobody any credit, is that it is a phase of the not very subtle censorship of contemporary music which, by report, the sponsors of the Boston Orchestra have inflicted on their programs during the past years.

In any event, Koussevitzky is going to have a busy time of it this summer between the festivals and his direction of the Music Center.

He is going to love it, though, if he follows the pattern he has set in the past. He is chronologically an old man—he will celebrate his 72nd birthday on July 26th—but I have no doubt that he is going to be the most active man at busy Tanglewood during the next six weeks.

SPRINGFIELD, MASS.
NEWS

JUN 28 1946

THE MUSIC BOX

By JOHN D. DONOGHUE

With an effect such as mint juleps are reputed to have south of the Mason-Dixon line, a slim little book called "The Tale of Tanglewood" arrived this week in the office. It set us immediately to reminiscing about the good old days of the Berkshire Music Festivals and looking ahead to the traditional summer enjoyment and hospitality for which our friends to the west are famous.

Written by the Boston author and former Pulitzer prize winner, M. A. DeWolfe Howe, "The Tale of Tanglewood" is published by Vanguard Press ($2.00) and the copy we received is one of 500 copies especially bound for the Boston Symphony orchestra.

We also have an invitation from the trustees of the orchestra to attend the opening exercises of the fourth season of the Berkshire Music center at Tanglewood this coming Sunday afternoon at 3.30. Even though it's going to be rough commuting to all the attractions that Dr Koussevitzky and his associates have planned, we're going to try to hear as much Berkshire music as we can, and to report on it for our readers.

* * *

Of one thing we are certain, the printed word, neither by Mr Howe or Mr Music Boxer can begin to equal the thrill of hearing the Boston orchestra in the Berkshire setting, within or without the famous music shed. For those who cannot make the evening trip and get back in time to get 40 winks, the Sunday afternoon programs—often of a lighter character—are recommended, but we get a special kick out of moonlight shimmering on the white birches outside a concert hall where the shimmer of music inside is perfect, musically and acoustically.

* * *

The "Tale of Tanglewood" is in reality two tales. One is that of the Tanglewood of Dr Koussevitzky and those far-sighted musical pioneers who saw the virtues of an "American Salzburg." The other is the Tanglewood of Hawthorne who named the estate which now houses the festival, the Tanglewood where Hawthorne and Herman Melville were thrown together in the summer of 1850 by one of those "now you see them, now you don't" thunderstorms for which the hills are fabled. Mr Howe uses that thunderstorm to begin the story of the productive friendship the two authors enjoyed after their tempestuous meeting. He also uses, in apposition, a 1937 thunderstorm which out-Wagnerized Wagner AND the Bostonians, and led to the decision to replace the canvas tent with a permanent shed. He does not underestimate either the fury of the gale that night nor the power and farsightedness of those who decided that Dr Koussevitzky's dream should not thus be so rudely interrupted—even by customary Berkshire visitors. The Howe parallel is good writing and we can recommend it for easy summer reading or for lasting reference by those who would look back over that area and its fruitful history.

* * *

The introduction by Koussevitzky is as charming as the man himself and the prolog by the author is further evidence of the indestructibility of music. Perhaps the most useful section to a music editor is the compilation of programs which have been presented at Tanglewood since that 1934 day when the late Henry Hadley directed a group from the New York Philharmonic orchestra at the then farm of the late Dan Hanna in Stockbridge.

* * *

The program for the August 7 performance in the Fifth Berkshire festival in 1938 lists the final selection as the Respighi "Pines of Rome."

Not only the writer but a crowd of nearly 6000 can attest to that oversight. The reason for our certainty is that one of our fellow reviewers, anxious to meet his deadline, left before the final selection. While those of us who had evening deadlines to meet could wait and enjoy, our a. m. colleague not only missed the Second "Daphnis and Chloe" suite by Ravel, he appended to his review of the first half, his industriously prepared program notes on the Respighi. He noted—and that's how we can't forget the work—that Respighi used a recording to capture the song of the bird which is needed in the score, and certainly such an innovation was worthy of comment. If only Dr Koussevitzky could have foreseen the work that went into the scribe's research! Let it be said to the writer's credit that no one enjoyed the joke on himself more than he. That was part of the humanity that so endeared that fine old gentleman to so many of us.

* * *

Finale: And so just as he had to leave us, so George M. Doyle, our editor, this week met his final deadline with the courage and serenity that had made so many friends for himself and for The Daily News. It was our good and bad fortune to have followed him as courthouse reporter. No one could quite fill those tireless shoes. But aside from that association, there was a friendship of a decade with a man whose generosity toward amateurs was as great as his detestation of faking professionals. There were wonderful moments when the Pepper Box and The Daily News office sparkled with his quotations from Gilbert and Sullivan and his apt parodies, gently satirizing current figures and situations that he found just as humorous. It was good knowing George Doyle. May he rest in peace.

ALBANY, N. Y.
KNICKERBOCKER NEWS

JUN 27 1946

5 Albany Music Students Due at Tanglewood Studio

Five music students from Albany and another from Slingerlands will attend the school Serge Koussevitzky planned for "living and working in music" when the Berkshire Music Center opens Sunday at Tanglewood, summer home of the Boston Symphony Orchestra.

They are David Hamilton Bailey, 657 Washington; Leo J. D'Alessandro, 255 Second Ave.; Thomas G. Kenny Jr., 303 Madison; Miss Eleanor M. Lauterborn, 32 Van Schoick; Leo Mahigian, 25 Kent, and Miss Jean Bowen, 8 Carroll Pl., Slingerlands.

Students and teachers at Tanglewood come from all parts of North, Central and South America, many being musicians of estabilshed reputation, such as Leonard Bernstein and Lukas Foss, who were studying conducting there when the war interrupted sessions. Aaron Copland, the composer, is Dr. Koussevitzky's assistant director and he, together with Henry B. Cabot, president of the Boston orchestra, will speak at the opening, 3:30 p. m. Sunday.

The public music festival of nine major concerts will begin July 25.

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17 EXTRA CONCERTS SET FOR BERKSHIRE

Programs Exclusive of Those on Regular Festival, With Koussevitzky Conductor

Programs for seventeen concerts, exclusive of nine already scheduled for the Berkshire Festival, to be given in July and August at Tanglewood, near Lenox, Mass., by the Boston Symphony Orchestra under Serge Koussevitzy were announced yesterday.

Two Bach-Mozart programs, each to be repeated, will be given by Dr. Koussevitzky and the orchestra in the Theatre-Concert Hall on July 13 and 14 and July 20 and 21. The first program will include the Mozart Symphony in B flat, No. 33; the Adagio from the String Quintet in G minor; the Third and Fifth Brandenburg Concertos of Bach, and Mozart's Wind Serenade in B flat, Koechel 361. The second program will consist of Bach's Second Brandenburg Concerto and Fourth Suite; Mozart's Violin Concerto in A major, with William Kroll as assisting artist, and the "Jupiter" Symphony.

Chamber music concerts will be given on four Tuesday nights in the same auditorium under the auspices of the Elizabeth Sprague Coolidge Foundation. The first, on July 2, will present the Berkshire Wood Wind Ensemble, playing quintets by Beethoven and Hindewith, trios by Randall Thompson and Shapero, a quartet sonata by Rietl and a trio by Poulenc.

On July 9 the Boston Society of Ancient Instruments, Alfred Zighera director, will present a program for viols and harpsichord, with music by Telemann, Bach, Gibbons, Scarlatti, Rameau, Handel and Couperin. On July 16 the Kroll Quartet will play Beethoven's Quartet in F minor, Opus 95; Prokofieff's Second Quartet, Opus 92, and Haydn's Quartet in D major, Opus 64, No. 5.

The Berkshire Chamber Orchestra, under Louis Speyer, will present on July 23 a cantata, "The Birth of Beauty," by Lourié, in its first American performance, and the first performance of Malipiero's "Seven Delights of Love." Both pieces are for voices with chamber orchestra. Valentina Vishnevska will appear as soloist. This program also will include Aaron Copland's Sextet and Ibert's "Divertissement."

All school performances and the Tuesday chamber concerts will be open by invitation to the Friends of the Berkshire Music Center.

Esplanade Concert Marks Up New High of 35,000 Persons

Attendance at the Esplanade concerts hit a new high last night, when a throng estimated by Metropolitan District Commission police at 35,000 packed the broad expanse of grass in front of Hatch Shell from the Charles River to the street, extending back in a solid mass to almost 15 minutes' walking distance from the concert platform.

Concert officials and the Metropolitan police were both caught by surprise by the "extra" 15,000 persons who appeared to come from out of nowhere. All previous records of the 18-year concert series were shattered.

Never has the popularity of the outdoor "go as you please" concerts been more evident than this year. The average attendance has been about 20,000 for each night. Bad weather made it dip twice—but never below 15,000. And the crowds, as ever, have been made up of all ages and all income groups.

Fame Has Spread

These musical evenings on the east bank of the Charles River, at the foot of Boston's Beacon Hill, do much to bolster Boston's civic pride. But their fame has long since spread beyond Boston city limits.

Inquiries have come from widely scattered sections of the United States to ask, "How does Boston do it?" Three cities, in particular, have investigated with unusual interest. They are New Haven, Conn., Kansas City, Mo., and New Orleans, La.

Almost every mail brings a stack of letters from out-of-town visitors impressed with the outdoor concerts where all one has to do to attend is step off any part of the bordering sidewalk, rent a chair for a dime, and relax for two hours.

It isn't even necessary to rent a chair. Some people bring their own. Others carry along a blanket and spread it on the grass. Still others prefer listening to the light classical and symphonic programs from sailboats and motor cruisers drifting or at anchor in the adjacent Charles River.

The combination of informality, beauty and high quality is the feature that has captivated the uninitiated. The 18-year record of the concerts proves that they have won a devoted public.

No 'Magic' Formula

The staff of 10 persons who manage the outdoor programs presented by musicians of the Boston Symphony Orchestra offer no "magic" formula for the success of outdoor concerts.

After 18 years of learning the hard—and only—way, they have become well aware that a combination of favorable circumstances is needed.

Essential to such a project, of course, is enthusiasm and a genuine conviction on the part of its officials that music should be enjoyed by the masses, not just by the few. In Arthur Fiedler, founder and conductor of the concerts, Boston has such an impetus. And he is backed by equally inspired supporters.

Who Pays the Bill?

Many persons listening to the majestic strains of Beethoven drifting out from the teak-lined masonry shell, have wondered who pays the bills. This angle has been the topic of many out-of-town letters.

Although presented on State property, the concerts are supported entirely by an annual fund-raising letter, free-will contributions dropped in coin slots at program booths, a share of the chair rentals and, if necesasry, help from the treasury of the Boston Symphony Orchestra.

Some 25,000 persons receive the annual letter. Approximately one out of 25 responds with a contribution. Checks range from $1 to $25. Some go up as high as $100. But most are in the lower brackets.

Last year 180,000 free programs, complete with notes on works and composers, were distributed. Mr. Fiedler is frank in his enjoyment of reports that he has "converted" literally thousands of lovers of "popular" music to the more classical

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SYRACUSE, N. Y.
POST-STANDARD
JUL 1 1946

July to Bring Resumption Of Festival

The Boston ~~Symphony~~ orchestra announces the resumption next July of the Berkshire Music Center. Serge Koussevitsky, director, at Tanglewood in Lenox, Mass. Aaron Copland has been appointed assistant director.

The school, which had long been a cherished plan of Dr. Koussevitsky, was instituted in 1940 for those who wished to profit by the experience of "an opportunity for a summer of living and working in music." It has been suspended for two years on account of the war, and will be resumed on the original plan, with the principals of the orchestra and other notable musicians as faculty.

One section of the school will be for qualified music students, and will consist of an orchestra, an opera department, a class in conducting classes in musical composition and a department of chamber music. The other section will, as before, consists of students with less specific qualifications who wish to increase their acquaintaince with music and its interpretation. This department will include a chorus preparing for Festival concerts and a second orchestra. All students will have access to concerts, lectures and other activities as well as the festival itself.

The term will consist of six weeks (July 1-Aug. 10), the last three coinciding with the Berkshire Festival, which also will be reinstated next summer.

SPRINGFIELD, MASS.
EVENING UNION
JUL 1 - 1946

Opera's Premiere At Tanglewood

PITTSFIELD, July 1—~~Serge Kous~~sevitzky, conductor of the Boston Symphony Orchestra, at the reopening of the Berkshire music center at Tanglewood yesterday for its fourth season, announced that the opera "Peter Grimes," to receive its first American performance by the school Aug. 6, will be directed by Eric Crozier, stage director of its world premiere in London, and that the composer, who was commissioned to write it for the center, will be present. The opera was chosen to reopen the Sadler Wells opera house after the war.

Dr. Koussevitzky also declared that "art needs the support of the state, and demands a department of fine arts. None of the democratic governments are concerned with the subsidy of arts—especially musical art," he said. "Is it not time for this government, leading among democracies, to give a permanent support to the fine arts?" He said that "the course of history reveals that art and culture were instrumental in attaining perfect, or near perfect, forms of government, as in ancient Greece or Rome." and described the American constitution as "a document created by the noblest, the most cultivated and universal minds of our age."

SPRINGFIELD, MASS.
REPUBLICAN
JUL 1 - 1946

Four students from Springfield and one each from Longmeadow, Chicopee and Holyoke will attend the Berkshire Music center, which opened at Tanglewood yesterday, summer home of the Boston Symphony orchestra. With ~~a registration of near~~ly 400, the school will be under the direction of Serge Koussevitzky. Included in the student body from Springfield are Barbara M. LaCouline, Adrianna D. LaZazzera, Rose H. Pizzitola and Catherine Van der Steen; from Longmeadow, Margaret Hanford; from Chicopee, Glady Kuchta, and from Holyoke, Helen Wakelin.

PORTLAND, ME.
EXPRESS
JUL 1 - 1946

only.

Youthful Leonard Bernstein, who has been in Europe for the Prague Festival and other concerts, will pause in London this week, en route home for a summer in the Berkshires with ~~Dr. Koussevitzky~~, to conduct the first London performance of the ballet Fancy Free, of which Jerome Robbins was choreographer and of which he wrote the score.

LOUISVILLE COURIER-JOURNAL.

MUSIC: Berkshire Center

By DWIGHT ANDERS
Courier-Journa

THE Berkshire Music Center, after having been suspended for three seasons, will reopen during the coming summer. Four of the five departments (conducting, composing, orchestral playing and opera) are for advanced students. The fifth department, which includes choral singing, chamber music and orchestral playing, offers an opportunity for less advanced students. Headed by Serge Koussevitzky, the faculty will include Robert Shaw, Hugh Ross, Stanley Chapple, Leonard Bernstein, Herbert Graf, Boris Goldowsky, Gregor Piatigorsky, Bohuslav Martinu and Aaron Copland.

As was true in the past, the Boston Symphony Orchestra will present a series of nine concerts under the direction of Koussevitzky. Given in the Festival Shed at Tanglewood, Lennox, Mass., the programs will be presented on Thursday evenings, Saturday evenings and Sunday afternoons for three consecutive weeks, beginning July 25. During the second week (August 1, 3 and 4) the orchestra will play the four Brahms Symphonies, and also to be heard on those days are the Piano Concerto in D Minor, the Double Concerto, the Hayden Variations, and the Alto Rhapsody, all by Brahms. The festival will conclude on August 11 with a performance of Beethoven's Ninth Symphony.

Most interesting is the fact that the Berkshire Center is an approved place for education under Public Law 346, the so-called G.I. Bill of Rights. Ex-service men and women may apply for Government finanical aid. Applications should be addressed to Thomas D. Perry, Jr., Berkshire Music Center, Symphony Hall, Boston 15, Mass. Subscription inquiries for the concerts should also be addressed to Symphony Hall.

HARTFORD, CONN.
TIMES
JUL 1 1946

Local Musicians Enrolled for Course At Tanglewood

Five students from Hartford and West Hartford are attending the Berkshire Music Center that opened Sunday at Tanglewood, summer home of the Boston Symphony Orchestra at ~~Lenox, Mass~~ With ~~a re~~gistration of nearly 400, the school, as before it was curtailed by war conditions, is under the direction of Serge Koussevitzky, who planned it "for living and working in music."

Local students are Sarah G Beckwith of 1049 Prospect Ave.; John Berkman of 35 Beverly Rd., West Hartford; Paul O. Cianci of 235 Front St.; Bettinna Roulier of 153 Buena Vista Rd., West Hartford, and Marion Ziemba of 714 Prospect Ave. Other Connecticut people are: Betty Burnett of Putnam; Clara E. Chittenden, Naugatuck; Gilbert G. Darr, Middletown; Louis J. Pellettieri, Wethersfield; Madelyn Robb of Waterbury; Etzel Willhoit, New Britain, and from New Haven, Eleanor J. Diamond, Samuel Kaletsky and Morris Kirshbaum.

The student body includes pupils and teachers of music from all parts of the United States and from Canada, with six from South and Central America. Many are musicians of established reputation.

Dr. Koussevitzky, Aaron Copland ~~the~~ composer, who is assistant director, and Henry B. Cabot, president of the Boston Orchestra, will speak at the opening exercises Sunday at 3:30. The school will sing Randall Thompson's "Allelujah," written for its inauguration in 1940, and members of the faculty will play. The Society of Friends of the Berkshire Music Center is invited to the opening and to 22 concerts and other musical events that will begin Tuesday with the first of four chamber music concerts under the auspices of the Elizabeth Sprague Coolidge Foundation.

N. ADAMS, MASS.
TRANSCRIPT
JUL 1 - 1946

Koussevitzky Urges State Aid for Music

Calls for Subsidization of Arts at Opening of Berkshire Music Center —800 Present—"Peter Grimes" Premier Aug. 6.

Dr. Serge Koussevitzky, director of ~~the Boston Symphony~~ orchestra, addressing the opening of the Berkshire Music center at Tanglewood, Lenox, yesterday, called for subsidization of the arts, especially music, by the United States government.

Approximately 800 persons attended the ceremonies which marked the beginning of the first full program of Tanglewood activities since pre-war days, ushering in a six weeks' program which will include full-scale operation of the Berkshire Music Center school with about 400 students enrolled, nine Berkshire Symphonic Festival concerts by the Boston Symphony orchestra, four Bach-Mozart concerts by the orchestra, and four Elizabeth Sprague Coolidge Foundation chamber music concerts. One of the latter tomorrow evening will be the first formal musical events of the season.

"We artists are the living pulse of art," Koussevitzky said, "the state is the ground upon which art finds stability and security. Art needs the support of the state and demands a department of the fine arts. The state needs art for the purpose of fortifying and completing its present structure. In ignoring the arts the state will inevitably lose the sustaining interest and influence of the foremost minds and the creative spiritual forces of the nation."

Addressing the 400 students enrolled Dr. Koussevitzky said: "We shall again seek new answers to arising questions, a wider access to inexhaustible treasures of musical art, a higher vision of music as a profession, as a vocation and as a creative cultural force. In the progress of life the question of the creative vocation of man is also the question of a new consciousness."

Dr. Koussevitzky announced during his remarks, that Eric Crozier is coming from London to serve as stage director for "Peter Grimes," the new American opera by Benjamin Britten which will be given three performances by members of the opera department at the Music Center school, on Aug. 6, 7 and 9, as its American premier. Britten will also be present, he said.

Hugh B. Cabot, pesident of the Boston Symphony, also spoke, disclosing that 33 states, Canada, and several Central and South American countries are represented at the school, and Aaron Copland, assistant director of the school, welcomed its students. Members of the faculty played and the students of the school sang Thompson's "Allelujah" to complete the program in the concert hall, after which tea was served ~~in the gardens to the 800~~ guests.

CLEVELAND, OHIO
NEWS
JUL 1 1946

All devotees of Bach and music lovers in general will appreciate the new recordings by ~~Serge Kousse~~vitzky and his Boston Symphony of the Bach Brandenburg Concertos No. 3 and 4, along with the Prelude in E. This delightful music from a period when life was more liesurely and song more conventional was recorded at Tangelwood, the Lenox, Mass. estate where the Bostons feature the Berkshire Music Festivals in summer. The Koussevitzky approach to Bach is well known—a masterly interpretive art. None of this is lost in the Victor Album M-1050.

Not everyone can sing those lovely Schumann lieder. However, Marian Anderson reveals an artistry that matches the golden splendor of her voice in "Der Nussbaum," and "Stille Tranen," with Franz Rupp at the piano. Victor single record 11-9173.

BERKSHIRE EAGLE - JULY 1

Koussevitzky Asks Subsidy For Arts at Center Opening

Conductor Also Announces Coming Of Eric Crozier and Benjamin Britten for 'Peter Grimes'

Dr. Serge Koussevitzky, at the opening of the fourth season of the Berkshire Music Center at Tanglewood yesterday afternoon called for state support of the fine arts. He announced that "Peter Grimes," the opera by Benjamin Britten to have its first American performance by the school Aug. 6, will be directed by Eric Crozier, stage director of the world premiere at Sadlers Wells Opera House in London. Mr. Crozier and the composer will come from England for the event.

Subsidy of Arts

Declaring that none of the democratic governments are concerned with the vital question of the subsidy of the arts—especially musical art, Dr. Koussevitzky asked, "Is it not time for this government, leading among democracies, to give a permanent support to the fine arts? The course of history reveals that art and culture were instrumental

fect forms of government, as in ancient Greece or Rome" and described the American Constitution as "a document created by the noblest, the most cultivated and universal minds of our age. These great men—scientists, thinkers and writers, represented the spiritual flowering of their epoch and of their people," he said.

"More than any other art," Dr. Koussevitzky continued, "music has the driving force, the facility and freedom of crossing social, political, geographical, racial and religious barriers. Music is the element of unity among men. Even religion and the churches, having lost their unity, have also lost their moral control and their power over the conscience of men. It is our great blessing and deep joy to be serving music at a time when its radiant influence is revealed to the

Tanglewood
Continued on Second Page

world with such conviction, and when the meaning of music is justifying also the meaning of man's existence."

Cabot Presides

Presiding, Hugh B. Cabot, president of the Boston Symphony Orchestra, said that for the first time the whole musical program will be conducted by the orchestra, expressing appreciation of the generous gift of the music shed by the Berkshire Symphonic Festival Association who built it and formerly sponsored the concerts. He noted the addition of the chamber music concerts under the auspices of the Elizabeth Sprague Coolidge Foundation and the Bach-Mozart concerts.

"I think you are very lucky," Mr. Cabot told the 400 students, "to be able to come here. The eyes of the world are upon you." Declaring that there were formerly residents of the county who didn't like the idea of the Music Center, he asserted, "Your conduct must be on a par with the music here—of the highest character."

Aaron Copland, assistant director of the school, described its purpose as "the creation of musical atmosphere and a standard of musical excellence." He announced, in addition to concerts and opera, lectures by Howard Hansen, William Shuman, composer, and four lectures by Olin Downes of the New York Times. He said that 33 states, Washington, D. C., Canada and seven countries in South and Central America are represented in the student body. "This is a thrilling place to be for six weeks," he concluded. "I don't know how I can stand it. The atmosphere is so stimulating, so alive."

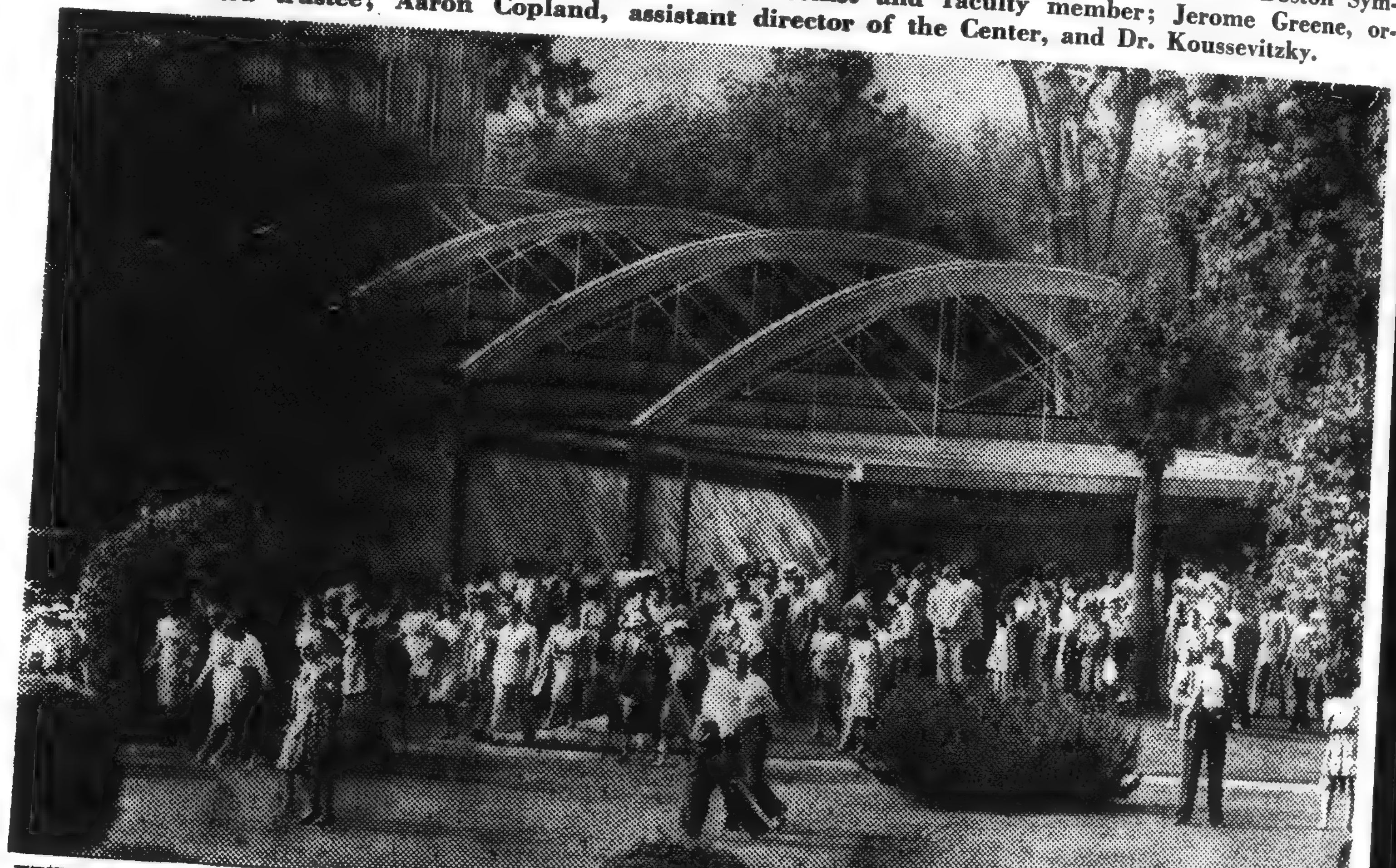
Sing "Allelulia"

Nearly 1000 students, guests and friends of the Berkshire Music Center attended the exercises in the theater-concert hall. At the conclusion Randall Thompson's "Allelulia," directed by Hugh Ross, was sung by the school and the two last movements of the Brahms Quartet in G Minor were played by members of the faculty. The men in the faculty, and the one woman, Miss Katharine Wolff of Philadelphia, teacher of solfege, were introduced by Dr. Koussevitzky.

In the audience were trustees of the Berkshire Symphonic Festival Association and members of the Tanglewood Advisory Committee. Members of the festival board attending were: Mrs. William Felten Barrett, Mrs. Bruce Crane, Mrs. Davie Lloyd, Mrs. John C. Lynch, Robert K. Wheeler, Philip Marshall Brown, Henry W. Dwight and Edward S. Rogers. James T. Owens, Mr. Dwight, Mr. Wheeler, George W. Edman and Lester Roberts.

Tea was served in the garden following the ceremony.

A PLEA FOR THE ARTS: Dr. Serge Koussevitzky addressing students and friends of the Berkshire Music Center yesterday pleaded for a subsidy of the arts saying that "music is the element of unity among men." Left to right: Henry B. Cabot, chairman of the trustees of the Boston Symphony Orchestra; Gregor Piatigorsky, world-famous cellist and faculty member; Jerome Greene, orchestra trustee; Aaron Copland, assistant director of the Center, and Dr. Koussevitzky.



HEADING FOR TEA: When the exercises were concluded in the concert opera hall at Tanglewood yesterday afternoon, the students, faculty and friends headed for the gardens where tea was served.

NEW YORK, N. Y.
TIMES

JUL 1 - 1946

British Stage Director For Tanglewood Opera

LENOX, Mass., June 30—In an address marking the opening of the Berkshire Music Center School at Tanglewood this afternoon, Dr. Serge Koussevitzky said Eric Crozier was coming from London to be stage director of the new opera, "Peter Grimes." The première American performance will be given at Tanglewood Tuesday evening, Aug. 6. The opera will also be given in the Music Shed on Aug. 7 and 8. Benjamin Britten, its composer, will be present.

Dr. Koussevitzky suggested that democratic governments subsidize the arts, especially musical art. H said: "Today, in a period of unprecedented crisis, when men find no common contact and mans of understanding each other, when all notions and values have lost their former significance, music is the element of unity among men."

NEW HAVEN, CONN.
REGISTER

JUL 1 - 1946

Koussevitsky Says Art Needs Support Of State

Stockbridge, Mass., July 1—(AP)—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, contends that "art needs the support of the state and demands a department of fine arts."

In a talk at the reopening of the Berkshire Music Center's fourth season yesterday, he declared:

"More than any other art music has the driving force, the facility and freedom of crossing social, political, geographical racial and religious barriers. Music is the element of unity among men."

The Berkshire student body of more than 400 includes musicians from 33 states and the District of Columbia, Canada and South America.

PORTLAND, ME.
EXPRESS

JUL 1 - 1946

Koussevitsky Asks State Support Of Music And Arts

STOCKBRIDGE, Mass., July (AP)—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, contends that "art needs the support of the state and demands a department of fine arts."

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SPRINGFIELD, MASS.
EVENING UNION

JUL 1 - 1946

Koussevitsky Would Have State Support Fine Arts

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BUFFALO, N. Y.
NEWS

JUL 1 - 1946

Dr. Koussevitzky Urges Federal Support to Music

STOCKBRIDGE, Mass., July 1 (AP).—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, suggested Sunday that the time has arrived for the U. S. to give state support to music—"the element of unity among men."

"Art needs the support of the state and demands a department of fine arts," he said in a talk at the reopening of the Berkshire Music Center's fourth season.

"More than any other art," Dr. Koussevitzky said, "music has the driving force, the facility and freedom of crossing social, political, geographical, racial and religious barriers. Music is the element of unity among men."

ALBANY, N. Y.
TIMES-UNION

JUL 1 - 1946

Koussevitzky Speaks

PITTSFIELD, Mass., June 30—Serge Koussevitzky, conductor of the Boston Symphony orchestra, spoke today before an audience of more than 1,000 persons at the reopening of the Berkshire music center at Tanglewood.

WORCESTER, MASS.
GAZETTE

JUL 1 - 1946

Koussevitsky Says Art Needs Support of State

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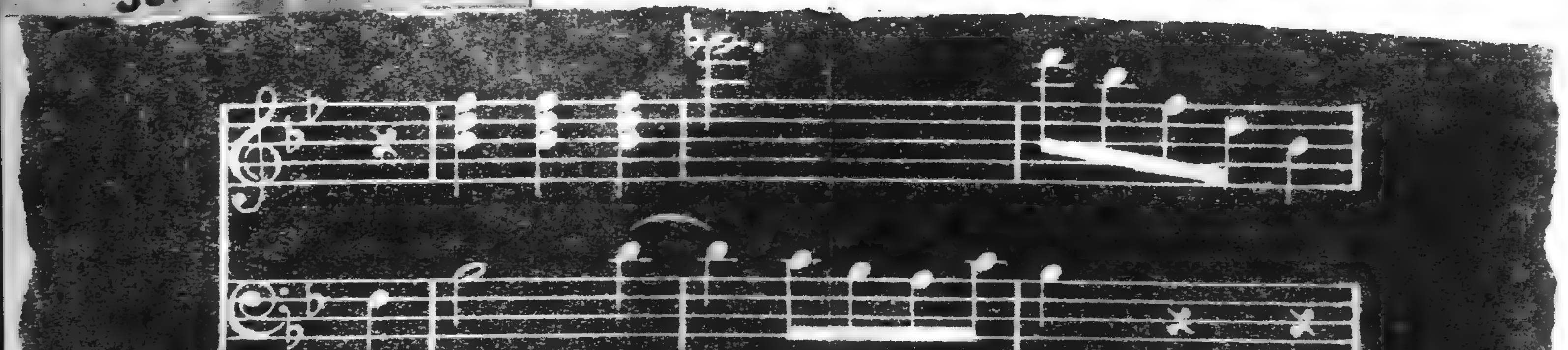
NEW YORK, N. Y.
TIMES

JUN 30 1946



Musicians' Mecca in the Berkshires

THE TALE OF TANGLEWOOD. By M. A. De Wolfe Howe. 96 pp. Illustrated. New York: Vanguard Press. $2.

By HOWARD TAUBMAN

WITH the Berkshire Symphonic Festival and the Berkshire Music Center, joint adornments of the American summer musical scene, ready for resumption in a few weeks, it is timely to have this graceful appreciation of the place and the spirit of Tanglewood as it is today and as it was almost a hundred years ago. Mr. Howe, historian of the Boston Symphony in an earlier volume, now deals with this exciting venture of the Bostonians and their conductor, Serge Koussevitzky.

Mr. Koussevitzky has contributed a brief introduction, and at the end there is a listing of all the programs of the festival from its beginning in 1934. Even with these additions this is a small book. It is not an effort to deal with all the minutiae of the short but proud history of the festival. But high points of the story are told, and the quality of the undertaking is conveyed. Mr. Howe gives the Tanglewood of today perspective with his gentle evocation of the Tanglewood of the middle of the nineteenth century, when Nathaniel Hawthorne lived and wrote on the site.

Mr. Howe speaks of the terrible danger of writing about an institution like this in the "House Organ or College Catalogue style." The temptation must have been great. For the author admires everything about the institution. It is hard to differ with him. And yet even a brief laudatory volume would benefit from a touch of conflict.

There has been some conflict, too. Mr. Howe does not forget the thunderstorm of Aug. 12, 1937, when the Boston Symphony played under a huge circus tent. The music was by Wagner, but the more dramatic effects were the wind and the rain, the thunder and the lightning, with the tent and the 5,000 people under it in peril. That concert remains one of the most dramatic, for extramusical reasons, that I have ever attended. But the aftermath, before the night was out, brought on some of the conflict Mr. Howe omits. He does recall that Mr. Koussevitzky said he would not conduct at the festival in the future unless the tent were replaced by a permanent structure. But he might have mentioned the indignation with which Mr. Koussevitzky lashed out at the people who had insisted a tent would do.

Funds were raised, and the handsome, acoustically felicitous shed was ready for the following summer. In other seasons the plant expanded. The school and music center were instituted. More and more people made pilgrimages to the Berkshires to see and to hear. Our entrance into the war cut into the development, but there is little doubt that this summer it will flourish even more generously than before.

HERE again there might be occasion to spice the story with conflict. As Mr. Howe tells it, everybody in the area is happy about the festival and center. Probably the vast majority are delighted. But I have run into reports of resentments; there have been residents who were not pleased with the huge public that swarms into the countryside and "intrudes," as they say, on their quiet and seclusion.

But the music at Tanglewood seems here to stay. The festival and the center have been built carefully and well. This little tribute will probably be a welcome souvenir to many people of rewarding afternoons and evenings of great music and fine vistas.

SPRINGFIELD, MASS.
MORNING UNION

JUL 1 - 1946

"Peter Grimes" Will Receive U. S. Premiere at Tanglewood

Koussevitzky Proposes State Support of Art at Music Center Opening

PITTSFIELD, June 30—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, at the reopening of the Berkshire music center at Tanglewood this afternoon for its fourth season, announced that the opera "Peter Grimes," to receive its first American performance by the school Aug. 6, will be directed by Eric Crozier, stage director of its world premiere in London, and that the composer, who was commissioned to write it for the center, will be present. The opera was chosen to reopen the Sadler Wells opera house after the war.

Dr. Koussevitzky also declared that "art needs the support of the state, and demands a department of fine arts. None of the democratic governments are concerned with the subsidy of arts—especially musical art," he said. "Is it not time for this government, leading among democracies, to give a permanent support to the fine arts?" He said that "the course of history reveals that art and culture were instrumental in attaining perfect, or near perfect, forms of government, as in ancient Greece or Rome," and described the American constitution as "a document created by the noblest, the most cultivated and universal minds of our age."

"In ignoring the arts," he said, "the State will inevitably lose the sustaining interest and influence of the foremost minds and the creative spiritual forces of the nation. More than any other art, music has the driving force, the facility and freedom of crossing social, political, geographical, racial and religious barriers. Music is the element of unity among men. Even religion and the churches, having lost their unity, have also lost their moral control and their power over the conscience of men. It is our great blessing and deep joy to be serving music at a time when its radiant influence is revealed to the world with such conviction, and when the meaning of music is justifying also the meaning of man's existence."

Aaron Copland, assistant director of the school declared its purpose to be "to creat musical atmosphere and a standard of musical excellence." He stated that 33 states and the District of Columbia, Canada and South America are represented in the student body of more than 400, including 16 students of composition.

Henry B. Cabot, Boston Symphony Orchestra president, presiding, announced that for the first time the whole musical program at Tanglewood would be conducted by the orchestra, as the concert shed, seating 6500, had been given by the Berkshire Symphonic Festival Association who built it.

Classes at the Berkshire Music Center will begin tomorrow morning for 360 boys and girls and men and women enrolled. Classes will be held at Tanglewood itself, Sedgewick Hall, the Congregational Chapel, the Lenox and Tracy Schools in Lenox and at Barrington School, Great Barrington. The Lenox School will board 110 women, Tracy Hall will accomodate 150 men and 65 women and 35 men will be at the Barrington School.

Eight students from South and Central America, whose travel and maintenance have been arranged through the Institute of International Education and the State Department are on hand. The faculty of the school is composed of 30 members of the Boston Symphony Orchestra and 14 other musicians.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 1 - 1946

DR KOUSSEVITSKY TALKS AT OPENING OF MUSIC CENTER

Boston Symphony Conductor Announces First U. S. Showing of 'Peter Grimes' Will Be August 6

Lenox, June 30—In an address to mark the opening of the Berkshire Music Center school at Tanglewood this afternoon Dr Serge Koussevitsky said that Eric Crozier is coming over from London to be stage director of the new opera "Peter Grimes," the premiere American performance of which is to be given at Tanglewood Tuesday night, August 6. It will also be given in the music shed August 7 and 9. Benjamin Britten, composer of the opera also will be present. It has been performed in London.

In his 30-minute address Dr Koussevitzky suggested that Democratic governments subsidize the arts, especially musical art. He asked the question whether it is not time for this government to give a permanent support to the fine arts, to reorganize and acknowledge the signal need of the times.

Living Pulse of Art

"We artists are the living pulse of art," he said; "the state is the ground upon which art finds stability and security. Art needs the support of the state and demands a department of the fine arts. The state needs art for the purpose of fortifying and completing its present structure. In ignoring the arts the state will inevitably lose the sustaining interest and influence of the foremost minds and the creative spiritual forces of the nation."

Addressing the 400 students enroled Dr Koussevitszy said: "We shall again seek new answers to arising questions, a wider access to inexhaustible treasures of musical art, a higher vision of music as a profession, as a vocation and as a creative cultural force. In the progress of life the question of the creative vocation of man is also the question of new consciousness.

The Concert-theater hall was nearly filled with an audience of 800. Henry B. Cabot, president of trustees of the Boston Symphony orchestra, who presided, said that 33 states, Canada and a number of Central and South American countries are represented among the school registrants.

Aaron Copland, assistant director of the school welcomed the students who occupied seats in the center of the theater. A quartet, Richard Burgin, leader played the last two movements of the G minor Brahms quartet. Hugh Ross led a group of the students singing Randall Thompson's "Allelujah." Punch and ice cream were served by Curtis hotel in the gardens. The weather was perfect.

WACO, TEXAS
NEWS TRIBUNE

JUL 2 1946

Book Review

THE TALE OF TANGLEWOOD SCENE OF THE BERKSHIRE MUSIC FESTIVALS, By M. A. DeWolfe Howe, introduction by Serge Koussevitzky (Vanguard $2).

Tanglewood from Hawthorne to Koussevitzky is the subject of this pretty little book, written by a Boston symphony trustee and Pulitzer prize winner in a prose which is limpid and sparkling, as indeed it ought to be since the author, luckier than most, has had 82 years in which to perfect it.

It was time for a bound record of the Berkshire Symphonic Festivals and Music Center, and Howe has admirably filled the need. He supplements his interesting story with index, photographs and complete festival programs from the first year, 1934 to this, when concerts start July 25.

The change from "Tanglewood Tales" of a century ago to "Tale of Tanglewood" of the present is infinitely greater than the similarity in the titles would suggest. Hawthorne was pure American, and so was the Pittsfield-Stockbridge-Lenox area, known to Longfellow, Harriet Beecher Stowe, James Russell Lowell, Emerson and, above all, Melville.

Tanglewood today is international. Its music leader was born in Russia, its beautiful Music Shed was built by a Finn. And, according to a hasty check of the last pages of this book, out of 275 compositions played there in 13 years only 15 or 16 have been by Americans.

NEW BEDFORD, MASS.
STANDARD-TIMES

JUL 2 - 1946

* * *

Tanglewood Programs Completed for Concerts

The programs are now complete for 17 concerts to be given this Summer at Tanglewood in Lenox by the Boston Symphony Orchestra under Serge Koussevitzky and by chamber groups. The Berkshire Festival proper, consisting of nine concerts to be given in the Music Shed under Dr. Koussevitzky's direction July 25 to Aug. 11, already has been announced and will include the new Ninth Symphony of Shostakovitch, which Dr. Koussevitzky has just received from Russia and which will have its first American performance at the Festival's opening.

Two Bach-Mozart programs, each repeated, will be given by members of the orchestra under Dr. Koussevitzky in the Theater-Concert Hall, July 13-14 and July 20-21.

Four chamber music concerts will be given on four Tuesday nights in the same auditorium under the auspices of the Elizabeth Sprague Coolidge Foundation.

Through the six-week session of the Berkshire Music Center, Dr. Koussevitzky, director, student groups will give many chamber, orchestra and choral concerts and the first American presentation of Benjamin Britten's opera, "Peter Grimes." All school performances, as well as the Tuesday chamber concerts, will be open by invitation to the friends of the Berkshire Music Cetner.

PAWTUCKET, R. I.
TIMES

JUL 1 - 1946

Koussevitsky Sees Need Of State Dept. Of Music

STOCKBRIDGE, Mass. (AP)—Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, contends that "art needs the support of the state and demands a department of fine arts."

In a talk at the reopening of the Berkshire Music Center's fourth season, yesterday, he declared:

"More than any other art music has the driving force, the facility and freedom of crossing social, political, geographical, racial and religious barriers. Music is the element of unity among men."

The Berkshire student body of more than 400 includes musicians from 33 states and the District of Columbia, Canada and South America.

NEW YORK, N. Y.
WORLD-TELEGRAM

JUL 1 - 1946

Koussevitzky Asks U. S. Foster Arts

By the Associated Press.

STOCKBRIDGE, Mass., July 1.—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, suggested yesterday that the time has arrived for the U. S. to give state support to music.

"Art needs the support of the state and demands a department of fine arts," he said in a talk at the reopening of the Berkshire Music Center's fourth season. "More than any other art," Mr. Koussevitzky said, "music has the driving force, the facility and freedom of crossing social, political, geographical, racial and religious barriers. Music is the element of unity among men."

MANCHESTER, N. H.
UNION

JUL 4 - 1946

Famous Festival History Written

'Tale of Tanglewood' Based on Berkshire Music Events

Not quite 10 years ago, in 1937, the Fourth Berkshire Symphonic Festival presented the Boston Symphony orchestra, directed by Serge Koussevitzky on the Tappan estate in western Massachusetts, and the world-famous Tanglewood concerts were inaugurated.

The short but rich history of the Berkshire Music Festivals has been written by M. A. DeWolfe in a book entitled, "The Tale of Tanglewood", and released by the Vanguard Press in New York. The book, which carries an introduction by Mr. Koussevitzky, is beautifully illustrated, and is obviously intended to serve as a souvenir for music lovers who have made their pilgimage to the American festival.

Hawthorne Named Estate.

In the middle of the 19th century Nathaniel Hawthorne, living in a cottage on the Tappan estate in Stockbridge, a town in the Berkshires, wrote his "Tanglewood wood Tales" and gave the name of Tanglewood to the estate.

In 1937, the Tappan heirs gave Tanglewood as a site for the Berkshire Symphonic Festival which, in 1934 and 1935 presented summer symphonies under the direction of Henry Hadley at Hanna Farm, and in 1936 presented the Boston Symphony orchestra at Holmwood, once the estate of George Westinghouse. The festival was moved to Tanglewood, and the following year a huge music shed was constructed of steel and wood which not only afforded protection from the weather but also provided near-perfect acoustics. The property now belongs to the Boston Symphony orchestra.

Although its growth was limited by wartime travel restrictions, Tanglewood has become one of the great centers of the world of music. In 1940, the Berkshire Music Center was opened, offering training to advanced students in music. As the festival centers of Europe, such as that at Salzburg, were discontinued. Tanglewood increased in stature. Approximately 90,000 persons attended the nine concerts in the final series in 1941 before the war interupted the festival.

Through the war, the music center for students has flourished, and the concert series was again resumed this year with even larger audiences reported than ever before.

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First Concert By Tanglewood Students Tonight

The first concert by students at the Berkshire Music Center at Tanglewood will be heard tonight at 8.15. There will be four conductors, all students in the conducting class of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra. The orchestra will be composed of advanced students. The concert is open to Friends of the Center.

The program will be as follows: Beethoven's Symphony No. 2, Gerard Samuel, conductor; Mennin's "Folk Overture," Peter Mennin, conductor; Sibelius' Symphony No. 5, Seymour Lipkin, conductor; Rimsky Korsakoff's "Easter Overture," Eleazar Sarvalho, conductor.

SPRINGFIELD, MASS.
NEWS

JUL 5 - 1946

MRS ROOSEVELT WILL BE GUEST AT TANGLEWOOD

President's Widow Among Those To Hear Shostakovich Symphony Premiere

Lenox, July 5—Mrs Franklin D. Roosevelt is planning to attend the opening concert of the Berkshire Music festival at Tanglewood, Lenox. With Mrs Henry Morgenthau Jr., whose guest she will be, she will hear on the evening of the 25th the first performance in America of Dmitri Shostakovich's Ninth symphony by the Boston Symphony orchestra, conducted by Serge Koussevitzky.

Among the distinguished listeners to the festival concerts on Thursday and Saturday evenings and Sunday afternoons from the 25th to August 11 will be Sir Alexander Cadogan, British delegate to the United Nations conference; Commodore James K. Vardaman, formerly President Truman's naval aide, now appointed to the federal reserve board; Lady Berendsen of the New Zealand legation in Washington, D. C.; Princess Emina Toussoum of Egypt; Adolf A. Berle Jr., recently ambassador to the Court of St James', and Mrs Myron Taylor, wife of the president's personal representative at the Vatican.

The wives of two radio commentators, Lowell Thomas and H. V. Kaltenborn are planning to attend, as are Mrs Guy P. Gannett, president of the American Federation of Music Clubs, and Mrs Andrew Hepburn, who with her aunt, Miss Mary A. Tappan, gave Tanglewood, their summer home, to the Boston orchestra.

WILMINGTON, DEL.
NEWS

JUL 5 1946

'Carnegie Hall' To Be Made on Spot

By DOROTHY MANNERS

HOLLYWOOD, July 4 (INS)—The most pretentious Hollywood movie ever to be filmed away from Hollywood is "Carnegie Hall," with Producers Bill le Baron and Boris Morros announcing that their Technicolor extravaganza gets going in New York Aug. 5. Le Baron and Morros have been working for weeks on the headaches presented by such an extensive and expensive production away from the home base and its expert technicians. But problems or no problems—they've decided that the logical place to shoot "Carnegie Hall" is in Carnegie Hall.

Jascha Heifetz, Walter Bruno, the New York Philharmonic Orchestra, the Boston Symphony Orchestra, and Rise Stevens are the latest artists to be added to the cast of great musicians already contracted for this picture. Previously set are Lily Pons, Artur Rubenstein and the Vatican Choir. Of course, there is a full cast of Hollywood players, yet to be announced, who will take the trip to New York to carry on the romantic theme.

Rex Harrison was put in one of the most embarrassing positions that can happen to a visitor to this country by the entirely false story, last week, that he was seeking American citizenship to the tune of hisses and boos from his native England. Harrison likes America, Americans and making movies here—and so a flat denial would have left him open to crticism among fans he has made in this country. On the other hand, he is an Englishman and intends to remain a citizen of his native country.

CAMDEN, N. J.
COURIER

JUL 5 - 1946

'CARNEGIE HALL' SET OF ALL LOCATIONS FOR CARNEGIE HALL

Heifetz, Rise Stevens, Rubenstein, Bruno, Pons in Cast

By DOROTHY MANNERS

Hollywood, July 5.—The most pretentious Hollywood movie ever to be filmed away from Hollywood is "Carnegie Hall," with producers Bill Le Baron and Boris Morros announcing their technicolor extravaganza gets going in New York, Aug. 5. Le Baron and Morros have been working for weeks on the headaches presented by such an extensive and expensive production away from the home base and its expert technicians. But problems or no problems—they've decided the logical place to shoot "Carnegie Hall" is in Carnegie Hall.

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When Bill Pine and Bill Thomas started making programmers for Paramount their slogan was, "We don't want to make million dollar pictures, we just want to make a million dollars." Well, I wouldn't be knowing how far the boys are from their goal but they must be doing all right because they're shooting a million on "Adventure Island" which is Robert Louis Stevenson's famous "Ebb Tide." The two Bills want a sarong girl to star and put in a pitch for Dorothy Lamour, but were told her schedule was closed. So they're looking for a new charmer who wears no clothes as well as Dottie.

* * *

Hollywood in shorts: Seems Jack Oakie's wooing of his ex-wife, Venita Varden, in New York wasn't as serious as reported. He's constantly at the Troc with Victoria Horne, the new heartbeat; Hollywood's newsreel theatre is billing the Louis-Conn fight as "The Great Waltz;" did you know you can now get Lassie's "autograph?" Her trainer has taken paw prints to circulate among admirers of the canine star; radio actor Les Tremayne secretly married radio actress Alice Rhinehart several months ago; the Tony and Sally de Marco opening at Ciro's Wednesday night got off to a flying start and while we are on the subject of night clubs, Harry Richman is topping everything he has ever done in the past at the Florentine Gardens; pretty soon now, Marissa Bague, Margaret O'Brien's aunt, who has done so much to guide her juvenile relative, leaves for New York to resume her own career. She's a dancer and a good one; Mrs. Cornel Wilde may land a plum role in "Forever Amber" as a result of the beautiful color test she made at 20th; Jane Greer, the ex-Mrs. Rudy Vallee, of whom it has been said, "Always a test girl—but never a lead," makes 'em eat those words by snagging the second feminine role in "They Wouldn't Believe Me" with Robert Young and Susan Hayward at RKO. It's the Cosmopolitan mag story by Gordon McDonnell. That's all today. See you tomorrow.

MODESTO, CALIF.
BEE

JUL 5 1946

Work On Carnegie Hall Film Will Start August 5th In New York

By DOROTHY MANNERS
Staff Correspondent, International News Service

HOLLYWOOD, July 5. — The most pretentious Hollywood movie ever to be filmed away from Hollywood is Carnegie Hall, with producers Bill Le Baron and Boris Morros announcing that their technicolor extravanganza gets going in New York on August 5th. Le Baron and Morros have been working for weeks on the headaches presented by such an extensive and expensive production away from the home base and its expert technicians. But problems or no problems—they've decided that the logical place to shoot Carnegie Hall is in Carnegie Hall.

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ANDERSON, S. C.
INDEPENDENT-TRIBUNE

JUL 5 - 1946

Great Cast Of Artists To Appear In "Carnegie Hall"

By DOROTHY MANNERS

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CLEVELAND, OHIO
PRESS

JUL 5 1946

RECORDING the RECORDS

By MILTON WIDDER

THE TESTAMENT OF FREEDOM, a musical setting by Randall Thompson to four passages from the writings of Thomas Jefferson, is the kind of modern music that will go far in public acceptance. It is a serious, well worked out and inspiring work with substance and well defined melodic lines.

It has the added advantages of being performed by America's foremost orchestra today—the Boston under the direction of Serge Koussevitzky—and the eminently fine Harvard Glee Club, of which G. Wallace Woodworth is choral conductor.

Thompson wrote the work in honor of the 200th anniversary of one of the greatest Americans—Jefferson, one of the founding fathers. Its simplicity thrills the listener and its sincerity is a worthy tribute to the name of Jefferson.

The import of the text may be gleaned from the following subtitles: "The God Who Gave Us Life Gave Us Liberty," "We Have Counted the Cost of This Contest," "We Fight Not For Glory or For Conquest," and "I Shall Not Die Without a Hope That Light and Liberty Are On Steady Advance." These words written two centuries ago still are alive and revealing.

The album is Victor's—M-1054—and sells for $3.85.

Ibert's ESCALES is a musical seascape, painted with tones of impressionism by the New York Philharmonic under the direction of Artur Rodzinski. (Columbia X-263, $3).

The pictures are of three ports visited by the composer on a Mediterranean cruise. While this interpretation did not come directly from the creator, he never denied it after reviewers attributed the work to that episode in his life. The ports described are Palermo, Tunis and Valencia. The music is light and lovely.

COLUMBUS, OHIO
CITIZEN

JUL 5 1946

Music Festival To Start July 25

LENOX, MASS. — (U.P.) — The Boston Symphony Orchestra opens its annual Berkshire music festival July 25 in gala pre-war style at Tanglewood, in the hills of western Massachusetts.

A series of nine concerts extending over three week-ends will be given in a bucolic setting. Thousands of music lovers from every corner of the nation are expected to attend. Some will have seats in the music shed. The others sprawl helter-skelter on the lawns of the rambling 200-acre estate—are out of luck if it rains.

The program begins and ends with Beethoven symphonies. However, Conductor Serge Koussevitzky has included the works of modern composers, among whom are Rachmaninoff, Copland, Shostakovitch and Martinu.

The festivals have been held annually since their inauguration in 1934. Each time they draw a bigger crowd. The Tanglewood estate, where once Nathaniel Hawthorne lived and wrote "Tanglewood Tales," was presented to the symphony orchestra in 1936 by Mrs. Andres Hepburn and her aunt, Miss Mary A. Tappan. The shed was built in 1938. A crowd of 95,000 persons gathered for the series of concerts in 1941.

Nearly a month before the opening of the festival the Berkshire music center opens for six weeks beginning July 1. Unique in purpose, the school gives young musicians a chance to polish their performance before entering the professional fields.

The school was closed during the war, but now has accepted more than 300 students in various departments such as composition, instrumentation, conducting and opera.

Those Howes

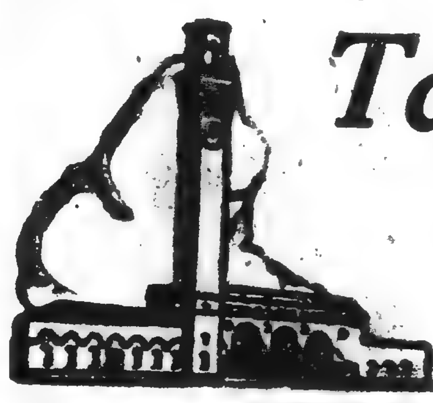
He Jul 14 '46

What an accomplished and achieving set those Howes are! Miss Helen Howe's book, "The Happy Few," now has the attention which was given a few years ago to the Holmes-Pollock Letters, compiled and edited by her brother, Mark De Wolfe Howe, who has become a professor at the Harvard Law School.

Quincy Howe is one of the best of our broadcasters, an outstanding figure in the field of broadcasting and the movies, and a prominent, successful writer. The father, Mark Antony De Wolfe Howe, has been a prolific and distinguished author of good biography and other forms of literature for many years. The three men's autobiographies are on the same page of the 1944-45 "Who's Who," thereby making a tie with the record of the Comptons—Arthur H., Karl T. of M. I. T., and Professor Wilson M., Miss Helen Howe might well have been autobiographied in that same "Who's Who."

Like many other notable individuals, of whom the Brontes are among the most famous, the Howes are children of a clergyman—and therefore they had a head start on the Comptons, whose father was a college professor of philosophy. President Carmichael of Tufts and similar recognized authorities in the field can argue stoutly that the offspring of the manse are not so exceptionally gifted as is generally thought, but the list of talented persons with an early church environment is long and pretty impressive. German records going far into the past support the popular belief, and the new distinction of Helen Howe brings the theory right down to date.

HE WATERBURY DEMOCRAT, WATERBURY, CONN., WEDNESDAY, JULY 3, 1946



Tall Tower Topics

BY THE MAN IN THE TOWER

Tanglewood Tale. . . We have received a copy from the publishers of "The Tale of Tanglewood," by M. A. De Wolfe Howe, with an introduction by Serge Koussevitzky, conductor of the Boston Symphony Orchestra. Tanglewood has been the scene of the Berkshire Music Festival since 1937, when it became the Summer home of the Boston Symphony. Tanglewood, the former Tappan estate near Stockbridge, Mass., has many interesting associations, one of which is that it was later called by the present name by the famous American writer, Nathaniel Hawthorne, the name suggesting itself to the writer from the nature of some of the nearby country, especially a deep glen, filled with trees, tiny pools and waterfals, accounting for the author's well known "Tanglewood Tales." Many visitors to the Berkshires are familiar with the country around Stockbridge and Lenox and what is now called Tanglewood, the setting for the famous Summer concerts. They also have seen the small red house that was the home of Hawthorne, not far from the former Carnegie estate that is now a Jesuit novitiate. The lovely rolling hills surrounding and the up-to-date music shed that houses the orchestra are all given their proper rating in "The Tale of Tanglewood," a fine little gem of writing especially appealing to New Englanders who have a particular regard for the nearby Berkshires.

CANANDAIGUA, N. Y.
MESSENGER

JUL 6 - 1946

Guide Post Of The Best Books

By W. G. Rogers

THE TALE OF TANGLEWOOD: SCENE OF THE BERSKIRE MUSIC FESTIVALS, by M. A. DeWolfe Howe, introduction by Serge Koussevitzky (Vanguard; $2)

Tanglewood from Hawthorne to Koussevitzky is the subject of this pretty little book, written by a Boston Symphony trustee and Pulitzer prize winner in a prose which is limpid and sparkling, as indeed it ought to be since the author, luckier than most, has had 82 years in which to perfect it.

It was time for a bound record of the Berkshire Symphonic Festivals and Music Center, and Howe has admirably filled the need. He supplements his interesting story with index, photographs and complete festival programs from the first year, 1934, to this, when concerts start July 25.

The change from "Tanglewood Tales" of a century ago to "Tale of Tanglewood" of the present is infinitely greater than the similarity in the titles would suggest. Hawthorne was pure American, and so was the Pittsfield-Stockbridge-Lenox area, known to Longfellow, Harriet Beecher Stowe, James Russell Lowell, Emerson and, above all, Melville.

Tanglewood today is international. It's music leader was born in Russia, its beautiful Music Shed was built by a Finn. And, according to a hasty check of the last pages of this book, out of 275 compositions played there in 13 years, only 15 or 16 have been by Ameri-

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NIAGARA FALLS, N. Y.
GAZETTE

JUL 6 - 1946

Literary GUIDEPOST

By W. G. Rogers

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ANDERSON, IND.
HERALD

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SPRINGFIELD, MASS.
NEWS

JUL 1 - 1946

KOUSSEVITZKY AT OPENING OF MUSIC SCHOOL

Director Asks Aid for Arts; 'Peter Grimes' Premiere August 6

Lenox, July 1—In as perfect Berkshire weather as anyone could ask, the Berkshire Music Center school was opened yesterday. The program, open to Friends of the Berkshire Music Center, was featured by an address by the Center's director, Dr Serge Koussevitzky, who again sounded his familiar call for more government aid for the arts.

Dr Koussevitzky also announced the American premiere of "Peter Grimes," the Benjamin Britten opera. It will be given Tuesday night, August 6, at Tanglewood with Eric Crozier, who staged the British premiere, assisting the Berkshire performance. The opera which won acclaim for its English composer last season will also be repeated in the music shed August 7 and 9, Dr Koussevitzky said.

Living Pulse of Art

"We artists are the living pulse of art," he said; "the state is the ground upon which art finds stability and security. Art needs the support of the state and demands a department of the fine arts. The state needs art for the purpose of fortifying and completing its present structure. In ignoring the arts the state will inevitably lose the sustaining interest and influence of the foremost minds and the creative spiritual forces of the nation."

Addressing the 400 students enroled Dr Koussevitzky said: "We shall again seek new answers to arising questions, a wider access to inexhaustible treasures of musical art, a higher vision of music as a profession, as a vocation and as a creative cultural force. In the progress of life the question of the creative vocation of man is also the question of a new consciousness.

The Concert-theater hall was nearly filled with an audience of 800. Henry B. Cabot, president of trustees of the Boston Symphony orchestra, who presided, said that 33 states, Canada and a number of Central and South American countries are represented among the school registrants.

Aaron Copland, assistant director of the school welcomed the students who occupied seats in the center of the theater. A quartet, Richard Burgin, leader played the last two movements of the G minor Brahms quartet. Hugh Ross led a group of the students singing Randall Thompson's "Allelujah." Punch and ice cream were served by Curtis hotel in the gardens. The weather was perfect.

JEWISH WEEKLY TIMES July 3

MUSIC: Moses Smith

A timely publication "The Tale of Tanglewood", by M. A. De Wolfe Howe (New York: The Vanguard Press, $2.00) serves to herald this summer's Berkshire Symphonic Festival and accompanying activity on the hallowed plot of land situated in the three towns of Lenox, Lee and Stockridge, Massachusetts.

SMITH

"Hallowed" is not too strong a word, as comes out in this little volume, which tells more fully than I have seen before, about Hawthorne's residence in a small cottage on the Tappan estate, for which it was he, apparently, who invented the name Tanglewood. That name was used for one of Hawthorne's later books — "Tanglewood Tales" — while two others were actually created there, "The House of Seven Gables" and "A Wonder-Book for Girls and Boys." At the Tanglewood cottage Hawthorne was visited by some of the great in American letters; and he got to know well Melville, who was staying in nearby Pittsfield.

The description of the relation between Melville and Hawthorne is, indeed, perhaps the most arresting portion of this volume, which, despite its brevity (the actual text is only 73 pages long), is not free from wordiness and rambling. The tale of the Festivals themselves is lightly sketched, perhaps because Mr. Howe thinks it is too fresh in people's minds. Still, if the tale is worth telling at all, it is worth telling more fully, more connectedly and more dramatically than it is told here. The drama, it is true, is in, about and by Serge Koussevitzky, whereas Mr. Howe's book is about a place. Yet a description of a place is likely to boil down to people who live there, how it affects them and they it, as Mr. Howe admits by implication in his considerable attention to Hawthorne and his friends.

An appendix lists all the Festival programs from its tentative beginnings in 1934, and it illustrates both the virtues and defects of Koussevitzky as a programmaker in these later years. He steadily increased the ration of new or unfamiliar music as he felt his audiences increase in sophistication. The more regrettable, then, his tendency, when it was a question of the so-called standard repertoire, to limit himself and his hearers to overplayed masterpieces. In the six previous summers of the Festivals dispensed by Koussevitzky and the Boston Symphony Orchestra, from 1936 to 1941, a total of 42 programs, the "Pastoral" Symphony of Beethoven appeared three times, and many other works were repeated or will have been repeated by the time the approaching Festival comes to an end.

In listing the 1946 programs, incidentally, Mr. Howe shrewdly qualifies them as "announced. Subject to change." And changed they have been, of course, since the first announcement. I sometimes suspect that Koussevitzky thinks there is a virtue in changing programs.

N. ADAMS, MASS.
TRANSCRIPT

JUL 3 - 1946

Tanglewood Has Initial Concert

Berkshire Wood Wind Ensemble Opens Musical Programs of Season at Music Center.

The Berkshire Wood Wind ensemble, composed of Boston Symphony orchestra players under the direction of Louis Speyer, last evening presented the first musical program of the 1946 Berkshire Music Center season at Tanglewood, Lenox.

Tanglewood, closed during the war years except for intimate Bach-Mozart concerts presented by some of the Boston Symphony group during the 1944 and 1945 summers, was formally reopened on Sunday with ceremonies in the concert hall where last evening's program initiated the season's musical offerings. The concert was one of four sponsored by the Elizabeth Sprague Coolidge foundation in the Library of Congress, and was open by invitation to members of the Society of Friends of the Berkshire Music Center who joined by contributing financially to the Center's work. The next Tanglewood activity will be a concert by the Music Center orchestra on Friday evening which also will be an invitation affair. The first public attraction will be a Bach-Mozart concert on the 13th.

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MANCHESTER, N. H.
LEADER

JUL 3 - 1946

Famous Festival History Written

'Tale of Tanglewood' Based on Berkshire Music Events

Not quite 10 years ago, in 19 the Fourth Berkshire Sympho Festival presented the Bos Symphony orchestra, directed Serge Koussevitsky, on the Tapp estate in western Massachusetts, the world-famous Tanglewood c certs were inaugurated.

The short but rich history of Berkshire Music Festivals has be written by M. A. DeWolfe in a bo entitled, "The Tale of Tanglewood and released by the Vanguard Pre in New York. The book, which car ries an introduction by Mr. Kou sevitzky, is beautifully illustrate and is obviously intended to ser as a souvenir for music lovers wh have made their pilgimage to th American festival.

Hawthorne Named Estate.

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In 1937, the Tappan heirs gave Tanglewood as a site for the Berkshire Symphonic Festival which, in 1934 and 1935 presented summer symphonies under the direction of Henry Hadley at Hanna Farm, and in 1936 presented the Boston Symphony orchestra at Holmwood, once the estate of George Westinghouse The festival was moved to Tanglewood, and the following year a huge music shed was constructed of steel and wood which not only afforded protection from the weather but also provided near-perfect acoustics The property now belongs to the Boston Symphony orchestra.

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NEW YORK, N. Y.
WORLD-TELEGRAM

JUL 3 - 1946

Music

Impresarios Miss the Boat Shunning Summer Opera

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For reasons best known to impresarios, grand opera here seems to be almost strictly a winter observance. In spring—and summer, too—the local fancy supposedly turns to symphonies and such.

The Metropolitan tried a spring season as an experiment and then abandoned it. Alfredo Salmaggi, of course, will brave any kind of weather to hammer home his pet gospel.

Then the Stadium usually comes along with a handful of performances, and if you watch the music calendars carefully you'll probably find occasional operas listed up around West 86th St. and other points north.

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On the whole, opera seems to wilt here in any kind of weather but freezing. Or so the impresarios think. Put on a "La Boheme" or "Traviata" at the Stadium and all New York is ready to trek up to the Lewisohn Stadium on any night but a wet one.

I would say New York's summer public is athirst for good opera, but finds scant means of getting it without long trips over land or sea. This might be looked into.

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Europe never used to pass a summer without opera going full blast within short railroad reach of wherever you might be. Many festivals concentrated on opera, and some are already going back to prewar repertories.

But for New Yorkers late spring and summer are a time for orchestras. Bands and symphonic units begin spouting everywhere, and you can even run into chamber music, if you look hard. But opera? Well, you might try Mexico City or Rio.

Opera Could Succeed.

Some smart impresario is missing a good trick in not building a second Berkshire Festival devoted exclusively to grand opera. Even repertory light opera might be included for comic relief.

My hunch is New Yorkers would flock just as readily to high class summer opera as they do to symphonics in the Berkshire hills. With present facilities and the war's changes, we can build a super-Salzburg of opera.

Of course, the warm city weather is supposed to make opera production a slow and messy business, unless given at night in the cool outdoors, where there is a risk of rain. Air conditioning ought to answer that, just as it answered some of Broadway's problems.

I see no real reason why outside companies, even foreign ones, couldn't come into a properly air-cooled Metropolitan in the summer months. Or, why the Metropolitan troupe itself couldn't linger a while longer, say into late spring.

Besides, New York is a thriving tourist center in the summer months, or at any time during the year, for that matter. Play and show-minded outsiders find what they need, and so do the movie addicts.

Hinterlanders also find their symphonic needs attended to at popular rates, and there's always a dash of ballet to be had in the big movie emporiums.

But opera fans—visiting and native both—are still being left out in the cold, or is it the heat?

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150 Music Students Stay at Bonsal 30-Room Mansion

LENOX—One hundred fifty Berkshire Music Center students now are quartered at the 30-room W. Roscoe Bonsal mansion at Lenox, bought by John B. and Ruth W. Tracy of Great Barrington from Arthur J. Martin of Plainville, Conn., for about $35,000. The place may be used as an inn after the close of the Tanglewood season, Mr. Tracy said.

Mr. Martin also sold to Trinity Episcopal Church at Lenox for about $900 a strip of land 50 feet by 300 feet, from Walker to Kemble Streets. The Tracys conduct the Barrington School for Girls.

Music Center Friends Now Total 730

Eagle July 3

Tanglewood Group Includes 400 Outside Berkshire

The Society of Friends of the Berkshire Music Center at Tanglewood has reached a membership of 730. Starting with 330 permanent and summer residents of Berkshire County who subscribed before May 1 to the Berkshire Festival concerts, the organization has added 400 members from all parts of the country.

The original members are honorary, entitled to attend events at the school at no fee. All other members make a voluntary contribution to the support of the Center. Gifts vary according to purse and conscience of the donors.

Each Friend receives a list of the 22 musical events open to members of the organization in the six weeks of the Center, and is asked to check those he wishes to attend.

In the invitation to become a supporter of the Center by joining the Friends, Serge Koussevitzky, its director, and Henry B. Cabot, president of the trustees of the Boston Symphony, list the sources of income of the school as "tuition from students who are able to pay, revenue from the Berkshire Festival concerts and gifts from those who elect to become Friends of the Berkshire Music Center."

Stating that the Center, inaugurated in 1940, is a realization of a long cherished plan, they assert that it was "made possible by a combination of fortunate circumstances—the gift of Tanglewood, the support of the Rockefeller Foundation in the first two seasons, and by the Koussevitzky Music Foundation in the third season."

The next event open to the Friends of Tanglewood will be a concert by the advanced orchestra of the school Friday evening at 8.15. On Saturday afternoon at 3.30 there will be a choral concert.

SPRINGFIELD, MASS.
NEWS

JUL 1 - 1946

KOUSSEVITZKY AT OPENING OF MUSIC SCHOOL

Director Asks Aid for Arts; 'Peter Grimes' Premiere August 6

Lenox, July 1—In as perfect Berkshire weather as anyone could ask, the Berkshire Music Center school was opened yesterday. The program, open to Friends of the Berkshire Music Center, was featured by an address by the Center's director, Dr Serge Koussevitzky, who again sounded his familiar call for more government aid for the arts.

Dr Koussevitzky also announced the American premiere of "Peter Grimes," the Benjamin Britten opera. It will be given Tuesday night, August 6, at Tanglewood with Eric Crozier, who staged the British premiere, assisting the Berkshire performance. The opera which won acclaim for its English composer last season will also be repeated in the music shed August 7 and 9, Dr Koussevitzky said.

Living Pulse of Art

"We artists are the living pulse of art," he said; "the state is the ground upon which art finds stability and security. Art needs the support of the state and demands a department of the fine arts. The state needs art for the purpose of fortifying and completing its present structure. In ignoring the arts the state will inevitably lose the sustaining interest and influence of the foremost minds and the creative spiritual forces of the nation."

Addressing the 400 students enroled Dr Koussevitzky said: "We shall again seek new answers to arising questions, a wider access to inexhaustible treasures of musical art, a higher vision of music as a profession, as a vocation and as a creative cultural force. In the progress of life the question of the creative vocation of man is also the question of a new consciousness.

The Concert-theater hall was nearly filled with an audience of 800. Henry B. Cabot, president of trustees of the Boston Symphony orchestra, who presided, said that 33 states, Canada and a number of Central and South American countries are represented among the school registrants.

Aaron Copland, assistant director of the school welcomed the students who occupied seats in the center of the theater. A quartet, Richard Burgin, leader played the last two movements of the G minor Brahms quartet. Hugh Ross led a group of the students singing Randall Thompson's "Allelujah." Punch and ice cream were served by Curtis hotel in the gardens. The weather was perfect.

JEWISH WEEKLY TIMES July 3

MUSIC:

Moses Smith

A timely publication "The Tale of Tanglewood", by M. A. De Wolfe Howe (New York: The Vanguard Press, $2.00) serves to herald this summer's Berkshire Symphonic Festival and accompanying activity on the hallowed plot of land situated in the three towns of Lenox, Lee and Stockridge, Massachusetts.

SMITH

"Hallowed" is not too strong a word, as comes out in this little volume, which tells more fully than I have seen before, about Hawthorne's residence in a small cottage on the Tappan estate, for which it was he, apparently, who invented the name Tanglewood. That name was used for one of Hawthorne's later books — "Tanglewood Tales" — while two others were actually created there, "The House of Seven Gables" and "A Wonder-Book for Girls and Boys." At the Tanglewood cottage Hawthorne was visited by some of the great in American letters; and he got to know well Melville, who was staying in nearby Pittsfield.

The description of the relation between Melville and Hawthorne is, indeed, perhaps the most arresting portion of this volume, which, despite its brevity (the actual text is only 73 pages long), is not free from wordiness and rambling. The tale of the Festivals themselves is lightly sketched, perhaps because Mr. Howe thinks it is too fresh in people's minds. Still, if the tale is worth telling at all, it is worth telling more fully, more connectedly and more dramatically than it is told here. The drama, it is true, is in, about and by Serge Koussevitzky, whereas Mr. Howe's book is about a place. Yet a description of a place is likely to boil down to people who live there, how it affects them and they it, as Mr. Howe admits by implication in his considerable attention to Hawthorne and his friends.

An appendix lists all the Festival programs from its tentative beginnings in 1934, and it illustrates both the virtues and defects of Koussevitzky as a program-maker in these later years. He steadily increased the ration of new or unfamiliar music as he felt his audiences increase in sophistication. The more regrettable, then, his tendency, when it was a question of the so-called standard repertoire, to limit himself and his hearers to overplayed masterpieces. In the six previous summers of the Festivals dispensed by Koussevitzky and the Boston Symphony Orchestra, from 1936 to 1941, a total of 42 programs, the "Pastoral" Symphony of Beethoven appeared three times, and many other works were repeated or will have been repeated by the time the approaching Festival comes to an end.

In listing the 1946 programs, incidentally, Mr. Howe shrewdly qualifies them as "announced. Subject to change." And changed they have been, of course, since the first announcement. I sometimes suspect that Koussevitzky thinks there is a virtue in changing programs.

N. ADAMS, MASS.
TRANSCRIPT

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2—The Berkshire County Eagle, Wednesday, July 3, 1946 ★★

Chamber Music Concert Opens Tanglewood Season

First of Series of Four Tuesday Night Programs Presented by Coolidge Foundation and Berkshire Music Center

By JAY C. ROSENFELD

The Berkshire Music Center presented the first of four chamber music concerts in the Theater-Concert Hall at Tanglewood last night through the Elizabeth Sprague Coolidge Foundation. The remaining three are to be given on the next three Tuesday evenings. Last night's concert was really the inauguration of this season's formal program at Tanglewood.

It is the first time that Tanglewood has been the scene of just such a program, both in the instruments employed and in the composers selected. The co-operation of the Coolidge Foundation with the Berkshire Music Center marks the uniting of two of the great educational forces in the country.

The artists of the evening are all members of the Boston Symphony Orchestra and of the Center as well. Louis Speyer as oboist and director of the Berkshire Wood Wind Ensemble chose a program which was exceptionally rewarding and stimulating. He was assisted by George Madsen, flute; Viktor Polatschek, clarinet; Raymond Allard, bassoon; William Valkenier, French horn; Jean LeFranc, viola; and Bernard Zighera as assisting pianist.

Spicy Program

Once the Beethoven quintet in E flat, for piano, oboe, clarinet, horn and bassoon was past, the evening settled down to genuinely spicy musical interest. A suite for oboe, clarinet, and viola by Randall Thompson is an amazingly successful work. For anyone who has ever wondered what to do with a good theme, once he gets it, this is an example of a master's work. Whether to use a melody for a voice, an instrument or an ensemble has always been one of the greatest problems and decisions a composer has to make. Beethoven tried the quintet with which the program opened a couple of ways. Harold Shapero, who played his own piano sonata, in A major, No. 3, later on this program, may well consider using his material in a medium other than the keyboard, for certainly there are possibilities, notably in the two middle movements, for more effective expression than he was able to convey on the piano. But, to return to the Thompson trio, the five short movements are consistently well-knit, integral units, and the combination of timbres is surprisingly beautiful. Due credit should be granted Speyer, Polatschek and Lefranc, but, primarily, the composer achieved his success by a judicious use of the instruments. The viola plays almost completely in the lower registers to form a perfectly satisfying tonal balance with the two wood winds. The tone produced by the oboe and clarinet was of such a sensitive nature that the ensemble was as much a personal triumph for the artists as for the composer.

Hindemith Work Presented

The Hindemith "Chamber Music for Five Wind Instruments," Opus 24, No. 2, is also a free-flowing natural and happy inspiration. The addition of a horn to the wood wind quartet injects an ingredient which indeed completes the recipe. There was little, possibly too little, delay between movements. Wind instruments players at most have to adjust reeds or pull out valves so that they are immediately ready to go on at the close of each movement, so that they sometimes hasten too swiftly into the succeeding and varying mood, much as some broadcasting stations follow the final resounding wallop of the appasionata movement of a symphony with the dulcet strains of a following movement without a break. String ensembles stop to tune, and to rest. The Berkshire Wood Wind Ensemble might avail themselves of that bit of repose and poise.

After intermission came a Poulenc trio for piano, oboe and bassoon which maintained the vivid pulse of the evening. Mr. Zighera injected an elan into the final rondo which fairly lifted it into space. The Shapero piano sonata consists of four short movements, none of which is long enough to allow development. There is substance to each movement and only rarely is it reminiscent of an established style. It is not convincingly piano music, however. Possibly we were influenced to this opinion by its juxtaposition amidst an otherwise completely ensemble list, but we could not help feeling that the transposition to other instruments might benefit the material.

Rieti's sonata for piano, flute, oboe, and bassoon, is amusing, but it is also tawdry, and as music was the least worthy.

Mr. Speyer came forward at the close of the program to greet Mrs. Elizabeth Sprague Coolidge who was in the audience and she was accorded an enthusiastic demonstration of grateful homage for the great addition she has provided for this year's magnificent season at Tanglewood.

Berkshire Courier
July 3

Koussevitzky Opens Tanglewood School

"Peter Grimes" Will Make American Debut Here

Composer and Director of Opera Are Coming From London for Three Performances. — Symphony and Chamber Music Programs for the Summer Are Announced.

Opening the Berkshire Music Center school at Tanglewood, Lenox, on Sunday afternoon before an audience of students and music lovers estimated to number 800, Dr. Serge Koussevitzky, director of the school and conductor of the Boston Symphony, announced that the first American performance of the new opera, "Peter Grimes," will be given at Tanglewood Tuesday night, August 6. It also will be presented in the music shed August 7 and 9. Benjamin Britten, composer of the opera, which has been performed in London, will be present for the opening and Eric Crozier is coming from London to handle the stage direction, Dr. Koussevitzky said.

The conductor suggested that it is time for our government to subsidize the arts, especially music. He declared "we artists are the living pulse of art and the state is the ground upon which art finds stability and security. Art needs the support of the state and demands a department of the fine arts. The state needs art for the purpose of fortifying and completing its present structure. In ignoring the arts the state will inevitably lose the sustaining interest and influence of the foremost minds and the creative spiritual forces of the nation."

Speaking directly to the 400 students enrolled, Dr. Koussevitzky said they would again seek "a higher vision of music as a profession, as a vocation and as a creative cultural force." Henry B. Cabot, president of trustees of the Boston Symphony Orchestra, who presided, reported that 33 states, Canada and a number of Central and South American countries are represented among those registered at the school.

The programs for the 17 concerts to be given this summer at Tanglewood by the Boston Symphony Orchestra and by concert groups were announced this week.

The Berkshire Festival proper, consisting of nine concerts to be given in the music shed under Dr. Koussevitzky's direction between July 25 and August 11, has already been announced and will include the new Ninth Symphony of Shostakovitch, which Dr. Koussevitzky has just received from Russia and which will have its first American performance at the festival's opening.

Two Bach-Mozart programs, each repeated, will be given by members of the orchestra under Dr. Koussevitzky in the theatre concert hall July 13-14 and July 20-21. The first program will consist of Mozart's Symphony in b flat, No. 33, the adagio from the string quintet in G minor, the Third and Fifth Brandenburg Concertos by Bach, and Mozart's Wind Serenade in b flat, K. 361. The second program will consist of Bach's Second Brandenburg Concerto and Fourth Suite, Mozart's Violin Concerto in A major, with William Kroll as soloist, and the same composer's "Jupiter" symphony.

Four chamber music concerts will be given on four Tuesday evenings in the same auditorium under the auspices of the Elizabeth Sprague Coolidge Foundation. At the first, on July 2, the Berkshire Wood Wind Ensemble presented Quintets by Beethoven and Hindemith, trios by Randall Thompson and Shapero, a quartet sonata by Rieti, and a trio by Poulenc.

On July 9 the Boston Society of Ancient Instruments, Alfred Zighera, director, will give a program for viols and harpsichord, with music by Telemann, Bach, Gibbons, D. Scarlatti, Rameau, Handel and Couperin.

On July 16, the Kroll Quartet will present Beethoven's Quartet in F minor, op. 95, Prokofieff's Second Quartet, Op. 92, and Haydn's Quartet in D major, op. 64, No. 5.

On July 23 the Berkshire Chamber Orchestra, under the direction of Louis Speyer, will present a cantata, "The Birth of Beauty," by Lourie in its first American performance, and the first performance of Malipiero's "Seven Delights of Love." Both pieces are for voices with chamber orchestra. Valentina Vishnevska will appear as soloist. The program will also include Copeland's Sextet and Ibert's "Divertissement."

Through the six weeks' session of the Berkshire Music Center, Serge Koussevitzky, director, (July 1-August 11), student groups will give many chamber, orchestra and choral concerts. All school performances, as well as the Tuesday chamber concerts, will be open by invitation to the friends of the Berkshire Music Center.

SCHENECTADY, N. Y.
GAZETTE

JUL 2 - 1946

Of Music and Musicians

The July issue of "Britain Today" has two articles of particular interest to musicians—the editorial called a "New Social Service" and the article "State Aid for the Arts" by Mary Glasgow, secretary-general of the Arts Council of Great Britain.

Miss Glasgow's article tells of the structure of the arts council, which is an outgrowth of the CEMA or Council for the Encouragement of Music and the Arts—a wartime project.

The editorial refers to the new arts council and compares it to the British Council, which is also supported by the State but whose work is mainly concerned with friends of Britain overseas.

Brief quotes from the editorial:

"The Arts Council directly ministers to pleasure, the kind of pleasure which can be had by access to art, music, drama and the like.

"Why, it may be asked, should the state concern itself with such matters, and not leave the task to individuals? The answer, of course is, that the individual in this sphere always comes first, but that in the modern world he cannot do all that is required unless the state provides helpful conditions.

"The state cannot stand aside and wash its hands of all responsibility in the sphere of culture. It ought never to dictate ideas; never be a moral or aesthetic censor; but it is just as much its duty to provide conditions in which the ordinary citizen can have spiritual enjoyment as to provide conditions in which he may be physically nourished and housed.

"These two conceptions, I think, of what is fundamentally the same principle of state responsibility have led to the setting up of the British council, for external relations, and the Arts Council of Great Britain, for our internal needs. They are products of the new conception of democracy, requiring that the state can no longer turn its back upon the problem of spiritual nourishment at home or be indifferent to the spiritual bonds by which alone many nations, in the coming age, can be brought nearer together. But so far as the British council is concerned, one thing is urgently needed for the completion of its usefulness—that similar bodies should be set up by all countries, operating here and everywhere, and in such a way that the representatives of all would feel themselves to be colleagues."

In referring to the CEMA or the wartime group Miss Glasgow states:

"Money was given to the national orchestras, enabling them to tour new places; to local music or dramatic societies, making it possible for them to continue their activities under the stress of reduced membership, lack of transport and the first winter blackout; and as time went on, to numbers of theater, opera and ballet companies, led by famous figures who saw in this field of pioneer performing both a duty and an opportunity."

Of the new council she says:

"The over-riding aim of the arts council is to work through existing independent organizations wherever these can be found. It is always the council's object to discover centers of local initiative and having found them, use them to the full.

"The problem now before the arts council is how to recognize and select the projects which it intends to support. The method of selection is arbitrary. It is never the council's way to attempt an even distribution of assistance, but rather to help particular ventures, chosen for their potential value. Once given, the money granted is an earnest of the council's hope that the body receiving it will prosper, become self-supporting and leave the field to others who will benefit it in the same way.

"'Fair' distribution of funds is probably impossible for the arts in any case. Local conditions vary almost infinitely, and so does the nature of the many artistic schemes which come before the council with applications for support.

"A high standard of artistry is an essential part of the council's doctrine. So is variety of achievement.

"The arts council, while it uses public money, is not a government department. Its staff are not civil servants and the 13 councillors are unpaid individuals, chosen for their personal distinction and not as representing any outside interest. They include, by chance, two college principals, two members of parliament, a composer, an actor, a playwright and a newspaper editor.

"On the council's staff are three specialist directors, one for music, one for drama and one for the visual arts. They are full-time, salaried officers, appointed for their expert, professional knowledge, and they are responsible for directing policy in their different fields."

Mentioned in the article as councillors are Dr. Ralph Vaughan Williams, Sir Kenneth Clark, Sir Lewis Casson and Ivor Brown.

The Berkshire Music center opened at Tanglewood Sunday. Faculty members of the center have been announced by Serge Koussevitzky, director, and Aaron Copland, assistant director. The orchestral conducting will be under the direct supervision of Dr. Koussevitzky with Richard Burgin, Stanley Chapple and Leonard Bernstein assisting.

Gregor Piatigorsky is in charge of the department of chamber music. Aaron Copland and Bohuslav Martinu head the classes in composition. Opera is under the direction of Herbert Graf, Boris Goldovsky and Richard Rychtarik. Hugh Ross and Robert Shaw are in charge of the choral work; Katherine Wolf is teaching solfege and Irving Fine, harmony.

Members of the Boston Symphony orchestra who make up the instrumental faculty include the violinists Richard Burgin, Julius Theodorowicz, Alfred Krips, Vladimir Resnikoff, Einar Hansen and Clarence Knudson; violists Jean Lafranc, Georges Fourel and Eugen Lehner; violoncellists Jean Bedetti and Gaston Dufresne; flutists George Laurent and George Madsen, and oboist Fernand Gillet.

Also English horn player Louis Speyer; clarinetist, Victor Polatschek; bass clarinetist, Rosario Mazzeo; bassoonist, Raymond Allard; horn players, Willem Valkenier and Walter Macdonald; trumpet players, George Mager and Marcel Lafosse; trombonist, Jacob Raichman; harpist, Bernard Zighera; timpanist, Roman Szulc; pianist, Lukas Foss, and organist, E. Power Biggs.

The first of the four chamber music concerts at Tanglewood will be presented tonight by members of the Berkshire Wood Wind ensemble under the direction of Louis Speyer.

The program will include the Beethoven Quintet in E flat for piano, oboe, clarinet, horn and bassoon, opus 16; Randall Thompson's Suite for oboe, clarinet and viola; Hindemith's "Chamber Music for Five Wind Instruments" (flute, oboe, clarinet, horn and bassoon), opus 24, number 2; the Poulenc "Trio" for piano, oboe and bassoon; Shapero's "Piano Sonata in A major," number 3 with the composer performing; and the Rieti "Sonata" for piano, flute, oboe and bassoon.

On Friday evening the Berkshire Music Center orchestra of department II, will give a concert. These concerts are open to friends of the Berkshire Music center by invitation.

F. Charles Adler, director of the Saratoga Spa Musical festival which will open at the state reservation in September, recently received a letter of commendation for the project from Gov. Thomas E. Dewey. In part the letter reads

"It is a great pleasure to know that you are reviving the Saratoga Spa Music festival at the state reservation in September. This festival is a genuine contribution to the musical and artistic wealth of the state of New York. It is gratifying to note that you are devoting a large part of your program to the encouragement of new composers and are thus enabling the latent talent of America to receive a hearing.

"I have always felt that Saratoga is an ideal setting for a cultural center rivaling the old world Spas. Nature has richly endowed Saratoga with health-giving mineral springs, a fine climate and beautiful scenery. Through the Saratoga Springs authority the state of New York is endeavoring to preserve and utilize these gifts for the benefit of the public."

Henry T. Moore is serving as honorary chairman of the festival, Carl R. Comstock as chairman and Douglas H. Williams as treasurer. Others on the board of directors are William E. Benton, Spencer B. Eddy, Ralph J. Ellsworth, Irving I. Goldsmith, Jerome S. Hess, Clarence H. Knapp, Dudley G. Lester, Addison Mallery, Edgar D. Starbuck Jr. and Monty Woolley.

INDIANAPOLIS, IND.
STAR

JUL 5 1946

Jefferson's Message Vitalized In Victor's 'Song Of Freedom'

By Corbin Patrick

QUITE in keeping with the spirit of the holiday just observed is the feature of Victor's July release—a recording of Randall Thompson's "The Testament of Freedom" as presented by the Boston Symphony orchestra and Harvard Glee Club under the direction of Serge Koussevitzky.

"The Song of Freedom" is a setting of four passages from the writings of Thomas Jefferson, a paean for men's chorus and orchestra first performed in 1943 at the University of Virginia—founded by Jefferson—where Thompson now teaches.

THE PATRIOTIC nature of the paean is indicted by the title of its four movements—"The God Who Gave Us Life Gave Us Liberty," "We Have Counted the Cost of This Great Contest," "We Fight Not For Glory Or for Conquest," and "I Shall Not Die Without a Hope That Light and Liberty Are On Steady Adance."

Thompson has given the inspired, still meaningful words of the philosopher President a simple, dignified and effective choral treatment. The work, played frequently to the armed forces overseas by short wave broadcast during the war, finds a sympathetic interpreter in Koussevitzky and more than adequate musical forces in the Boston and Harvard collaborators. There are three large discs in the set.

NEW YORK, N. Y.
NEWS

JUL 6 - 1946

Shostakovich Premiere . . . The long-awaited hearing of Shostakovich's latest symphony, the Ninth, the most important music event of the current season, will be brought to American radio listeners for the first time by WJZ and the American Broadcasting Co. Saturday, Aug. 10, at 9:30 P. M. The work will be performed by the Boston Symphony, Serge Koussevitsky conducting, at the ~~Berkshire~~ Music Festival. Premiered Nov. 3, 1945, over Radio Moscow, the score, which takes 25 minutes to play, has not been heard outside of Russia.

* *

Kilocycling . . . Kay Kyser, a proud new papa, is taking a seven-week vacation so he can get acquainted with the infant. Art Linkletter takes over during Kay's baby-sitting stint. Mrs. Kyser is Georgia Carroll, formel model and singer with the Kyser gang . . . Johnny Mercer unveils his newest tune, "My Sugar Is So Refined," on the Benny Goodman show Monday night at 9:30 over WEAF . . . Ralph Edwards signs off "Truth or Consequences" tonight, the show returning to the air Sept. 7.

ANSONIA, CONN.
SENTINEL

JUL 6 - 1946

Reading and Writing

By W. G. ROGERS.

THE TALE OF TANGLEWOOD: SCENE OF THE BERKSHIRE MUSIC FESTIVALS, by M. A. ~~DeWolfe Howe~~, introduction by Serge Koussevitzky (Vanguard).

Tanglewood from Hawthorne to Koussevitzky is the subject of this pretty little book, written by a Boston Symphony trustee and a Pulitzer prize winner in a prose which is limpid and sparkling, as indeed it ought to be since the author, luckier than most, has had 82 years in which to perfect it.

It was time for a bound record of the Berkshire symphonic festivals and music center, and Howe has admirably filled the need. He supplements his interesting story with index, photographs and complete festival programs from the first year, 1934, to this, when concerts start July 25.

The change from "Tanglewood Tales" of a century ago to "Tale of Tanglewood" of the present is infinitly greater than the similarity in the titled would suggest. Hawthorne was pure American, and so was the Pittsfield-Stockbridge-Lenox area, known to Longfellow, Harriet Beecher Stowe, James Russell Lowell, Emerson and, above all, Melville.

Tanglewood today is international. Its music leader was born in Russia, its beautiful music shed was built by a Finn. And, according to a hasty check of the last pages of this book, out of 275 compositions played there in 13 years, only 15 or 16 have been by Americans.

WINONA, MINN.
REPUBLICAN HERALD

JUL 6 1946

Boston 'Pops' To Broadcast Outdoor Concert

Microphones of the American Broadcasting Company will move from Symphony hall for the first time since last October, when the concert of the Boston Pops orchestra at the Esplanade by the Charles river is broadcast over Radio Station KWNO today.

Arthur Fiedler will make his last appearance of the summer season to conduct the open-air program, which will be heard from 7:30 to 8:30 p. m.

The following Saturday night, ABC will move to Tanglewood where the Berkshire festival program will be broadcast. Dr. Serge Koussevitzky, having completed the first part of his vacation, will return to the podium to conduct an ensemble of the Boston Symphony orchestra. Both the Bach-Mozart series and the Festival Concerts will be broadcast.

For the Esplanade concert tonight, Fiedler has chosen the following: "Sleepers Awake," from Canta No. 140 by Bach; "Symphony No. 8," by Beethoven; "Slavonic Dance in A-Flat," by Dvorak, and "Marche Slav," by Tchaikovsky.

WATERBURY, CONN.
DEMOCRAT

JUL 6 - 1946

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BRIDGEPORT, CONN.
TELEGRAM

JUL 6 - 1946

Literary GUIDEPOST

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TOLEDO, OHIO
TIMES

JUL 7 - 1946

THE TALE OF TANGLEWOOD SCENE OF THE BERKSHIRE MUSIC FESTIVALS, by M. A. ~~DeWolfe Howe~~, introduction by Serge Koussevitzky (Vanguard). Tanglewood from Hawthorne to Koussevitzky is the subject of this pretty little book, written by a Boston Symphony trustee and Pulitzer prize winner in a prose which is limpid and sparkling, as indeed it ought to be since the author, luckier than most, has had 82 years in which to perfect it.

It was time for a bound record of the Berkshire Symphonic Festivals and Music Center, and Howe has admirably filled the need. He supplements his interesting story with index, photographs and complete festival programs.

Shed at Tanglewood Reopens With Student Performance

The wartime wraps were removed from the Shed at Tanglewood last night for the first concert by the advanced student orchestra under four conductors studying with Dr. Serge Koussevitzky, director of the Berkshire Music Center. There was an audience of well over a thousand including the 400 students and faculty of the Center.

Gerard Samuel of New York had the honor of opening the program, conducting the orchestra through Beethoven's Symphony No. 2 in D Major. Peter Mennin of Erie, Pa., followed with his own composition, "Folk Overture." Samuel Lipkin of Detroit, Mich., led the orchestra through the Sibelius Symphony No. 5 in E Flat and Eleazar Carvalho of Brazil closed the program with Rimsky Korsakoff's, "The Russian Easter."

There was applause for all four but it was more prolonged for Lipkin and Carvalho. Dr. Koussevitzky and his assistant, Stanley Chapple and Gregor Piatigorsky, seated near the front listened intently to the entire performance, beaming or frowning their reactions. The same orchestra will perform next Friday evening at 8.15.

Other Music Center events next week open to Friends of the Berkshire Music Center include: Thursday at 8.15, chamber music and madrigals; Saturday afternoon at 3.30, choral concert.

Tuesday night comes the second chamber music concert in the Elizabeth Sprague Coolidge series and Saturday night will be the opening Bach-Mozart series.

MIAMI, FLA.
HERALD

JUL 6 1946

Notables Set For 'Carnegie Hall'

By **DOROTHY MANNERS**
International News Staff Writer

HOLLYWOOD, Cal.—The most pretentious Hollywood movie ever to be filmed away from Hollywood is "Carnegie Hall," with producers Bill Le Baron and Boris Morros announcing that their technicolor extravaganza gets going in New York on Aug. 5.

LeBaron and Morros have been working for weeks on the headaches presented by such an extensive, and expensive production away from the home base and its expert technicians. But problems or no problems—they've decided that the logical place to shoot "Carnegie Hall" is in Carnegie Hall.

Jascha Heifetz, Walter Bruno, the New York Philharmonic orchestra, the Boston Symphony orchestra, and Rise Stevens are the latest artists to be added to the cast of great musicians already contracted for this picture. Previously set are Lily Pons, Arthur Rubenstein and the Vatican choir. Of course, there is a full cast of Hollywood players, yet to be announced, who will take the trip to New York to carry on the romantic theme.

SALT LAKE CITY, UTAH
DESERET NEWS

JUL 6 1946

The famous Berkshire Music Festival of the Boston Symphony Orchestra under Serge Koussevitzky, which Olin Downes praised so highly in his visit here, opens at Tanglewood, of Nathaniel Hawthorne fame, July 25, with the first American performance of the Shostakovich Ninth Symphony. Benjamin Britten's opera, "Peter Grimes," commissioned by Mr. Koussevitzky, will be given Aug. 6, 7 and 9, with Leonard Bernstein conducting.

SHAMOKIN, PA.
NEWS-DISPATCH

JUL 6 - 1946

BOSTON PLANS PRE-WAR TYPE MUSIC FESTIVAL

Annual Berkshire Event Will Extend Over Three Weekends

LENOX, Mass. (U.P.)—The Boston Symphony Orchestra opens its annual Berkshire music festival July 25 in gala prewar style at Tanglewood, in the hills of western Massachusetts.

A series of nine concerts extending over three weekends will be given in a bucolic setting. Thousands of music lovers from every corner of the nation are expected to attend. Some will have seats in the music shed. The others sprawl helter-skelter on the lawns of the rambling 200-acre estate—are out of luck if it rains.

The program begins and ends with Beethoven symphonies. However, Conductor Serge Koussevitzky has included the works of modern composers, among whom are Rachmaninoff, Copland, Shostakovitch and Martinu.

Before the opening of the festival, the orchestra under the direction of Dr. Koussevitzky will give a series of four chamber music concerts comprised solely of the music of Bach and Mozart. Longtime favorites, including Bach's Brandenburg Concerto and Mozart's Jupiter Symphony, are on the program.

The festivals have been held annually since their inauguration in 1934. Each time they draw a bigger crowd. The Tanglewood estate, where once Nathaniel Hawthorne lived and wrote "Tanglewood Tales," was presented to the symphony orchestra in 1936 by Mrs. Andres Hepburn and her aunt, Miss Mary A Tappan. The shed was built in 1938. A crowd of 95,000 persons gathered for the series of concerts in 1941.

Nearly a month before the opening of the festival the Berkshire music center opens for six weeks beginning July 1. Unique in purpose the school gives young musicians a chance to polish their performance before entering the professional fields.

The faculty of the school is composed of the nation's big names in music, including composer Leonard Bernstein, Gregor Piatigorsky, Aaron Copland and opera expert Boris Goldovsky.

The school was closed during the war, but now has accepted more than 300 students in various departments such as composition, instrumentation, conducting, and opera. The opera department plans a performance of Benjamin Britten's opera, "Peter Grimes," a piece that was composed for Tanglewood and produced in England last summer.

WHEELING, W. VA.
NEWS REGISTER

JUL 7 - 1946

HEELING NEW

New Records

Reviewed By
Paul N. Elbin

THE TESTAMENT OF FREEDO

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BILLBOARD
CINCINNATI, OHIO

JUL 6 - 1946

hosty's 9th Gets Here for July Pre

NEW YORK, June 29.—Am
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d off folk best seller lists.

WHEELING, W. VA.
NEWS REGISTER

JUL 7 - 1946

WHEELING NEWS

New Records
Reviewed By
Paul N. Elbin

THE TESTAMENT OF FREEDOM'

Complaints that the record companies are issuing only such best-sellers as the famous fifth symphonies of Beethoven, Dvorak, and Tschaikowsky, are not altogether justified. Aaron Copeland's "Appalachian Spring" in May and now in July, Randall Thompson's "The Testament of Freedom" (RCA Victor. 1054—three 12-inch records) indicate an interest in modern American music not dictated entirely by the well known profit motive. Thanks to RCA Victor for these recent nods to living composers!

"The Testament of Freedom" is a musical setting for men's chorus and orchestra of four quotations from the writings of Thomas Jefferson. My only regret concerning this excellent album is that it was not recorded and released three years ago when the music was first performed; for "The Testament of Freedom" is definitely a wartime composition. The Jeffersonian quotations are not the ones that would be chosen to give a well-balanced conception of the democratic ideology of this truly great American. Written for the most part in 1774 and 1775, the quotations have to do with the justice of the war against England. "We fight not for glory or for conquest. . . . Our cause is just." These are the core of the sentiment.

It is not surprising to learn that the original performance at the University of Virginia was recorded and sent by short wave to our armed forces overseas. Notice the striking fitness of Jefferson's words as applied to our war against Hitlerism: ". . . even should the cloud of barbarism and despotism again obscure the science and libertines of Europe, this country remains to preserve and restore light and liberty to them." "The Testament of Freedom" should have been sung almost daily throughout this land from the date of its completion in 1942 until V-E day.

To be sure, this album is more than a souvenir of World War II. There is a lasting patriotic challenge in Randall Thompson's choice of Jefferson's words and in the music with which he has so appropriately clothed them. The composition opens with a stirring setting of thees timeless lines, "The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them." With flourish of trumpets, almost in "Pomp and Circumstance" style, Thompson drives this declaration into the consciousness of those who listen. He returns to it after his four movements, using it as an impressive, climactic coda.

Following the anthem-like opening movement, Thompson employs choral speaking, an effective technique for the recitation of 21[illegible] words of prose in one movement (two record sides.) This second movement is somewhat in the style of the popular "Ballad for Americans"; at times its simplicity suggests plain song. In distinct contrast the third movement is rapid in tempo, bridging effectively the spirit of the second and fourth movements. The fourth and closing movement is elegiac in character a tribute to Jefferson during 1943—the two hundredth anniversary of his birth.

The composer, Randall Thompson, now in his 48th year, deserves to be called one of our leading contemporary American composers. Conservative, yet at home in twentieth century music he writes music of simplicity and sincerity. The Victor engineers have given 'The Testament of Freedom" good treatment. The orchestra is the Boston Symphony Koussevitsky conducting, while the chorus is the Harvard Glee Club directed by C. Wallace Woodworth. The work as performed is a credit to these two great musical organizations.

MIAMI, FLA.
HERALD

JUL 7 1946

Recordings In Review

RANDALL THOMPSON, The Testament of Freedom (a setting of four passages from the writings of Thomas Jefferson), Boston Symphony with Serge Koussevitzky conducting, and Harvard Glee culb, G. Wallace Bloodworth conducting. Victor album 11-9179, three 12-inch records.

Regretfully we state that this sort of production leaves us totally unimpressed—nay, even bored—for we see no reason for anyone's setting this sort of hard-to-grasp prose to music at all. Just the idea of doing it is to us stuffy and provoking.

Not that the setting isn't made by a competent man of great choral experience, or that the Harvard boys don't sing it well. It is, and they do. The music is even changeful enough to be classed as fairly interesting. But the whole thing fails to jell, in our opinion. It's a novelty, and one hearing is plenty. The Boston Symphony attacks it with sufficient vigor and precision, though, to make it stirring in spots.

THE RUBAIYAT OF OMAR KHAYYAM, recited by Ralph Bellamy, accompanied by Victor Chamber orchestra, Macklin Marrow conducting. Victor album 11-9184, two 12-inch records.

The Rubaiyat read out loud, in Hollywood style, is to us a mere nuisance, and when it is backgrounded by a quantity of twiddling music that's supposed to sound oriental, it's worse than that.

INTERNATIONAL NIGHT, Henri Rene and his Musette orchestra, Victor album 25-0062, three 10-inch records.

This is excellent cafe music, excitingly played, full of verve and dash. Six well-known classics are given the cafe twist by Henri Rene—including Liszt's Second Hungarian Rhapsody, Mozart's Turkish Rondo, the Capriccio Italienne of Tchaikowsky, and Chopin's Mazurka in D major. A little of this goes a long way, but if you're in the mood it's wonderful.

NEW VICTOR singles: Debussy's "La Fille aux Cheveux de Lin" and Elgar, "Salut d'Amour," Yehudi Menuhin, violinist, with Adolph Baller at the piano, (10-1220)—nice, but without the expected rich Menuhin tone; Barroso, "Brazil," and Provost, "Intermezzo," Boston Pops orchestra, [redacted] Fiedler conducting (10-1219)—gay popular melodies, well turned out; "Drink To Me Only With Thine Eyes" and "In the Gloaming," sung by Robert Merrill, baritone (10-1218)—expressive tender singing of favorites it's nice to have on hand.—D. R.

COLUMBIA, S. C.
STATE

JUL 7 - 1946

Samuel Barber Wins Music Circle Prize

Samuel Barber won the annual testimonial of the music critics circle of New York for his concerto for violincello and orchestra, op. 22, called the American composition considered exceptional in its field and publicly performed for the first time in New York by the Boston symphony, with Serge Koussevitzky conducting and [redacted]ova as soloist.

President Miles Kastendieck said the circle also lauded David Diamond's "Rounds For String Orchestra' 'as deserving a place in symphony repertoires, and gave a special citation to Charles Ives' third symphony.

NATION
NEW YORK, N.Y.

JUL 6 - 1946

Records

B. H.
HAGGIN

ON Victor's July list is a recording of Randall Thompson's "Testament of Freedom" made by Koussevitzky with the Boston Symphony and the Harvard Glee Club (Set 1054; $3.85). The work, composed in 1943 to commemorate the two hundredth anniversary of Jefferson's birth, is a setting of four passages from his writings. Perhaps music could be written that would have an expressive relation to statements like "The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them," or "We have counted the cost of this contest, and find nothing so dreadful as voluntary slavery," or "Our cause is just. Our union is perfect. Our internal resources are great." But Thompson has not written it. Instead the words are fitted to a piece of patriotic musical oratory that involves them in moods, structural devices, and climaxes with which which they have no real relation; and the incongruous musical contexts rob the words of their own impressiveness and even make them ridiculous. The recorded sound of the performance is good.

It has been amazing to hear what popular pieces like the Overture to "Zampa" and Sousa's marches have sounded like when Toscanini has played them in recent years; and I once pointed out that a musically unsophisticated person listening to these performances of works that he knew well might be struck by the things that were different about them this time, and in this way might get an idea of the differences possible in performances, and of the particular qualities of Toscanini's performances, which previously he may have been inclined to think people only pretended to hear in order to show their superior understanding. Victor, which issued the performance of Waldteufel's "Skaters" Waltz last winter, now gives us a single record (11-9188; $1) with Sousa's "Stars and Stripes Forever" and Strauss's "Tritsch-Tratsch" Polka, recorded by Toscanini with the N. B. C. Symphony. The first performance of the march three years ago that was put on an army V-disc was better (it had, for example, a delicious lightness and lilt in the contrasting soft part of the opening passage, a breadth in the concluding passage, that the present performance does not have), but the present one is exciting enough; and the verve, sharpness, and buoyancy of the polka make it a breath-taking delight. The recorded sound of the march hasn't all the brightness of that of the polka.

The result justifies Toscanini's playing of a popular waltz or march; but there is no such result to justify Eleanor Steber's application of her cultivated style to Hoagy Carmichael's "Star Dust" or even to "Summertime" from "Porgy and Bess" (11-9186; $1). The voice sounds lovely; and Robert Merrill's baritone is richly sonorous in "Drink to Me Only with Thine Eyes," which would seem to me to call for something else than the chiffon and rhinestone strings and harps and what not that swirl around the singing on a record (10-1218; $.75) that offers "In the Gloaming" on the reverse side. Stokowski's transcriptions of Tchaikovsky's "Solitude" and "Humoresque," which he has recorded with the Hollywood Bowl Orchestra (11-9187; $1), are something to skip. And the remaining items of this kind on Victor's July list can go without comment.

After my last article had gone to press I received from another reader—a Viennese now in this country—the letter he writes me when I express a low opinion of some highly regarded work or composer. Each time he rebukes and corrects me by quoting at me the all too familiar phrases of the official opinion that I have rejected; and his perplexity,

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NEW YORK, N. Y.
HERALD TRIBUNE

JUL 7 - 1946

Tanglewood Events

First Bach-Mozart Concert Next Week End

Serge Koussevitzky will conduct a small orchestra of Boston Symphony musicians in two Bach-Mozart programs during the next two week ends in the Berkshire Music Center's Theater-Concert Hall at Tanglewood, Lenox, Mass. The program for next Saturday night and Sunday afternoon, July 13-14, includes Bach's third and fifth Brandenburg Concertos and Mozart's symphony in B flat (K. 319), adagio from the G minor string quintet and Serenade for wind instruments in B flat (K. 361). The second program, on July 20 and 21, includes Bach's second Brandenburg Concerto, fourth suite, and Mozart's fifth violin concerto, with William Kroll as soloist, and "Jupiter" Symphony.

Dmitri Shostakovitch's ninth symphony, which has its American premiere in the Boston Symphony's first festival concert at Tanglewood on Thursday night, July 25, will be repeated in the festival concert of Saturday night, Aug. 11.

BILLBOARD
CINCINNATI, OHIO

JUL 6 - 1946

Shosty's 9th Gets Here for July Preem

NEW YORK, June 29.—Am-Rus, Leeds' subsidiary handling all Soviet Russian music in the United States, this week had score of Shostakovitch's *9th Symphony* flown over. Sympth was dubbed on to microfilm and microfilm print was flown here.

Preem Yank performance for the *Ninth* will be that given by the Boston Symphony at Tanglewood, Mass., July 25. Boston longhair ork will, of course, be led by Koussevitsky. With the longhair world getting all het up over Shostakovitch's new piece, and *The Gypsy* still holding its grip on the No. 1 slot in the *Honor Roll of Hits*, Leeds is feeling pretty cocky. Just sitting back now and waiting for *Atomic Power* to blow the lid off folk best seller lists.

ST. LOUIS, MO.
POST DISPATCH

JUL 7 1946

Ninth Shostakovich Symphony Premiere

THE American radio premiere of Shostakovich's Ninth Symphony is set for the Boston Symphony Orchestra broadcast at 8:30 Saturday night, Aug. 10. Serge Koussevitzky will conduct the work, which was played for the first time Nov. 3, 1945, on the Moscow radio station.

OKLAHOMA CITY, OKLA.
OKLAHOMAN

JUL 7 1946

Barber's Concerto Wins Critics' Award

NEW YORK, July 6.—(AP)—Samuel Barber won the annual testimonial of the Music Critics Circle of New York for his concerto for violincello and orchestra, OP. 22, called the American composition considered exceptional in its field and publicly performed for the first time in this city. The Boston symphony, Serge Koussevitzky conducting and Raya Garbousova soloist, played it here in April.

President Hiles Kastendieck said the Circle also lauded David Diamond's "Rounds for String Orchestra" as deserving a place in symphony repertoires, and gave a special citation to Charles Ives' third symphony.

WEST PALM BEACH, FLA.
PALM BEACH TIMES

JUL 7 - 1946

Samuel Barber won the annual testimonial of the music critics circle of New York for his concerto for violincello and orchestra, Op. 22, called the American composition considered exceptional in its field and publicly performed for the first time in this city. The Boston symphony, Serge Koussevitzky conducting and Raya Carbousova soloist, played it here in April.

President Miles Kastendieck said the circle also lauded David Diamond's "Rounds For String Orchestra" as deserving a place in symphony repertoires, and gave a special citation to Charles Ives' third symphony.

YOUNGSTOWN, OHIO
VINDICATOR

JUL 7 1946

Harvard Glee Club, Bostonians Record 'Testament of Freedom'

By Col. L. R. Boals

A work of unusual interest is released by RCA Victor in its three-disk album DM-1054. It contains a recording of Randall Thompson's "The Testament of Freedom," performed by the Harvard Glee Club and the Boston Symphony Orchestra, under the direction of Serge Koussevitzky. The choral director of the Glee Club is G. Wallace Woodworth.

"The Testament of Freedom," inspired by the spirit and set to the words of Thomas Jefferson, was composed to commemorate the 200th anniversary of Jefferson's birth. Since 1941, Randall Thompson has been on the University of Virginia faculty. He holds a Master's degree from Harvard, an honorary doctorate from the University of Rochester, has received a number of fellowships, taught at Wellesley, lectured at Harvard, was on the music department faculty of the University of California, director of the Curtis Institute of Music at Philadelphia—an active life for a man of 47 years.

Thompson has made important contributions to American choral music. The keynote to his idiom is simplicity—a direct and expansive musical speech. In this work, the timelessness and universality of Jefferson's words have achieved, through the craftsmanship of Randall Thompson, a new and lasting grandeur. The Harvard Glee Club sings the music with fine spirit, and, of course, the great Boston Symphony plays magnificently. The recording is excellent and the surfaces very fine.

DALLAS, TEXAS
NEWS

JUL 6 1946

Tanglewood Festival Of Concerts to Begin

BOSTON, Mass., July 5.—Conducted by Serge Koussevitzky, the Boston Symphony Orchestra will play a Bach-Mozart program July 13 and 14 to open Tanglewood's five-week concert series. The program includes two Brandenburg Concertos of Bach, the Third in G Major for strings, and the Fifth in D Major for piano, flute and strings, and Mozart's Symphony No. 33 in B Flat Major (K-319).

INFORMATION OBSCURED

KNOXVILLE, TENN.
NEWS-SENTINEL

JUL 7 - 1946

Plan for Listening—

Berkshire Festival, New Programs on Air

OPENING of the Berkshire Music Festival at Tanglewood, near Lenox, Mass., appearance of more new summer replacement shows and time shifts for a number of old favorites are top notes on the week's radio plans.

First program for the annual Berkshire Festival will be a Bach-Mozart concert by me[redacted]phony Orchestra under direction of Dr. Serge Koussevitzky. Size of the orchestra has been held within the limits of those for which Bach and Mozart originally wrote the numbers. Three soloists, Lukas Foss, pianist; Richard Burgin, violinist, and Georges Laurent, flutist, will participate in Bach's Brandenburg Concerto No. 5 in D Minor." WBIR, 8:30 p. m. Saturday.

Milton Berle brings his new "Kiss and Make Up" program, at 8 p. m. Mondays, WNOX, featuring a "Court of Petty Grievances," with awards being made by a jury for the "litigants" who are heard on the court.

WINSTON-SALEM, N. C.
TWIN CITY SENTINEL

JUL 7 - 1946

Musical Notes

New York—Metropolitan Opera House had to close down for lack of German singers, and America remained in its usual barbaric stage of civilization, . . . so the German people believed during the war, says Captain Edward Kilenyi.

Pianist Kilenyi, who makes his first postwar appearance with the New York Philharmonic at the stadium next week, has just ended an army career with military intelligence and psychological warfare. By playing over Radio Luxembourg beamed to Germany, he helped persuade Germans of the existence of American music and musicians. He persuaded German orchestras to use scores by Allied composers.

He discovered that, while all Hitler's resources appeared to be devoted to winning the war, there was a little left over for culture. Orchestras kept right on playing, and members of the eight major ones were exempted from the last desperate total mobilization. The Germans made important advances in using the magnetophone for broadcasting.

Curiously, they developed a four-string piano in place of the usual three-string instrument; he played on it, found it rich in tone but less flexible.

The Bach Aria Group, with William H. Scheide, William Lincer and Sergius Kagen as directors has been organized to perform and record little known choral works by J. S. Bach. The repertoire is being prepared at a Brandon (Vt.) camp, and will be recorded in the Fall.

Barber Is Recognized

Samuel Barber won the annual testimonial of the Music Critics Circle of New York for his Concerto for Violincello and Orchestra, Op. 22, called the American composition considered exceptional in its field and publicly performed for the first time in this city. The Boston Symphony, [redacted]vitzky conducting [redacted] Garbousova soloist, played it here in April.

President Miles Kastendieck said the circle also lauded David Diamond's "Rounds for Strings Orchestra" as deserving a place in symphony repertoires, and gave a special citation to Charles Ives' Third Symphony.

WORCESTER, MASS.
TELEGRAM

JUL 7 - 1946

Last week's survey of music shops revealed there still was a big demand for recordings of "The Gypsy," but few stores had any to sell. Number one album of the week was "Two Sisters from Boston," a Victor set featuring Lauritz Melchior.

TANGLEWOOD, site of the popular Summer concerts in the Berkshires, was the setting for a new Victor Red Seal album which should delight many record collectors. Victor's recording engineers set up shop in the hills of Western Massachusetts to wax Bach's Brandenburg Concertos No. 3 and 4 by [redacted] Koussevitzky and the Boston Symphony Orchestra.

We enjoyed this recording tremendously. It not only is a pleasing performance of two enjoyable works of J. S. Bach, but from a technical viewpoint, this is the closest to a perfect recording we've heard. Acoustics at the Tanglewood theater are acredited by engineers for the result. There are eight 12-inch sides in the set.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 7 - 1946

Three Musical Series Featured in W. Mass.

Tanglewood, Jacob's Pillow Programs Opened—Quadrangle Pops Open This Afternoon — Students, Guests Hear Concert of Exceptional Interest

By VICTOR PRAHL

With the opening of Tanglewood last Sunday, the first programs at Jacob's Pillow given during the week, and our own Quadrangle Pops starting this afternoon, the summer music season is with us once again, and apparently getting off to an exceptionally fine start.

Standing in the well-kept sunlit gardens of Tanglewood last Sunday afternoon, after listening to Dr Koussevitzky's inspiring talk at [redacted] of the school, one sensed anew how fortunate these 400 students are, in having the opportunity of intensive, concentrated study under such favorable auspices and in such a perfect setting.

For the students and an audience of invited guests, the opening week included a concert of exceptional interest, the first in a series of four chamber concerts given by the Berkshire Wood Wind ensemble, with the generous cooperation of the Elizabeth Sprague Coolidge foundation in the Library of Congress. Under the direction of the gifted oboist, Louis Speyer, the group included George Madsen, flute; Viktor Polatschek, clarinet; Raymond Allard, bassoon; Willem Valkenier, french horn; Jean Le Franc, viola, and Bernard Zighera, piano. Other than the opening quintet by Beethoven, the program provided a delightful contrast in contemporary musical idioms as practiced by Randall Thompson, Paul Hindemith, Francis Poulenc, Harold Shapero, and Vittorio Rieti.

Beethoven's Quintet in E flat for piano, oboe, clarinet, horn, and bassoon, was given an authentic and convincing reading with some particularly admirable piano playing on the part of Bernard Zighera in the rhythmical intricacies of the rapid, delicate passages in the last movement. It is amusing to recall that when Beethoven himself once played this work with a similar group at a concert at Munich, he suddenly began to improvise at one of the holds, keeping the four players waiting in expectance, and doubt when to come in. After lifting their instruments in readiness several times, they put them down again until he had finished and signaled them all to resume. He was less tolerant, however, when anyone else presumed to take such liberties, severely reprimanding his pupil, Karl Czerny, for making a few minor changes such as merely doubling in octaves, in a performance of the same work.

Appealing in the directness and simplicity of its melodic content and refreshing in its rhythmical naivete, was Randall Thompson's suite for oboe, clarinet, and viola, in five short movements utilizing a folksy modal idiom suggestive in turn of bagpipes, quaint old dances, and the pastoral spirit. In complete contrast was the more sophisticated chamber music for five wind instruments, flute, oboe, clarinet, horn and bassoon, by Paul Hindemith. Here the more teutonic elements were to the fore—thick, dark harmonies, with difficult, extravagantly arppegiated themes tossed back and forth between the respective instruments. But withal there was an abundance of variety in the contrasting movements. In spite of his pronounced personal style the composer unconsciously ventured into the realm of Claude Debussy for a short moment in the latter part of the slow movement.

Francis Poulenc with his predilection for wind instruments was represented by his trio for piano, oboe, and bassoon in which all three players, Mr Zighera, Mr Speyer, and particularly the bassonist, Mr Allard, were given the opportunity of indulging in some pages of fancy virtuosity. In this piece Poulenc uses his well-tried formula of starting with a few dissonant chords and phrases; just by way of showing that he knows what it is all about, then galloping off as usual with bits of popular songs in hurdy gurdy fashion, juggling his banal themes here and there cannonically or joining them all in a bald, stark unison.

It was a pleasure to hear Harold Shapero, a young teacher in the school, play his third piano sonata, a solid and musically compact work. But I must admit that the piano did not lend itself well as an expressive instrument for the exposition and working out of its musical material, at least in the first three movements. The short, stubby interwoven themes could have been clarified and projected more successfully with one of the rare instrumental combinations at hand. This is not true of the very effective final "Energico," which had a free flow of rhythmical and technical continuity and seemed to be conceived in terms of the instrument for which it was written.

This excellent concert of seldom-heard music closed with a delightful bit of musical buffoonery, a sonata for piano, flute, oboe and bassoon, by Vittorio Rieti. He, who like Poulenc enjoys indulging his musical humor, here achieves in miniature, a subtle Italian opera buffa almost a la Alec Templeton, his three movements paralleling a burlesqued overture, aria, and finale.

DALLAS, TEXAS
NEWS

JUL 7 - 1946

SATURDAY: Serge [redacted] and members of the [redacted]phony Orchestra presenting [redacted] of the Berkshire Music Festival at Tanglewood, near Lenox, Mass., will be broadcast (KGKO, 7:30 p.m.).

DALLAS, TEXAS
NEWS

JUL 7 1946

7:30 To 8:30 p.m.: Berkshire Music Festival, Serge [redacted]vitzky, conductor; Boston Symphony [redacted] members; Lukas Foss, pianist; Richard Burgin, violinist; Georges Laurent, flutist. ABC through KGKO. The program:

Brandenburg Concerto, No. 5 in D Minor .... Bach
Messrs Foss, Burgin, Laurent.
Serenade in B Flat for Wind Instruments .... Mozart

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Times Jul 7

MU

THE ARTIST AND THE STATE

By OLIN DOWNES

AT the time when the forces of greed, hypocrisy and barbarism were gathering to engulf the world in its second global war Archibald MacLeish wrote his scathing indictment of his fellow artists for their passivity in the situation, an essay which he entitled "The irresponsibles." His thesis was that future historians, studying the literature of the pre-war period, would be amazed to discover how little the writings of the artists showed of the state of the world at the time, and how conspicuous by absence was any sense of their own responsibility in the situation.

MacLeish found the artistic literature of the period a mass of evasions—the work, largely, of escapists avoiding the great and dangerous issues confronting mankind.

This question was stressed with an exceptional significance in the speech that Dr. Koussevitzky made to his audience at the opening last Monday of his Berkshire Music Center. His words were not those of a pedagogue at the opening of a school. They were those of a leader and artist distinctly responsible and perceptive of the obligations of himself and his colleagues to the world of today.

"The Victory of the Allies . . . as yet . . . has brought only physical liberation to tortured humanity. . . . It will not be soon that men will breathe freely again and that the elements unleashed by war will recede to normal limits. . . . After such upheavals life does not allow to a return to old patterns, to outlived conceptions and forms. It insistently searches for and demands new patterns. These new outlines of the world, even its geographical outlines, are the concern of politics. They are the cause, at the present moment, of much controversy and ill feeling. We are concerned, however, with another question—not politics, but culture.

Culture a Necessity

"If we conceive culture as part of the spiritual life of a people, and the political state as part of its organic life, then their disassociation becomes a great evil and is now intolerable. Just as a body is dead without the spirit, so is a political state dead—a lifeless organism—without the progressive force of enlightenment and culture. The course of history reveals that art and culture were instrumental in attaining perfect, or near perfect, forms of government, such as in ancient Greece or Rome; great minds governed the state combining both political and cultural leadership.

"Let us take a more recent example: less than two centuries ago a young nation was born on the strength of the great American Constitution—a document created by the noblest, the most cultivated and universal minds of our age. These great men—scientists, thinkers and writers—represented the spiritual flowering of their epoch and their people.

"Let us further recognize the fact that, with the advent of the Christian era, practically the entire western culture—music, art, philosophy, literature — radiated from the early churches and monasteries. * * *

"In the events of recent years the search for the causes of the war and the resulting social, political and economic catastrophe disclosed that the foremost problem is the re-education of a whole nation, the revision of ideologies, the reassessment of culture, and the return to culture where it had undergone ugly perversion or proved to be utterly absent."

A Direct Reply

He could have been directly answering the pronouncements of MacLeish and of all forward-looking citizens when he said: "In the progress of life, the question of the creative vocation of man is also the question of a new consciousness. An artist must be conscious of the importance of his spiritual growth and sense his responsibility, beyond the acquired technical perfection, experience and sound knowledge. For only in a completely selfless devotio
art of his election will he
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"If you deprive men of
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of men."

Subsidizing the Arts

Dr. Koussevitzky spok
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The speech was one for
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"Today we musicians are
with a rich heritage. Our
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BATON ROU
ADVOCA

JUL 7 19

SATURDA
Berkshire Music
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the first Bach-Moz
Saturday, July 13, wh
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Music festival is hea
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Richard Burgin, v
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For the second n
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Mozart's "B-Flat
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will be heard during

ST. PETERSBURG, FLA.
TIMES

JUL 7 - 1946

Berkshire Music Festival Again Slated for ABC

LENOX, Mass. — For the eleventh year, Dr. Serge Koussevitzky and members of the Boston Symphony orchestra will present the Berkshire Music Festival at Tanglewood, near this town, and for the third consecutive season, the American Broadcasting company will bring them to a nation-wide audience.

Preliminary to the festival programs, two Bach-Mozart concerts, on July 13 and 20, will be broadcast. Dr. Koussevitzky, interrupting his vacation, will conduct an ensemble of the Boston Symphony orchestra in the Bach-Mozart series, the orchestra being kept at the size for which the works were originally written.

The Boston Symphony orchestra leader is probably the world's only conductor of a major orchestra to continue his association with concerts by his musicians during the usual summer vacation. It was during the third Berkshire Festival, in 1936, that the orchestra and its world-famous conductor became associated with this annual gala musical event which is the Mecca for music lovers on this side of the Atlantic.

Originally planned as an "American Salzburg," the festival has grown and now, in the opinion of many, has replaced the older summer event, which was a casualty of the late war.

Many American composers and conductors, now accepted as part of the American musical scene, were given their first encouragement and made their first appearance during this festival. To the school held in connection with the festival have come young composers and conductors, and all have been given a hearing by Dr. Koussevitzky. It was here also that Dorothy Maynor, then an unknown church singer, was brought out by the Boston conductor, who this season is sponsoring Carol Brice, young American artist.

A feature of the season this year will be the first American performance of Benjamin Britton's opera "Peter Grimes," excerpts from which were played during the winter season. Several other important events are planned during the festival, including a series of chamber music programs.

The Bach-Mozart series will be presented from the theatre-concert hall, while the festival concerts will be broadcast by ABC from the Music Shed. The three programs of this series to be heard by ABC listeners will be presented on July 27, Aug. 3 and Aug. 10.

PITTSBURGH, PA.
PRESS

JUL 7 - 1946

Festival Story

"The Tale of Tanglewood" (Vanguard), by M. A. DeWolfe Howe, is the story of the famous Berkshire Music Festivals with an introduction by Serge Koussevitsky.

SYRACUSE, N. Y.
HERALD AMERICAN

JUL 7 1946

FIVE WEEKS of festival concerts by the Boston Symphony Orchestra under direction of Serge Koussevitzky in "Tanglewood," Lenox, Mass., will begin with a Bach-Mozart concert next Saturday night and Sunday afternoon. Dr. Koussevitzky will conduct an orchestra of eighteenth century proportions in the intimate Theatre-Concert Hall of the Berkshire Music Center in Tanglewood. He will present two Brandenburg Concertos of Bach, the third in G major for strings, and the fifth in D major with Lukas Foss, piano; Richard Burgin, violin, and Georges Laurent, flute, as soloists. Mozart will be represented by the Symphony in B flat No. 33 (K. 319), the Adagio from the Quintet in G minor for Strings, and the Serenade in B flat for thirteen wind instruments (K. 361).

HARTFORD, CONN.
TIMES

JUL 8 - 1946

Tanglewood Festival Begins Saturday; Koussevitzky Programs Bach-Mozart

Five weeks of Festival concerts by the Boston Symphony Orchestra under the direction of Serge Koussevitzky at Tanglewood, Lenox, Mass., will begin with a Bach-Mozart concert next Saturday evening and Sunday afternoon. Dr. Koussevitzky will conduct an orchestra of 18th century proportions in the intimate Theater-Concert Hall of the Berkshire Music Center at Tanglewood. He will present two Brandenburg Concertos of Bach—the third in G major for strings, and the fifth in D major with Lukas Foss, piano; Richard Burgin, violin and Georges Laurent, flute, as soloists. Mozart will be represented by the Symphony in B flat No. 33 (K. 319), the Adagio from the Quintet in G minor for Strings, and the Serenade in B flat for 13 wind instruments (K. 361).

A second Bach-Mozart programme on Saturday evening and Sunday afternoon July 20 and 21, will consist of Bach's second Brandenburg Concerto and Fourth Suite, Mozart's Fifth Violin Concerto with William Kroll as soloist, and the "Jupiter" Symphony,

The nine concerts of the Festival in the Music Shed will follow, July 25-Aug. 11.

The new Ninth Symphony of Shostakovich, which is to open the Festival, will be repeated on Saturday, Aug. 10.

TULSA, OKLA.
TRIBUNE

JUL 8 1946

RECORD REVIEWS: A stirring reminder of the values this country fights and lives for is available in a new Victor Red Seal release, an album of records titled "A Testament of Freedom." The words are taken from the writings of Thomas Jefferson, and were set to music by Randall Thompson, of the University of Virginia fine arts department, and presented at that university several years ago in commemoration of the 200th birthday anniversary of Jefferson. The present recording is done by the Boston Symphony orchestra under the skilled direction of Serge Koussevitzky, with the Harvard Glee club singing the words which should be familiar to every American. The text is printed on the front page of the album, making it easy to follow. The music brings to the words the majesty, dignity and solemenity they deserve.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 7 - 1946

The Berkshire Music Festival at Tanglewood, Mass., will be broadcast again this year by the American Broadcasting Company, at 9:30 p. m. Saturdays over WJZ. Preliminary to the festival programs, two Bach-Mozart concerts, this Saturday and next, will be broadcast. Dr. Serge Koussevitzky, interrupting his vacation, will conduct an ensemble of the Boston Symphony Orchestra in the Bach-Mozart series, the orchestra being kept at the size for which the works were originally written.

PADUCAH, KY.
SUN-DEMOCRAT

JUL 8 - 1946

Berkshire Music Festival To Open In Prewar Style

LENOX, Mass., July 8—(U.P.)—The Boston Symphony Orchestra opens its annual Berkshire music festival July 25 in gala prewar style at Tanglewood, in the hills of western Massachusetts.

A series of nine concerts extending over three week-ends will be given in a bucolic setting. Thousands of music lovers from every corner of the nation are expected to attend. Some will have seats in the music shed. The others sprawl helter-skelter on the lawns of the rambling 200-acre estate—are out of luck if it rains.

The program begins and ends with Beethoven symphonies. However, Conductor Serge Koussevitzky has included the works of modern composers, among whom are Rachmaninoff, Copland, Shostakovich and Martinu.

Before the opening of the festival, the orchestra under the direction of Dr. Koussevitzky will give a series of four chamber music concerts comprised solely of the music of Bach and Mozart. Longtime favorites, including Bach's Brandenburg Concerto and Mozart's Jupiter Symphony, are on the program.

The festivals have been held annually since their inauguration in 1934. Each time they draw a bigger crowd. The Tanglewood estate, where once Nathaniel Hawthorne lived and wrote "Tanglewood Tales," was presented to the symphony orchestra in 1936 by Mrs. Andres Hepburn and her aunt, Miss Mary A. Tappan. The shed was built in 1938. A crowd of [illegible],000 persons gathered for the series of concerts in 1941.

Nearly a month before the opening of the festival the Berkshire music center opens for six weeks beginning July 1. Unique in purpose, the school gives young musicians a chance to polish their performance before entering the professional fields.

The faculty of the school is composed of the nation's big names in music, including Composer Leonard Bernstein, Gregor Piatigorsky, Aaron Copland and Opera Expert Boris Goldovsky.

The school was closed during the war, but now has accepted more than 300 students in various departments such as composition, instrumentation, conducting, and opera. The opera department plans a performance of Benjamin Britten's opera, "Peter Grimes," a piece that was composed for Tanglewood and produced in England last summer.

WORCESTER, MASS.
TELEGRAM

JUL 7 - 1946

Berkshire Festival Broadcast

Three soloists will be heard on the first Bach-Mozart program, Saturday, when the initial broadcast of the Berkshire Music Festival is heard at 9.30 p. m. over WORC-ABC.

They are Lukas Foss, pianist, Richard Burgin, violinist, and Georges Laurent, flutist, who will participate in Bach's Brandenburg Concerto, No. 5 in D minor.

Dr. Serge Koussevitzky, returning from his vacation, will conduct members of the Boston Symphony Orchestra in this and other programs of the festival.

The ensemble will not comprise the entire membership of the Boston Symphony. Dr. Koussevitzky has set the size of the orchestra within the limits of those for which Bach and Mozart wrote the numbers which will be heard.

WOONSOCKET, R. I.
CALL

JUL 8 - 1946

Music Festival To Begin June 13 In Massachusetts

Five weeks of Festival concerts by the Boston Symphony Orchestra under the direction of Serge Koussevitzky at Tanglewood, Lenox Mass. will begin with a Bach-Mozart concert next Saturday evening and Sunday afternoon.

Dr. Koussevitzky will conduct an orchestra of Eighteenth century proportions in the Theatre-Concert Hall of the Berkshire Music Center at Tanglewood.

He will present two Brandenburg Concertos of Bach,—the third in G major for strings, and the fifth in D major with Lukas Foss, piano, Richard Burgin, violin, and Georges Laurent, flute, as soloists. Mozart will be represented by the Symphony in B flat No. 33 the Adagio from the Quintet in G minor for Strings, and the Serenade in B flat for thirteen wind instruments.

A second Bach-Mozart programme on Saturday evening and Sunday afternoon July 20th and 21st, will consist of Bach's second Brandenburg Concerto and 4th Suite,—Mozart's Fifth Violin Concerto with William Kroll as soloist, and the "Jupiter" Symphony.

The nine concerts of the Festival in the Music Shed will follow,—July 25—August 11th.

The new Ninth Symphony of Shostakovich, which is to open the Festival, will be repeated on Saturday, August 10th.

HARTFORD, CONN.
TIMES

JUL 8 - 1946

Should Democracy Subsidize Music?

By CARL E. LINDSTROM

WHEN the Music Center at Tanglewood opened a week or so ago it was a great occasion for Dr. Koussevitzky. This unique educational project was a roseate dream from which he was abruptly awakened by the oncome of the war. It had to be given up; there was no help for it. But now with the war over, the great conductor and inspirer addressed trustees, colleagues, [illegible], and his words [illegible].

He had much to say in tribute to America's prowess in war, her duty in peace, her opportunity for spiritual leadership and of democracy's obligation toward cultural endeavor.

Democracy must underwrite the arts, particularly music, he declared:

"Is there a law preventing democratic governments to support the fine arts? None of the democratic governments are concerned with this vital question — the subsidy of the arts—especially musical art. Is it not time for this government, leading among democracies, to give a permanent support to the fine arts? . . . Art needs the support of the state, and demands a **department of the fine arts.** The state needs art for the purpose of fortifying and completing its present structure. In ignoring the arts the state will inevitably lose the sustaining interest and influence of the foremost minds and the creative spiritual forces of the nation."

* * *

IT IS NO PLEASURE to disagree with Dr. Koussevitzky. He is a man of vision who sees in a straight line and brooks no impediments in his progress toward a cherished goal. That's how he created Tanglewood with its magnificent installations and the Music Center too.

When he asks for a department of fine arts it is possible to go along with him. There is much that the government could do—and has done—in the encouragement of music and the sister arts. But he specifically asks for subsidy and that is another matter—one of unforeseeable ramifications. Wisdom does not always reside in unanswerable words.

Dr. Koussevitzky is an American citizen and a resident of many years' standing but his perspective on this question is the Old World view. It comes to the fore time after time, usually by affable visiting foreigners. Europe and its opera houses—and its subsidies! It is only in Europe that people are musical. Common folk go to the opera the way Americans go to the movies. Orchestras are state supported and children whistle the Ninth Symphony in the streets.

According to the historical and biographical record all of the truly great musicians had to get along on their own or starve to death—which some of them came near doing. Where was subsidy for Schubert? For the Bayreuth project? For Koussevitzky's own orchestra with which he toured the Volga country?

* * *

SUBSIDY has oftenest been used to support mediocrity, a humanitarian objective since mediocrity must live too but it does not make a people more musical and it does not make great art.

It is strange to hear the doctrine of subsidy from a quarter which until very recently was the very epitome of rugged individualism and the competitive principle in music.

A sort of subsidy already obtains in America though with private rather than public funds. Nearly every composer of reputation in this country is supported in a professional capacity by our colleges and universities. Some appear not to have even classroom duties. Roy Harris is Composer-in-Residence at Colorado College. Ernest Bloch as a faculty member of the University of California is required only to spend a month out of each year there.

It would be impossible to find fault with such an arrangement but is it only a circumstance that if contemporary composition has a common denominator it is a certain technical, academic, intramural quality that smells of the ivy and laurel?

It is a circumstance, too, that much great art has been produced in the garret. But even though that human spirit is so perverse that it often fails to reveal its magnificence except under stress, that is no argument in favor of pain, poverty or war, much less garrets.

* * *

THE CHIEF argument against subsidy is that therein lies the road to politics in music. Musical art is doing all right under this democracy.

When a thunder-storm washed out a tent concert at Tanglewood an $80,000 music pavilion was provided for Dr. Koussevitzky at a snap of the fingers. In fact, the entire Tanglewood plant is a testimonial to imagination and private generosity That is not the way of bureaucracy, red tape and subsidy.

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CORNING, N. Y.
LEADER

JUL 8 - 1946

Book Review

By W. G. Rogers

THE TALE OF TANGLEWOOD: SCENE OF THE BERKSHIRE MUSIC FESTIVALS, by M. A. DeWolfe Howe, introduction by Serge Koussevitzky.

Tanglewood from Hawthorne to Koussevitzky is the subject of this pretty little book, written by a Boston Symphony trustee and Pulitzer prize winner in a prose which is limpid and sparkling, as indeed it ought to be since the author, luckier than most, has had 82 years in which to perfect it.

It was time for a bound record of the Berkshire Symphonic Festivals and Music Center, and Howe has admirably filled the need. He supplements his interesting story with index, photographs and complete festival programs from the first year, 1934, to this, when concerts start July 25.

The change from "Tanglewood Tales" of a century ago to "Tale of Tanglewood" of the present is infinitely greater than the similarity in the titles would suggest. Hawthorne was pure American, and so was the Pittsfield - Stockbridge - Lenox area, known to Longfellow, Harriet Beecher Stowe, James Russell Lowell, Emerson and, above all, Melville.

Tanglewood today is international. Its music leader was born in Russia, its beautiful Music Shed was built by a Finn. And, according to a hasty check of the last pages of this book, out of 275 compositions played there in 13 years, only 15 or 16 have been by Americans.

CINCINNATI, OHIO
ENQUIRER

JUL 8 1946

THEY TELL ME:

BY WILMER G. MASON.

Radio will bring to the musical world the American premiere of the new Dmitri Shostakovich Ninth Symphony, to be broadcast August 10 on the fifth and final broadcast from the Berkshire Music Festival by the Boston Symphony Orchestra according to word just received from the American Broadcasting Company. The program will be carried in Cincinnati by WSAI. When presented November 3, 1945 over the Moscow radio in a broadcast from Leningrad, the work attracted world-wide attention and was made a news story in the Soviet press. Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, immediately moved to obtain the score. Ever since the Soviet composer presented his Symphony No. 7, it was reported that he planned a trilogy to commemorate the war and finally victory. The tragic color of the No. 7 and the No. 8 was to be contrasted with the "Victory" idea of the No. 9. Shostakovich admitted the original idea, but is said now to regard the No. 9 as a "bridge" toward another work. The Ninth is in five movements, all exuberant but the fourth section, which is a largo. It has been described by Robert Magidof of the New York Times Magazine staff as "simple, unsophisticated and gay." Magidof was one of four who heard the composer play it on the piano a few hours after he had completed it. The score takes 25 minutes to play.

MALONE, N. Y.
TELEGRAM

JUL 8 - 1946

Book Review

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BALTIMORE, MD.
NEWS-POST

JUL 8 1946

Music Festival Starts Saturday

Five weeks of festival concerts by the Boston Symphony Orchestra under the direction of Serge Koussevitzky at Tanglewood, Lenox, Mass., will begin with a Bach-Mozart concert next Saturday evening, July 13, and Sunday afternoon.

Dr. Koussevitzky will conduct an orchestra of Eighteenth Century proportions in the intimate theater-concert hall of the Berkshire Music Center at Tanglewood. He will present two Brandenburg Concertos of Bach, with Lukas Foss, piano; Richard Burgin, violin, and Georges Laurent, flute, as soloists.

Mozart will be represented by the Symphony in B flat No. 33, the Adagio from the Quintet in G minor for Strings, and the Serenade in B flat for 13 wind instruments.

A second Bach-Mozart program on Saturday evening and Sunday afternoon, July 20 and 21, will be followed by the nine concerts of the festival in the Music Shed July 25-August 11, and the new Ninth Symphony of Shostakovitch, which is to open the festival, will be repeated on Saturday, August 10.

MURFREESBORO, TENN.
NEWS JOURNAL

JUL 8 - 1946

Literary GUIDEPOST

B, W. G. R

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Jul 8

Old Instruments To Be Heard at Tanglewood

Music written between 1583 and 1767 will be played at Tanglewood tomorrow evening in the second of four chamber music concerts to be sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress. Under the direction of Alfred Zighera, the members of the Society of Ancient Instruments will play in the following program. The concert, beginning at 8.15, will be open to guests and members of the Society of Friends of the Berkshire Music Center.

The program:

Georg Philipp Telemann..Suite in C major
(Four viols and harpsichord)
J. S. Bach .... Sonata in D major
(Harpsichord and viola da gamba)
Orlando Gibbons .... Fantasie
(Four viols)
Domenico Scarlatti .... Sonata in E major
Jean Philippe Rameau,
Rigaudons and Tambourin
(Harpsichord solo)
G. F. Handel ... . Sonata in C major
(Viola da gamba and harpsichord)
Francois Couperin .... La Sultane
(Four viols and harpsichord)

MADISON, WIS.
CAPITAL TIMES

JUL 9 1946

Those musicians who have listened to programs over FM are tremendously impressed by it's ability to reproduce each instrument clearly. Dr. Serge Koussevitzky, the famed conductor of the Boston Symphony Orchestra expressed it as follows when he first heard his orchestra via FM:

"Astonishing—never before in a broadcast have I been able to pick out each instrument individually. Every instrument stands out so clear—so beautiful, so natural. Each instrument keeps just the right color and timbre, particularly the clarinet, which has always been so bad on the air. It is now clear, and has the whole beauty of the instrument.

KINGSPORT, TENN.
TIMES

JUL 8 - 1946

Book Guidepost

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SCHENECTADY, N. Y.
GAZETTE

JUL 9 - 1946

Concerts scheduled for the Berkshire Music Center this week include the Coolidge Chamber Music concert tonight to be given by the Boston Society of Ancient Instruments with Alfred Zighers directing.

The program includes the George Philipp Telemann "Suite in C major" for four viols and harpsichord; the J. S. Bach "Sonata in D major" for harpsichord and viola de garba; the "Fantasia" or Orlando Gibbons for four viols; the Domenica Scarlatti "Sonata in E major" and the "Rigaudons and Tambourin" of Jean Philippe Rameau for harpsichord solo; the 'Sonata in C major" of G. F. Handel for viola de gamba and harpsichor; and "La Sultane" by Francois Souperin for four viols and harpsichord.

On Thursday evening members of the Berkshire Music Center will present chamber music and madrigals; on Friday evening there will be a Berkshire Music Center Orchestra concert by members of department II; and on Saturday afternoon there will be the Berkshire Music Center Choral concert. These are all by invitation only.

On Saturday evening and Sunday afternoon there will be performances of the first Bach-Mozart concert given by an orchestra of 18th century proportions led by Serge Koussevitzky. The program will include two Brandenburg concertos of Bach—the third in G major for strings, and the fifth in D major with Lukas Foss, pianist, Richard Burgin, violinist and Georges Laurent, flutist, as soloists. Mozart will be represented by the symphony in B flat number 33 (K. 319), the Adagio from the Quintet in G minor for strings, and the Serenade in B flat for 13 wind instruments (K. 361).

On Sunday morning there will be a concert by members of the Berkshire Music Center Chamber Music group.

STAUNTON, VA.
LEADER

JUL 8 - 1946

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MASON CITY, IOWA
GLOBE-GAZETTE

JUL 9 1946

About Books

By W. G. Rogers

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SPOKANE, WASH.
CHRONICLE

JUL 9 1946

Book Reviews

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—The Berkshire Coun

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Boston Society
Director, Pleas
Mrs. Coolidge

By JAY C. ROSENFEL

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Students Attend

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Concert by
Students at
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Music Shed

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The program follow

Symphony No. 8 in F Ma
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Serenade for Strings (194
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Prelude to "The Afterno
Faun" ....
(Eleazar Carvalho, co
Symphony No. 5 (third a
movements)
(Gerard Samuel, co

—The Berkshire County Eagle, Wednesday, July 10, 1946

Ancient Instruments Played Well at Tanglewood

Boston Society Under Alfred Zighera, Director, Pleases Audience—Mrs. Coolidge Given Ovation

By JAY C. ROSENFELD

TANGLEWOOD—The Boston Society of Ancient Instruments, Alfred Zighera, director, gave a program last night at the Berkshire Music Center at the second of four Tuesday evenings presented with the co-operation of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. Last night's program was at the diametric pole from the opening night's program of contemporary music which was given by the Berkshire Wood Wind Ensemble. The music was selected from that wonderful generation which produced Bach, Handel, Telemann, Scarlatti, Rameau and Couperin. There was one representative of the previous century, the seventeenth, Orlando Gibbons.

Students Attend

The members of the society are Paul Fedorovsky, descant viol, Albert Bernard, treble viol, Gaston Dufresne, violone, Mr. Zighera, viola da gamba, and Putnam Aldrich, harpsichord. The cordial audience included a great share of the students of the Music Center for whom it was as educating as it was enjoyable. The four viols and the harpsichord played a Telemann suite in C major and the Couperin "La Sultane." Mr. Zighera and Mr. Aldrich played sonatas of Bach, in D major, and of Handel, in C major, and Mr. Aldrich did a Domenico Scarlatti sonata in E major and a Rameau Rigaudon and Tambourin. The Gibbons choice was a Fantasie for the four viols.

The timbre of the instruments which have been supplanted by our present violins and the piano was charming in its suavity and limited effects. The artists of the evening produced a tone of warmth and refinement. It would be difficult to ascertain if the instruments were ever so well played in their heyday as they were last night.

But it is not hard to see why musicians of that day were not satisfied with the possibilities of the instruments available up to that time, and continued to experiment until they arrived at the particular stage of progress we enjoy today and which has been more or less constant now for some two centuries. The peculiar shape and sizes of the viols, their sound holes, the wide ribs and other details which now appear strange to us, as do the number of strings employed on each fingerboard, all of which have been discarded, were characteristics which definitely affected and limited the music which could be performed on them.

But the compositions are more than interesting as milestones in musical history, for many of them retain their vital interest even today by reason of their intrinsic as well as of their apparent virtues.

Last night the members of the ensemble gave vivid and beautifully-prepared performances of the excellent list they had chosen. The intervals between strings and the state of 18th century technique on both keyboards and fingerboards no doubt determined the calibre of performances in those days. Artists of last night's grade, accustomed and capable, as they are, to producing fuller sonorities, made the most of their opportunities.

Ensemble Tone Different

The quality of the ensemble tone on such instruments is quite different from what we expect today. They have not the power nor the blending possibilities of the present violin family, but the performances were strikingly memorable. Mr. Zighera's Bach was deeply impressive and Mr. Aldrich's solos were marked by self-effacing sincerity and the soundest musicianship.

Most of the music played last night as originally intended has been made available for use by the contemporary counterparts of the instruments used last night, and no doubt in their new setting are more sonorous, but such an evening, particularly when done by such exemplary artists, is not only of the highest pleasure but also of the greatest educational value. Both these virtues were as much appreciated by the general audience as by the Music Center students and the handshake of homage which Mr. Zighera proferred Mrs. Elizabeth Sprague Coolidge, who again was in the audience, was indeed a gesture in which the whole audience vicariously lent their warm pressure in gratitude and recognition.

The third event of this series will be held next Tuesday when the Kroll quartet will play. This coming Saturday evening the first of the two Bach-Mozart programs will be given, at which Serge Koussevitzky will appear as director of an orchestra of some 30 of the first chair men of the Boston Symphony orchestra. The same program will be repeated Sunday afternoon and the second program will be played on the corresponding days of the following week end.

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Concert by Students at Tanglewood

Advanced Group To Play in Music Shed

The advanced students' orchestra of the Berkshire Music Center will give a concert tomorrow evening at 8.15 in the Shed. Under the direction of students of Serge Koussevitzky's conducting class, 115 students in Department 2 of the school will play a program of symphonic music open to members of the Society of Friends of the Berkshire Music Center.

Members of the society wishing tickets, who have not received them, are asked to call for them at the box office before the concert.

The program follows:

Symphony No. 8 in F Major .. Beethoven
(Seymour Lipkin, conductor)
Serenade for Strings (1945) .... Shapero
(Conducted by the composer)
Prelude to "The Afternoon of a Faun" .... Debussy
(Eleazar Carvalho, conductor)
Symphony No. 5 (third and fourth movements) .... Shostakovitch
(Gerard Samuel, conductor)

PITTSBURGH, PA.
POST-GAZETTE

JUL 10 1946

THE TALE OF TANGLEWOOD: SCENE OF THE BERKSHIRE MUSIC FESTIVALS, by M. A. DeWolfe Howe, introduction by Serge Koussevitzky (Vanguard; $2).

Tangle[illegible] from Hawthorne to Koussevitzky is the subject of this pretty little book, written by a Boston Symphony trustee and Pulitzer prize winner in a prose which is limpid and sparkling, as indeed it ought to be since the author, luckier than most, has had 82 years in which to perfect it.

It was time for a bound record of the Berkshire Symphonic Festivals and Music Center, and Howe has admirably filled the need. He supplements his interesting story with index photographs and complete festival programs from the first year, 1934, to this, when concerts start July 25.

The change from "Tanglewood Tales" of a century ago to "Tale of Tanglewood" of the present is infinitely greater than the similarity in the titles would suggest. Hawthorne was pure American, and so was the Pittsfield - Stockbridge - Lenox area, known to Longfellow, Harriet Beecher Stowe, James Russell Lowell, Emerson and, above all, Melville.

Tanglewood today is international. Its music leader was born in Russia, its beautiful Music Shed was built by a Finn. And, according to a hasty check of the last pages of this book, out of 275 compositions played there in 13 years, only 15 or 16 have been by Americans.

NEW CASTLE, IND.
COURIER
7/11/46

WALTER S. CHAMBERS, EDITOR

Art and the State

Dr. Serge Koussevitzky, speaking to his audience at the opening of the Berkshire Music Center last week, mentioned the responsibility of the artist for the moulding of our way of living, and reminded his listeners that arts and artists have always had a profound influence upon affairs:

"If we conceive culture as part of the spiritual life of a people, and the political state as part of its organic life, then their disassociation becomes a great evil and is now intolerable. Just as a body is dead without the spirit, so is a political state dead—a lifeless organism—without the progressive force of enlightenment and culture. The course of history reveals that art and culture were instrumental in attaining perfect, or near perfect, forms of government, such as in ancient Greece or Rome; great minds governed the state combining both political and cultural leadership.

"Let us take a more recent example: less than two centuries ago a young nation was born on the strength of the great American Constitution—a document created by the noblest, the most cultivated and universal minds of our age. These great men—scientists, thinkers and writers—represented the spiritual flowering of their epoch and their people.

"Let us further recognize the fact that, with the advent of the Christian era, practically the entire western culture—music, art, philosophy, literature—radiated from the early churches and monasteries. * * *

"In the events of recent years the search for the causes of the war and the resulting social, political and economic catastrophe disclosed that the foremost problem is the re-education of a whole nation, the revision of ideologies, the reassessment of culture, and the return to culture where it had undergone ugly perversion or proved to be utterly absent."

NEW YORK, N. Y.
DAILY WORKER

JUL 11 1946

Charlotte Anthony, folk singer, will perform at the Continental Auditorium, 984 Broad St., Newark, N.J. tonight, Thursday, under the auspices of the Newark Current Events Forum.

Dudley Digges in O'Neil Play

Dudley Digges and Carl Benton Reid have been signed to play important roles in Eugene O'Neill's **The Iceman Cometh** which will be the first play to be produced by The Theatre Guild next season.

Broadcast Shostakovich Symphony

With the first radio performance of Shostakovich's Symphony No. 9 in the United States scheduled for Aug. 10, the American Broadcasting Company and the Boston Symphony Orchestra will have collaborated in presenting for American listeners in one season the two latest scores by the ranking Soviet contemporary composers.

Dr. Serge Koussevitsky, conducting the Boston ensemble over WJZ on Nov. 17 last, gave the American radio premiere of Serge Prokofieff's Symphony No. 5. Like the Shostakovich No. 9, this work was completed at the special retreat set up for Russian composers by the Russian government during the war.

The Shostakovich No. 9 broadcast will be heard during the final concert of the Berkshire Festival. WJZ will present it at the weekly time of these concerts this season, 9:30 to 10:30 p.m., EDT.

N. ADAMS, MASS.
TRANSCRIPT

JUL 11

6,018 Tanglewood Music Shed Seats Already All Sold Out

Although the opening of the first week-end series of three Berkshire Symphonic Festival concerts by the Boston Symphony orchestra at Tanglewood [illegible] weeks away, every one of the 6,018 seats in the huge music shed has been sold, it was announced today.

This means that there have been 18,054 seats for the three concerts disposed of since the ticket sale began, but in many instances, subscribers have made their reservations for the entire series. The fact that all seats have been sold does not mean that no more admissions are available. As in pre-war days, admissions to the grounds will be sold at the box office before each concert, and in past seasons many attendants have enjoyed hearing the music from outside the shed, the sides of which are open.

The first concert of the three will be on Thursday evening, July 25, when Dr. Serge Koussevitzky will conduct the orchestra in the first American performance of Shostakovitch's Ninth symphony. The program will also include the Largo (first) movement from Shostakovitch's Sixth and the Beethoven "Eroica, or Third, symphony, in E flat major." The second of the three will be given on Saturday evening, the 27th and the third on Sunday afternoon, the 28th.

Seats in the rear part of the shed are still available for the second and third series of concerts which open on Thursday, Aug. 1 and Thursday, Aug. 10, respectively.

Tickets are also obtainable, it was announced today for the first Bach-Mozart concert, on Saturday evening of this week, which will be the first event of the Tanglewood season open to the general public. The Saturday evening program will be repeated at the second Bach-Mozart concert Sunday afternoon.

WILMINGTON, DEL.
NEWS

JUL 11 1946

Koussevitzky to Conduct At Berkshire Festival

TANGLEWOOD, Mass., July 1 (Special)—Serge Koussevitzky wil conduct the Boston Symphony Orchestra at the Berkshire Festiva here Thursday evening, July 2 Saturday evening, July 27, and Sunday afternoon, July 28.

Outstanding among the program selections is Shostakovitch's Symphony No. 9 which will be presente for the first time in America.

Programs for the Berkshire Festival and other concerts of the Berkshire Music Center may be obtaine from the News-Journal Trave Bureau.

ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 11 1946

All Seats Sold For Festival

A sellout of seats in the musi shed at Tanglewood for the firs weekend of the Berkshire Festival was reported today, twc weeks before the opening, or July 25, of the concerts by Serge Koussevitzky and the Boston Symphony Orchestra.

Occupants of the 6,018 seats will come from all parts of the United States and Canada. Admission tickets to the grounds, from which the music may be heard distinctly, will be available at the boxoffice.

Reservations in the rear shed for the second and third concert weekends, Thursdays, Saturdays, and Sundays, Aug. 1, 3, 4, 8, 10 and 11, still may be obtained.

INFORMATION OBSCURED

BIRMINGHAM, ALA.
NEWS
JUL 1 2 1946

By LILY MAY CALDWELL
Radio, Drama, Music Editor

Again this Summer Station WSGN and the American Broadcasting Company network will bring Birmingham listeners the Berkshire Music Festival from Tanglewood, near Lenox, Mass., with Dr. Serge Koussevitsky conducting the Boston Symphony Orchestra.

The first broadcast (preliminary to the festival programs) will be two Bach-Mozart one-hour concerts broadcast tonight and at 7:30 p. m. July 20. Dr. Koussevitsky will conduct an ensemble of the Boston Symphony in the Bach-Mozart series, the orchestra being kept at the size for which the works played were originally written.

* * *

THE BOSTON SYMPHONY leader is probably the world's only conductor of a major orchestra to continue his association with concerts by his musicians during the usual Summer vacation. It was during the third Berkshire Festival, in 1936, that the orchestra became associated with this annual gala musical event.

Many American composers and conductors were given their first encouragement and made their first appearances during this festival. To the school, held in connection with the festival, have come young composers and conductors, and all have been given a hearing by Dr. Koussevitzky. It was here also that Dorothy Maynor, then unknown church singer, was brought out by the Boston conductor, who this season is sponsoring Carol Brice, young American artist.

A feature of the season this year will be the first American performance of Benjamin Britton's opera, "Peter Grimes," excerpts from which were played during the Winter season.

The Bach-Mozart series will be presented from the theater-concert hall, while the festival concerts will be broadcast by ABC from the music shed. The three programs of this series will be presented on July 27, Aug. 3 and Aug. 10. In addition to Miss Brice, who will participate in Brahms' "Rhapsody for Alto, Male Chorus and Orchestra," Eugene List, young American pianist, who won world attention when he played for Stalin, Churchill and Truman at the Potsdam Conference, will be heard in Rachmaninoff's "Piano Concerto No. 2."

Bach-Mozart Tomorrow

Eagle Jul

Two Other Concerts At Tanglewood Over Week End

TANGLEWOOD—In addition to the first Bach-Mozart concert, which will be given tomorrow evening at 8.15 and repeated Sunday afternoon at 3.30, two other concerts will be given at the Berkshire Music Center.

Tomorrow afternoon at 2.30 the choral group will give a program, and Sunday morning at 10.30 in the chamber music hall Gregor Piatigorsky's class in chamber music will present a concert. Both events will be open to Friends of the Berkshire Music Center.

A capacity audience in the small hall heard a program last evening by the madrigal group. The music included Mozart's "Echo Serenade," played by three quartets; Respighi's "Lute Song"; three madrigals by 4 to 10 singers, and a group of Beethoven's settings of Irish, Welch and English folk songs by a quartet with piano trio accompaniment.

The program for the Bach-Mozart concert follows:

Symphony in B-flat, No. 33 (K. 319) Mozart
Adagio from the Quintet in G minor for strings (K. 516) .... Mozart
Brandenburg Concerto No. 3 in G major, for string orchestra (with Sinfonia from the Cantata "Christ lag in Todesbanden") .. Bach
Brandenburg Concerto No. 5 in D major .... Bach
Piano: Lukas Foss Violin: Richard Burgin
Flute: Georges Laurent
Serenade in B-flat for wind instruments (K. 361) .... Mozart

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GRAND RAPIDS, MICH.
PRESS
JUL 12 1946

Dr. Koussevitzky Directs For Bach-Mozart Program

Three soloists have been announced for the first Bach-Mozart program marking the opening broadcast of the Berkshire Music festival to be heard Saturday on ABC at 8:30 with the Boston Symphony orchestra participating under direction of Dr. Serge Koussevitzky. The size of the orchestra has been set within the limits of those for which Bach and Mozart originally wrote. The soloists are: Lukas Foss, pianist; Richard Burgin, violinist, and Georges Laurent, flutist.

SPRINGFIELD, MASS.
NEWS
JUL 12 1946

NO SEATS LEFT AT TANGLEWOOD IN FIRST WEEK

Sellout Reported at Festival Shed; Admission Available To Grounds

Lenox, July 12—For the first weekend of the Berkshire festival at Tanglewood, Lenox, all seats are sold. Although it is two weeks until the opening concert on the 25th by the Boston Symphony orchestra, conducted by Serge Koussevitzky, all 6018 seats in the mammoth music shed have been reserved by persons from all parts of the United States and Canada. Admission tickets to the grounds, from which the music can be heard distinctly, will be sold at the box office on the days of the concerts.

Reservations may still be made for seats in the rear of the shed for the second and third series of concerts on Thursdays, August 1 and 8; Saturdays, August 3 and 10; and Sundays, August 4 and 11. Tickets may also be obtained for the two Bach-Mozart concerts to be given Saturday evening and repeated Sunday afternoon, and for the second concert the following weekend.

BOSTON, MASS.
CHRISTIAN SCIENCE MONITO
JUL 12 1946

Tanglewood Concerts

Five weeks of Festival concerts by the Boston Symphony Orchestra under the direction of Serge Koussevitzky at Tanglewood, Lenox, Massachusetts, will begin with a Bach-Mozart concert Saturday evening and Sunday afternoon. Dr. Koussevitzky will conduct an orchestra of eighteenth-century proportions in the intimate Theater-Concert Hall of the Berkshire Music Center. He will present two Brandenburg Concertos of Bach—the Third in G major for strings, and the Fifth in D major, with Lukas Foss, piano, Richard Burgin, violin, and Georges Laurent, flute, as soloists. Mozart will be represented by the Symphony in B flat No. 33 (K. 319), the Adagio from the Quintet in G minor for Strings, and the Serenade in B flat for 13 wind instruments (K. 361).

A second Bach-Mozart program on Saturday evening and Sunday afternoon, July 20 and 21, will consist of Bach's Second Brandenburg Concerto and Fourth Suite, —Mozart's Fifth Violin Concerto with William Kroll as soloist, and the "Jupiter" Symphony.

The nine concerts of the Festival in the Music Shed will follow —July 25-August 11.

The new Ninth Symphony of Shostakovitch, which is to open the Festival, will be repeated on Saturday, August 10.

TOLEDO, OHIO
BLADE
JUL 1 3 1946

DR. SERGE KOUSSEVITZKY returns from vacation to conduct the Boston Symphony Orchestra in the first of a series of broadcasts of the Berkshire Music Festival, Lenox, Mass., from WTOL at 8:30 tonight. Lukas Foss, pianist; Richard Burgin, violinist, and Georges Laurent, flutist, are soloists.

Saturday Review of Literature
NEW YORK, N. Y.
JUL 13 1946

The New Recordings

COMPOSITION, PERFORMER, ALBUM NUMBER, NUMBER OF RECORDS	ENGINEERING		REMARKS
	Recording Technique	Surface	
BACH, BRANDENBURG CONCERTOS #3 & #4; SINFONIA (CHRIST LAG); PRELUDE in E. Boston Symphony, Koussevitzky. Victor M 1050 (4) $4.75	Recorded in Music Shed at Tanglewood—evidently empty. But brilliance is pleasing. Fine depth of perspective in string recording. Heavy modulation.	A to A—	(See comment below.) 3d Brandenburg is somewhat muscular, 4th rather fast. Orch. is oversized. Yet this is best recording to date of both. Sinfonia (Cantata #4) is dreadfully slow. Prelude in E a good transcription (strings only) of music for solo violin.
WAGNER, LOHENGRIN; ELSA'S DREAM. Traubel, N. Y. Philharmonic, Rodzinski. Columbia 12321D $1	Beautiful balance between voice and orch. Uncanny realism. This is kind of balance Marian Anderson should try. Play a comparable Anderson record and see.	A—	A single, to complement Bridal Chamber Scene album (CX 261). Traubel is best in this relatively superficial Wagner.
BALLADS FROM THE DUSTBOWL Woodie Guthrie. Disc 610 (3 10") $2.75	A much better job than Victor's Guthrie albums. Less distortion, voice more natural.	B—	The Guthrie songs not great folk music, but genuine. Guthrie has beautiful diction. This album preferable to Victor's though surfaces not too good.

MONTREAL, CANADA
GAZETTE
JUL 12 1946

Broadcasts of Berkshire Festival Beginning Over ABC Tomorrow

This Saturday the American Broadcasting Symphony moves its microphones from the Esplanade of the St. Charles River, where it broadcast the Boston Pops Orchestra, to Tanglewood, Maine, the site of the annual Berkshire Festivals. For the first time in the history of this American music festival, both the Bach-Mozart concert series and the festival concerts will be broadcast.

The Berkshire Festival broadcasts start at 9.30 tomorrow night, with a program of orchestral selections under the direction of the regular winter-season Boston Symphony Orchestra conductor, Serge Koussevitzky. Dr. Koussevitsky will conduct the fifth [illegible] Brabdenburg Concertos and the Serenade in B flat by Mozart.

WATERBURY, CONN.
DEMOCRAT
JUL 13 1946

For the eleventh year, Dr. Serg Koussevitzky and members of th Boston Symphony Orchestra, wil present the Berkshire Music Festiv al at Tanglewood, Lennox, Mass and for the third consecutive season, WATR and the America Broadcasting Company will brin them to a nation-wide audience.

Preliminary to the festival programs, two Bach-Mozart concert on July 13 and 20, will be broadcast at 5 P. M. Dr. Koussevitzky, interrupting his vacation, will conduct an ensemble of the Bosto Symphony Orchestra in the Bach Mozart series, the orchestra bein kept at the size for which the work were originally written.

YOUNGSTOWN, OHIO
VINDICATOR
JUL 1 3 1946

Koussevitzky to Present Berkshire Music Festival

For the 11th year, Dr. Serge Koussevitzky and members of the Boston Symphony Orchestra will present the Berkshire Music Festival at Tanglewood, near Boston. WFMJ will broadcast the concert from 9:30 until 10:30 tonight.

Tonight's program will be a Bach-Mozart concert. Three soloists—Lukas Foss, pianist, Richard Burgin, violinist, and George Laurent, flutist—will perform in Bach's Brandenburg Concerto, No. 5 in D minor. The second number will be Mozart's B flat Serenade for wind instruments.

Television won't be there, but WKBN's broadcasters will, when a description of the Mahoning Saddle and Bridle Association benefit horse show is aired at 8:30 p. m. Announcers will describe events and probably interview judges and other notables attending the show.

DALLAS, TEXAS
NEWS
JUL 1 3 1946

Dial Suggestions:

Koussevitzky To Conduct Music Festival

Serge Koussevitzky, permanent conductor of the Boston Symphony Orchesta, will conduct members of the orchestra in the opening broadcast of the Berkshire Music Festival. Lukas Foss, pianist; Richard Burgin, violinist; Georges Laurent, flutist, will be soloists for Bach's Brandenburg Concerto No. 5 in D Minor. Mozart's Serenade in B Flat for Wind Instruments will complete the broadcast program (KGKO, 7:30 p.m.) . . . Sylvan Schulman, young American violinist, will conduct the ABC Symphony (KGKO, 3 p.m.) in Schubert's Symphony No. 5 in B Flat, Bartok's Seven Roumanian Dances, Benjamin's Jamaican Rhumba. Emanuel Vardi will be soloist in Theme and Variations for Solo Violo and Orchestra by Alan Schulman, brother of Sylvan.

LAWRENCE, MASS.
EAGLE
JUL 13 1946

Methuen Veteran Now at Tanglewood

A Methuen war veteran, Alan A. Abbott, son of Mr. and Mrs. George E. Abbott of 10 Gage street, is enrolled for the summer's study and concert sessions of the Berkshire Music Center at Tanglewood, near Lenox, owned by the Boston Symphony Orchestra. In addition to having an opportunity to hear concerts by the members of that orchestra, including five that will be broadcast on successive Saturdays starting tonight at 9:30 o'clock over WLAW and the ABC network, the students will themselves perform during the festival. Serge Koussevitsky, conductor of the Boston Symphony, is also director of the center and its instrumental faculty is recruited from the Symphony's personnel. Instruction is given in opera, composition, chorus, harmony and chamber music as well as in orchestral playing and conducting.

HARTFORD, C
TIMES
JUL 13 19

Tanglewood Sold For First Weeken

For the first weeke Berkshire Festival at T Lenox, Mass., all seats sold. Although it is until the opening conc 25 by the Boston Sym chestra, conducted by S sevitzky, all 6,018 se mammoth music shed reserved. Admission ti grounds, from which can be heard distinct sold at the box office of the concerts.

Reservations may be seats in the rear of th the second and third se certs on Thursdays, Au Saturdays, Aug. 3 an Sundays, Aug. 4 and may also be obtained Bach-Mozart concerts Saturday evening an Sunday afternoon, and for the second concert the following weekend.

NATION
NEW YORK, N.Y.

JUL 13 1946

Music

B. H.
HAGGIN

OCCASIONALLY I am also reminded of people's notions about performance. Thus, a reader questioned my May 4 reference to Caruso's art as "a vocal, not a musical one": it seemed to him that if one heard a great vocal art one heard a great musical one—that the free flow of beautiful sound was musical.

In my article I had explained "vocal art rather than a musical one" as "an art in singing, not in musical phrasing," and had said that Caruso's emotion "did not express itself in inflection of the musical phrase that employed his voice, but in manipulation of his voice that sometimes produced a beautiful legato phrase and sometimes tore the phrase to pieces." But evidently this distinction had no meaning for my reader, as it has none for most people—the people, for example, who are surprised, bewildered, or even outraged by my criticisms of musicians like Heifetz, Horowitz, and Koussevitzky. I am not referring now to those for whom the performance of any celebrated musician is good, and all the performances by celebrated musicians are equally good in their various ways. I am referring to those who reason that to perform a piece of music is to produce the required sounds, and to produce beautiful sounds is to perform the piece well, and who, dazzled by the tonal splendors produced by Heifetz or Horowitz or Koussevitzky, ask what can be wrong with them, what indeed could be better. They neither perceive nor can understand the distinction between the sensuous quality of a violinist's tone and the phraseological inflection of the tone, and the fact that the dazzling beauty of Heifetz's tone amounts to superb playing of the violin but his fussy, wailing inflection of the tone most often produces a sentimentalizing, cheapening performance of the music.

A letter from another reader made this distinction about Koussevitzky. "The sound was marvelously fine; and the *Eroica* was a real performance, which carried a certain conviction because it was all so consistent and carefully worked out. There were, of course, the characteristic distortions of the quiet melodies of the first movement; and comparing it with Toscanini's performance revealed exactly what you have always pointed out in Toscanini's playing—the alive flow, the rhythmic continuity, which carries the music forward always with a kind of inevitability, so that the huge intensities come about naturally yet with greatest effect, nothing is distorted or over-emphasized, and the piece adds up to a tremendous intensity and force. The Koussevitzky first movement did not build up at all. Everything was played beautifully but it didn't make a large whole; as a result the climaxes seemed tame and without the exciting meaning Toscanini gives them... But the sound of the orchestra is one of the refinements of civilization."

But a great musician I know surprised me recently by dismissing Koussevitzky as "no conductor, only a dilettante." I was surprised because it turned out that he was thinking of the rhythmic slovenliness, distortion of phrase, and other musical defects that had caused him to leave the concert before the end; and I would have expected him to distinguish Koussevitzky the musician from Koussevitzky the conductor. But then he surprised me further by insisting that he meant the conductor too, contending that the orchestra played marvelously because it was a group of wonderful musicians; and I would have expected him to know better than that. The orchestra that Koussevitzky conducted at his first concert in New York, in November 1924, was the same group of players that Monteux had conducted the preceding April; but its sonority and style were astonishingly changed to what—despite all subsequent changes in personnel—has remained the characteristic sonority and style of the Boston Symphony ever since; and clearly what changed them and then kept them unchanged—except to polish and refine and perfect them—was Koussevitzky. It is the years of work with him that make it possible for the orchestra to play with the same fabulous beauty and finish without him, as it did, for example, when Nadia Boulanger beat time for it at the Harvard Fauré Festival.

The continuity in a Toscanini performance is produced by a continuous activity—a moment-to-moment exercise of concentration, attentiveness, effort, control—which is fascinating and moving to watch in its relation to the moment-to-moment flow of the performance. These two geared continuities are what the OWI film of his performances of Verdi's Overture to "La Forza del Destino" and Hymn of the Nations should have given us by keeping him in uninterrupted view throughout each performance—relating him visually to other participants possibly by changing the angle of the camera to include them, possibly by piecing their images into the background of his, possibly in some other way. Instead the film uses the technique that is conventional in films of orchestral performances—of shifting back and forth between the conductor and members of the orchestra. This technique gives us a number of close-range shots of Toscanini in action—but each time only a few moments of this action broken off for the blowing of the clarinettist or the sawing of the cellists or the singing of a section of the chorus. The moments are impressive and exciting, but not as the uninterrupted sequence would be.

While I am speaking of Toscanini I should mention that throughout the past year I continued to feel the tenseness in his performances that I spoke of in December—a lack of the natural flow described by my reader. I mentioned an example of this in my review of the recorded performance of "The Stars and Stripes Forever" last week: in the earlier performance on the army V-disc there was a relaxed, spacious broadening out for the concluding passage; in the performance on the Victor record there is a tense driving ahead in this passage. It may be the result of emotional strain; and perhaps the performances next fall will show a relaxation of the tension.

OKLAHOMA CITY, OKLA.
OKLAHOMAN

JUL 14 1946

APPALACHAIN SPRING (A Dance Drama by Aaron Copland)
Boston Symphony, Serge Koussevitsky conducting.
VICTOR D. M. 1046 6 sides

THIS allegorical ballet has had phenomenal acceptance since its premiere in 1944 with Martha Graham, American ballerina, in the principal role. Winner of both the 1945 Pulitzer Prize and the New York Music Critics award for that year, the work represents the contemporary American composer at the peak of his creative production. Strong, forthright melodic themes and clean dance-like rhythms, forcefully orchestrated, characterize the work. Performance and recording are excellent.

BRANDENBURG CONCERTOS, Nos. 3 and 4 (J. S. Bach).
Boston Symphony, Serge Koussevitzky conducting.
VICTOR D. M. 1050 6 sides.

THESE works are a cross between chamber and orchestral music and are pure polyphonic form. The third scored for strings alone is in two movements only. There is no adagio, but Mr. Koussevitzky has interpolated the Sinfonia from the beautiful cantata "Christ lag in Lodeshanden" written in the relative minor of G Major, as a contrast to the first movement. The last movement in an allegro in the major mood, almost a gigue form, bringing into play every variety of string combination.

Number 4 is scored for 2 flutes and violin against string orchestra. The first movement, allegro, has a near dance-like quality with the flute against violin creating a unique effect. Second movement, adagio, is tender and rather mournful at times but the last movement is a joyous fugue, with the instruments doing a splendid piece of voicing, ending in a presto that holds interest to the last note. —M. M.

NEW YORK, N. Y.
PM

JUL 14 1946

Bach-Mozart Series Opens at Tanglewood

Five weeks of festival concerts by the Boston Symphony under the direction of Serge Koussevitzky at Tanglewood, Lenox, Mass., get under way this week end, when Dr. Koussevitzky conducts the first of two pairs of Bach-Mozart concerts in the Berkshire Music Center's intimate Theater-Concert Hall.

Programs for the Bach-Mozart series are as follows:

Sat. Eve. and Sun. Aft., July 13-14: Bach—Brandenburg Concertos Nos. 3 and 5; Mozart—Symphony in B-flat, No. 33, Adagio from the Quintet in G minor for Strings, and Serenade in B-flat for Wind Instruments.

Sat. Eve. and Sun. Aft., July 20-21: Bach—Brandenburg Concerto No. 2, and Suite in D major, No. 4; Mozart—Violin Concerto in A major (K. 219) with William Kroll as soloist, and the *Jupiter* Symphony.

The nine concerts of the Berkshire Festival in the Music Shed will follow, from July 25 to Aug. 11. The new Ninth Symphony of Shostakovich, a feature of the opening program on the 25th, will be repeated on Saturday, Aug. 10.

NEWPORT NEWS, VA.
PRESS

JUL 14 1946

Bach-Mozart concerts, Serge Koussevitzky conducting, will open five weeks of music festival at Tanglewood, in Lenox, Mass., today and tomorrow.

"The Testament of Freedom," consisting of passages from the writings of Jefferson set to music by Randall Thompson, is performed by the Boston symphony, Kousevtizky conducting, and the Harvard Glee club in a new victor album. It's a grand, forthright piece of music. but the enuniciation is none too clear.

For a summertime show the museum of modern art invited seven New York collectors to lend the paintings which have given them "The greatest pleasure and satisfaction."

Result is an exhibit in which Picasso, Cezanne and Renoir Predominate, with Matisse, Rouault and Soutine next. There are two Seurats, two versions of Van Gogh's "L'Arlesienne," and one Daumier. Among works seen publicly for the first time are Ben Shahn's "Father and child," Maurice Sterne's "Provincetown seascape with pier" and Morris Hirshfield's "Daniel in the Lions' Den."

Lenders are Mr. and Mrs. Lee A. Ault, Dr. and Mrs. Harry Bakwin, Miss Katherine S. Dreier, Sidney Janis, Dr. and Mrs. David M. Levy, Mr. and Mrs. Sam A. Lewisohn and James Thrall Soby.

NORFOLK, VA.
VIRGINIAN PILOT

JUL 14 1946

On the Air

Shostakovich's Symphony Broadcast on August 10

'Victory' Theme of Ninth; Vaughn Monroe Didn't Want to Lead a Band, But—; Another Mystery Show Hits Airwaves This Afternoon

By Warner Twyford

One of the few significant music events of the summer radio season will be the first American performance of Shostakovich's Ninth (and latest) Symphony. It will be broadcast as a feature of the Boston Symphony Orchestra's fifth and final concert at the Berkshire Music Festival Saturday night, August 10, over ABC and WGH.

The premier performance of the work was broadcast November 3, 1945, over the Moscow radio. It was planned originally as the third in a trilogy, beginning with the Seventh, to commemorate the war and ultimate victory. The tragic color of the Seventh and Eighth would contrast with the "victory" theme of the Ninth. Now, however, Shostakovich is said to regard the Ninth as the bridge toward another work. He tried three times before he finally completed the new symphony, which represents the culmination of nearly three years work.

There are five movements, all exuberant save the fourth, which is largo. Robert Magidof of the New York Times Magazine calls it "simple, unsophisticated and gay." (He heard the composer play it on the piano a few hours after it had been completed).

Soviet critics say it is as close to the classical school as Shostakovich has ever come. Perhaps this is due to the circumstance that during its composition Shostakovich and a fellow composer, Dimitr Kavalevsky, spent their evenings playing Haydn symphonies on the piano, varied with occasional Mozart and Beethoven works.

The work is somewhat briefer than previous Shostakovich symphonies. It takes only 25 minutes to play. It has not been hear outside Russia up to this time, though Dr. Serge Koussevitzky, conductor of the Boston Symphony, plans a pre-broadcast performance on the opening night of the festival concerts at Tanglewood July 25.

* * *

He Didn't Want to Lead a Band

Nine years ago Vaughn Monroe was playing first trumpet and singing with Jack Marshard's band at a Boston hotel. He had quite a following among Beacon Hill's debutante set, and he was happy in his job.

But Marshard visualized him as a coming Rudy Vallee. He offered to put a band behind him and arrange a booking for him at a smart Back Bay resort. Monroe refused, at first gently, then firmly. Marshard raved, stormed, finally threatened to fire Monroe if he didn't accept the offer.

And so that's how Vaughn Monroe came to be a band leader. He took the job, but with the understanding that it would be only temporary. At the end of a year, however, he had acquired so many bookings he decided to make it permanent.

In 1940 he reorganized the band with an eye to the masses—up to that time he had restricted his activities to society parties in and around Boston. A year later th revamped orchestra was chosen th most popular young band of th year in the Billboard's annual pol of colleges and universities.

Today Monroe's band feature Betty Norton as vocalist, alon with the crooner himself, of course and the Moon Maids. It's nov heard on WTAR in the Summe replacement spot for Abbott an Costello.

CHICAGO, ILL.
TRIBUNE

JUL 1 4 1946

on the Aisle

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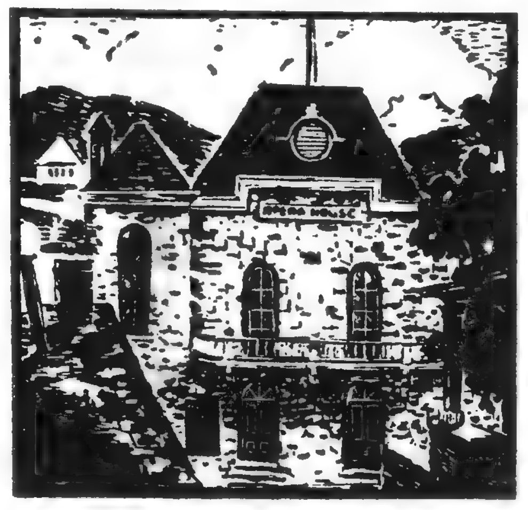

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POST-STANDARD

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PLAIN DEALER

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The third set is a collection of organ music played by E. Power Biggs on the instrument in the Harvard Memorial Church. It seems that Biggs is bent on recording all the organ works of Bach, for already he has given us a thoroughly impressive list. It is well that he has chosen the large organ in this instance instead of the smaller one he used in the past, both because of the wider dynamic range and its tonal qualities. Included are "Little Fugue in G Minor," both the chorale and the prelude based on the chorale, "Ein Feste Burgist unser Gott," the "Fanfare Fugue in C Major," "Sheep May Safely Graze" from "Cantata No. 208," and the "Passacaglia and Fugue in C Minor." If only Biggs would unbend ever so slightly and feel strongly those personal qualities in the music of Bach so necessary to make it convincing, to bring it to full breathing life. He is a master technician, but his technique does not quite serve his ends. It is one of the most impressive collections of Bach organ music ever assembled in one album, and perhaps many folk will not be as literal in their demands as I seem to be. Except for blurring in several climaxes, the recording engineers have done a remarkable job in capturing the true tone of the organ. Set 1048.

You will enjoy the superb singing of Ezio Pinza in two English songs, "Into the Night" of Edwards and "Do You Remember" of Levitzki. His diction is remarkably free of any trace of accent and his conception of the songs faultless. Pinza is a great artist and his accompanist, Gibner King, is a happy match for him. Columbia disc 17378D.

BATON ROUGE, LA.
ADVOCATE

1946

Berkshire Music Festival

The second and final broadcast of the Bach-Mozart series at the Berkshire Music Festival will be heard over WJBO and ABC on Saturday, July 20. The following week and for two weeks thereafter, the festival programs, with the complete Boston Symphony orchestra, under Dr. Serge Koussevitzky, will be broadcast.

The feature of the three festival programs will come on Aug. 10 when ABC will present the first broadcast in the United States of Shostakovich's latest work, his "Symphony No. 9."

Dr. Koussevitzky on July 20 again will conduct an ensemble of Boston Symphony musicians. The program comprises the "D-Major Suite, No. 4" of Bach and the familiar "Jupiter" Symphony of Mozart. The broadcast will be heard at 7:30 to 8:30 p. m.

WILMINGTON, DEL.
JOURNAL EVERY EVENING

1946

Koussevitzky to Conduct At Berkshire Festival

TANGLEWOOD, Mass., July 10 (Special)—Serge Koussevitzky will conduct the Boston Symphony Orchestra at the Berkshire Festival here Thursday evening, July 25, Saturday evening, July 27, and Sunday afternoon, July 28.

Outstanding among the program's selections is Shostakovitch's Symphony No. 9 which will be presented for the first time in America.

Programs for the Berkshire Festival and other concerts of the Berkshire Music Center may be obtained from the News-Journal Travel Bureau.

FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

JUL 14 1946

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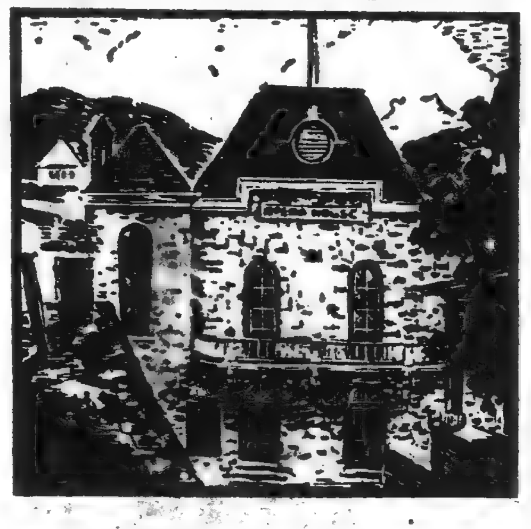
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BATON ROUGE, LA.
ADVOCATE

4 1946

Berkshire Music Festival

The second and final broadcast of the Bach-Mozart series at the Berkshire Music Festival will be heard over WJBO and ABC on Saturday, July 20. The following week and for two weeks thereafter, the festival programs, with the complete Boston Symphony orchestra, under Dr. Serge Koussevitzky, will be broadcast.

The feature of the three festival programs will come on Aug. 10 when ABC will present the first broadcast in the United States of Shostakovich's latest work, his "Symphony No. 9."

Dr. Koussevitzky on July 20 again will conduct an ensemble of Boston Symphony musicians. The program comprises the "D-Major Suite, No. 4" of Bach and the familiar "Jupiter" Symphony of Mozart. The broadcast will be heard at 7:30 to 8:30 p. m.

FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

JUL 14 1946

"The Testament of Freedom, consisting of passages from th writings of Jefferson set to mu by Randall Thompson, is performed by the Boston Symphony, Kou sevitzky conducting, and the Harvard Glee Club in a new Victo album. It's a grand, forthright piece of music, but the enunciation is none too clear.

WILMINGTON, DEL.
JOURNAL EVERY EVENING

JUL 10 1946

Koussevitzky to Conduct At Berkshire Festival

TANGLEWOOD, Mass., July 10 (Special)—Serge Koussevitzky will conduct the Boston Symphony Orchestra at the Berkshire Festival here Thursday evening, July 25, Saturday evening, July 27, and Sunday afternoon, July 28.

Outstanding among the program's selections is Shostakovitch's Symphony No. 9 which will be presented for the first time in America.

Programs for the Berkshire Festival and other concerts of the Berkshire Music Center may be obtained from the News-Journal Travel Bureau.

CHICAGO, ILL.
TRIBUNE

JUL 1 4 1946

on the Aisle

by Claudia Cassidy

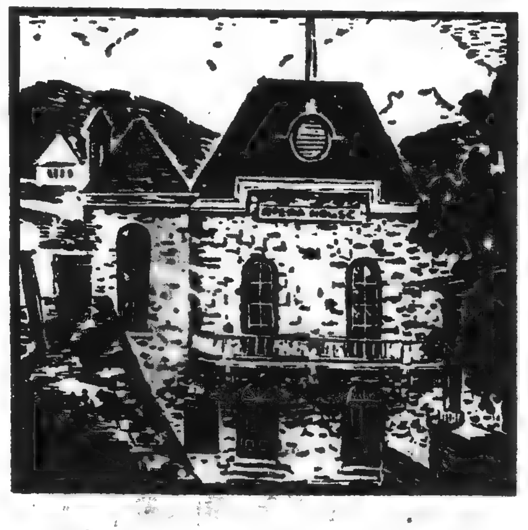
Glowing Report on Festival Opening at Central City

WHEN I found to my sorrow that I couldn't get to Colorado for Central City's festival opening, I wanted something more than a routine report on the occasion, and imagine your and my luck when the William Raglands promised to miss nothing and tell all. Mr. Ragland kept his word with a Central City folder, a program of the opening performance [Mozart's "Abduction from the Seraglio"], a menu and wine list from the historic Teller House—roast turkey crowned the feast—and a card from the Teller House night club where Russell Swann and the Tune-Toppers held sway. Mrs. Ragland wrote about the opera, and considering that she is Edith Mason, who could hope to do it better? Here is a part of what she had to say.

"We wished all last evening [July 6] that you had been with us at the opening of the Central City opera. It was an unforgettable experience. There were no wide open spaces last night, I can assure you. There seemed to be thousands of people all over. We parked way down the hill for $1. We went up to the Teller House where we found Helen Black [in charge of publicity] and thanks to you we enjoyed your two good seats down near the stage instead of all four of us [Dr. and Mrs. Barborka, also of Chicago, were along] being back in the balcony. We changed places during the opera so we all had a chance to see well. Miss Black was so kind to us, and so sorry you could not get there. She asked me if I would be interviewed over the radio before the performance, which I did.

"There were many notables there. Mrs. John Erskine, Mrs. Heinz [57 varieties], the Governor and Mrs. Vivian of Colorado, a commander of the English navy—I didn't get his name—a Mr. Beebe, a newspaper man of New York [that would be Lucius Beebe of the Herald-Tribune], and I don't know how many others were on the air being interviewed.

"At 8 p. m. the sheriff rode up the main street in a surrey with the fringe on top and, flanked by patrolmen, gave the keys to the opera house to the manager, and the house was unlocked. Many of the audience were dressed in magnificent costumes of the olden times, both men and women. It was so very unusual and picturesque. The Teller House was something to see—all the old carpets, chandeliers, and furniture of the period. As the audience went in the theater there were many Denver university students, girls in charming costumes, who gave every one small bouquets of flowers, which after the performance were thrown on the stage.



Opera House at Central City

"The scenery was excellent, the ballet most original and effective, the orchestra very good, and the ensemble work of the cast showed careful rehearsing which is not done anywhere else today in this country. Emil Cooper [the conductor] did a splendid job and the whole cast and performance were as nearly perfect as anything I have heard since Salzburg. John Carter had a comedy role [Pedrillo] which he did beautifully, and he also sang very well. Eleanor Steber sang her very difficult role [Constanza] beautifully. Felix Knight [Belmonte], whom I had never heard before, also sang very well. Jerome Hines, as Osmin, was wonderful—his impersonation perfect, and he has a grand voice. Marilyn Cotlow has a nice voice and was very clever in her role of Blonda.

"It was a lovely sight to see that shower of bouquets thrown on the stage afterward. We went out along the one street, looking into the windows, at the square dance in the old stable, at the numerous gambling halls, at the bars, etc. We left at 2 a. m. and things were just getting started. But first we went backstage to compliment Frank St. Leger, Cooper, Graf [Herbert Graf, the stage director] and the artists. I can honestly state it was as nearly a perfect cast and performance as one can hope to hear in these days and times anywhere. We are going to hear "Traviata" [the festival's alternate opera] and hope to have reservations at the Heidi chalet."

Knowing Miss Black's resourcefulness, I'm sure they got those reservations, and I hope Mrs. Swarthout was in the mood to dance the mazurka, reputed to be as gala as her cooking. And for those vacationers increasingly in the festival mood, if I am to judge by my jingling telephone, Central City keeps right on going thru July 27.

Compensation for a Stay-at-Home

One of the compensations for staying home was the Grant park concert introducing Frances Yeend and Mario Lanza, uncommonly promising singers, both protégés of Serge Koussevitzky. As long ago as 1942 Mr. Koussevitzky heard Mr. Lanza sing his "lucky" aria, the lament from "Pagliacci," and put him in a Tanglewood student production of "The Merry Wives of Windsor." The war interrupted his work, but Mr. Lanza has been out of the air forces for almost a year and is working under the direction of Herman Adler and Enrico Rosati. Miss Yeend, whose soprano approaches the magnificent, was chosen by Koussevitzky as soloist in the Beethoven Ninth Symphony when he ended the Boston season this year, and she will sing the leading soprano role in "Peter Grimes" next month at Tanglewood.

Helping young talent is one of Mr. Koussevitzky's major aims, and the Berkshire music center, where the Tanglewood festival is held is the realization of some eminently practical dreams. But the dream will not really come to life until that help is nation-wide under government subsidy. Speaking just two weeks ago at the opening of the student season, Mr. Koussevitzky said, "Art needs the support of the state, and demands a *department of the fine arts.* The state needs art for the purpose of fortifying and completing its present structure. In ignoring the arts the state will inevitably lose the sustaining interest and influence of the foremost minds and the creative spiritual forces of the nation."

ROANOKE, VA.
TIMES

JUL 14 1946

THE SECOND AND final broadcast of the Bach-Mozart series at the "Berkshire Music Festival" will be heard over WSLS Saturday at 8:30 p. m.

Dr. Serge Koussevitzky will conduct an ensemble of Boston's Symphony musicians. The program comprises the D Major Suite, No. 4 of Bach and the familiar "Jupiter" symphony of Mozart.

CHATTANOOGA, TENN
TIMES
7/14/46

Bach-Mozart concerts, Serge Koussevitzky conducting, will open five weeks of music festival at Tanglewood, in Lenox, Mass., today and tomorrow.

"The Testament of Freedom," consisting of passages from the writings of Jefferson set to music by Randall Thompson, is performed by Boston Symphony, Koussevitzky conducting, and the Harvard Glee Club in a new Victor album. It's a grand, forthright piece of music, but the enunciation is none too clear.

NEWS
PARKERSBURG, W. VA.
7/14/46

In The Grooves

Opera in the Movies

Brandenburg Concertos

Within a few weeks, the nation's leading symphonic summer music festival will get under way near Lenox, Mass., when Serge Koussevitzky will lead the Boston Symphony orchestra in a series of concerts that attracts audiences numbered in the tens of thousands for each event.

These concerts are given in a special shed constructed on the beautiful Tanglewood estate, situated on a lake in the towering Bershire mountains. The countryside is included among the most attractive spots in the United States, not far from Pittsfield, Mass. It is famous for summer resort hotels, large frame buildings equipped with broad verandas and rocking chairs in the typical New England tradition.

The quiet of these inns is disturbed somewhat, however, during the weeks of the Tanglewood festival, for the music lovers descend in droves for many miles around.

Most of the Boston orchestra's recordings have been made in its own Symphony Hall in Boston, but the latest album to be released by RCA Victor (DM-1050) was cut in the Tanglewood shed by the reduced orchestra that held forth there in the war years.

Chosen for the occasion were the third and fourth "Brandenburg" concertos of Johann Sebastian Bach, which are fitted on both sides of four 12-inch disks, with space to spare on an odd side for an arrangement by Pick-Mangiagalli of another Bach movement, called here "Prelude in E."

The series of concertos were dedicated by the composer in 1719 to the Margrave of Brandenburg, whose estate subsequently evaluated the original manuscripts at four groschen, or eight cents.

The third is scored only for stringed instruments — violins, violas and cellos—playing in three groups. Bach designed the work in only two movements, both allegros, Koussevitzky has inserted for contrast the lovely slow melody of the sinfonia from the cantata, "Christ lag in Todesbaden."

A violin and two flues as solo instruments have been added to the strings for the fourth concerto, with Richard Burgin, Georges Laurent and George Madsen emerging from the orchestral ranks to play these solo parts.

In the entire album, the rich, dark color of the Boston strings is captured with admirable realism by the RCA Victor engineers

—R.A.S.

NEW YORK, N. Y.
TIMES

JUL 14 1946

TANGLEWOOD GIVES MUSIC BY MOZART

Boston Symphony Orchestra Offers Score at Concert—Bach Work Also Heard

Special to THE NEW YORK TIMES.

LENOX, Mass., July 13—The Boston Symphony Orchestra opened its eighth season of concerts at Tanglewood tonight on a perfect midsummer evening, with a Bach-Mozart program given in the theatre-concert hall which was filled to capacity with an enthusiastic audience of 1,200. Bach-Mozart music has been played here the last two war years and tonight's concert was its continuation.

The Music Shed, with seats for more than 6,000, will be reopened for the main festival of three weekends starting the 25th.

Forty Boston Symphony members participated in tonight's program, with Dr. Serge Koussevitzky conductor. The three Mozart numbers were Symphony in B flat No. 33, adagio from the Quintet in G minor for strings and the Serenade in B flat for wind instruments.

There were two Bach numbers—Brandenburg's Concerto No. 3 in G major for string orchestra and the Brandenburg Concerto No. 5 in D major for orchestra, with Luka Foss, pianist; Richard Burgin, violinist, and Georges Laurent, flutist.

Dr. Koussevitzky received an ovation at this initial concert of the six weeks' season at the Berkshire Music Center representing a fulfillment of his vision of 1913 in Moscow.

Parking areas have been enlarged since last year and a new ticket and information building is at the main entrance from West Street, Lenox. Already hotels are filled to capacity and no rooms have been available for two months for the music shed concerts. Haydn Mason of Berkshire Hills Conference at Pittsfield, the room clearing house of the festival, has found accommodations for more than 5,000 in private homes, mainly at Pittsfield.

Tonight's program will be repeated tomorrow afternoon and the second and final series of Bach-Mozart will be given Saturday evening, July 20, and Sunday afternoon, July 21.

CLEVELAND, OHIO
PLAIN DEALER

JUL 1 4 1946

Right Off the Record

By Stewart Matter

THREE albums of the music by Bach have been released by Victor in the last month, each an interesting contribution. The one of most interest is the "Cantata No. 78—Jesu, der du meine Seele," sung by the Bethlehem Bach Choir, Lucius Metz, tenor; Mack Harrell, baritone and orchestra under the direction of Ifor Jones. This set marks the first recording by this renowned choir and the fact that this is a cantata of Bach which has never before been recorded adds further interest.

This is one of the most attractive works of Bach from a listener's standpoint, reminiscent of the Crucifixus from the B Minor Mass. There is profound spirituality and a sense of humanity which scales heights seldom heard in liturgical music, heights of majestic splendor and quiet dignity far removed from the plane of dross materiality on which we dwell. The performance is outstanding, and while the very bigness may have seemed to outstrip Bach's original concept, there is no denying the impressive effect one obtains. Both soloists are excellent and the orchestra beautifully integrated. The text is sung in English, which hardly seems necessary in a recording when one may play the music over and over with the text before him. Good recording. Set 1045.

The Boston Symphony under Koussevitzky has recorded the "Brandenburg Concertos 3 and 4" in a manner which is strangely Koussevitzky's own. It is true he hews to a smaller Bach orchestra, but the dynamic "lifts" are not what one expects in Bach. He has substituted the "Sinfonia" from the cantata, "Christ lag in Todesbanden," in place of the slow movement of the third, and while it is supremely beautiful music it is not tradition. I am thrilled at the magnificent performance of Richard Burgin, solo violin, and Georges Laurent and George Madsen, flutes, in the fourth, but on the whole I still turn to the complete recording of the six concertos made by the Busch Players several years ago. One cannot gainsay the supremacy of the Boston strings, but interpretation is another matter. The prelude from the "Violin Sonata No. 6" in the arrangement for orchestra by Pick-Mangiagalli completes the set, a veritable tour-de-force. Set 1050.

The third set is a collection of organ music played by E. Power Biggs on the instrument in the Harvard Memorial Church. It seems that Biggs is bent on recording all the organ works of Bach, for already he has given us a thoroughly impressive list. It is well that he has chosen the large organ in this instance instead of the smaller one he used in the past, both because of the wider dynamic range and its tonal qualities. Included are "Little Fugue in G Minor," both the chorale and the prelude based on the chorale, "Ein Feste Burgist unser Gott," the "Fanfare Fugue in C Major," "Sheep May Safely Graze" from "Cantata No. 208," and the "Passacaglia" and Fugue in C Minor." If only Biggs would unbend ever so slightly and feel strongly those personal qualities in the music of Bach so necessary to make it convincing, to bring it to full breathing life. He is a master technician, but his technioue does not quite serve his ends. It is one of the most impressive collections of Bach organ music ever assembled in one album, and perhaps many folk will not be as literal in their demands as I seem to be. Except for blurring in several climaxes, the recording engineers have done a remarkable job in capturing the true tone of the organ. Set 1048.

You will enjoy the superb singing of Ezio Pinza in two English songs, "Into the Night" of Edwards and "Do You Remember" of Levitzki. His diction is remarkably free of any trace of accent and his conception of the songs faultless. Pinza is a great artist and his accompanist, Gibner King, is a happy match for him. Columbia disc 17378D.

FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

JUL 14 1946

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SYRACUSE, N. Y.
POST-STANDARD

JUL 14 1946

Summer Festival At Tanglewood

Five weeks of festival concerts by the Boston Symphony orchestra, under the direction of Serge Koussevitzky at Tanglewood, Lenox, Mass., began with the Bach-Mozart program last evening, which will be repeated this afternoon.

A second Bach-Mozart program Saturday evening and Sunday afternoon July 20 and 21 will consist of Bach's second Brandenburg concerto and 4th suite,—Mozart's Fifth Violin concerto, with William Kroll as soloist, and the "Jupiter" symphony.

The nine concerts of the festival in the Music Shed will follow—July 25-Aug. 11. The new Ninth Symphony of Shostakovich, which is to open the festival, will be repeated Saturday, Aug. 10.

BATON ROUGE, LA.
ADVOCATE

4 1946

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WILMINGTON, DEL
JOURNAL EVERY EVENING

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Outstanding among the program's selections is Shostakovitch's Symphony No. 9 which will be presented for the first time in America.

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WASHINGTON, D. C.
TIMES HERALD

JUL 1 4 1946

Koussevitzky Offers Much German Art

By Glenn Dillard Gunn

TANGLEWOOD and the Berkshire Music Center, scene of the summer concerts of the Boston Symphony Orchestra, of the activities of Koussevitzky's school for symphonists, and for the chamber concerts sponsored by Elizabeth Sprague Coolidge, began July 2 with one of the concerts in the Coolidge chamber series.

This inaugural is a tribute to Mrs. Coolidge who, with the late Henry Hadley, distinguished American composer and conductor, started the activities which have developed so importantly. As H. A. DeWolfe Howe points out in his delightful history of the Tanglewood concerts and the Berkshire Music Center, the modest chamber programs which Mrs. Coolidge held in her summer home near Lenox, grew into the summer symphony concerts undertaken, with her support, by Mr. Hadley and a group of players from the New York Philharmonic. Hadley then was associate conductor of that famous orchestra.

Hadley's failing health obliged him to retire in favor of Koussevitzky and the Boston Symphony Orchestra. Koussevitzky immediately proved himself a great organizer and executive. An establishment equipped with every facility for concerts, large and small, and with quarters housing a school that now accommodates 300 students has grown from his efforts.

* * *

ACTIVITIES revolve around the concerts of the Boston Orchestra under Koussevitzky. Starting yesterday and continuing until August 11, with concerts on Thursday, Saturday and Sunday evenings, the programs opened with a Bach-Mozart Festival. With the concert of Thursday, July 25, the programs will be chiefly modern, except for the week of August 1 which will be devoted to the symphonic works of Brahms. A first American performance of the Ninth Symphony by Shostakovich, scheduled for July 25 is the most important item in the European repertoire.

Koussevitzky will repeat the Fifth Symphony of Prokofieff; Ravel's "Daphnis et Chloe" (second suite); Copland's "Appalachian Spring"; Martinu's Concerto for violin (Mischa Elman, soloist); Rachmaninoff's Second Concerto for piano (Eugene List, soloist); Randel Thompson's "Testament of Freedom," for male chorus and orchestra; William Schuman's American Festival Overture. Total score by nationalities: Russia, 5; Germany, 26; Czechoslovakia, 1; France, 1; United States, 3. The German lead, of course, is established in the Bach-Mozart-Brahms concerts.

* * *

IF NO British composers are represented on these Boston Symphony programs, there is compensation in the opera "Peter Grimes," by Benjamin Britten. This was commissioned by the Berkshire Music Center. Forces of the school will give it its American premiere on the evening of August 6. Citizens of this country also can take comfort from the inclusion of Thompson's "Testament of Freedom," which is paired with the Ninth Symphony of Beethoven on the last concert.

Few will be found who are rash enough to describe the Thompson work as the better though many may confess, after the event, that they found it more inspiring. The choral elements of the Beethoven Ninth have lost their appeal. "The Testament of Freedom," based on texts by Thomas Jefferson, defines an American approach to the same subject, namely, the brotherhood of man. Jefferson's words and sentiments are theoretically much admired in Virginia. Now it can be learned how New England reacts to them.

* * *

THE function of the Berkshire Music Center is to train composers, conductors, and symphonists. Koussevitzky planned such an institution many years ago for Moscow under the Tsars. He has realized his ambition here. Some fine young conductors and composers have been developed in the few years of the Berkshire Music Center's existence. Richard Bales is one whom Washington knows and admires. Leonard Bernstein, now conductor of the New York City Symphony, is another. He returns as a faculty member of the Berkshire Music Center this summer.

This is not the oldest school for symphonists and conductors in the United States. Frederick Stock founded the Chicago Symphony Orchestra's Civic Orchestra for exactly the same purposes. It flourished for 30 years under his supervision and under the direction of Eric Delamarter. Orchestras all over the country are filled with its alumnae. One of these is Henry Sopkin who has just been made conductor of the Atlanta Symphony Orchestra.

* * *

HE IS a greatly gifted young man, and, like Kindler, a pioneer. Atlanta and Sopkin collaborated, last year, on a Youth Orchestra with such significant results that the Atlanta Journal called him a genius and a wizard with both the orchestra and the audience. The city collaborated again, providing ample funds and Sopkin has been commissioned to establish a first-class orchestra.

Meanwhile his alma mater, the Chicago Civic Orchestra, under Desire Defauw, who succeeded the late Frederick Stock, and Hans Lange, who recently resigned, has declined.

RICHMOND, VA.
TIMES DISPATCH

JUL 1 4 1946

Music Off the Records

By Fredson Bowers

IN 1943, while serving as the chairman of the music department at the University of Virginia, Randall Thompson was commissioned to compose a suitable work for the commemoration of the two hundredth anniversary of the birth of Thomas Jefferson. "The Testament of Freedom," for male chorus and orchestra, resulted, and was given its premiere in a broadcast performance by the University Glee Club in April, 1943. This thrilling piece has now been recorded on three Victor records by the Harvard Glee Club and the Boston Symphony, conducted by Koussevitsky (VM-1054).

"The Testament of Freedom" is composed of certain excerpts from Jefferson's writings sung by the chorus interwoven with an important orchestral setting. The problem of setting prose to music is a difficult one, since it lacks the rhythmic beat of verse which is appropriate for melodic treatment. Dr. Thompson solved the difficulty with considerable ingenuity. The whole work is divided into four parts, which in mood correspond to the four contrasting movements of a symphony, with a recapitulation at the end from the material from the first movement. The first part is given over completely to an extensive treatment of the magnificent sentence from "A Summary View" (1774), which reads, "The God who gave us life gave us liberty at the same time, the hand of force may destroy but cannot disjoin them." Working with this short text, Thompson breaks it up melodically into a series of magnificent connected phrases which are capable of complex development both here and in the conclusion. This stirring movement, with its recapitulation, is a memorable one; it truly sings; in fact and in one's memory, and the thematic material of this paean to freedom is subtly repeated and interwoven in the orchestral parts of the succeeding movements.

The second section sets a long passage from the Declaration of Causes, beginning, "We have counted the costs of this contest . . ." and corresponds to the slow movement. The choral part utilizes the method of the chant to achieve the proper solemnity. The third section, from the same source, which begins, "We fight not for glory or for conquest," once more returns to a melodic treatment. There is a certain shock at first at hearing this passage begin to a cocky marching tune, but the imaginative justification is soon perceived as the movement progresses and the vivid illusion of a streaming horde of people, constantly gaining strength and numbers, marching irresistibly forward, is transmitted. The fourth section returns to the chant for the brief setting of a passage from a letter to John Adams in 1821, beginning, "I shall not die without a hope that light and liberty are on steady advance." This setting is prefaced by a considerable orchestral passage on a transformation of the theme of the first section. Moreover, at the conclusion of the chorus the orchestra begins a transition which, after a series of steps, broadens out into a brilliant climactic reaffirmation of the "liberty" theme of the opening in which the choral work is more complex, coming at last to an impressive finish with the hammer-blow repetition of liberty, liberty, liberty.

The deep sympathy which Randall Thompson brought to this work is matched only by the sureness of his art by which he has created a brilliant and memorable addition to American music. His profound melodic gift joined to his gift for choral writing has formed a work which is truly musical and without question stands head and shoulders above any other music I have heard which has been inspired by the war. Koussevitsky conducts feelingly; the Harvard Glee Club is admirable. The recording matches the performance. The only possible flaw is a roughness in the surfaces of several of the records in my review copy.

* * *

Mr. Bowers will answer letters of inquiry about the choice of records, past and present.

WASHINGTON, D. C.
STAR

JUL 1 4 1946

Government's Interest in Music Urged

Koussevitzky Echoes Dvorak's Expression For Federal Aid

By Alice Eversman

In his address at the opening exercises of the Berkshire Music Center June 30, Dr. Serge Koussevitzky, the director said, "Our world is hungry for spiritual food. But what has been done by the Government to satisfy this hunger? Is there a law preventing democratic governments to support the fine arts? None of the democratic governments are concerned with this vital question—the subsidy of the arts—especially musical arts. Is it not time for this Government, leading among democracies, to give permanent support to the fine arts?"

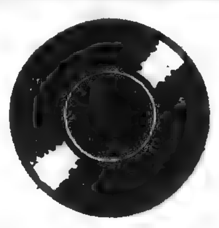
What Dr. Koussevitzky underscores is a question that assumes more and more importance as music becomes firmly entrenched in the community life of the country. Agitation for governmental interest in fine arts is of long standing but without result. However, the director's statement is too sweeping in its assertion that "None of the democratic governments are concerned with this vital question."

Countries Set Example.

If no department of fine arts actually exists, other democratic governments have aided in the encouragement of music. In Paris, for instance, there is the opera, subsidized in part by the government, where Dr. Koussevitzky conducted its orchestra and the Conservatoire de Musique founded in 1795 by the Convention Nationale. Mexico has its government-owned Conservatory of Music besides its Orquesta Sinfonica, partly financed by the federal district of Mexico which subsidizes, at the same time, El Bande de Policia. The Opera House of Mexico City and the renowned ones of Rio de Janeiro and Buenos Aires are outstanding examples of government aid. In other Latin American republics support has been given to national conservatories, orchestras and other means by which musical culture can be disseminated.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

JUL 1 4 1946



Records In Review

By NORMAN NAIRN

J. S. BACH: Brandenberg Concertos Nos. 3 and 4. Boston Symphony Orchestra conducted by Serge Koussevitzky. Bach's six Brandenberg concertos are among the finest of his output, and an integral part of the symphonic repertoire. The new recording, following closely on issue of the Godberg Variations, should be a welcome addition to one's library.

Recorded in 1945 in the Music Shed at Tanglewood, scene of the Berkshire Festivals, the RCA engineers have produced a splendid balance. I do not agree with other writers who find Dr. Koussevitzky's interpretation of Bach wanting. To me it is clear, convincing and understanding, and here is the consummate artistry for which the Bostonians are famous.

In the Concerto Number 3, written for strings alone, and containing no slow movement, conductors are accustomed to insert a slow movement from Bach's other works. Dr. Koussevitzky has interpolated the expressive Sinfonia from the cantata "Christ lag in Todesbanden," contrasting with the two allegro movements.

The Concerto Number 4, for flutes and solo violin against the orchestral strings, is particularly satisfactory, with Georges Laurent and George Madsen, flutes, and Richard Burgin, concertmaster, playing the concertino parts. Odd side of the album is given over to the Prelude in E, arranged by Pick-Mangiagelli from the Bach Sixth Sonata for violin. (Victor, four 12-inch records).

ALBANY, N. Y.
TIMES UNION

JUL 14 19

Tanglewood

By E. S. VAN OLINDA

FOR the first week-end of the Berkshire Symphonic festival, at "Tanglewood," near Lenox, Mass., July 25, 27 and 28, all 6,018 seats have been sold or held on reservation. Admission tickets to the grounds, from which the music may be heard distinctly, will be sold at the box office on the days and nights of the concerts.

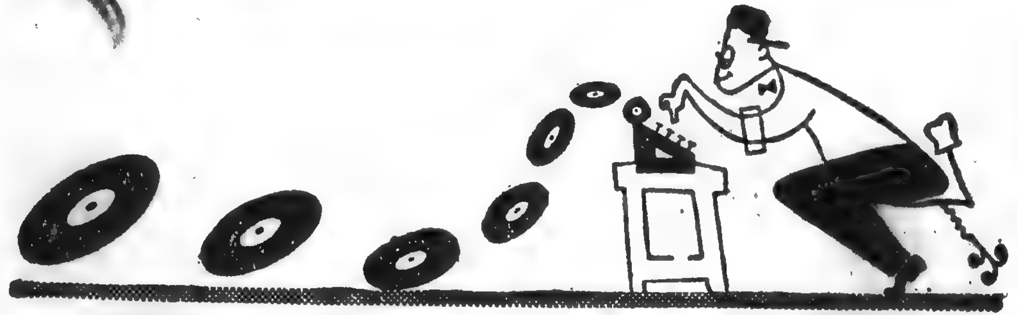
Reservations may still be made for seats in the rear of the shed for the second and third series of concerts on Thursday, August 1 and 8; Saturdays, August 3 and 10 and Sundays, Aug. 4 and 11. There is a limited number of tickets available for the Bach-Mozart concerts this afternoon and for the second series, the following week-ends. Information is available at the Van Curler Music company, this city.

The Berkshire Music center, with an enrollment of 400 students from all over the United States and South and Latin-America, who will study under the distinguished faculty, headed by Dr. Koussevitzky, includes five students from the Albany Area. They are: David Hamilton Bailey, 657 Washington avenue; Leo J. D'Allesandro, 255 Second avenue; Thomas G. Kenny, Jr., 303 Madison avenue; Eleanore M. Lauterbarn, 32 Van Schoick avenue and Leo Mehigian, 25 Kent street, of Albany, Miss Jean Colton Bowen, 8 Carroll place, Slingerlands, and Robert L Craft, of Kingston.

The program for the Bach-Mozart pre-festival this afternoon will include Symphony in B-flat by Mozart; Adagio from quintette in G-minor by Bach; Bradenburg concerti, No. 3 and No. 5 by Bach and Serenade in B-flat for wind instruments by Mozart. This concert will start at 3:30 o'clock in the Theatre-Concert hall.

LEXINGTON, KY.
LEADER

JUL 14 1946



RECORD NOTES

THOMPSON: THE TESTAMENT OF FREEDOM (A Setting of Four Passages from the Writings of Thomas Jefferson), played by Boston Symphony orchestra, Serge Koussevitsky, conductor, and the Harvard Glee club, G. Wallace Southworth, choral conductor. Victor, DM-1054.

Another album of contemporary American music makes its appearance this month with Victor's release of Randall Thompson's "The Testament of Freedom." This work for orchestra and male chorus is a setting of four passages from the writings of Thomas Jefferson. It was composed in honor of the 200th anniversary of Jefferson's birth, and it was first performed at the University of Virginia—which Jefferson founded and where Randall Thompson teaches music—by the University Glee club on April 13, 1943.

This is an interesting musical experiment. Thompson has attempted conscientiously to provide a musical setting for a text which does not lend itself to such treatment. Except for a few inspired moments, it is a pretty dull piece of music. The performance by the Harvard Glee club and Boston Symphony orchestra under Dr. Koussevitsky is excellent and the recording is unusually good. But as a great musical composition it fails to meet the test.

the benefit of a great symphony orchestra under the baton of a distinguished conductor — Artur Rodzinski. Kurt Baum fails to measure up to the requirements of a great Lohengrin. He has been associated primarily with Italian and French roles at the Metropolitan, and his voice is a bit too lyrical for the demands of Wagner's music. He sings well, but when compared with Traubel, he fails to reach the heights of what might have been a great recording.

The other recording of this scene is the truly great one sung by Kirsten Flagstad and Lauritz Melchior with the orchestra directed by Charles O'Connell. (Victor, M-897). For sheer vocal opulence this recording is superb. It is Flagstad at her finest and although Melchior's voice is a bit dark in quality, he is a worthy co-artist in this great scene.

In selecting this recording the collector should listen carefully to both albums. The final choice will depend upon personal likes and dislikes as far as Wagnerian interpretation is concerned. Either album is worthy of a place in a record library.

NEW HAVEN, CONN.
REGISTER

JUL 14 1946

Howe Presents Music History Of Tanglewood

THE TALE OF TANGLEWOOD, by M. A. DeWolfe Howe (Vanguard $2.00).

From Hawthorne to Koussevitzky, great personages who [illegible] lent themselves to the renown of Tanglewood in the Berkshires live in the pages of this little book, briefly, to be sure, but with a graciousness enhanced by the fine old-school prose and the happily reminiscent treatment given by Mr. Howe. In a matter of 60 pages, the development of the Berkshire Symphonic Festivals and the Berkshire Music Center is unfolded with quiet enthusiasm and sincere appreciation, together with a good deal of giving credit where credit is due.

The pace is one of unbroken leisureliness, finding time for such neat witticisms as a reference to "these days of the candid camera, of open countenances openly arrived at." There is withal an economy of expression and a rigid and unerring selection of material relevant to this particular presentation, which makes the story remarkably full and complete.

A complete listing of the Festival programs, from 1934 through 1936, occupies the last 25 pages of the book, and gives it exceptional value as a reference work. The brief introduction is by Serge Koussevitzky, who catches the atmosphere of the book in a sentence: "The pen of Mark Howe evokes with indefinable charm memories of Tanglewood born of the genius of Nathaniel Hawthorne, its legendary fascination and historic background, and, further, tells the tale of wonder and beauty of the Tanglewood of our day."

With the perspective of a lifetime extending past fourscore years, Mr. Howe has evoked a valuable portrayal of one of America's foremost cultural centers.

FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

JUL 14 1946

AS THE TURNTABLE TURNS

Reviewing the Latest Phonograph Records

AARON COPLAND: "Appalachian Spring," played by the Boston Symphony Orchestra conducted by Serge Koussevitsky. Album of three Victor records in Record-Story form (M-DM-1046), $4.26.

The title of the work is misleading, unless one knows the circumstances of its origin. It is not a tone-poem describing the coming of spring in the eastern mountains, but a ballet written expressly for that militant exponent of uninhibited Americanism, Martha Graham.

Miss Graham had used a former composition of Copland for dance treatment, and their artistic affinity led to a desire for further collaboration, which might never have come to fruitage had not Mrs. Elizabeth Sprague Coolidge, the benefactress of chamber music pioneering in new fields, became so enthusiastic over her first witnessing of a Graham program in 1942 that she at once commissioned three new ballets for her, the music to be by Milhaud, Hindemith and Copland. The new Copland ballet was first given in Washington in 1944, on Mrs. Coolidge's 80th birthday.

The music is a faithful reflection of the psychological elements of the situation, austere, ecstatic, hopeful, even mystical, with a healthy admixture of youthful spirits and dreams. The recording brings forward eight scenes from the ballet in music full of vitality, realism and even charm.

Koussevitzky in his early days in Paris was the outspoken champion of new music, and his knowledge of Copland's gifts date from that period. This recording has sturdy resonance, stark strength and imagination.

WASHINGTON, D. C.
POST

JUL 14 1946

Modern Tales Of Tanglewood

"The Tale of Tanglewood": Scene of the Berkshire music festivals, by M. A. DeWolfe Howe, introduction by Serge Koussevitzky. (Vanguard, $2.)

Tanglewood from Hawthorne to Koussevitzky is the subject of this pretty little book, written by a Boston Symphony trustee and Pulitzer prize winner in a prose which is limpid and sparkling, as indeed it ought to be since the author, luckier than most, has had 82 years in which to perfect it.

It was time for a bound record of the Berkshire Symphonic Festivals and Music Center, and Howe has admirably filled the need. He supplements his interesting story with index, photographs and complete festival programs from the first year, 1934, to this, when concerts start July 25.

The change from "Tanglewood Tales" of a century ago to "Tale of Tanglewood" of the present is infinitely greater than the similarity in the titles would suggest. Hawthorne was pure American.

Tanglewood today is international. Its music leader was born in Russia, its beautiful Music Shed was built by a Finn. And out of 275 compositions played there in 13 years, only 15 or 16 have been by Americans.

BRIDGEPORT, CONN.
HERALD

JUL 14 1946

BACH: BRANDENBURG CONCERTOS 3 AND 4—In the summer the U. S. musical capital becomes Tanglewood, Mass., where Serge Koussevitzky and the Boston orchestra present their Berkshire festivals. Appropriate at this time is the release of the third and fourth of J. S. Bach's six concertos as recorded by the Bostonians in the smaller concert hall at Tanglewood. These concertos were not for full orchestra—the No. 3 is all-string and the No. 4 for flute and strings. Therefore the compositions serve certain members of the Boston organization rather than the entire ensemble. At any rate, we preferred the No. 4, with its interplay of the flutes and violins. Between the two concertos is a side of Bach's Violin Sonata No. 6: Prelude in E. (Victor)

DENVER, COLO.
ROCKY MT. NEWS

JUL 14 1946

THE TALE OF TANGLEWOOD: SCENE OF THE BERKSHIRE FESTIVALS *by M. A. DeWolfe Howe, with an introduction by Serge Koussevitzky (Vanguard, $2).*

A beautifully written account of the development of Hawthorne's favorite rustic resort into an international music center.

JACKSON, TENN.
SUN

JUL 14 1946

Second Bach-Mozart Series To Be Aired On Saturday

The second and final broadcast of the Bach-Mozart series at the Berkshire Musical Festival will be heard over WTJS-ABC on Saturday, July 20. The following week and for two weeks thereafter, the festival programs, with the complete Boston Symphony Orchestra, under Dr. Serge Koussevitzky, will be broadcast.

The feature of the three festival programs will come on August 10 when ABC will present the first broadcast in the United States of Shostakovich's latest work, his "Symphony No. 9."

Dr. Koussevitzky on July 20 again will conduct an ensemble of Boston Symphony musicians. The program comprises the "D-Major Suite, No. 4" of Bach and the familiar "Jupiter" Symphony of Mozart. The broadcast, another in the Allis-Chalmers Manufacturing Company series, will be heard at 7:30 to 8:30 p. m.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 14 1946

AUDIENCE THRONGS TANGLEWOOD HALL FOR KOUSSEVITSKY

Boston Symphony Members Give First of Season's Concerts Open to the General Public

By VICTOR PRAHL

Lenox, July 13—The first of the Bach-Mozart concerts given by leading members of the Boston Symphony under the direction of Serge Koussevitzky took place in the theater- concert hall at Tanglewood tonight. This was the first of the season's concerts open to the general public and as in previous seasons the hall was filled to capacity with the usual overflow extending in the garden, a stimulating festival atmosphere prevailing on all sides.

Dr Koussevitzky, obviously in fine fettle, infused the opening movement og Mozart's "Symphony in B flat" (K.319) generally known as the "Salzburg" with buoyancy of spirit, elegance of phrasing, and a delicate precision, the "Andante moderato" with warmth and intimacy of feeling, and the grateful "Menuetto" with an infectious rhythm. It is interesting to observe that the master added this movement sometime after the work was completed. The buffo elements of the gay "Finale" were projected with a shimmering lightness and an exuberance of rhythm. An ovation for the conductor and his players followed the performance of this little masterpiece. In complete contrast was the tonal richness and dark lyric beauty of one of the same composer's immortal pages, the "Adagio ma non troppo" from the "Quintet in G Minor for Strings" (K. 516).

At this time there was a lengthy intermission, requiring a slight change in the program, in order to get proper timing for the broadcasting of a portion of the evening's music.

concluded with a sturdy and vitally rhythmic performance of Bach's "Brandenburg Concerto No. 3". Consisting of but two short lively movements, Dr Koussevitzky interpolates by way of contrast, the inspired measures of the Sinfonia from the master's 4th cantata "Christ Lay in Deaths Dark Chains" which in tonight's performance was invested with a depth of tonal feeling which was truly moving.

Another "Brandenburg Concerto" No. 5 in D major, opened the second half and although the violin (Richard Burgin) the flute (Georges Laurent) play important roles, it is the piano that dominates as solo instrument. Lukas Foss revealed a subtle sense of ensemble in the contrapuntal phrases with the two other instruments and emerged with a stunning bit of pianistic virtuosity in the climactic pages of the first movement. There was a singing tone of fullness and depth in the "Adagio" and some remarkably neat playing in the "Allegro". The conductor joined the audience in applauding him heartily.

The program concluded with a stury and vitally rhythmic performance of Bach's "Brandenburg Concerto No. 3" Consisting of but two short lively movements, Dr Koussevitzky interpolates by way of contrast, the inspired measure of the Sinfonia from the master's 4th cantata "Christ Lay in Death's Dark Claims" which in to-heartily. The next selection was Mozart's "Serenade in B flat for Wind Instruments" (K. 361) one band being recalled repeatedly.

with Mozart's "Serenade in B flat for Wind Instruments" (K. 361) one of the composer's rarer compositions in which the "Theme and Variations" and shorter pieces in the folk dance idiom of the epoch serve the master's ingenuity in writing for this unusual combination. Chuckles from the audience greeted the strange sounds and naive rhythms, all executed with such skill and virtuosity on the part of the different players. Enthusiasm ran high, Dr Koussevitzky and his band being recalled repeatedly. The same program will be repeated tomorrow afternoon.

The same program will be repeated tomorrow afternoon.

ROANOKE, VA.
TIMES

JUL 14 1946

THE SECOND AND final broadcast of the Bach-Mozart series at the "Berkshire Music Festival" will be heard over WSLS Saturday at 8:30 p. m.

Dr. Serge Koussevitzky will conduct an ensemble of Boston's Symphony musicians. The program comprises the D Major Suite, No. 4 of Bach and the familiar "Jupiter" symphony of Mozart.

6—The Berkshire Evening Eagle, Monday, July 15, 1946

Program Formally Opens Season at Tanglewood

Koussevitzky Presents Bach-Mozart Concert in First of Two Week-End Events—Concerts in Shed Begin July 25

By **JAY C. ROSENFELD**

The Bach-Mozart program at Tanglewood yesterday afternoon was a repetition of the concert played the previous evening in the same auditorium, the theatre-concert hall, and marked the formal opening of the 1946 season of the Boston Symphony Orchestra on its summer grounds. Serge Koussevitzky, the orchestra's venerated and far-seeing conductor, led a small orchestra of some 30 musicians in the first of two programs planned for successive week ends on the pattern of last year's concerts.

Favored by made-to-order weather the audiences started to gather early, and among the earliest were those who had brought their blankets and rugs and had claim-staked vantage points on the lawn directly behind the building. Never had the Berkshires provided better conditions for music, and rarely has better music been provided. Dr. Koussevitzky had again chosen an orchestra of about the proportions which were obtained in the days of the two composers whose works had been singled out for exclusive use on these particular programs, one which well suited the music and as well suited the wonderful acoustic qualities of the hall.

Every phase of the Tanglewood venture and of the Berkshire Music Center shows the over-all great vision of the orchestra's conductor and the Berkshire Music Center's organizer. Conspicuous in this first program was the major appreciation of the two masters' essential differences. Bach, by Koussevitzky, is expressed with vigor and intensity; Mozart, by grace and charm. Bach is firmly implanted on a broad pedestal; Mozart is lightly mobile. That was the broad and general conception of the whole program, but for each piece, or picture, there was a complete palette within its proper frame.

Mozart Adagio

For sheer tonal beauty the Adagio from the Mozart quintet for strings (G major) reached a pinnacle to which comparison is rather futile. The immortal pages which Mozart provided found a magnificent interpreter in the Boston orchestra's leader. The sensitive response of the 27 string players was refined with a jeweler's painstaking accuracy. The high good judgment of the conductor in never asking his players here for their full power was remarkably effective, especially as he reserved it and only asked for its release in the more appropriate moments in Bach. The beseeching tenderness of short phrase-details, the purity of the statements and answers in different voices of the peerless string choir, was marred by only the slightest details as, possibly, the numerical weakness of the violas when their voices should have been heard more full-throated.

The same composer's Serenade for Wind Instruments (B flat) was on the same plane. Who will forget the very first entrance of the Largo, and the numberless later swift changes of tone from loud to soft, not only their subtle execution but the artistic sense which dictated them. Mozart also supplied one other composition on this program—the B flat symphony, No. 33. It was played with the same spirit and qualifications which were the temper of the whole list, but it is one of the less consequential of the symphonies, and its main interest lies more in the playing than in the printed pages.

Brandenburg Concertos

From Bach there were two Brandenburg concertos, No. 3 and 5. The third, for string orchestra, was a robust vehicle and a wonderful contrast to the preceding Mozart adagio. The transfer of a short "Sinfonia," "Christ lag in Todesbanden," from another volume of Bach to replace the two-chord bridge which, in the score, joins the two main movements, was a happy decision for it brought a moving and poignant fragment to the whole.

In the fifth Brandenburg, the soloists were, as last year, Lukas Foss, piano; Richard Burgin, violin, and Georges Laurent, flute. An altered seating arrangement this year in which the violin solo sat at the front of the stage, the flute stood beside him, and the piano was placed directly behind, gave more due prominence to the first two instruments, and allowed their valuable contributions to be heard to better advantage. The piano, of course, has the spotlight most of the time by reason of the lavish part allotted it. Mr. Foss accomplished it with poetry and artistry, and in the cadenza practically took flight in the sweeping roulades. The audience responded, as it had throughout the program, with a degree of cordiality and approval which has such a peculiarly special quality as almost to warrant being called "Tanglewoodian." Mr. Koussevitzky was recalled time after time, and was markedly generous, as always, in graciously indicating the musicians to whom favor was due, and, when no one was to be singled out, he asked all to rise and share with him the recognition a sophisticated audience was eager to show.

While the "big" Tanglewood events in the Shed are eagerly anticipated starting a fortnight hence, this and the second pair of concerts this coming week end in the theatre-concert hall have won the almost affectionate interest of large numbers of music-lovers, and they might be difficult to convince that any of the many activities on the now-famed lot are as worthy and excel these short Bach-Mozart Festivals.

NEW YORK, N. Y.
SUN

JUL 15 1946

SEASON BEGINS AT TANGLEWOOD

By **IRVING KOLODIN**

Lenox, Mass., July 14.—Seventeen minutes from New York as the jet plane flies, three hours or so by more conventional transportation, Tanglewood in the Berkshires is again a million light years from prosaic music-making in 1946 as it was in peacetime. Though the formal Berkshire Symphonic Festival is still two weeks off, Serge Koussevitzky offered some choice pre-festival performances over the week end for those fortunate thousands able to crowd into the intimate Theater-Concert Hall this afternoon and last night, under conditions, physical and artistic, that were perfection.

One could make out a very good case for the idea that Koussevitzky himself relishes the concerts of the past week end and the one to come even more than those of the main festival. On these occasions, he is working with a picked ensemble of thirty players from the Boston Symphony Orchestra—music's creme de la creme. It is a pleasure that any conductor would relish, any mere listener feel privileged to share.

For the first pair of the four-concert series. Koussevitzky devoted himself to some truly princely music. This included the third and fifth concerti of the series Bach wrote for the elector of Brandenburg, a B flat symphony (No. 32) and a serenade for winds which Mozart wrote for his titled employer in Salzburg during the 1780's. It is true that each royal patron had the pleasure of hearing these works for the first time, but hardly in such regal performances as the customers at Tanglewood enjoyed for their admission fee.

This applied especially to the Serenade for Wind Instruments (K.361) played by a dozen virtuosi of the orchestra, including such eminent but unadvertised artists as oboist Gillet, clarinetist Polatschek, hornists Valkenier and MacDonald, and that sage of the bass bassoon, Boaz Pillar. The work itself was worth the trip to Tanglewood to hear—not alone for its superb imagination and watch-movement workmanship, but also because one is not likely to hear it again in a dozen seasons' concert-going in any American metropolis. The performance was a miracle of devotion and taste, beginning with the inspired leadership of Koussevitzky and reflecting equal credit on every one of the participants.

If the conditions for hearing a full symphony orchestra in the large shed, which lies a mashie shot away (across lawns that rival any well-kept fairway), can be described as ideal, one may canvey something of the charm of the spare, well-designed Theater-Concert Hall by saying that it is twice as good for these intimate concerts. The Bach concerti were superbly played (as were the symphony and a movement from Mozart's G minor quintet), but the wind instrument serenade was, indeed, a song to remember. A different program of Bach and Mozart will be played next Saturday night and Sunday afternoon, with William Kroll as soloist in the latter's A major violin concerto.

FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

JUL 14 1946

Bach-Mozart concerts, Serge Koussevitzky conducting, will open five weeks of music festival a Tanglewood, in Lenox, Mass.

N. ADAMS, MASS.
TRANSCRIPT

JUL 15 1946

First Bach-Mozart Concert Presented

Capacity Audiences Hear Two Performances

FIRST FOR PUBLIC

Dr. Koussevitzky Conducts Leading Boston Symphony Players in Interesting Program.

The Berkshire Music Center at Tanglewood, Lenox, was opened to the general public for the first times this season on Saturday evening and Sunday afternoon when Dr. Serge Koussevitzky conducted leading members of the Boston Symphony orchestra in two performances of the first 1946 Bach-Mozart concert.

Audiences which filled the Tanglewood theater-concert hall and spilled out onto the spacious grounds, under a warm full moon Saturday night, but a blazing July sun yesterday afternoon, enjoyed the program which included Mozart's Symphony in B flat, No. 33, the adagio movement from his Quintet in G minor for strings, and his serenade in B flat for wind instruments, and Bach's No. 3 Brandenburg concerto in G minor for string orchestra, into which Dr. Koussevitzky intepolated the Sinfonia from the cantata "Christ Lay in Death's Dark Chains," and his No. 5 Brandenburg concerto, D minor. In the latter, Lukas Foss brilliantly performed the piano work and the violin and flute parts were played respectively by Richard Burgin, concert master of the Boston Symphony, and Georges Laurent. The No. 5 Brandenburg concerto and the Mozart B-flat serenade were broadcast over a national network.

Prior to Saturday evening the performances at Tanglewood, since the Music Center opened on June 30, had consisted of performances by members of the Center orchestra, chamber music and choral groups and the Elizabeth Sprague Coolidge foundation chamber music concerts, attendance at all of which was limited to members of the Society of Friends of the Music Center. Similar activities are scheduled for Tuesday, Thursday and Friday evenings and Saturday afternoon of this week but on Saturday evening the second of the Bach-Mozart concerts will be given and it will be repeated Sunday afternoon.

8—The Berkshire Evening Eagle,

3000 Attend Programs at Tanglewood

William Kroll To Be Heard in Concert Tomorrow Night

With a total audience of more than 3000 for the two presentations of the first Bach-Mozart concert, a chamber music concert and a choral program, the Berkshire Music Center looked and sounded like a prewar week end at Tanglewood.

Fifty students, trained and directed by Robert Shaw, sang Milhaud's "The Two Cities," four Negro Spirituals, Hindemith's "Six Chansons" and Beethoven's Santafia" to an audience of 500 in the theatre-concert hall Saturday afternoon, and yesterday morning a capacity audience in the chamber music hall heard 14 members of Gregor Piatigorsky's chamber music group from Department 2 play Haydn's Quintet in D Minor, Hindemith's Chamber Music for Wind Quintet and Schumann's Piano Quintet in E Flat.

Picnic parties gathered on the lawns for lunch and supper and students attended concerts with a musical score under one arm and a bathing suit wrapped in a towel in the other, for a swim in Stockbridge Bowl after the program.

The next event open to Friends of the Berkshire Music Center will be the concert tomorrow evening at 8.15, under the aupices of the Elizabeth Sprague Coolidge Foundation. The other members of the string quartet, directed by William Kroll, violinist, are Louis Graeler, violin; Nathan Gordon, viola; Avron Twerdowsky, violincello. Mr. Kroll, who will be a soloist in Mozart's violin concerto in A major in the second Bach-Mozart program this week end, spent several summers in Pittsfield when he played at South Mountain.

The program for tomorrow evening's concert follows:

String Quartet in F minor, Op. 95, Beethoven
String Quartet No. 2, Op. 92 .... Prokofieff
String Quartet in D major, Op. 64, No. 5, Haydn

HARTFORD, CONN.
TIMES

JUL 15 1946

SCENE OF AMERICAN PREMIER—The Theater Concert Hall at Tanglewood will be the scene, Aug. 6, 7 and 9, of the first American presentation of Benjamin Britten's opera, "Peter Grimes," which was composed on commission for performance at the Berkshire Music Center.

The opera, which was performed with outstanding success in England and other European countries, will be produced by the Opera Department, under the direction of Dr. Herbert Graf, Richard Rychtarik designing the settings and Leonard Bernstein conducting each performance. The chorus will be prepared by Hugh Ross. There will be two evenings of opera scenes by the opera workshop, under the direction of Boris Goldovsky.

Saturday and Sunday Bach-Mozart programs were given in the Hall under the direction of Serge Koussevitzky. Next Saturday evening and Sunday afternoon the programs will include the Bach Brandenburg Concerto No. 2 in F major with Richard Burgin, violin; Fernand Gillet, oboe; Georges Laurent, flute, and Roger Voison, trumpet. William Kroll will be heard in the Mozart Violin Concerto in A major, No. 5; and the remainder of the program will include Bach's Suite (Overture) in D major, No. 4, and Mozart's "Jupiter" Symphony, No. 41.

ALBANY, N. Y.
TIMES UNION

JUL 16 1946

Boston Symphony Opens Tanglewood Music Season

The Little World series of music which drew thousands of visitors from nearly every state in the Union to "Tanglewood" near Stockbridge, Mass., last summer opened Saturday night, with a repeat performance Sunday afternoon in the theatre-concert auditorium, with the Boston Symphony orchestra, directed by Serge Koussevitzky, in an all Bach-Mozart program. As a preview of what is planned for the greater festival season, beginning July 25 and ending August 11 in the big music shed, it spoke volumes for the artistic and esthetic music feast to come.

The week-end program included the symphony in B-flat and the adagio movement from the G-minor by Mozart; the 3rd and 5th Brandenburg concertos by Bach and the Serenade in B-flat for wind instruments by Mozart, meticulously played and interpreted by the cream of the orchestra under the inspired baton of Dr. Koussevitzky. In spite of a heavy schedule recently completed, the Boston maestro never appeared to be in finer fettle nor in better physical condition for the busy season ahead of him at "Tanglewood."

It would be folly for a mere layman to try to review such an aggregation of virtuosi as that assembled for this, the most important musical event in America, with any degree of conviction for those who were not privileged to be present. The Boston Symphony orchestra and its distinguished conductor may always be relied upon to present the ultimate in tonal beauty, nuance and spiritual conception of the composer's emotional inspiration.

Perhaps the two numbers which had the widest audience appeal were the Brandenburg concertos, the (5th), enlisting the exquisite piano, violin and flute playing of Lukas Foss, Richard Burgin and George Laurent, respectively.

Also, interesting to lovers of the classics, was the use of the key men of the woodwind section of the orchestra in the organ-like effect created by these aristocrats of the orchestra in the Mozart Serenade. Another pre-festival Bach-Mozart program will be presented next Saturday night and Sunday afternoon.

DALLAS, TEXAS
NEWS

JUL 16 1946

Dorothy Wire of Dallas is listed among the 400 students accepted for admission to this summer's study and concert sessions of the Berkshire Music Center at Tanglewood, the 200-acre estate outside Lenox, Mass., owned by the Boston Symphony Orchestra. Besides having the opportunity to hear concerts by members of that orchestra, including a series of five broadcasts which began Saturday (KGKO, 7:30 p.m.), the students themselves will perform during the festival which ends Aug. 11.

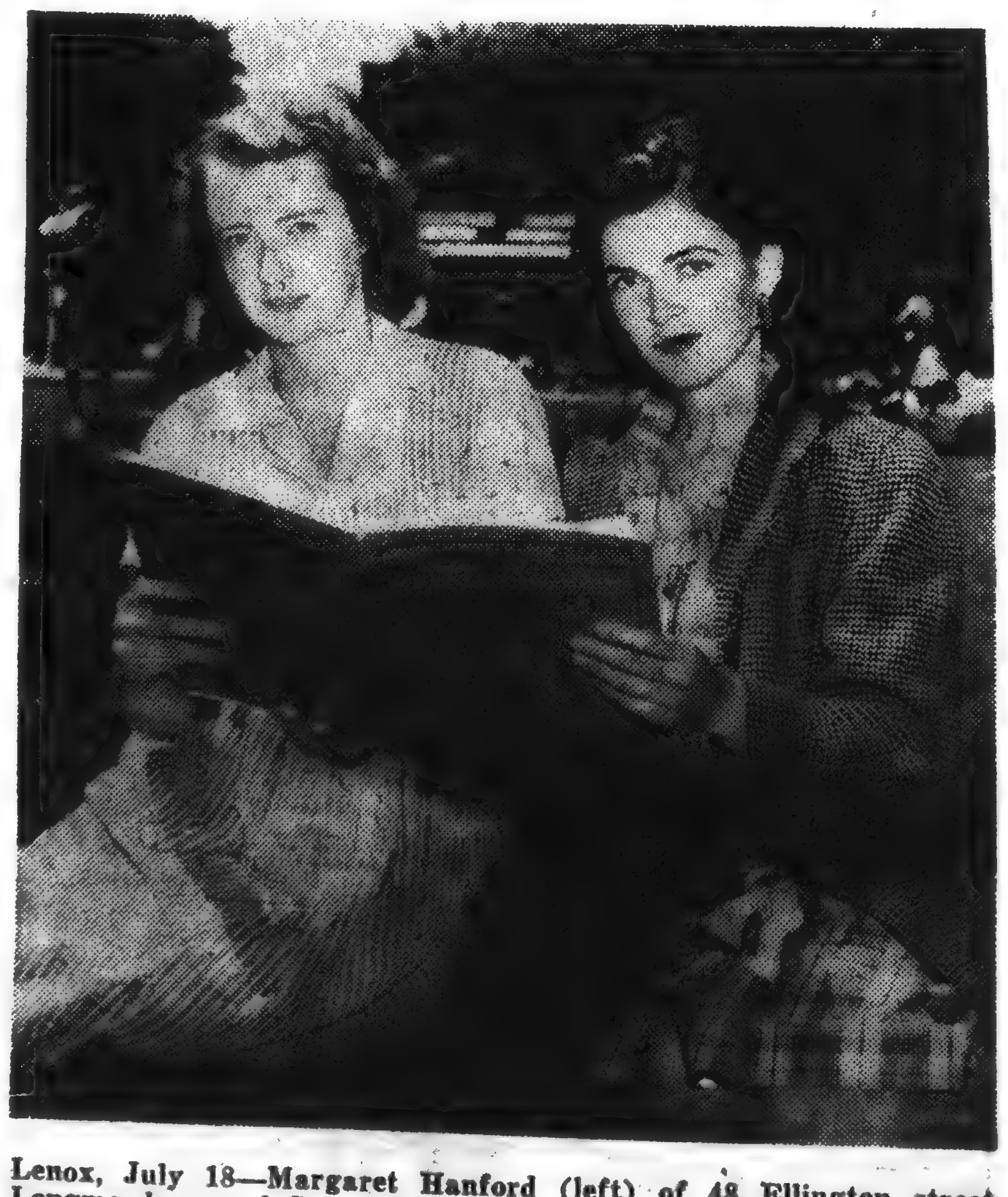
Serge Koussevitzky, conductor of the Boston Symphony, also is director of the center, and its instrumental faculty is recruited from the symphony's personnel. Instruction is given in opera, composition, chorus, harmony, and chamber music, as well as in orchestral conducting and playing.

Students from thirty-three states, the District of Columbia, Canada, and several South American countries are attending.

SPRINGFIELD, MASS.
NEWS

JUL 18 1946

Studying at Tanglewood



Lenox, July 18—Margaret Hanford (left) of 48 Ellington street, Longmeadow, and Rose-Helen Pizzitola of 98 East Alvord street, Springfield, study a score on the lawn of Tanglewood, where they are students at the Berkshire Music center. Learning ensemble work in the orchestral department, Miss Hanford is a flutist, and Miss Pizzitola a violinist.

BERKSHIRE EVE. EAGLE
JULY 16

Kroll Soloist For Mozart Concerto

Second Tanglewood Series Scheduled For Week End

The Brandenburg concerto No. 2 in F major and the suite in D major, No. 4 by Bach, with Mozart's violin concerto in A major, No. 5, and "Jupiter" Symphony will be the program for the second and last Bach-Mozart concert by principals of the Boston Symphony Orchestra, conducted by Serge Koussevitzky. It will be given in the theatre-concert hall at Tanglewood Saturday evening and repeated Sunday afternoon.

William Kroll will be the soloist for the Mozart concerto and for the Brandenburg concerto the soloists will be Richard Burgin, concert master of the orchestra; Georges Laurent, flute; Fernand Gillet, oboe; and Roger Voisin, trumpet.

The Mozart symphony No. 41 in C major, the last one written by the composer, is described by Dr. Hugo Leichtentritt, musicologist at Harvard, as "generally considered one of the peaks of the entire symphonic literature. The C major symphony," he states, "did not receive its title, 'Jupiter,' from Mozart himself, but from later admirers, on account of its Hellenic clarity even in complexity, its power combined with supreme beauty and its unsurpassed art of structure."

Tickets for the programs are on sale at Tanglewood; England Brothers book department; the Curtis Hotel, Lenox; the Blue Bird Shop, Stockbridge; and the Chamber of Commerce information booth, Great Barrington.

Opera Scenes At Tanglewood Tomorrow Night

Scenes from operas will be presented tomorrow evening at 8.15 at Tanglewood by the opera workshop of the school. The performance in the theatre-concert hall will be open to the Friends of the Berkshire Music Center. Membership in the society is by any voluntary contribution mailed or presented at the box office at Tanglewood.

Kroll Quartet Plays at Music Center July 17

Third in Series of Chamber Music Concerts Presented

By JAY ROSENFELD

The third of the four Tuesday evening chamber music concerts at the Berkshire Music Center, being presented with the co-operation of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, was played last night by the Kroll Quartet. William Kroll plays first violin, Louis Graeler, second violin; Nathan Gordon, viola and Avron Twerdowsky, cello.

The program consisted of the Beethoven F minor, Opus 95, the Haydn D major, Opus 64, No. 5, and the Prokofieff 2d, Opus 92. Beethoven, himself, styled his eleventh quartet "Serioso," and any ensemble only seeking popular success would hardly choose it, but the Krolls are very evidently influenced by other considerations and motives. Thus to offer the opportunity to hear this great quartet which is somewhere near the borderline of what has categorically been defined as Beethoven's "late" period, was a gesture for which only gratitude was due.

It is thick writing, which made the transparent co-ordination of the performance all the more remarkable. To be able to hear what's happening in all four corners in such a quartet and yet maintain such unified spirit is surely the goal of ensemble playing. The Krolls played with positive brilliance.

The same type of rare playing was continued in the new Prokofieff quartet. While it was a complete contrast to the preceding Beethoven, yet it still had a greater degree of seriousness than is commonly noticeable in the work of this outstanding Russian. Written less than five years ago, he still makes his music flippant, almost to insincerity, certainly witty almost to wise-cracking, but concededly gifted and facile. The Krolls caught the character of this new work with easy accuracy, and kept the playing as obvious as the writing demanded.

To complete the cycle of musical expression the Haydn "Lark" was a perfect choice. From the warbling entrance of the first violin above the staccato opening theme in the other instruments, which gives the quartet its name, through each of the four beautiful movements, the Krolls played with suave elegance and virile refinement and at the end of the final wizardly-played allegro, they received such tumultuous acclaim that the whole evening can safely be recorded as a triumph. The quartet was recalled time after time, and the applause was redoubled when Mr. Kroll stepped to the front of the platform and graciously asked Mrs. Coolidge to rise and share with the quartet the expression of enthusiasm and gratitude which the large audience seemed intent on according them.

BLOOMFIELD, IND.
WORLD

JUL 17 1946

Serge Koussevitzky, speaking to his audiences at the opening of the Berkshire Music Center recently, mentioned the responsibility of the artist for the moulding of our way of living, and reminded his listeners that arts and artists have always had a profound influence upon affairs.

"If we conceive culture as part of the spiritual life of a people, and the political state as part of its organic life, then their disassociation becomes a great evil and is now intolerable," Koussevitzky said. "Just as a body is dead without the spirit, so is a political state dead—a lifeless organism—without the progressive force of enlightenment and culture. The course of history reveals that art and culture were instrumental in attaining perfect, or near perfect, forms of government, such as in ancient Greece or Rome. . . ."

AMESBURY, MASS.
NEWS

JUL 17 1946

Miss Roslyn Levine At Berkshire Music Center

Selected To Sing In Opera August 6, 7 And 8

Selected as one of 300 from a list of music supervisors and students of music from all parts of the country, Miss Roslyn Levine, supervisor of music in the local public schools, is in attendance at the Berkshire Music Center at Tanglewood, Lenox, Massachusetts, where she is studying choral conducting and madrigal singing under Hugh Ross and Robert Shaw.

Miss Levine, whose beautiful soprano voice has delighted many in Amesbury, has been selected to sing in the group which will present the first performance in America of Boitten's opera "Peter Grimes." Leonard Bernstien, assistant to Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra, who is the director of the Berkshire Music Center, himself an outstanding exponent of the opera, is directing the presentation.

This opera will be presented on August 6, 7 and 9 before an anticipated audience of 2000 in the huge music shed at Tanglewood.

Miss Levine has also been selected as one of a group of 12 sopranos to take part in the first performance in this country of the cantata "Maissance de la Beaute" by Lourie. This will be presented on Tuesday evening, July 23, in conjunction with the Berkshire Chamber Orchestra. Valentia Vishnevska will sing the leading soprano role.

In addition to singing under Hugh Ross and Robert Shaw, the local music supervisor, is studying with Boris Goldovsky instruction in operatic technique and Stanley Chapple in instrumental conducting.

The Berkshire Music Center, which resumed this year after being suspended for three years because of the war, is continuing along on its original plan. Located at Tanglewood, one of the outstanding estates in the famous Berkshire Hills, the Center annually atracts thousands of music lovers from all sections of the East. The Boston Symphony Orchestra continues to be the principal attration but the programs offered by the 300 students, some of whom are vocalists, others instrumentalists, continue to grow in prestige.

Miss Levine, in a letter to a local friend, reports that she has never been any more busy in her life. She says that she and the other students are either attending classes at at rehearsal from 8:30 in the morning until 10 most every night. She states that much of which she is learning will be of value to the work which she is doing in the local schools.

One of the outstanding achievements of Miss Levine since she came to Amesbury as supervisor of music, has been the development of choruses at both the Junior and Senior High Schools. Both of these organizations created much favorable comment because of their work this past year.

Tanglewood Hasn't Changed Much, Reporter Discovers

Even the Faces of 'Celebrities' Are The Same and as Familiar as Admirals And Generals of World War II

It's the same old story at Tanglewood where 28,000 music lovers from all over the world flocked for the first series of concerts at the Berkshire Symphonic Festival which will continue for the next two week ends.

The concert program yesterday afternoon attracted 9500 people, which number, to the surprise of many, was 500 fewer than attended Saturday night's event.

The week-end weather was ideal. Hundreds of spectators, including many tourists who have been attracted to the Berkshires for the greatest outdoor musical show in the East, took advantage of the pleasant sun-baked terraces to picnic and inspect the grounds which command a picturesque view of beautiful Lake Mahkeenac before the concerts.

A casual stroll through the Shed revealed nothing new, except perhaps a reflection to the 1934 days when the Festival was born in a horse show ring at the old Dan Hanna estate in near-by Interlaken where the late Dr. Henry Hadley conducted a hand-picked group of musicians in "music under the moon."

Seated with the 516 patrons in the box section of the Shed, built by Joseph Franz of Stockbridge who witnessed the program from the "red section," was John Shepard Jr., of Lenox, who gave the Festival the 516 beach or deck chairs which help to add color to the interior.

Even 'Celebrities' the Same

Veteran "tipsters" had little to offer in the line of exciting news because the faces of celebrities pointed out by them were as familiar as the generals and admirals who carried us successfully through World War II.

Willard M. Sistaire and his crew of ushers, usherettes, ticket takers and groundsmen did their usual commendable job. The state police, civilian traffic men, chauffeurs, book salesmen and refreshment countermen seemed to assume their former positions and execute their jobs with the same cues they followed in the seven years before the war.

Almost every possible photograph at the Festival has been exhausted on the ground, so The Eagle soared into space yesterday afternoon with its cameraman to record the 1946 story from the air.

Dr. Koussevitzky and his band of musicians graciously acknowledged the ovations of the crowds at all three concerts, leaving one with the full realization that while the Festival hasn't changed in overall appearances, it has rightfully established itself as an industry for an area which needed something to replace the tallyhoes and palatial estates which once served as the only backbone for Southern Berkshire towns which are now bulging at the seams with visitors.

Four Singers Chosen for Berkshire Festival

As a result of auditions last week, Serge Koussevitzky has chosen four singes now studying in the Berkshire Music Center at Tanglewood in Lenox to be the soloists in the performance of Beethoven's Ninth Symphony in the Berkshire Festival by the Boston Symphony Orchestra.

The Ninth Symphony will bring the Festival, under Dr. Koussevitzky's direction, to a close Aug. 11. The quartet is to include Frances Yeend, soprano; Eunice Alberts, contralto; Joseph Ladcrouto, tenor; James Pease, bass.

The cast is also announced for the three performances of "Peter Grimes," the opera which will have its first American production by the Berkshire Music Center at Tanglewood Aug. 6, 7, 9. "Peter Grimes" was composed for Tanglewood by commission of the Koussevitzky Music Foundation. The title role will be sung alternately by William Horne and Joseph Laderoute. The leading soprano part (Ellen) will be sung alternately by Florence Manning and Frances Yeend. Balstrode will be sung by James Pease. The cast will include: Ellen Carleen, Irene Jordan, Frances Lehnerts, Mildred Mueller, Phyllis Smith, Duane Crossley, Paul Franke, Robert Gay, Paul Knowles, Matthew Lockart, Robert Long, Leonard Treash and Frederic Zighera.

Eric Crozier, who directed the production at Sadlers Wells in London, and Benjamin Britten, the composer of "Peter Grimes," are both on their way from England to assist in the production here. Richard Rychtarik is the stage designer.

TANGLEWOOD ATWITTER: The forthcoming production of "Peter Grimes" is a main topic of conversation at the Berkshire Music Center these days. Boris Goldovsky, head of the opera department, is his own accompanist as he directs a scene from the new opera to be given its U.S. premiere the final week of the Berkshire Festival.

MONTREAL, CANADA
GAZETTE
JUL 19 1946

Shostakovich Ninth Flown Here Across A World Still War-Like

World War II may be over, at least officially, but the implements of that war—planes, mines and Liberty ships—all stand out in the story of the arrival in this country of the Symphony No. 9 of Shostakovich.

The latest work by the contemporary Soviet composer is to have its American radio premiere over the American Broadcasting Company networks August 10, in a broadcast from the Berkshire Music Festival.

The journey took six weeks. The manuscript left Moscow on May 16 by plane and was flown over the snow-capped Caucasus Mountains to Sukhumi on the shores of the Black Sea. Another plane took it to Tbilisi, from where it was flown in an old type open bi-plane to Batumi.

A Soviet ship transported the work across the Black Sea to Odessa, dodging mines which still infest that area, and then an American Liberty ship carried it to Poti. From there, an American Victory ship was used to bring it through the Bosphorous, the Sea of Marmora, the Dardanelles and into the Mediterranean, where more floating mines again proved a menace. Past Gibraltar, the ship finally moved into the safe Atlantic and then to New York.

The manuscript reached the offices of the Leeds Music Corporation on June 27 and in less than a week, it was programmed for the final ABC broadcast from the Berkshire Music Festival.

Dr. Serge Koussevitzky and the Boston Syhpmony Orchestra will bring the work to American listeners for the first time on the August 10 broadcast.

EAGLE'S WINGS OVER TANGLEWOOD: While 9500 persons attended yesterday afternoon's concert at the Tanglewood Shed, The Eagle's photographer struck a new high note as he soared overhead for pictures. Many of the patrons can be seen on the lawns that surround the Shed. (Jay C. Rosenfeld's review of the concerts will be found on the last page).

'Peter Grimes' Principals Are Selected

Koussevitzky Picks Quartet From Music Center Students

Principals have been selected for the first American performance of the opera, "Peter Grimes," to be given at Tanglewood Aug. 6, 7 and 9, and the quartet for Beethoven's ninth symphony, to be played by the Boston Symphony Orchestra, conducted by Serge Koussevitzky as the finale of the Berkshire Festival Aug. 11.

As a result of auditions held last week, Dr. Koussevitzky has chosen for the quartet four singers now studying in the Berkshire Music Center. The soloists will be Miss Frances Yeend of the state of Washington, soprano; Miss Eunice Alberts, of Brookline, contralto; Joseph Laderoute of Canada, tenor, and James Pease of Indiana, bass.

The title role in "Peter Grimes," written by the British composer, Benjamin Britten, as a commission by the Koussevitzky Music Foundation, will be sung alternately by William Horne of New York City and Mr. Laderoute; the leading soprano part (Ellen) by Miss Yeend and Miss Florence Manning of New York.

Other members of the cast will be: Balstrode, Mr. Pease; Miss Ellen Carleen of Audubon, N. J.; Miss Irene Jordan, New York City; Miss Frances Lehnerts, New York; Miss Mildred Mueller, Cleveland, Ohio; Miss Phyllis Smith, Clarksburg, Va.; Duane Crossley, Philadelphia; Paul Franke, New York; Robert Gay, Chicago; Paul Knowles, Cleveland; Matthew Lockhart, Brookline; Robert Long, Seville, Ohio; Leonard Treash, Berea, Ohio; Frederic Zighera, Brookline.

Richard Rychtarik will be stage designer. The composer and Eric Crozier, who directed the world premiere at Sadlers' Wells theatre, London, are on their way to Tanglewood to supervise the production.

Friends of the Berkshire Music Center are invited to request tickets for the opera, for which seats will be reserved.

New Magazine, 'Festival,' Makes Bow in Berkshires

A new magazine dedicated to the Festival season in the Berkshires is making its formal debut at the inaugural production, "Hannele on Journey" in the Rollins Theatre School's Lenox Theatre on the former Gaston Drake estate in Lenox.

Called Festival, the magazine is scheduled to appear three times during the Berkshire Symphonic Festival period and three times during the winter. Leighton Rollins, director of the Rollins School, is editor; Dorothy Dresser of Pittsfield, Republican nominee for state representative, business representative, and Colet McCabe of Lenox, publicity representative of the school, advertising manager.

Volume 1 Number 1 of the new magazine contains articles by Rollins; Douglas Moore, MacDowell professor of music at Columbia University, and others. Programs are carried for the Berkshire Music Center and the Festival, the Berkshire Playhouse in Stockbridge, the Berkshire Museum in Pittsfield. Ted Shawn's Jacob's Pillow, Music Mountain at Falls Village and the Lenox Theatre.

The Berkshire Music Cent

SERGE KOUSSEVITZKY, *Director*

at TANGLEWOOD

BETWEEN STOCKBRIDGE AND LENOX, MASSACHUSE

Season 1946

PROGRAMMES OF THE

Berkshire Festival

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Conductor* . . . . *In the Music*

Bach=Mozart Concerts

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Conducting* . . *In the Theatre-Concert*

Chamber Music Concerts

Under the auspices of the ELIZABETH SPRAGUE COOLIDGE FOUNDATION in the Library of Congress . . . . *In the Theatre-Concert Hall*

By invitation (See below)

(Evenings at 8:15 . . . Afternoons at 3:30)

BALDWIN PIANO

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BALDWIN PIA

June 30, *Sunday Afternoon*—*Opening Exercises, Berkshire Music Center.

July 2, *Tuesday Evening*—*Coolidge Chamber Music Concert. (The Berkshire Wood Wind Ensemble, Louis Speyer, *Director*). *Beethoven*, Quintet in E-flat, for Piano, Oboe, Clarinet, Horn, and Bassoon, *Op.* 16. *Randall Thompson*, Suite for Oboe, Clarinet and Viola. *Hindemith*, Chamber Music for Five Wind Instruments (Flute, Oboe, Clarinet, Horn, and Bassoon), *Op.* 24, No. 2. *Poulenc*, Trio for Piano, Oboe and Bassoon. *Shapero*, Piano Sonata in A major, No. 3 (*Played by the composer*). *Rieti*, Sonata for Piano, Flute, Oboe, and Bassoon.

July 5, *Friday Evening*—*Berkshire Music Center Orchestra Concert (Dept. II).

July 6, *Saturday Afternoon*—*Berkshire Music Center Choral Concert.

July 9, *Tuesday Evening*—*Coolidge Chamber Music Concert (Boston Society of Ancient Instruments, Alfred Zighera, *Director*). *George Philipp Telemann*, Suite in C major. (Four viols and harpsichord). *J. S. Bach*, Sonata in D major (Harpischord and viola da gamba). *Orlando Gibbons*, Fantasie. (Four viols). *Domenico Scarlatti*, Sonata in E major. *Jean Philippe Rameau*, Rigaudons and Tambourin (Harpischord solo). *G. F. Handel*, Sonata in C major. (Viola da gamba and harpischord). *Francois Couperin*, La Sultane. (Four viols and harpsichord).

July 11, *Thursday Evening*—*Berkshire Music Center, Chamber Music and Madrigals.

July 12, *Friday Evening*—*Berkshire Music Center Orchestra Concert, (Dept. II).

July 13, *Saturday Afternoon*—*Berkshire Music Center Choral Concert. *Saturday Evening*—Bach-Mozart Concert (*First programme*). *Mozart*, Symphony in B-flat, No. 33 (K. 319). *Mozart*, Adagio from the Quintet in G minor for Strings (K. 516). *Bach*, Brandenburg Concerto No. 3 in G major, for String Orchestra (with Sinfonia from the Cantata "Christ lag in Todesbanden"). *Bach*, Brandenburg Concerto No. 5 in D major. *Piano*, Lukas Foss *Violin*, Richard Burgin, *Flute*, Georges Laurent. *Mozart*, Serenade in B-flat for wind instruments (K. 361).

July 14, *Sunday Morning*—*Berkshire Music Center Chamber Music Concert. *Sunday Afternoon*—Bach-Mozart Concert (*First programme, repeated*).

July 16, *Tuesday Evening*—*Coolidge Chamber Music Concert (Kroll String Quartet). *Beethoven*, String Quartet in F minor, *Op.* 95. *Prokofieff*, String Quartet No. 2, *Op.* 92. *Haydn*, String Quartet in D major, *Op.* 64, No. 5.

July 18, *Thursday Evening*—*Opera Scenes by the Opera Workshop.

July 19, *Friday Evening*—*Berkshire Music Center Orchestra Concert, (Dept. II).

July 20, *Saturday Afternoon*—*Berkshire Music Center Choral Concert. *Saturday Evening*—Bach-Mozart Concert (*Second programme*). *Bach*, Brandenburg Concerto No. 2 in F major. *Violin*, Richard Burgin, *Oboe*, Fernand Gillet, *Flute*, Georges Laurent, *Trumpet*, Roger Voisin. *Mozart*, Violin Concerto in A major, No 5 (K. 219). *Soloist*, William Kroll. *Bach*, Suite (Overture) in D major, No. 4. *Mozart*, Symphony ('Jupiter") No. 41 (K. 551).

July 21, *Sunday Morning*—*Berkshire Music Center Chamber Music Concert. *Sunday Afternoon*—Bach-Mozart Concert (*Second programme, repeated*).

July 23, *Tuesday Evening*—*Coolidge Chamber Music Concert, (The Berkshire Chamber Orchestra, Louis Speyer, *Director*). *Assisted* by Valentina Vishnevska, *Soprano*. Soprano Chorus of the Berkshire Music Center, trained by Robert Shaw. *Copland*, Sextet for Piano, Two Violins, Viola, Violoncello, and Clarinet. *Lourie*, "Naissance de la Beaute," Cantata (*First performance in America*). *Malipiero*, "Le Sette Allegresse d'Amore" (Lorenzo de

(Continued on page 12)

SPRINGFIELD, MASS.
MORNING UNION
JUL 15 1946

Concerts Open At Tanglewood

PITTSFIELD, July 14 — Tanglewood, summer home of the Boston [redacted] its public serie[redacted]certs last night when the Bach-Mozart series began. The program of works by the two masters, played by the small orchestra of Boston Symphony players and conducted by Serge Koussevitzky, was repeated this afternoon.

This morning, the Gregor Piatigorsky's chamber music group played three quartets, and Tuesday evening the Kroll Quartet, under the sponsorship of the Elizabeth Sprague Coolidge Foundation, will be heard. Thursday evening the opera department will give its first public performance with scenes from the opera workshop. During the week there will also be four student orchestra concerts.

The Berkshire Museum

PITTSFIELD, MASSACHUSETTS

STUART C. HENRY, *Director*

July 2 through 31st Exhibition of Works by Edward Melcarth lent by Durlacher Bros.

July 2 through 31st Exhibition of Sculpture by Pupils of Miss Franc Epping and Painting by Pupils of George Picken.

July 2 through 31st Exhibition of Photographs of the Pacific Area by Kingsley R. Fall.

July 3, 3.15 and 8.15 P. M. Movie, "In Old Chicago."

July 5 and 6th, 6 P. M. Mt. Greylock Outing Trip led by Bartlett Hendricks. (other trips July 19 and 20, 27 and 28.)

July 10, 3.15 and 8.15 P. M. Movie, "Foreign Correspondent."

July 13, 1. P. M. Trip to Campbell's Falls, first of three tours led by Arthur Palme.

July 17, 3.15 and 8.15 P. M. Movie, "Ski Chase."

July 23 through August 20th Exhibition *History of the Boston Symphony Orchestra.*

July 24, 3.15 and 8.15 P. M. Movie, "Pasteur" with Sacha Guitry, (in French).

July 27, 1 P. M. Everett Caves, second of Berkshire Tours led by Arthur Palme.

July 31, 3.15 and 8.15 P. M. Movie, "The Scarlet Pimpernel."

Through August 20th, Exhibition History of the Boston Symphony Orchestra.

August 2 through 31st Exhibition, French Impressionist Paintings.

August 2 through 31st Exhibition. Photographs by Charles H. Vickery.

August 2, 8 P. M. *Annual Summer Members' Night.*

August 7, 3.15 and 8.15 P. M. Movie, "The Prisoner of Zenda."

August 14, 3.15 and 8.15 P. M. Movie, "1812" and "Story of a Transport."

August 21, 3.15 and 8.15 P. M. Movie, "Slalom."

August 28, 3.15 and 8.15 P. M. Movie, "Hedi."

* * *

WILLIAM MILES announces

The Berkshire Playhouse

Season of 1946

On MONDAY, JUNE 24th, the Berkshire Playhouse re-opened for the first time since 1941. Following its successful policy of the past, a different play will be produced each week, with visiting stars supported by the Berkshire Playhouse company. Performances will be given every evening at 8.45. This year there will be matinees every Wednesday and Saturday at 2:30. Season reservations, insuring the same seats each week for every play, are now on sale at $29.40, $18.00 and $12.00, tax included. Reservations may be made by writing, calling at the box office or by telephoning Stockbridge 460.

THE PLAYS

(*Ten will be chosen from the following*)

"Arsenic and Old Lace," by *Joseph Kesselring;* "Blithe Spirit," by *Noel Coward;* "The Constant Wife," by *W. Somerset Maugham;* "Elizabeth the Queen," by *Maxwell Anderson;* "The Hasty Heart," by *John Patrick*, with *John Dall;* "Kiss and Tell," by [illegible] *Hugh Herbert*, with *Katharine Alexander.* "The Late George Apley," by *John Marquand* and *George S. Kaufman*, with *Leo G. Carroll;* "My Sister Eileen," by *Joseph Fields* and *Jerome Chodorov;* "Night Must Fall," by *Emlyn Williams*, with *Dame May Whitty;* "Off the Air," by *Knowles Entrikin* and *Howard Breslin;* "Rebecca," by *Daphne DeMaurier*, with *Florence Reed;* "What Every Woman Knows," by *Sir James M. Barrie.*

THE PLAYERS

(*and others to be announced*)

Mabel Acker, Mary Mason, Shirley Booth, Mrs. Priestly Morrison, Henry Bulkley, Helen Mullinneaux, Kendall Clark, Emily McNair, Gage Clark, Lenka Peterson, Sayre Crawley, Robert Pike, Virginia Dillon, William Roerick, Lewis Martin, Cynthia Rogers, Ann Mason, Mary Wickes, Efrem Zimbalist, Jr.

Evenings except Sunday at 8.45 $2.94, $1.30, $1.20 (Including tax).

Matinees Wednesday and Saturday at 2.30, $1.30, $1.20 (Including tax). Box office open daily from 9 A. M. For reservations or information, call, write or telephone Stockbridge 460

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The Finest Soda Fountain Service in the Berkshires
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Hospital Supplies
Camera Supplies
J. Richard Byrne, Prop.

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Rosemary Weston
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Authentic Antiques
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OPEN ALL YEAR
Catering to an Exclusive Clientele at Moderate Rates
A Meal, a Week-End or a Season
Quiet, Pleasant, Attractive
MRS. J. BUNNELL FARNHAM
Telephone Lenox 20

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(Continued on page 12)

SPRINGFIELD, MASS.
MORNING UNION

JUL 15 1946

Concerts Open At Tanglewood

PITTSFIELD, July 14 — Tanglewood, summer home of the Boston Symphony Orchestra in Stockbridge, [illegible] its public series of concerts last night when the Bach-Mozart series began. The program of works by the two masters, played by the small orchestra of Boston Symphony players and conducted by Serge Koussevitzky, was repeated this afternoon.

This morning, the Gregor Piatigorsky's chamber music group played three quartets, and Tuesday evening the Kroll Quartet, under the sponsorship of the Elizabeth Sprague Coolidge Foundation, will be heard. Thursday evening the opera department will give its first public performance with scenes from the opera workshop. During the week there will also be four student orchestra concerts.

The Berkshire Museum

PITTSFIELD, MASSACHUSETTS

STUART C. HENRY, *Director*

July 2 through 31st Exhibition of Works by Edward Melcarth lent by Durlacher Bros.

July 2 through 31st Exhibition of Sculpture by Pupils of Miss Franc Epping and Painting by Pupils of George Picken.

July 2 through 31st Exhibition of Photographs of the Pacific Area by Kingsley R. Fall.

July 3, 3.15 and 8.15 P. M. Movie, "In Old Chicago."

July 5 and 6th, 6 P. M. Mt. Greylock Outing Trip led by Bartlett Hendricks. (other trips July 19 and 20, 27 and 28.)

July 10, 3.15 and 8.15 P. M. Movie, "Foreign Correspondent."

July 13, 1. P. M. Trip to Campbell's Falls, first of three tours led by Arthur Palme.

July 17, 3.15 and 8.15 P. M. Movie, "Ski Chase."

July 23 through August 20th Exhibition *History of the Boston Symphony Orchestra.*

July 24, 3.15 and 8.15 P. M. Movie, "Pasteur" with Sacha Guitry, (in French).

July 27, 1 P. M. Everett Caves, second of Berkshire Tours led by Arthur Palme.

July 31, 3.15 and 8.15 P. M. Movie, "The Scarlet Pimpernel."

Through August 20th, Exhibition History of the Boston Symphony Orchestra.

August 2 through 31st Exhibition, French Impressionist Paintings.

August 2 through 31st Exhibition. Photographs by Charles H. Vickery.

August 2, 8 P. M. *Annual Summer Members' Night.*

August 7, 3.15 and 8.15 P. M. Movie, "The Prisoner of Zenda."

August 14, 3.15 and 8.15 P. M. Movie, "1812" and "Story of a Transport."

August 21, 3.15 and 8.15 P. M. Movie, "Slalom."

August 28, 3.15 and 8.15 P. M. Movie, "Hedi."

◆

WILLIAM MILES announces

The Berkshire Playhouse

Season of 1946

On MONDAY, JUNE 24th, the Berkshire Playhouse re-opened for the first time since 1941. Following its successful policy of the past, a different play will be produced each week, with visiting stars supported by the Berkshire Playhouse company. Performances will be given every evening at 8.45. This year there will be matinees every Wednesday and Saturday at 2:30. Season reservations, insuring the same seats each week for every play, are now on sale at $29.40, $18.00 and $12.00, tax included. Reservations may be made by writing, calling at the box office or by telephoning Stockbridge 460.

THE PLAYS

(*Ten will be chosen from the following*)

"Arsenic and Old Lace," by *Joseph Kesselring;* "Blithe Spirit," by *Noel Coward;* "The Constant Wife," by *W. Somerset Maugham;* "Elizabeth the Queen," by *Maxwell Anderson;* "The Hasty Heart," by *John Patrick*, with *John Dall;* "Kiss and Tell," by *Hugh Herbert*, with *Katharine Alexander.* "The Late George Apley," by *John Marquand* and *George S. Kaufman*, with *Leo G. Carroll;* "My Sister Eileen," by *Joseph Fields* and *Jerome Chodorov;* "Night Must Fall," by *Emlyn Williams*, with *Dame May Whitty;* "Off the Air," by *Knowles Entrikin* and *Howard Breslin;* "Rebecca," by *Daphne DeMaurier*, with *Florence Reed;* "What Every Woman Knows," by *Sir James M. Barrie.*

THE PLAYERS

(*and others to be announced*)

Mabel Acker, Mary Mason, Shirley Booth, Mrs. Priestly Morrison, Henry Bulkley, Helen Mullinneaux, Kendall Clark, Emily McNair, Gage Clark, Lenka Peterson, Sayre Crawley, Robert Pike, Virginia Dillon, William Roerick, Lewis Martin, Cynthia Rogers, Ann Mason, Mary Wickes, Efrem Zimbalist, Jr.

Evenings except Sunday at 8.45 $2.94, $1.30, $1.20 (Including tax).

Matinees Wednesday and Saturday at 2.30, $1.30, $1.20 (Including tax). Box office open daily from 9 A. M. For reservations or information, call, write or telephone Stockbridge 460

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Telephone Lenox 20

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2, *Tuesday Evening*—*Coolidge amber Music Concert. (The Berkshire ood Wind Ensemble, Louis Speyer, *irector*). *Beethoven*, Quintet in E-flat, for ano, Oboe, Clarinet, Horn, and Bas-on, *Op.* 16. *Randall Thompson*, Suite r Oboe, Clarinet and Viola. *Hindemith*, hamber Music for Five Wind Instru-ments (Flute, Oboe, Clarinet, Horn, and Bassoon), *Op.* 24, No. 2. *Poulenc*, Trio for Piano, Oboe and Bassoon. *Shapero*, Piano Sonata in A major, No. 3 (*Played by the omposer*). *Rieti*, Sonata for Piano, Flute, Oboe, and Bassoon.

LY 5, *Friday Evening*—*Berkshire Music Center Orchestra Concert (Dept. II).

LY 6, *Saturday Afternoon*—*Berkshire Music Center Choral Concert.

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SPRINGFIELD, MASS.
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A Thirty-three Years Introduction to the Berkshire Music Festival

by The Observer

My twelfth year had in the main been dedicated to rehearsing and finally presenting to a startled group consisting of my parents, a stray cousin or two, and several unsuspecting friends, a "reading" of "The Merchant of Venice". A brown velvet portiere gave my somewhat chubby physique a ponderous mein I could never have achieved without the aid of talents far beyond my capacities. I thoroughly enjoyed myself. The audience itself was not unmoved. That the stifled laugh seemed to predominate in no way embarrassed me, as I recollected in the nick of time that Mother had said that emotions very often prompt strange reactions such as giggling instead of crying or a state of excited stillness! I came to my own conclusions! This memorable performance of mine apparently established the idea in the mind of my aunt, and others less likely to be generous, that I was "artistic." In any event, she offered me, totally unaware of the gems beyond mortal price which she gave without bargain or demur, my first ticket to an orchestral concert. That was thirty-three years ago.

Dr. Karl Muck, looking like the Prince of Darkness in an impeccable morning coat, imperially slim, conducted the Boston Symphony Orchestra sternly and brilliantly. I was stunned! My near 'teen age state of mind, as imaginative as it was, had never dreamed of such beauty, such a wealth of color and sound.

Thirty-three years ago a fat boy of twelve heard his first concert. Friday following Friday he stole into Symphony Hall as the pious tiptoe into church. Gradually he came to know the names of the composers and what they had written. It was with a sense of personal loss that he heard the Funeral March from the Eroica played in memory of Boston's greatly loved and honored Major Henry Lee Higginson. It was he who sustained the musicians and molded a great future for the Boston Orchestra.

Years passed, the orchestra took on new life and vitality. Koussevitzky had arrived!

I remember as if it was yesterday, the day and hour, the smile on her face, when Madame Higginson told me that Koussevitzky had called on her and thanked her for her husband's great gift to music, to musicians and to an expectant audience. Madame Higginson was deeply touched.

The reign of Koussevitzky began. A fine orchestra became a great orchestra. There are many who believe that in the "Koussevitzky concerts" we have the perfect example of greatness married to greatness. The informed critic and the adoring audience often is heard pronouncing superlatives: "The greatest orchestra in the world, led by the greatest living conductor in the world!" So be it.

This memory of thirty-three years of devoted attendance upon orchestral concerts and in particular the Boston Symphony concerts is not plotted to prove any point except one: that there is no joy upon earth equal to attending orchestral concerts superlatively planned, superlatively executed.

Koussevitzky and the Boston men today are as well known in America as once they were known in Symphony Hall where the Greek Gods continue to look down upon them with impersonal blessings.

The Berkshire Music Festival at "Tanglewood," Lenox, Massachusetts, in the Berkshires, has made the Boston orchestra a household word of blessing and recognition wherever good music is known and loved. Elsewhere in this first issue of FESTIVAL you will find a detailed announcement of the 1946 Music Festival again making history under the magic baton of Dr. Koussevitzky.

I like to think that Madame Higginson, sitting with her husband in their box upon the parapet of Heaven, leans forward, touches her Major's sleeve and speaks, "Henry, the war is over. Thank God. Tonight 'they' play the Beethoven Seventh. My dear, isn't the lake beautiful and how tall the pines are. If you will not suspect me of disloyalty, I must confess, I believe this setting is nobler, even, than your Symphony Hall."

Ostensibly the war is over. We are free again to enter "Tanglewood" to listen again to the wit, the soul, the heart of the Boston orchestra, disciplined by the genius of Koussevitzky as together they make revelation a daily occurrence.

Serge Koussevitzky

Dr. Serge Koussevitzky conducting the Boston Symphony Orchestra at "Tanglewood".

June 30, *Sunday Afternoon*—*Opening Exercises, Berkshire Music Center.

July 2, *Tuesday Evening*—*Coolidge Chamber Music Concert. (The Berkshire Wood Wind Ensemble, Louis Speyer, *Director*). *Beethoven*, Quintet in E-flat, for Piano, Oboe, Clarinet, Horn, and Bassoon, *Op.* 16. *Randall Thompson*, Suite for Oboe, Clarinet and Viola. *Hindemith*, Chamber Music for Five Wind Instruments (Flute, Oboe, Clarinet, Horn, and Bassoon), *Op.* 24, No. 2. *Poulenc*, Trio for Piano, Oboe and Bassoon. *Shapero*, Piano Sonata in A major, No. 3 (*Played by the composer*). *Rieti*, Sonata for Piano, Flute, Oboe, and Bassoon.

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(Continued on page 12)

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Jacob's Pillow

In the first summer after the war the Jacob's Pillow University of the Dance and Dance Festival, near Lee, Mass, is to come forth with a greatly increased schedule.

The school opens July first and beginning July 5, there will be a concert every Friday and Saturday afternoon at 4 o'clock through September 7. Each program will be divided more or less generally between ethnic dance, ballet and modern dance, and the first five week-ends are scheduled as follows:

July 5 and 6—La Meri, Rosella Hightower and George Skibine, Barton Mumaw.

July 12 and 13—La Meri and group, Albia Kavan and Rex Cooper, Valerie Bettis.

July 19 and 20—La Meri, a ballet group to be announced, Trudy Goth and Henry Schwarze.

July 26 and 27—La Meri, Alicia Markova and Anton Dolin, Ted Shawn.

August 2 and 3—La Meri (gesture songs), Grant Mouradoff, Sonia Wojcikowska and Virginia Richardson; Arthur Mahoney and Thalia Mara.

In addition to this series there will also be a series of performances of opera ballet, operas and excerpts from operas under the management of Rosamond Chapin. Paul Weiner is musical director and Friedelind Wagner stage director. The events that are scheduled from July 21 to August 25 include "Tristan and Isolde," "The Great Harem Snatch," and excerpts from "Lakme," "Lohengrin," "Aida," "Tannhauser," and "Indian Summer." The performances are at 4:30.

A partial list of dancers appearing at the Jacob's Pillow Theatre includes La Meri, Rosella Hightower, George Skibine, Barton Mumaw, Albia Kavan, Rex Cooper, Valerie Bettis, Trudy Goth, Henry Schwarze, Alicia Markova, Anton Dolin, Ted Shawn, Grant Muradoff, Sonia Wojcikowska, Virginia Richmond, Arthur Mahoney, Thalia Mara, Kurt and Grace Graff, Iva Kitchell and many others.

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The
South Mountain Association
Four Wednesday Evening Concerts

June 26, July 3, 10, 17, at 9:30 o'clock

July 3, 10 and 17— *Soloists*, Jeanne Therrien, *Pianist;* Anahid Ajemian, *Violinist;* Eleanor Gough, *Pianist;* Ruth Geiger, *Pianist;* Dorothy Minty, *Violinist;* Bertha Melnick, *Pianist.*
at 8.30 o'clock

Berkshire Museum, Pittsfield, Mass.

For reserved seats call the Museum, Pittsfield 2-6373.

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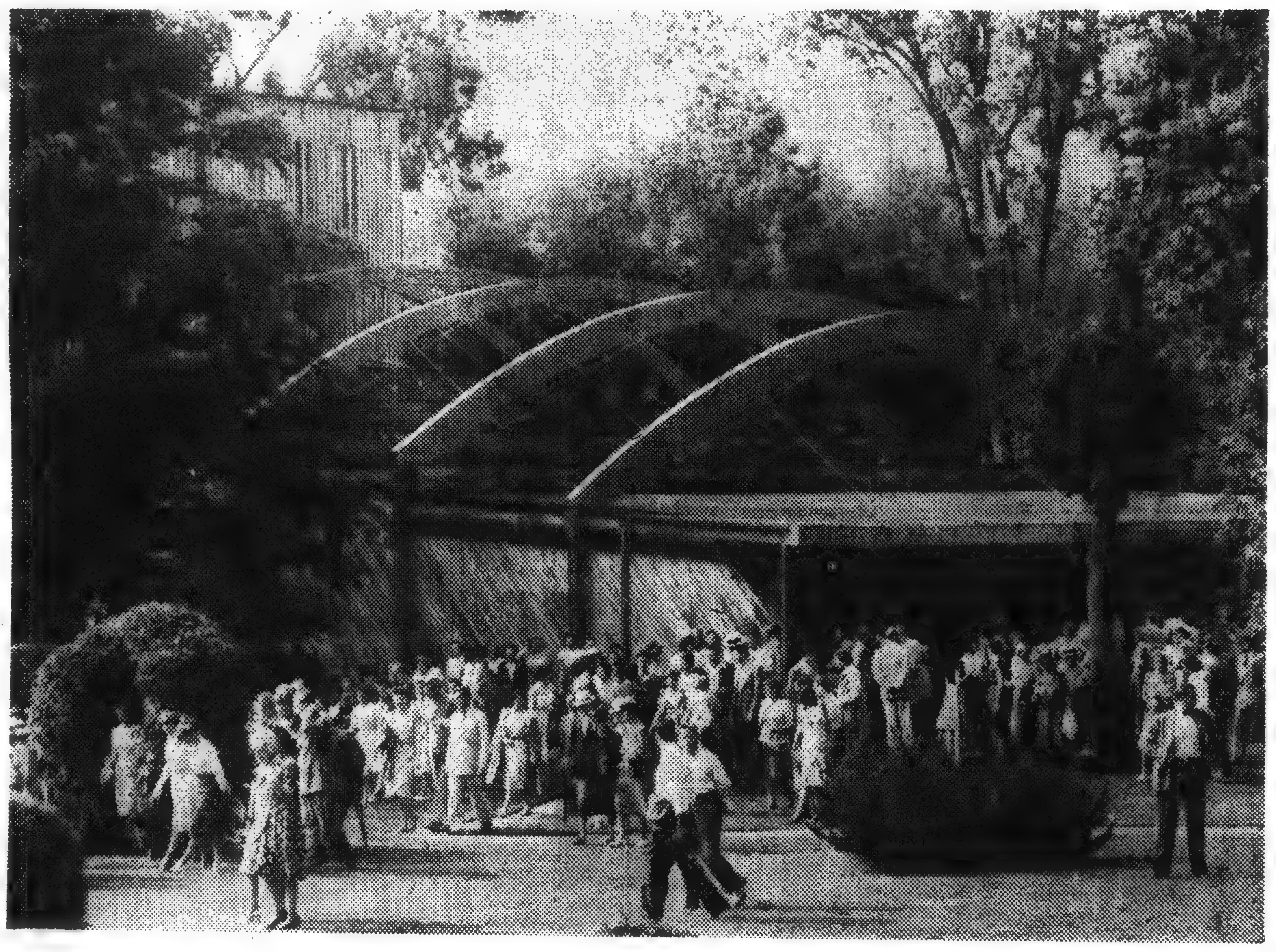
SPRINGFIELD, MASS.
NEWS

JUL 19 1946

Tanglewood Plans Premieres



Lenox, July 19—A Tanglewood audience leaves the theater where the American premiere of "Peter Grimes," the Benjamin Britten opera, will be given August 6. The second week of the Bach-Mozart concerts starts tomorrow in the theater. The program for tomorrow night and Sunday afternoon includes the Second Bach Brandenburg Concerto; the Mozart A Major Violin Concerto with William Kroll as soloist; the Bach Suite (Overture) in D major; and the Mozart "Jupiter" Symphony. The Boston orchestra opens the festival proper Thursday night in the shed. The program inludes the American premiere of the Shostakovich Ninth Symphony, the Beethoven "Eroica" Symphony and the first movement from the Shostakovich Sixth Symphony.

Patronage for Music

To the Editor of THE EAGLE:—

Dr. Koussevitzky in his address at the opening of the music school at Tanglewood made a powerful appeal in favor of government aid to the musical arts.

Those who are familiar with the history of the advancement of the arts in Europe realize the immense debt we all owe to the aid given to music by kings, princes and governments. The fame of Vienna, Dresden and Munich as great musical centers undoubtedly has been due to such aid.

The Berkshires have become famous now as a music center of great distinction. Under the inspiration of Dr. Koussevitzky and the wise direction of the Boston Symphony Orchestra Association this center is bound to attain world fame.

We would seem warranted in appealing to the governor of Massachusetts to make certain that this laudable enterprise should receive the whole-hearted support of the people of Massachusetts. I would suggest therefore that organized agitation for this appeal should properly begin right here in the Berkshires and specifically in the county seat of Pittsfield. The Berkshire Eagle might fittingly serve as the leader in this movement just at this time when Tanglewood will be the greatest musical center of national interest.

PHILIP MARSHALL BROWN.
Williamstown.

RICHMOND, VA.
TIMES DISPATCH

JUL 2 0 1946

Koussevitzky again conducts the Boston Symphony tonight (WRNL 8:30-9:30). This will be the second of two broadcasts of music by Mozart and Bach, in which he has reduced his ensemble to one comparable to the times when the scores were created. Next week, Koussevitzky will have the complete orchestra before him for the first of three festival broadcasts from the Berkshire Music Festival. The season will end on Aug. 10 with the Boston presenting the American premiere of Shostakovich's Symphony No. 9.

Bach-Mozart Finale To Be This Week End

July 19

Koussevitzky To Conduct Principals Of Boston Orchestra

The second and last program in the Bach-Mozart series of concerts at Tanglewood will be given at Tanglewood tomorrow evening at 8.15 and repeated Sunday afternoon at 3.30. Serge Koussevitzky will conduct principals of the Boston Symphony Orchestra, most of them members of the faculty of the Berkshire Music Center.

Tickets are on sale at the box office, England Brothers book department, the Curtis Hotel, Lenox; the Blue Bird Sport Shop, Stockbridge; the Chamber of Commerce booth, Great Barrington.

The program follows:

Brandenburg Concerto No. 2 in F major, Bach
Allegro moderato
Andante
Allegro
Solo violin: Richard Burgin
Flute: Georges Laurent
Oboe: Fernand Gillet
Trumpet: Roger Voisin
Violin concerto in A major, No. 5 (K. 219), Mozart
Allegro aperto
Adagio
Tempo di menuetto
Soloist: William Kroll

Intermission

Suite (overture) in D major, No. 4..Bach
Overture
Bourree I, II
Minuet I, II
Adagio
Rejouissance
Symphony, Jupiter, No. 41 (K. 551), Mozart
Allegro vivace
Andante cantabile
Menuetto: Allegro
Molto allegro

Nearly 1000 students and members of the Society of Friends of the Berkshire Music Center attended the first program of the season by the opera workshop of the Berkshire Music Center at Tanglewood last evening.

Students of the department, directed by Boris Goldovsky, did scenes from seven operas, including Mozart's "Marriage of Figaro"; a duet from the second act of Verdi's "Aida"; a duet and trio from Act 2 of Mozart's "Don Giovanni"; excerpts from Masagni's "Cavalleria Rusticana"; duet from Act 2 of Smetana's "The Bartered Bride"; excerpt from Act 1 of Puccini's "La Boheme"; and Scene 1 from Menotti's "The Old Maid and the Thief," under the direction of Leonard Treash.

Between numbers Mr. Goldovsky commented upon the scene to follow.

NEW YORK, N. Y.
WORLD-TELEGRAM

JUL 20 1946

The First Reader

Linking Past with Present

Literature and Music Serve to Give Us More Cultural Enrichment

By HARRY HANSEN.

If you are going to attend the Berkshire music festival—and if your path lies in other directions—take with you a copy of **The Tale of Tanglewood**, a book in which Mark A. DeWolfe Howe links the literary past of Stockbridge, Mass., with the musical present and brings evidence of the continuing cultural enrichment of American life.

Books dealing with social crises, rather than cultural achievement, arrest the eye and get the headlines until you begin to think the country is going to the dogs. Yet this little book tells how appreciation of the Berkshire music festivals has grown with the years and carries the encouraging optimism of both Mr. Howe and Serge Koussevitzky, who have seen good music survive the worst of wars. Mr. Howe has been a trustee of the Boston Symphony orchestra for 28 years. The orchestra came to Tanglewood in 1937.

The literary associations of Tanglewood are described by Mr. Howe. Hawthorne gave the name to the Tappan house when he wrote **A Wonder Book for Boys and Girls**, and put the word into the mouths of generations of school children when he wrote **Tanglewood Tales.** The Hawthornes lived in the Red Cottage which stood over the line from Lenox in Stockbridge in 1850-51, and there he also wrote **The House of the Seven Gables.**

Mr. Howe has given significance to two thunderstorms that hit the Berkshire hills on widely different dates. During the first, in 1850, Hawthorne and Herman Melville, meeting for the first time, took refuge in a crevice of the rocks and talked for two hours and "laid the basis for a rapidly ensuing intimacy." During the second, in 1937, the festival orchestra was trying to play Wagner in a tent, and the storm provoked an immediate campaign for a permanent music auditorium, which was realized.

The Hawthorne cottage at Tanglewood was destroyed by fire about 40 years after he lived in it. Lately "an exact reproduction" has been built. Eventually all America will be full of exact reproductions of this and that building, all of them properly air-conditioned and fitted with modern lighting devices. But Hawthorne and his little circle are gone.

The account of the music festivals should interest any lover of constructive activities. In 1944 and 1945 "the thread of continuity ran a little thin," as Mr. Howe describes the difficulty of getting audiences during the war. In those years two smaller festivals of Bach and Mozart music were attempted. This year's major programs open with the Beethoven Eroica symphony and the Shostakovitch fifth symphony on Thursday, July 25 with Serge Koussevitzky conducting. The final program will be given Aug. 11. (Vanguard Press, $2.)

CORNING, N. Y.
LEADER

JUL 20 1946

Festival Broadcast To Open On July 27

The first of three festival broadcasts, via WJZ-ABC, from The Berkshire Music Festival will be presented on Saturday, July 27, 9:30 to 10:30 p.m., when Dr. Serge Koussevitzky returns to the podium of the Boston Symphony orchestra. For the first time since the season closed last Spring, Dr. Koussevitzky will have his complete orchestra before him.

Two previous broadcasts from the Berkshire Music Festival have been devoted to programs of Bach and Mozart and the Boston leader reduced his ensemble to one comparable to the times when these scores were created.

For the initial festival broadcast, Dr. Koussevitzky has selected Eugene List, young American pianist, as soloist. He will be heard in the familiar Piano Concerto No. 2 of Rachmaninoff.

YOUNGSTOWN, OHIO
VINDICATOR

JUL 2 0 1946

Koussevitzky to Conduct Bach-Mozart Broadcast

Dr. Serge Koussevitzky will conduct the final broadcast of the Bach-Mozart series at the Berkshire Music Festival at 9:30 tonight on WFMJ from Tangelwood, Mass.

The following week and for two weeks thereafter the programs, with the complete Boston Symphony Orchestra, will broadcast under Dr. Koussevitzky's direction. Tonight's program comprises the D major Suite No. 4 of Bach and the familiar "Jupiter" Symphony of Mozart.

Labor Secretary Lewis B. Schwellenbach and Representative Henry Jackson (D., Wash.) will participate in a discussion on "Our Foreign Policy" at 7 p. m. on KDKA and 11 p. m. on WTAM. Sterling Fisher will be moderator. The topic scheduled is "Maritime Labor and World Trade."

Music Will Fill the Air Next Week

Bach-Mozart, Tonight And Tomorrow; Festival Thursday

Beginning the fourth week of the Berkshire Music Center, events at Tanglewood will come thick and fast. At least one concert is scheduled for every day, and some days two and even three.

The second Bach-Mozart concert tonight at 8.15 will be repeated tomorrow afternoon at 3.30. Gregor Piatigorsky's chamber music group will give a program tomorrow morning. On Monday evening, in the Shed, the Department 5 orchestra, directed by Richard Burgin, will give its first concert and Tuesday evening the Berkshire Chamber Orchestra, directed by Louis Speyer, will give the last of four weekly programs under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will open the first Berkshire Festival since 1941 on Thursday night, with the second and third concerts on Saturday night and Sunday afternoon. There will be a lecture-recital, illustrated by piano and lantern on Thursday at 4.30 by Alfred V. Frankenstein, music editor of the San Francisco Chronicle. With Julius Katchan, a student, at the piano, Mr. Frankenstein will show slides of pictures that inspired Moussorgsky's "Pictures of an Exhibition" that will be played by the orchestra Thursday evening.

On Friday afternoon at 4.30 Olin Downes, music editor of the New York Times, will give the second of four lectures on "The Art of Criticism." The symphony concert by the school orchestra, scheduled for Friday evening, will be postponed to the following week.

The rehearsal Saturday morning at 10 by the Boston Orchestra will be open to the public at a nominal fee for the benefit of the orchestra's pension fund. Special rates will be given to students and to adults accompanying four or more students.

Saturday afternoon the fourth concert by the choral group, trained and directed by Robert Shaw, will be held in the theater-concert hall.

All student concerts and Mr. Frankenstein's lecture-recital will be open to Friends of the Berkshire Music Center.

More than 2000 students and Friends of the Center heard the symphony concert last evening in the Shed, when members of Dr. Koussevitzky's class in conducting led the 115 players in the Department 2 orchestra.

Programs follow for the chamber music concert tomorrow morning and the orchestral concert Monday evening.

Sunday Morning

Piano Quintet (1944) .... Martinu
Suite for Wind Quintet, Opus 37
Oscar Lorenzo Fernandes
String Quartet No. 6 in D minor—
Death and the Maiden ... Schubert

Monday Evening

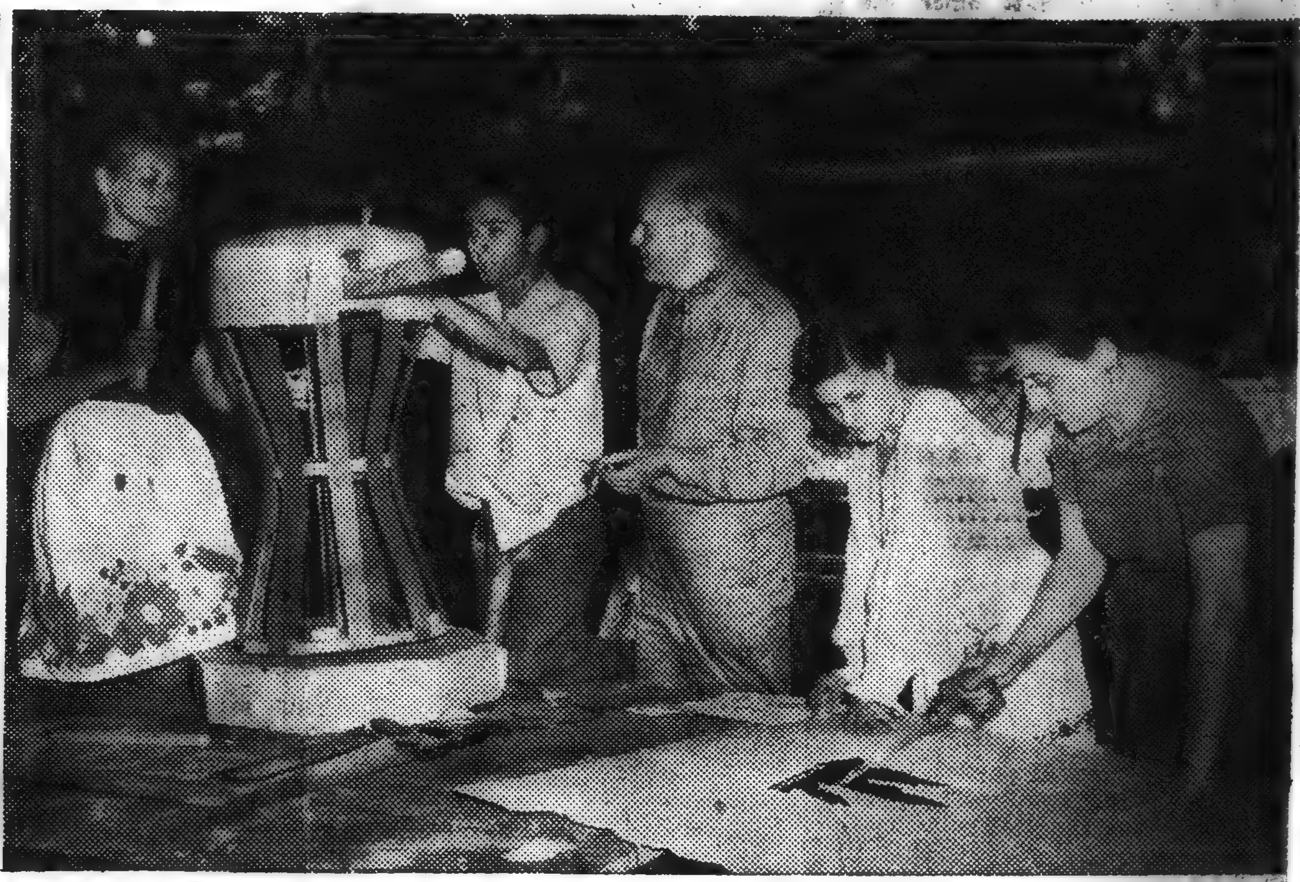
Symphony No. 88 .... Haydn
Concerto for Piano, No. 3 ..... Beethoven
Soloist, Abba Bogin
Petit Suite .... Debussy
Musical Pictures—Suite from the Opera,
The Tale of Tsar Saltan
Rimsky-Korsakov

14—The Berkshire Evening Eagle, Saturday, July 20, 1946

Music Center at Tanglewood Hums With Activity

Berkshire County students study score: Joseph Pizzonia, Daniel Secunda, Gloria Brochin, Pittsfield; Madeline Gabron, Lenox; Warren Rich, Pittsfield.

Cross Centamore (center) of Roxbury reads score as James Harnett of Boston practices double bass outside festival shed.



Richard Rychtarik (above) supervises Kathy Sanger of East Orange, N. J., and Mark Sandrich of Hollywood, Cal., as they make a capstan for "Peter Grimes." Nicolette Ysaye of New York City and Mrs. Louis Speyer (right) wife of faculty member, construct a fireplace.

At Tracy Hall (lower left) Jake Glazer of Milwaukee, Wis., and Robert Nagel, an ex-GI of Pittsburgh, in their self-maintained quarters.

Robert Shaw (lower right) directs rehearsal of the chorus for Beethoven's Ninth Symphony to be sung at final festival concert Aug. 11.

HARTFORD, CONN.
TIMES

JUL 20 1946

Boxholder List At Tanglewood Festival Given

Lenox, Mass.—The Berkshire Music Festival at Tanglewood will open Thursday. The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will give the first performance in America of Dmitri Shostakovich's Ninth Symphony.

Box holders for all the concerts for this season from Thursday to Aug. 11 include:

Mrs. Ramsay C. Hoguet, New York and Stockbridge; Mrs. E. Griswold Hollister, Toledo and Lenox; Walter Hoving, New York and Stockbridge; Dr. Harold T. Hyman, New York; Mrs. Edwin C. Jameson, New York and Sharon, Conn.; Mrs. E. A. Jones, Pittsfield; Miss Marion Kemp, New York; Mr and Mrs. John Kennedy, New York and Lenox; Mrs C. Davie Lloyd, Lee and Kinderhook, N. Y.; Harry F. McRell, Pittsfield; Gordon Mendelssohn, Millbrook, N. Y.; Mr. and Mrs. D. P. Morgan, New York and Stockbridge; Mrs John S. Newberry, Grosse Point Farms, Mich.; T. C. Adler, Cincinnati and Middlebury, Vt.; Anna Alexandre, New York and Lenox; Mr. and Mrs. William Felton Barrett, New York and Great Barrington; Mrs. Thomas H. Blodgett Great Barrington; John Nicholas Brown, Providence and Newport, R. I.; Mrs. Norval H. Busey Jr., New York and Lee; Mr. and Mrs. William C. Cannon, New York and Salisbury, Conn.; Miss Mabel Choate, New York and Stockbridge; Mr. and Mrs. Laurence R. Connor, Pittsfield; Mrs. Walter S. Crandall, Bronxville, N. Y. and Chatham, N. Y.; Mr. and Mrs. Bruce Crane, Dalton; Mr. and Mrs. Winthrop M. Crane Jr., Dalton.

Mrs. Ernest B. Dane, Chestnut Hill and Center Harbor, N. H.; Mrs. Myron F. Taylor, Locust Valley, N. Y.; Mr. and Mrs. Archibald McLeish, Conway, Mass.; Mrs. Leonard Clark Feathers, New York; Mr. and Mrs. John S. Williams, Old Chatham, N. Y.; Mr. and Mrs. Lester Roberts, Lenox; Mr. and Mrs. John A. Shepard Jr., Palm Beach and Lenox; Mrs. George W. Hockwood, New York and Stockbridge; Mrs. John Barry Ryan, Stockbridge; Mrs. Clarence A. Warden, Haverford, Pa. and Lenox; E. J. Glynn, Willimansett; Mrs. Donald J. Wasner, Miss Edith Scoville, Salisbury, Conn.; Mrs. Norman Scott, New York and Stockbridge; Mrs. John L. Senior, Chicago and Lenox; Mr. and Mrs. Heaton I. Treadway, Stockbridge; Mr. and Mrs. John F. Treadway, Williamstown.

Box holders for the first series from July 25 to 28 inclusive are:

Mr. and Mrs. Philip Marshall Brown, Washington and Williamstown; Mrs. Charles A. Cass, New York; Mrs. David T. Dana, Miss Ellen Bullard, Boston and Lenox; E. V. Johnson, West Granby, Conn.; Mr. and Mrs. Carey R. Kinney, Pittsfield; Mrs. William Mather Lewis, Colebrook, Conn.; A. J. Rosenstein, West Hartford, Conn.; Dr. Walter von Horst, Rego Park, New York and Housatonic; Mr. and Mrs. Robert K. Wheeler, Great Barrington; Raymond S. Wilkins, Boston; Chauncey Stillman, New York and Amenia, N. Y.; Mrs. and Mr. Henry B. Sawyer, Boston.

The second series, Aug. 1, 3, 4, has the following box holders:

Mr. and Mrs. Philip Allen, Boston; Mr. and Mrs. M. J. Warner, Pine Orchard, Conn.; Mrs. Edwin DeL. Battles, Waterville, Oneida Co., N. Y.; Mr. and Mrs. Stanley P. Benton, Pittsfield; Mrs. L. V. Randall, Montreal; Mrs. William Rosenblatt, New York and Great Barrington.

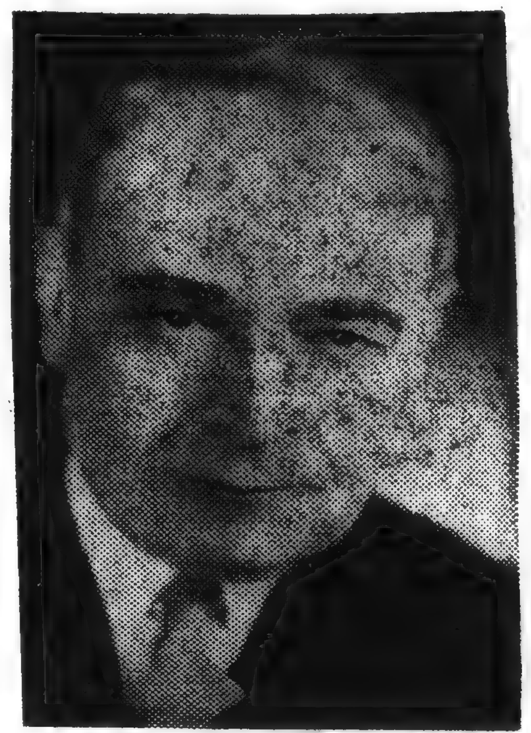
For third series, Aug. 8, 9, 11, are:

Mrs. John C. Breckenridge, Santa Barbara, Calif.; Mrs. Alvin T. Fuller, Boston and Rye Beach, N. H.; Mrs. Franklin Hobbs, Boston and Marion, Mass.; Mrs. Montgomery Hare, St. James, L. I.; Mrs. Alfred G. Kay, Chester; Herman Lowin, New York; Mrs. A. G. Drexel Paul, Radnor, Pa.; Henry J. Reed, New York.

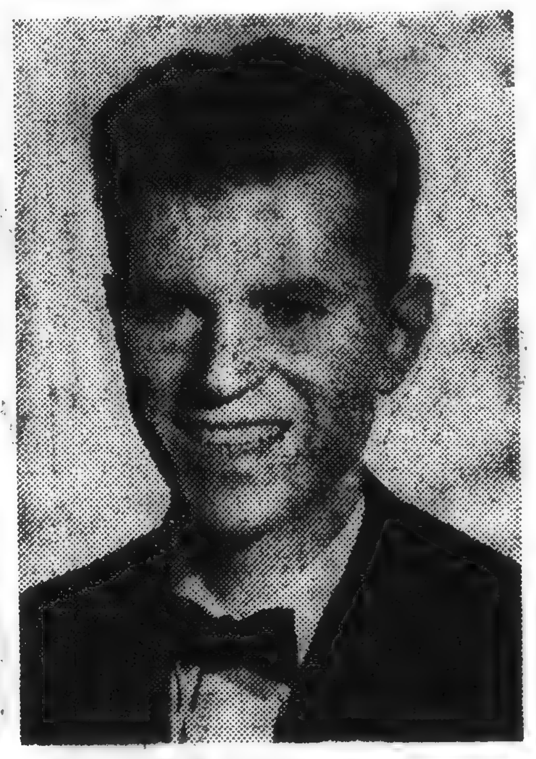
SPRINGFIELD, MASS.
REPUBLICAN

JUL 21 1946

Participate in Festival



SERGE KOUSSEVITZKY



EUGENE LIST

The Berkshire Music festival will be formally opened Thursday evening with the Boston Symphony orchestra, under the direction of Serge Koussevitzky, playing two works by Sjostakovitch. Saturday evening's program will have Eugene List, pianist, as soloist.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 21 1946

Bach-Mozart Concert Today At Tanglewood

The final program in the Bach-Mozart series will be given at Tanglewood this afternoon at 3.30:—

Brandenburg concerto No. 2 in F major ... Bach

Richard Burgin, violin; George Laurent, flute; Fernand Gillet, oboe; Roger Voisin, trumpet.

Violin concerto in A major, No. 5 (K. 219) ... Mozart

William Kroll, Soloist

Suite in D major No. 4 .... Bach

Symphony (Jupiter) No. 41 (K. 551) ... Mozart

The fourth and final of the chamber concerts which will take place on Tuesday night at 8.15 will be as follows:—

The Berkshire Chamber Orchestra
Louis Speyer, Conductor
Assisted by Valentina Vishnevska, Soprano

Soprano chorus of the Berkshire Music center trained by Robert Shaw.

Sextet for piano, two violins, viola, violoncello and clarinet .... Copland

"Naissance de la Beaute," cantata .. Lourie
(First performance in America)

"Le Sette Allegresse d'Amore" (Lorenzo de Medici) .... Malipiero
For soprano and 14 instruments
(Dedicated to Mrs Elizabeth Sprague Coolidge.)
(First performance)

Divertissement for 15 instruments .. Ibert

First and second series box holders include:

Mrs. Charles M. Andrews, East Dover, Vt., and New Haven; Mr. and Mrs. Samuel G. Colt, Pittsfield; Mrs. Edward S. Harkness, New York; Mr. and Mrs. Owen Johnson, Stockbridge; Mr. and Mrs. David Brewer Karrich, Washington and Stockbridge.

Those having boxes at first and third series are:

Mrs. Beatrice Fox Auerbach, Hartford, Conn.; Mrs. Charles C. Griswold, New York and Stockbridge; Mrs. Charles A. Proctor, Swampscott; Peter Schweitzer, New York and Monterey.

Mrs. Henry Ivison Parsons, Clearwater, Fla. and Stockbridge: has a box for the second and third series.

The following are box holders for single concerts:

Col. Arthur D. Budd, West Hartford and Windsor; W. S. Albershein, Interlaken, N. J.; Emil Herrman, New York; Miss Caroline E. Irons, Oakland, Calif.; Mrs. Cole Porter, New York and Williamstown; Mr. and Mrs. Leighton Rollins, New York and Lenox; George A. Kennedy, Montreal; Miss Josephine Tarafa, Litchfield, Conn.; Mrs. W. Rockwood Gibbs, Richmond, Mass.

FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

JUL 21 1946

Boston Symphony Will Give Premiere of Russian Work

BY OLIN DOWNERS.

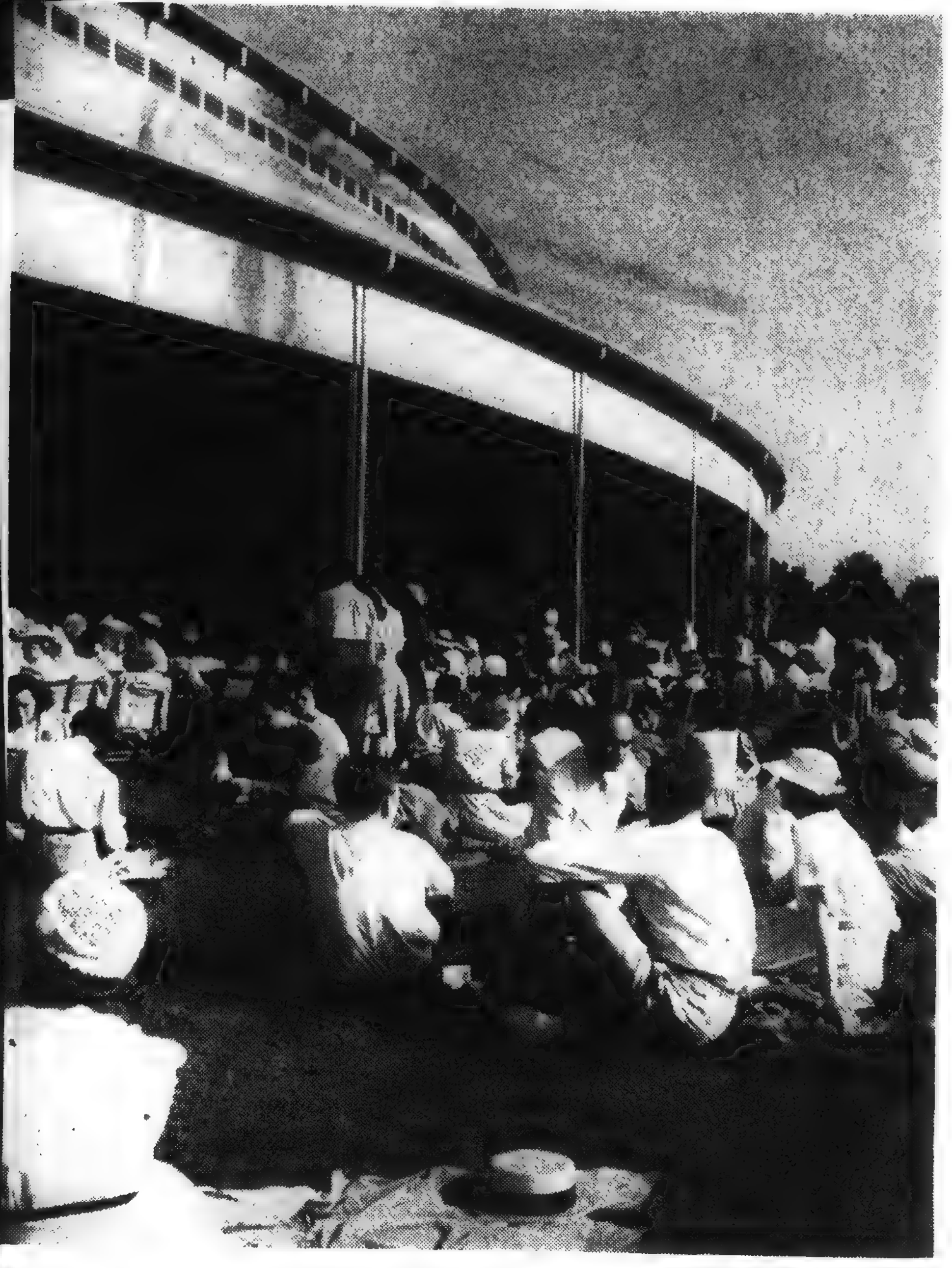
(Copyright, 1946, by the N. Y. Times.)

NEW YORK, July 20.—The two most important symphonies that have come from Russia — that country which has been the most productive of music of all the great nations engaged in the war —figure on the programs of the coming weeks of the Berkshire Symphonic Festival. One of these is Prokofieff's fifth symphony, introduced here last season by Koussevitzky and the Boston Symphony. The other is Shostakovich's ninth symphony, which will be given its American premiere by the same forces Thursday at Stockbridge, Mass.

This ninth symphony, in its very modest proportions, implies an important change in Shostakovich's creative procedure. It is a work of approximately 25 minutes in contradistinction to his earlier works in the form, which became longer with each essay up to the eighth.

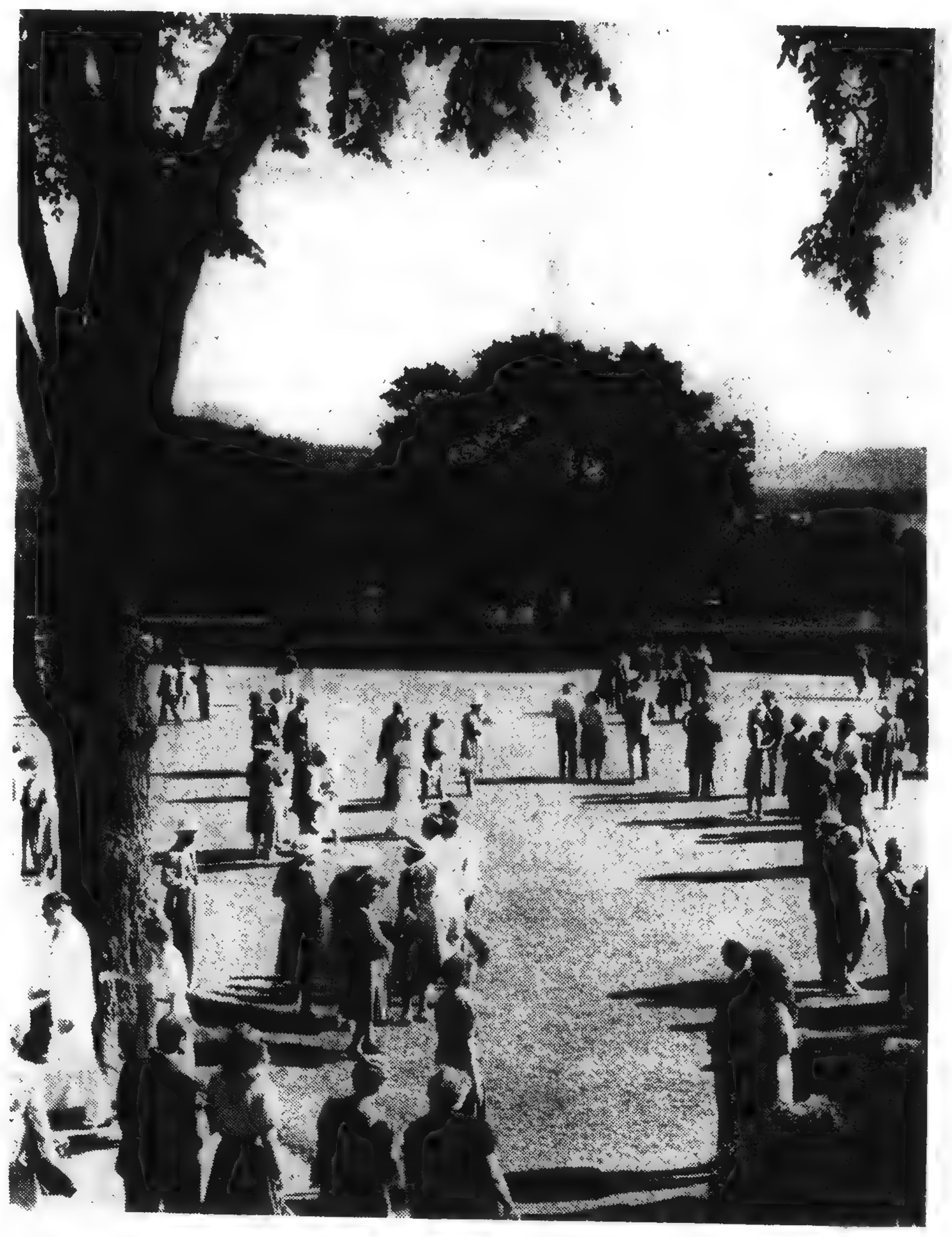
These dimensions may have been found unsatisfactory by the composer himself, if only on purely practical grounds. They required an immense orchestral apparatus, especially in the case of the seventh. The Brobdignagian dimensions of the last two symphonies made them difficult to perform and even to adjust with the requirements of the average orchestral program. For the orchestra of the ninth, excepting a large pulsatile division including gon, cymbals, triangle, large and small drums in addition to tympani, is almost the classic one; the quartet of different wind instruments in pairs, plus piccolo; brass with two trumpets and a tuba; and a fully manned string choir, which brings the instrumental emphasis bac kto nineteenth century levels of sonority after special stress upon wind instruments, in the twentieth.

The interior form of the movements is of a parallel simplicity and concentration. There is a relation to the divisions of the eighth symphony in the fact that the last three parts of the ninth are not separated. Otherwise the succession is again on classic lines—a first movement in sonata form, a second lyrical movement, a third a scherzo, though it does not bear that precise label in the score. The fourth movement serves as introduction to the last, or, if the description is preferred, a brief interlude between the third movement and th efinale in what is essentially a four-movement work.



Egone Camera Artist

Many listeners still prefer to lounge on the grass outside the shed as they used to in the Festival's early days



During intermissions festival-goers stroll about the verdant grounds of *Tanglewood* midway between Stockbridge and Lenox

MUSIC AGAIN IN THE BERKSHIRE AIR

Symphonic Festival's Big Postwar Season

FOUR HAS always been a significant number of distinguished, choleric conductor Serge Koussevitzky. He was born in 1874, became conductor of the Boston Symphony Orchestra in 1924, founded the Berkshire Music Center in 1934 and the Berkshire Music School in 1940. His twentieth anniversary in America and the Berkshire Symphonic Festival's tenth both fell in 1944, a year in which even serious music felt the stultifying effects of world conflict. But Sergei Alexandrovitch, as maestro Koussevitzky would be called in his native Russia, and his Berkshire Festival are once more hitting on all cylinders in this Summer of 1946.

The Festival itself, in which the whole Boston Symphony plus a variety of guest soloists (Claudio Arrau and Eugene List, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist; Misha Elman and Erica Morini, violinists) will take part consists of nine concerts spread out over a three-week period.

But these are not, by any means, all. A total of 42 musical performances are scheduled during the course of the Berkshire Music Center's six-weeks term (July 1-August 10). Of these, 16 will be open to the public by paid admission. Twenty-two concert and operatic performances of the Berkshire Music Center and four Coolidge Chamber Concerts are by invitation. But all members of the Society of the Friends of the Berkshire Music Center are invited. And this organization is hardly exclusive. A voluntary contribution to the Berkshire Music Center, Tanglewood, Lenox, Mass., makes you a member.

The Festival's opening on July 25 will be made notable by the first performance in America of Shostakovitch's Symphony No. 9, preceded by the first movement from his Symphony No. 6 and followed by Beethoven's *Eroica* symphony. The second week will be all Brahms and the third, a musical melange ranging from Beethoven to Prokofieff with bits of Wagner and Strauss, Schumann and Tchaikovsky in between.

Dr. Koussevitzky is considered to have the most violent facial mannerisms of any contemporary conductor. His normally serene visage changes from white to red to purple as the show progresses. He mutters and hums to the orchestra. As one unbiased observer expressed it. "You think he'll burst a blood vessel before the second movement." But he hasn't yet.

Paragons for "Park Avenue"

IN ANSWER TO a clarion call from Max Gordon's office for "young, beautiful, well-bred, elegant and exquisite" girls who could sing and dance, we betook ourselves to the Gordonian lair above the Lyceum theatre one recent afternoon. Not, be assured, as an aspirant. Your reporter is male, grizzled and strictly G-I—but if a cat can look at a queen, he can leer at a "mouse."

As it turned out Mr. Gordon was looking for just twelve of these paragons, six singers and six dancers, to embellish his Autumn production, *Park Avenue*, which, if we are to credit advance reports, promises to be a "beautiful, well-bred, elegant and exquisite" production.

The state of affairs at the Gordon office when we appeared there on the second

CUE, JULY 20, 1946

NEW YORK, N. Y.
PM
JUL 21 1946

Berkshire Festival

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Thursday, July 25, at 8:15—Beethoven's *Eroica* Symphony; Shostakovich's Symphony No. 9 (first time); Moussorgsky-Ravel's *Pictures at an Exhibition*.

Saturday, July 27, at 8:15—Soloist, Eugene List, pianist—Beethoven's *Pastoral* Symphony; Rachmaninoff's Second Piano Concerto; Ravel's *Daphnis et Chloe* (Second Suite).

Sunday, July 28, at 3:30—Mendelssohn's *Italian* Symphony; Copland's *Appalachian Spring;* Tchaikowsky's Symphony No. 5.

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Thursday, Aug. 1, at 8:15—Soloist, Claudio Arrau, pianist—Brahms' *Tragic* Overture, Piano Concerto No. 1, and Symphony No. 4.

Saturday, Aug. 3, at 8:15—Soloist, Carol Brice, contralto—Brahms' Symphony No. 3, Rhapsody for Contralto, Male Chorus and Orchestra, and Symphony No. 2.

Sunday, Aug. 4, at 3:30—Soloists, Erica Morini, violinist, and Gregor Piatigorsky, cellist—Brahms' Variations on a Theme by Haydn, Concerto in A minor for Violin and Cello, and Symphony No. 1.

* * *

Thursday, Aug. 8, at 8:15—Soloist, Gregor Piatigorsky, cellist—Prokofieff's Symphony No. 5; Schumann's Cello Concerto in A minor; Prelude to Wagner's *Lohengrin;* Strauss' *Till Eulenspiegel*.

Saturday, Aug. 10, at 8:15—Soloist, Mischa Elman, violinist—Schuman's *American Festival* Overture; Martinu's Violin Concerto; Shostakovich's Symphony No. 9; Tchaikowsky's *Francesca da Rimini*.

Sunday, Aug. 11, at 3:30—Thompson's *Testament of Freedom* for Men's Voices & Orchestra; Beethoven's Symphony

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JACKSON, TENN.
SUN
JUL 21 1946

Berkshire Musical Festival To Air Three Programs

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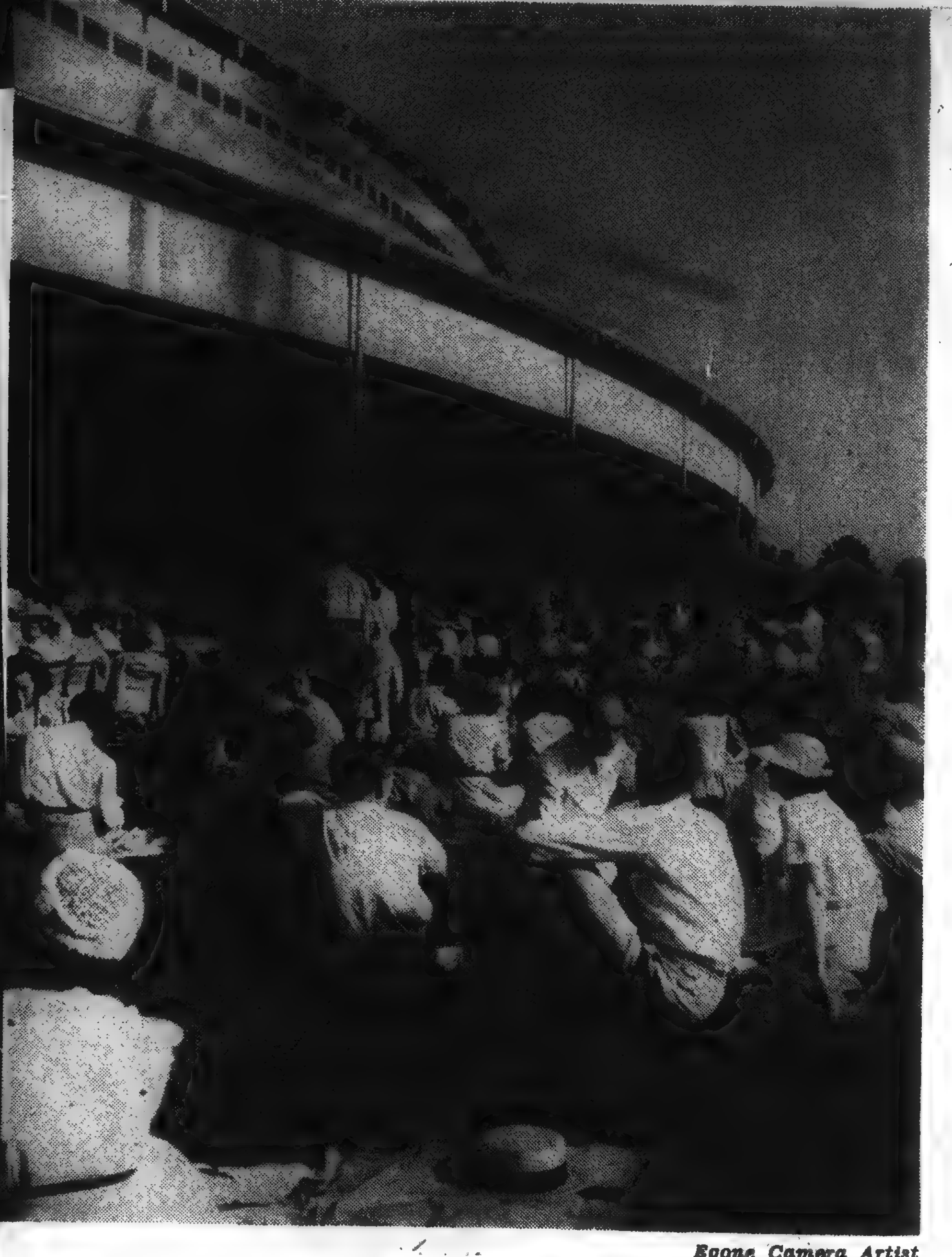
Another number to be heard is the Second Daphnis et Chloe Suite by Raval, with which Dr. Koussevitzky will close the broadcast.

The following Saturday evening, Carol Brice, young American contralto, will be soloist and on August 10, when the final broadcast of the festival and of the current season by the Boston Symphony is heard, Shostakovich's Symphony No. 9 will have its American premiere.



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Saturday, Aug. 3, at 8:15—Soloist, Carol Brice, contralto—Brahms' Symphony No. 3, Rhapsody for Contralto, Male Chorus and Orchestra, and Symphony No. 2.

Sunday, Aug. 4, at 3:30—Soloists, Erica Morini, violinist, and Gregor Piatigorsky, cellist—Brahms' Variations on a Theme by Haydn, Concerto in A minor for Violin and Cello, and Symphony No. 1.

* * *

Thursday, Aug. 8, at 8:15—Soloist, Gregor Piatigorsky, cellist—Prokofieff's Symphony No. 5; Schumann's Cello Concerto in A minor; Prelude to Wagner's *Lohengrin;* Strauss' *Till Eulenspiegel.*

Saturday, Aug. 10, at 8:15—Soloist, Mischa Elman, violinist—Schuman's *American Festival* Overture; Martinu's Violin Concerto; Shostakovich's Symphony No. 9; Tchaikowsky's *Francesca da Rimini.*

Sunday, Aug. 11, at 3:30—Thompson's *[illegible]tament of Freedom* for Men's Voices & Orchestra; Beethoven's Symphony

◀ From his terrace at Lenox, Mass., Serge Koussevitzky, Russian-born conductor, looks out over the opulent Berkshire Hills that he turned into the Summer music capital of the United States

▼ *Below*, Dr. Koussevitzky directs the Boston Symphony Orchestra in the music shed at *Tanglewood*, built in 1938, after the estate became the permanent property of the Berkshire Music Center

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JACKSON, TENN.
SUN

JUL 21 1946

Berkshire Musical Festival To Air Three Programs

The first three festival broadcasts of the Berkshire Music Festival to be presented over WTJS-ABC, will be heard on Saturday, July 27, at 7:30 to 8:30 p. m., when Dr. Se[redacted]ky returns to the podium of the Boston Symphony Orchestra. For the first time since the season closed last spring Dr. Koussevitzky will have his complete orchestra before him.

Two previous broadcasts from the Berkshire Music Festival have been devoted to programs of Bach and Mozart and the Boston leader reduced his ensemble to one comparable to the times when these scores were created.

For the initial festival broadcast Dr. Koussevitzky has selected Eugene List, young American pianist, as soloist. He will be heard in the familiar Second Piano Concerto by Rachmaninoff.

Another number to be heard is the Second Daphnis et Chloe Suite by Raval, with which Dr. Koussevitzky will close the broadcast.

The following Saturday evening, Carol Brice, young American contralto, will be soloist and on Augus 10, when the final broadcast of the festival and of th current seaso by the Boston Symphony is hear Shostakovich's Symphony No. will have its American premiere.

NEW YORK, N. Y.
PM

JUL 21 1946

Berkshire Festival

The Berkshire Festival Concert by the Boston Symphony Orchestra, under the direction of Serg K[redacted], in the Music She at Tanglewood, Lenox, Mass., begin Thursday evening with a program which features the America premiere of Shostakovich's Nint Symphony. Complete programs fo the nine concerts are as follows:

Thursday, July 25, at 8:15—Beethoven's *Eroica* Symphony; Shostakovich's Symphony No. 9 (first time); Moussorgsky-Ravel's *Pictures at an Exhibition*.

Saturday, July 27, at 8:15—Soloist, Eugene List, pianist—Beethoven's *Pastoral* Symphony; Rachmaninoff's Second Piano Concerto; Ravel's *Daphnis et Chloe* (Second Suite).

Sunday, July 28, at 3:30—Mendelssohn's *Italian* Symphony; Copland's *Appalachian Spring;* Tchaikowsky's Symphony No. 5.

* * *

Thursday, Aug. 1, at 8:15—Soloist, Claudio Arrau, pianist—Brahms' *Tragic* Overture, Piano Concerto No. 1, and Symphony No. 4.

Saturday, Aug. 3, at 8:15—Soloist, Carol Brice, contralto—Brahms' Symphony No. 3, Rhapsody for Contralto, Male Chorus and Orchestra, and Symphony No. 2.

Sunday, Aug. 4, at 3:30—Soloists, Erica Morini, violinist, and Gregor Piatigorsky, cellist—Brahms' Variations on a Theme by Haydn, Concerto in A minor for Violin and Cello, and Symphony No. 1.

* * *

Thursday, Aug. 8, at 8:15—Soloist, Gregor Piatigorsky, cellist—Prokofieff's Symphony No. 5; Schumann's Cello Concerto in A minor; Prelude to Wagner's *Lohengrin;* Strauss' *Till Eulenspiegel*.

Saturday, Aug. 10, at 8:15—Soloist, Mischa Elman, violinist—Schuman's *American Festival* Overture; Martinu's Violin Concerto; Shostakovich's Symphony No. 9; Tchaikowsky's *Francesca da Rimini*.

Sunday, Aug. 11, at 3:30—Thompson's *Testament of Freedom* for Men's Voices & Orchestra; Beethoven's Symphony

Tanglewood's 'Creative Summer in Music'

Boston Sunday Globe
PICTORIAL
JULY 21, 1946

TANGLEWOOD 1½ MI.
PERMANENT HOME
BERKSHIRE
SYMPHONIC FESTIVAL

RICHARD BURGIN conducting a rehearsal of one of the two student orchestras on the stage of the big Music Shed at "Tanglewood." Here, the Berkshire Festival will begin Thursday.

SERGE KOUSSEVITZKY listens as student conductors rehearse orchestra.

By CYRUS DURGIN
Globe Drama and Music Critic

"TANGLEWOOD," the beautiful estate straddling the town line between Lenox and Stockbridge in the Berkshire Hills, is a place of intense activity these days. The first full-size Berkshire Symphonic Festival since 1941 will begin next Thursday. Serge Koussevitzky's Berkshire Music Center, a school which the conductor of the Boston Symphony Orchestra founded in 1940, has resumed after a wartime lapse of three years. There are 400 students, about 25 percent of them former G.I.'s. They are there, as Mr. Koussevitzky said, "to spend a creative Summer in music," learning from a faculty that includes some world-famous names. The atmosphere is a combination of art, education and rustic simplicity.

REMODELED COWBARN is scene of chamber music rehearsal. Left to Right—Mrs. Marie Clark, Rita Baker, instructor Georges Laurent, Irvin Redcay and Rita Katchen.

LUNCHEON is served from a school bus remodeled into a mobile cafeteria and backed up to a platform with ramps.

CONDUCTING CLASS — Ashley Miller, conducting student, directs imaginary orchestra while instructor Stanley Chapple plays the piano and Harry John Brown looks on.

BLUEPRINT CONFERENCE—Members of the opera workshop go over designs for scenery. Left to Right—Margot Loebl, Mark Sandrich Jr., Claire Rosenstein, instructor Richard Rychtarik, Sylvia Pfeiffer and Kathy Sanger.

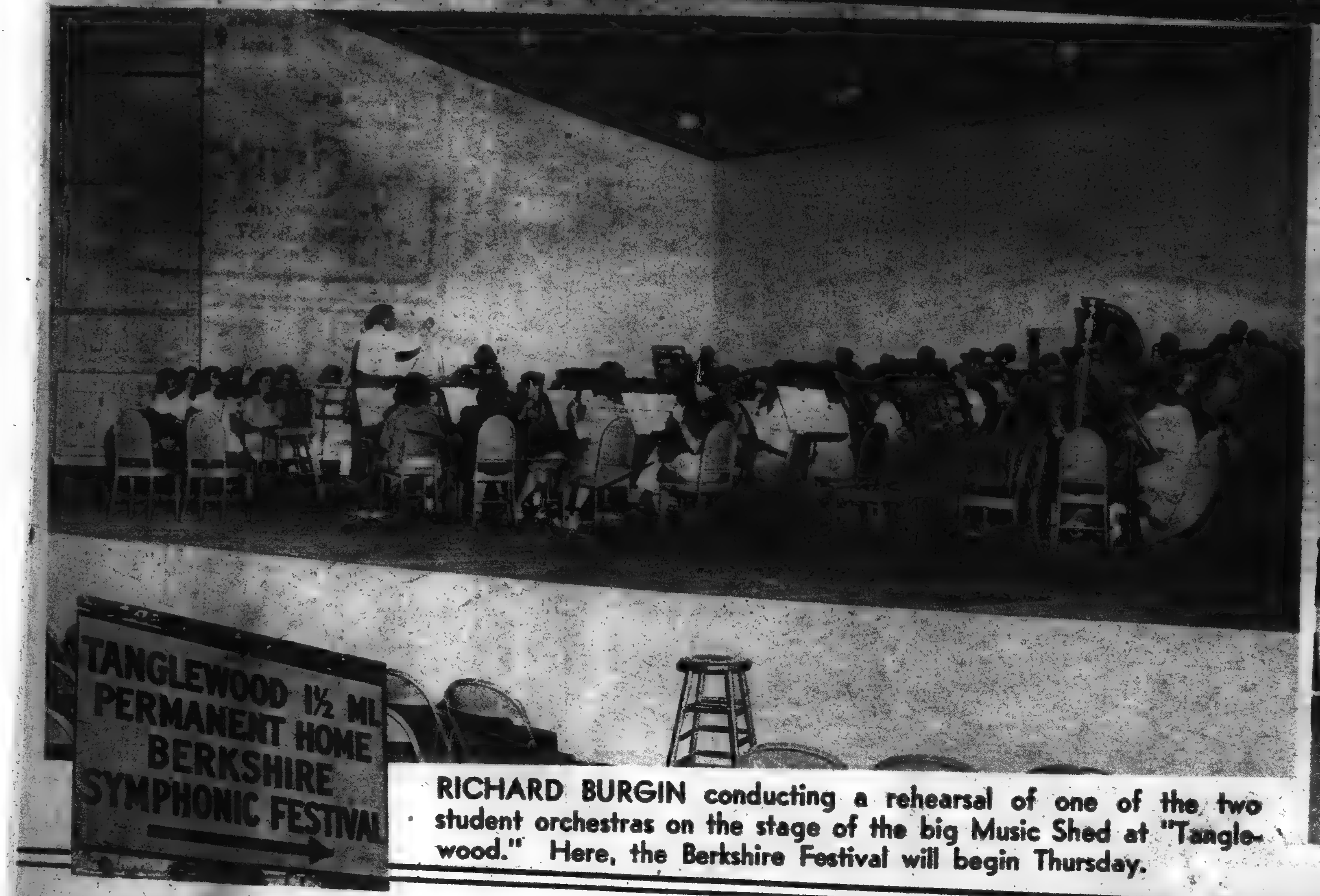
AVENUE OF PINES—The sun slants downward between these "primeval" pines as a group of Music Center people walk to classes.

BORIS GOLDOVSKY (left), head of the opera department, watches Eunice Alberts and Virginia Cole being directed in an acting rehearsal by Leonard Treash.

GLOBE STAFF PHOTOS, CHARLES F. McCORMICK

Tanglewood's 'Creative Summer in Music'

Boston Sunday Globe
PICTORIAL
JULY 21, 1946



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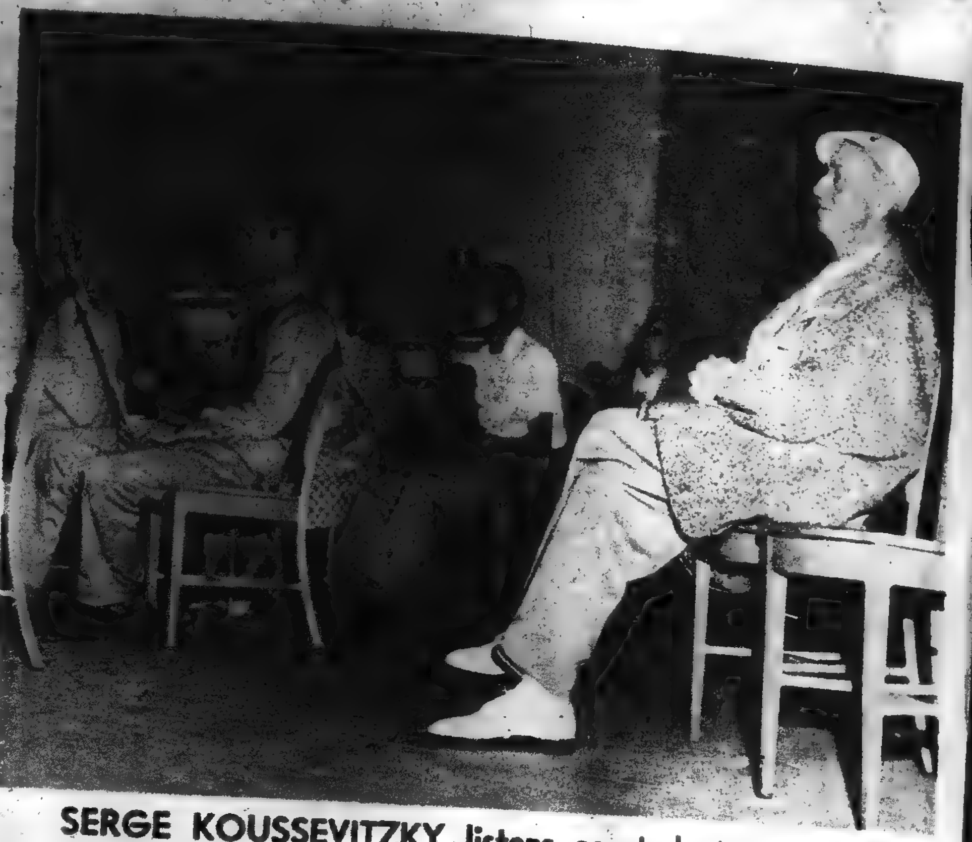

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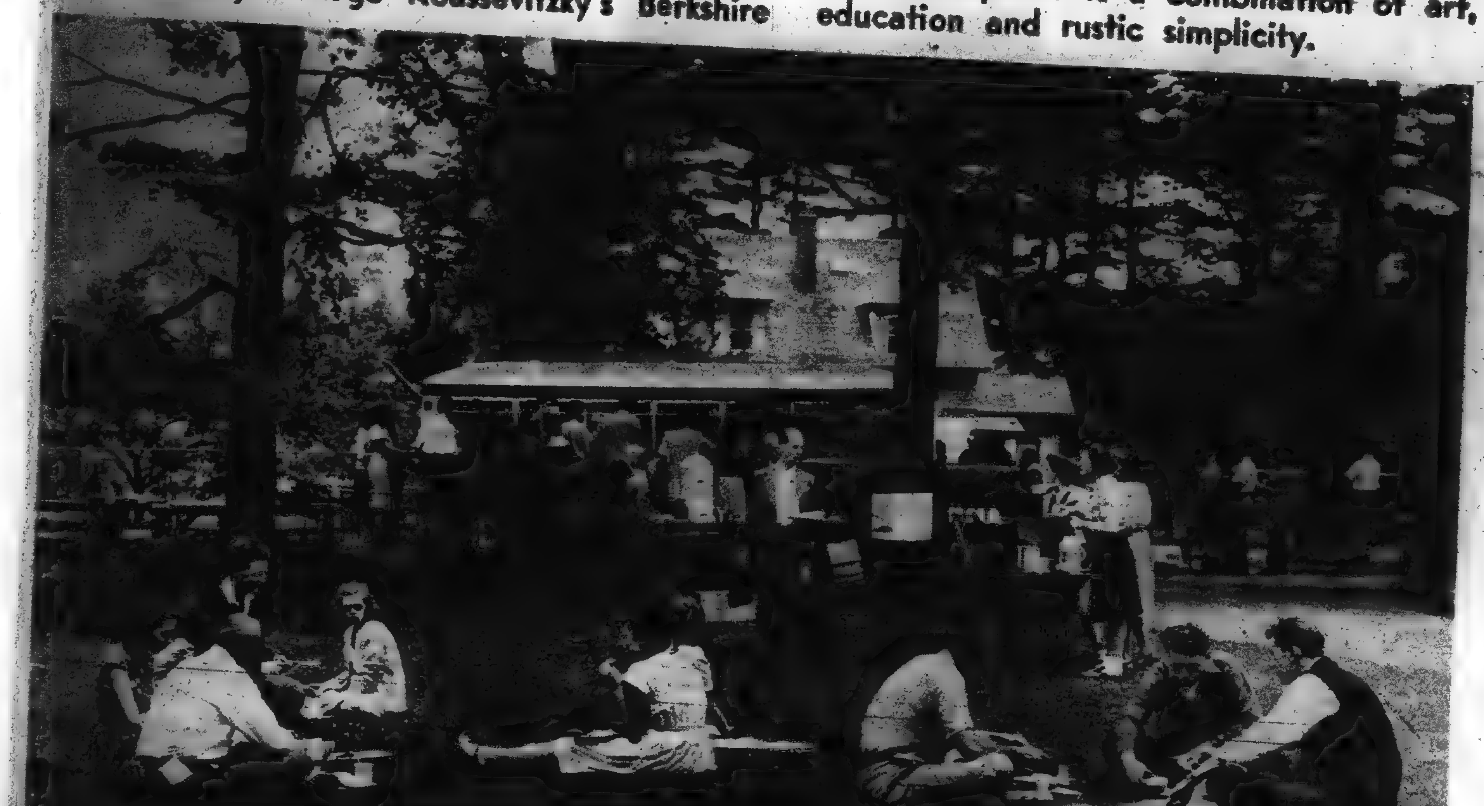

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BORIS GOLDOVSKY (left), head of the opera department, watches Eunice Alberts and Virginia Cole being directed in an acting rehearsal by Leonard Treash.

GLOBE STAFF PHOTOS, CHARLES F. McCORMICK

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 21 1946

400 Attending Berkshire Music Center at Tanglewood

Scenes at Berkshire Music Center, Lenox, Mass., where 400 students and forty-one veteran musicians are passing six weeks of musical study under Serge Koussevitzky. Above, right: Koussevitzky "conducting" a student conductor, Seymour Lipkin. Above, right: A bass player practicing under tree near music center headquarters. Below: Trombonist and violinist practice on back lawn, oblivious of baseball game in progress a few feet away

Ruth Orkin

Dr. Serge Koussevitzky and 41 Other Instructors Teach 6-Weeks' Course

Special to the Herald Tribune

LENOX, Mass., July 20.—Muted strings waft across the Berkshire hills again, and star-eyed neophytes in the great romance of music trade enthusiasm for learning again in the reopening of the annual Berkshire Music Center, at near-by Tanglewood. Closed during the war years, this young laboratory for musicians is in progress again and now is in the midst of its six weeks of intensive "living and working with music."

Four hundred students are enrolled, living and working with forty-one distinguished instructors headed by Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra.

They come from thirty-three states, Central and South America. Some have studied music without interruption for years; some took recesses from sharps and flats because of service in the armed forces.

Among those enrolled are sixteen student composers, many student conductors, and four whilom conductors who have been selected to study personally under Dr. Koussevitzky. Two student orchestras have been assembled, and two choruses, and several chamber music ensembles.

This laboratory for music fulfills an old dream of Dr. Koussevitzky's: a center of the arts where students could supplement their technical training by association with recognized artists, could transform drab classrooms into a world of music-making. This dream approached reality in 1938 when the Boston Symphony Orchestra acquired the two hundred Tanglewood acres.

The Music Center was established under Dr. Koussevitzky's direction in the summer of 1940. He then termed it a place for "living and working with music." He described it as a temporary home for those seeking the best in music and related arts, for those desiring to refresh mind and personality through contact with the respected in art and culture, and for those equipped to enjoy a creative rest in summer.

The schedule for this summer requires classes six days a week, attendance at forty-four concerts, innumerable forums and lectures. During the last three weeks, the Boston Symphony Orchestra will present the annual Berkshire Music Festival.

Most of the students are quartered here, a mile and a half from Tanglewood. Many are in quarters provided by the Center; others are billeted in private homes. Sleeping on cots in the school barn are a married couple. Many hitch-hike to classes.

Although the schedule is crowded, informality is a characteristic of the Center. Students practice in off-periods wherever their inclinations lead, being restricted only by the limitations of their instruments—in the Shed, the Main House, the Barn, the Garage, the Theater-Concert Hall, the Chamber-Music Hall, studies, and from non-committal bushes and trees. At the lunch wagon for meals, students and instructors jostle one another. With their trays some sit at picnic tables, others stretch on the lawns.

The program at the Center this summer calls for nine Berkshire Festival concerts by the Boston Symphony, four Bach-Mozart concerts with the Boston Symphony Players, four chamber-music concerts featuring the Boston Symphony Players and visiting artists, and twenty-two performances by students of the Music Center. The latter will emphasize a tenet of the center—collectve performance, in orchestral, choral and operatic endeavor.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 21 1946

Tenth Festival In Berkshires Opens July 25

Koussevitzky to Conduct Boston Symphony in Tanglewood Music Shed

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will open the tenth Berkshire Festival next Thursday night, July 25, at 8:15 in the Music Shed at Tanglewood, Lenox, Mass. The programs of the nine concerts are:

Thursday evening, July 25: Largo from Symphony No. 6 and Symphony No. 9 (first performance in America), Shostakovitch; Symphony No. 3 (Eroica), Beethoven.

Saturday evening, July 27: Symphony No. 6 (Pastoral), Beethoven; Piano Concerto No. 2, in C minor, Rachmaninoff (soloist, Eugene List); "Daphnis et Chloe," Suite No. 2, Ravel.

Sunday afternoon, July 29, 3:30: Symphony No. 4 (Italian), Mendelssohn; Suite from "Appalachian Spring," Copland; Symphony No. 2, in C major, Schumann.

Thursday evening, Aug. 1: Brahms program: Tragic Overture, Piano Concerto No. 1, in D minor (soloist, Claudio Arrau), Symphony No. 4.

Saturday evening, Aug. 2: Brahms program: Symphony No. 3, Rhapsody for contralto and male chorus (soloist, Carol Brice); Symphony No. 2.

Sunday afternoon, Aug. 4: Brahms program: Haydn Variations; Double Concerto for violin and cello (soloists, Erica Morini and Gregor Piatigorsky), Symphony No. 1.

Thursday evening, Aug. 8: Symphony No. 5, Prokofieff; Schumann, cello concerto (soloist, Gregor Piatigorsky); Wagner, Prelude to "Lohengrin"; Strauss, Till Eulenspiegel.

Saturday evening, Aug. 10: Francesca da Rimini, Tchaikovsky; Symphony No. 9, Shostakovitch; Violin concerto, Martinu (soloist, Mischa Elman).

Sunday afternoon, Aug. 11: Testament of Freedom, for men's voices and orchestra, Thompson; Beethoven, Symphony No. 9.

The complete Boston Symphony is playing in this festival for the first time since 1941. In the 1942 festival Dr. Koussevitzky conducted the Berkshire Music Center's senior orchestra. No large-scale festivals were held in 1943, 1944 and 1945, but Dr. Koussevitzky conducted Bach and Mozart chamber music programs in 1944 and 1945. The last concert of this summer's Bach-Mozart series will be held this afternoon in the Center's theater-concert hall. The program includes Bach's second Brandenburg Concerto and fourth suite, and Mozart's violin concerto in A major (K. 219) with William Kroll as soloist, and "Jupiter" symphony.

Other events scheduled at Tanglewood for this week are a chamber music program this morning, a concert by the Berkshire Chamber Orchestra under Louis Speyer next Tuesday night, with Valentina Vishnevska, soprano, and the Center's soprano chorus; a concert by the Center's orchestra on Friday night, a public rehearsal by the Boston Symphony Saturday morning and a choral concert Saturday afternoon. In Tuesday's program Arthur Lourie's cantata, "Naissance de la Beaute" will have its first American performance, and Malipiero's "Le Sette Allegresse d'Amore," for soprano and fourteen instruments, will have its American premiere.

Information about tickets and other details is obtainable from the Berkshire Music Center at Tanglewood, Lenox, Mass. (telephone, Lenox 530). Times mentioned are daylight saving time.

NEW YORK, N. Y.
TIMES

JUL 21 1946

RUSSIAN SYMPHONY PREMIERE

By OLIN DOWNES

THE two most important symphonies that have come from Russia—that country which has been the most productive of music of all the great nations engaged in the war—figure on the programs of the coming weeks of the Berkshire Symphonic Festival. One of these is Prokofieff's Fifth Symphony, introduced here last season by Koussevitzky and the Boston Symphony. The other is Shostakovich's Ninth Symphony, which will be given its American première by the same forces next Thursday evening at Stockbridge.

This Ninth Symphony, in its very modest proportions, implies an important change in Shostakovich's creative procedure. It is a work of approximately twenty-five minutes in length, in contradistinction to his earlier works in the form, which became longer with each essay up to the Eighth.

These dimensions may have been found unsatisfactory by the composer himself, if only on purely practical grounds. They required an immense orchestral apparatus, especially in the case of the Seventh. The Brobdignagian dimensions of the last two symphonies made them difficult to perform and even to adjust with the requirements of the average orchestral program. The Ninth Symphony is almost a volte-face from the dimensions of the Seventh and Eighth and the orchestral apparatus involved. For the orchestra of the Ninth, excepting a large pulsatile division including gong, cymbals, triangle, large and small drums in addition to tympani, is almost the classic one: the quartet of different wind instruments in pairs, plus piccolo; brass with two trumpets and a tuba; and a fully manned string choir, which brings the instrumental emphasis back to nineteenth-century levels of sonority after special stress upon wind instruments, in the twentieth.

Simplicity of Form

The interior form of the movements is of a parallel simplicity and concentration. There is a relation to the divisions of the Eighth symphony in the fact that the last three parts of the Ninth are not separated. Otherwise the succession is again on classic lines—a first movement in sonata form, a second lyrical movement, a third a scherzo, though it does not bear that precise label in the score. The fourth movement serves as introduction to the last, or, if the description is preferred, a brief interlude between the third movement and the finale in what is essentially a four-movement work. This interlude is in the style of a free dialogue between the low brass instruments, with a broad, strongly rhythmed phrase and free cadenzas of the bassoon (an instrument Shostakovich has often used with special effect) over a background harmony held by the basses and 'celli. The finale is gay, exultant, uproarious, and it is principally in this movement that the power of the orchestra is fully employed.

Soprano Soloist

Lily Pons, who sings at the Lewisohn Stadium Thursday.

Shostakovich completed this symphony in a month's time at the composers' farm near Ivanovo, last August. He first sketched the main ideas of the work, away from the piano. He then wrote out the symphony page by page as it stands today in orchestral score. The printed page makes it clear that he writes with the simplicity of complete technical knowledge and with the logic of a workman who is master equally of his ideas and his means.

Daniel Zhitomirsky, who lived close to the composer when he was writing this symphony and who heard it played piano four hands in advance of the orchestral performance, avers that, despite exterior departures from precedent, Shostakovich's creative method is here wholly consistent with the general line of his development. Speaking interpretively, he finds in the opening movement a Haydnesque simplicity "with a fair share of slyness and subtle irony"; in the second movement "the world of bright and romantic lyricism"; in the third a "precipitate" scherzo movement which evolves from the embryo of the opening measures, and in the finale music which "abounds with brilliant comedy touches."

He continues, in the Soviet Musical Bulletin of last September: "The world of light comedy with a touch of parody and grotesqueness has always been something innately favored by Shostakovich. * * * But the growth of Shostakovich's individuality and its development have shown that the Mephisto side of his nature is indissolubly connected with the Faust one."

Distinguishing Values

Be this as it may, it has not been primarily the parodistic element in which the youthful Prokofieff had long anticipated Shostakovich which has constituted the distinguishing value of the latter's music. It is Shostakovich in the lyrical vein, and Shostakovich, the composer exceptionally capable, in his big moments, of drawing the grand line and the emotional curve, who has most impressed us.

The romanticism of his First symphony, written when he was nineteen; the slow movement of his Fifth; the haunting vistas of beauty interspersed with the bravuras of the Seventh and Eighth, are manifestations of an immense gift, as yet of unpredictable potentialities. For the passages just mentioned too often stand out from neighboring pages of mixed derivations and inconsistencies of style. Now the music is of a noble flight and dramatic power, and now of a banality which caused perhaps by the endeavor to strike the popular, mass note, is incongruous. In places there is almost the effect of a split creative personality.

This latest symphony of Shostakovich, by the printed document, appears to have as its special objective concision, concentration, non-superfluity. It will command attention, as one of the latest expressions of a singularly gifted artist, still a problem child of his nation and his epoch, who, having reached the fortieth year of his growth, presents, to a world that will listen, his Ninth Symphony.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 21 1946

Tanglewood Becomes Music Capital Thursday

First American Performance of Shostakovitch Ninth Symphony Gives Added Significance to Program Drawn Up for Berkshire Festival

By VICTOR PRAHL

The first series of Berkshire festival concerts by the Boston Symphony under Serge Koussevitzky at Tanglewood on Thursday night of this week will mark the opening of what is undoubtedly the most important summer music festival anywhere. For with Salzburg not functioning in its full capacity, surely no other music center can rival the magnificent setting of Tanglewood, its three weekends of nine concerts by the orchestra with chorus and soloists, the Bach-Mozart concerts and chamber series, in conjunction with the music center, already functioning successfully in its fourth season, consisting of two large student orchestras, choruses, chamber groups, various classes, an opera workshop, and a full-length opera especially commissioned for the festival in preparation. With the improved parking space, the enlarged box office and numerous other improvements, the grounds are ready to receive the audience which will probably be the largest in the history of the festival.

The Brahms cycle, the second of the series which will include the master's four symphonies as well as other of his major symphonic works, seems to hold the greatest attraction for subscribers, but the first series has taken on an added significance since the announcement that the opening concert would include the first American performance of the new Shostakovitch "Symphony No. 9."

In New Style

Arriving with considerable less fanfare than his previous symphony for which the New York Philharmonic paid $10,000 to play first, and which has been heard rarely since then, we are told that this is a "scherzo" symphony in one of the composer's new styles, evolved after a rediscovery of the symphonies by Haydn. Taking but 25 minutes to play, all five movements are gay with the exception of the fourth, which is a "largo." This bit of news is reassuring for we find the composer easier to take in his lighter moods than in his attempts at sustained lyricism where his lack of inspiration and even originality are apt to result in outright boredom. Other high lights of the opening week will be Eugene List's performance of the second Rachmaninoff piano concerto on Saturday night and Aaron Copland's successful "Appalachian Spring" suite on Sunday afternoon.

The printed program of the current Bach-Mozart concerts contains Dr Koussevitzky's fine speech of greeting to the students, delivered on the opening day of the school, from which I am taking the liberty of quoting the final paragraphs:—

"Today, in a period of an unprecedented crisis in history, when men find no common contact and means of understanding each other, when all notions and values have lost their former significance, music is an element of unity among men.

"More than any other art, music has the driving force, the facility and freedom of crossing social, political, geographical, racial and religious barriers, and speaks a language accessible to all. On the remotest spots of the earth, people experience the same deep emotion when listening to immortal pages written in the universal language of sound. In the light of music, the soul beholds the good and the beautiful; the heart awakens to faith in man and in his better future. If you deprive men of music—just as they were deprived of honor, dignity, human rights, conscience, faith and freedom—you will witness the decline of the world to a state of brutality and barbarism. Music alone can still tame the beast in man—it is our comfort and hope. Even religion and the churches, having lost their unity, have also lost their moral control and their power over the conscience of men.

"It is our great blessing and deep joy to be serving music at a time when its radiant influence is revealed to the world with such conviction, and when the meaning of music is justifying also the meaning of man's existence."

Revised Festival Programs

The festival programs, somewhat revised since their first announcement, are printed below:—

Berkshire Festival Programs
Boston Symphony Orchestra
Serge Koussevitzky, Conductor

Thursday evening, July 25:—
Symphony No. 3 in E-flat major, "Eroica," opus 55 .... Beethoven
Symphony No. 9 (First performance in America) .... Shostakovitch
Pictures at an Exhibition
Moussorgsky-Ravel

Saturday evening, July 27:—
Symphony No. 6, "Pastoral" .. Beethoven
Piano concerto No. 2 in C minor, opus 18
Rachmaninoff
Eugene List, Soloist
"Daphnis et Chloe," ballet (Second suite)
Ravel

Sunday afternoon, July 28:—
Symphony No. 4 in A major, "Italian"
Mendelssohn
Suite from "Appalachian Spring" . Copland
Symphony No. 5, in E minor .. Tchaikovsky

Brahms Week

Thursday evening, August 1:—
Tragic overture, opus 81
Piano concerto No. 1, in D minor
Claudio Arrau, Soloist
Symphony No. 4 in E minor, opus 98
Saturday evening, August 3:—
Symphony No. 3 in F major, opus 90
Rhapsody for contralto, male chorus and orchestra, opus 53
Carol Brice, Soloist
Symphony No. 2 in D major, opus 73
Sunday afternoon, August 4:—
Variations on a theme by Haydn, opus 56a
Concerto in A minor for violin and violoncello, opus 102
Erica Morini and Gregor Piatigorsky, Soloists
Symphony No. 1 in C minor, opus 68
Thursday evening, August 8:—
Symphony No. 5, opus 100 ..... Prokofieff
Violoncello concerto in A minor, opus 129
Schumann
Prelude to "Lohengrin" .... Wagner
"Till Eulenspiegel's Merry Pranks," rondo
Strauss
Gregor Piatigorsky, Soloist
Saturday evening, August 10:—
American festival overture .... Schuman
Concerto for violin .... Martinu
Mischa Elman, Soloist
Symphony No. 9 .... Shostakovitch
"Francesca da Rimini" ...... Tchaikovsky
Sunday afternoon, August 11:—
"The Testament of Freedom," for men's voices with orchestra ...... Thompson
Symphony No. 9 in D minor, opus 125
Beethoven
Festival Chorus—Soloists to be announced.

DAYTON, OHIO
NEWS
JUL 2 1 1946

Days Crowded At Tanglewood; Daytonian Tells Of Festival

BY BETTY A. DIETZ
Daily News Music Editor

FROM the Berkshire festival at Tanglewood—Conductor Koussevitzky's baby—an envelope gaudy with purple and orange stamps brings a picture of busyness and music making made even more pleasant by drifting breezes and heavy shade trees. Eleanor McCann, director of music for the Dayton Art Institute, promised to write of some of the activities and write she did, practically by the light of the moon, so busy are her days.

Tanglewood, according to Miss McCann, is an exciting place, bustling with musicians burdened with instruments and scores and just plain music lovers holding tightly to programs, on which they've managed to capture the scrawls meant to identify various celebrities.

And celebrities there are—the place is alive by them. The guiding light of the festival, though, is the most important of all. Dr. Koussevitzky, Miss McCann wrote, is everywhere. "Each morning he appears at the rehearsal of orchestra No. 2 (the Boston Symphony orchestra being No. 1) and sits up on the stage, beating time with his foot and singing some theme when one of the young conductors doesn't quite meet his level of perfection with the orchestra. And he appears at every student performance whether it be madrigal or chamber music or discussions."

Leonard Bernstein, amazing young conductor-pianist-composer who will conduct the performance of Britten's opera, Peter Grimes, at Tanglewood, arrived from London where he was music director for the Ballet Theater. At rehearsals he heard solo and ensemble parts of Peter Grimes for the first time.

"After an hour of reading through the parts," Miss McCann recalled, "Bernstein told them, 'It's better than my wildest dreams. Needs a hell of a lot of work but it's wonderful.'

"The interesting thing about this work"—Koussevitzky commissioned the young English composer, Benjamin Britten, to write an opera for the current festival —"is that everybody, soloists, chorus, orchestra players, all claim it's the most difficult thing they've ever tried to sing or play but all end with 'it's terrific.'"

Further describing the opera, Miss McCann wrote that "often the orchestra is in one key and the soloist in another, but there is a reason for that. In the opera there are two main oppositions: The ocean fights Peter Grimes and he fights the community in which he lives. You feel this conflict of man set against nature and, of course, you feel it most strongly in the music. Mr. Britten seems to have a gift for showing this contrast between the musical function of man and the musical function of nature. In the end nature destroys Peter—but there are some beautiful moments during the running of the course of this terrific struggle.

"According to the underground telegraph, Mr. Britten is coming over (from England) to put the final touches on the performance himself. Right now two coaches from the Met and Boris Goldosky and Bernstein are hard at work."

Enrolment at the music center this summer is some 200 over that of 1942. And half this number are veterans who are returning to their work in music. Sitting next to Miss McCann in the conducting class, for instance, is a former paratrooper who made 14 jumps, yet found time, too, to conduct an orchestra in London, doing Beethoven's Eighth symphony. Another young musician had been guest conductor with the Nuremburg Philharmonic.

Miss McCann's prize story, however, concerns a carpenter who was putting shelves in the little music shop where she is working a few hours each day. Two practice rooms are over the music shop and Mozart vies daily with Hindemith and sopranos with bassoons. The carpenter, intrigued by the music which drifted down, tried to remember and place the snatches he could hear. When the musicians went through on their way to the street the carpenter button-holed one of the men long enough to learn it was the Beethoven Archduke trio whose name he couldn't remember. With that bit of information he gladly settled back to his work.

Dr. Koussevitzky would have appreciated the incident, I think. In his address at the opening exercises of the Berkshire music center, he said, "Today in a period of an unprecedented crisis in history, when men find no common contact and means of understanding each other, when all notions and values have lost their former significance, music is the element of unity among men. More than any other art, music has the driving force, the facility and freedom of crossing social, political, geographical, racial and religious barriers, and speaks a language accessible to all."

ALBANY, N. Y.
TIMES UNION
JUL 21 1946

Tangl

By EDGAR S. VAN OLINDA

MRS. Franklin D. Roosevelt will attend the opening concert of the Berkshire Music Festival at Tanglewood, Lenox. With Mrs. Henry Morgenthau, Jr., whose guest she will be, she will hear on the evening of July 25 the first performance in America of Dmitri Shostakovich's Ninth Symphony ~~by the Boston~~ Symphony orchestra, conducted by Serge Koussevitzky.

Among the distinguished listeners to the festival concerts on Thursday and Saturday evenings and Sunday afternoons from July 25 to Aug. 11 will be Sir Alexander Cadogan, British delegate to the United Nations conference; Commodore James K. Vardaman, formerly President Truman's naval aide recently appointed to the Federal Reserve board; Lady Berendsen of the New Zealand legation in Washington, D. C.; Princess Emina Toussoun of Egypt; Adolf A. Berle, Jr.; recently ambassador to Brazil; Mrs. Joseph P. Kennedy, wife of the former ambassador to the Court of St. James; and Mrs. Myron Taylor, wife of the ambassador to the Vatican.

The wives of two radio commentators, Lowell Thomas and H. V. Kaltenborn, are planning to attend, as are Mrs. Guy P. Gannett, president of the American Federation of Music clubs, and Mrs. Andrew Hepburn, who with her aunt, Miss Mary A. Tappan, gave "Tanglewood," their summer home, to the Boston Orchestra.

The three programs for the week-end of July 25 are as follows:

Thursday evening, July 25, at 8:30 p. m.: Beethoven—Symphony No. 3 in E-flat major, "Eronica," Op. 55: Shostakovitch—Symphony No. 9 (first performance in America); Moussorgsky-Ravel — Pictures at an exhibition.

Saturday evening, July 27, at 8:30 p. m.: Beethoven — Symphony No. 6, "Pastoral"; Rachmaninoff—Piano Concerto No. 2 in C minor, Op. 18; Ravel—"Daphnis et Chole," Ballet (Second Suite); soloist—Eugene List.

Sunday afternoon, July 28, at 3:30 p. m.: Mendelssohn—Symphony No. 4 in A major, "Italian"· Copland—Suite from "Appalachian Spring"; Tchaikovsky —Symphony No. 5, in E minor.

NEW YORK, N. Y.
TIMES
JUL 21 1946

RECORDS: IN HONOR OF JEFFERSON

By HOWARD TAUBMAN

ONE of the most gifted choral writers in this country, Randall Thompson, tackled a tough job when he undertook to set to music four passages from the writings of Thomas Jefferson. The outcome is *The Testament of Freedom* (Victor 1054, three twelve-inch records) and it honors the spirit of Jefferson, as it enhances Mr. Thompson's reputation.

Mr. Thompson wrote this setting for male voices and orchestra in 1943 in observance of the two-hundredth anniversary of Jefferson's birth. Himself a member of the University of Virginia faculty, he dedicated the score "To the University of Virginia Glee Club, in Memory of the Father of the University, 1743-1943." The glee club presented the première on April 13, 1943, under Dr. Stephen Tuttle's direction. It was broadcast over a CBS network, recorded by the OWI and sent by short-wave to our armed forces overseas. No doubt it was also heard by some people in the occupied countries and perhaps they drew some small measure of courage from it.

The Harvard Glee Club, directed by G. Wallace Woodworth, added the work to its repertoire. Serge Koussevitzky heard it in Boston and he ~~and the~~ Boston Symphony joined with the Harvard Glee Club in making this effective recording.

Sources for Text

Mr. Thompson drew his text from "A Summary View of the Rights of British America" (1774); "Declaration of Causes and Necessity of Taking Up Arms" (July 6, 1775), and a letter to John Adams (Sept. 12, 1821).

The setting begins and ends with these words, "The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them." It goes on to a long passage beginning, "We have counted the cost of this contest and find nothing so dreadful as voluntary slavery," and ending with "being with one mind resolved to die freemen rather than to live slaves." The next section starts with "We fight not for glory or for conquest." And the passage from the letter written in 1821 used by Mr. Thompson deserves to be quoted in full:

"I shall not die without a hope that light and liberty are on steady advance . . . and even should the cloud of barbarism and despotism again obscure the science and liberties of Europe, this country remains to preserve and restore light and liberty to them. . . . The flames kindled on the Fourth of July, 1776, have spread over too much of the globe to be extinguished by the feeble engines of despotism; on the contrary, they will consume those engines and all who work them."

Mr. Thompson has not sought to outdo the eloquence of Jefferson's words. He has underscored them where necessary, but he has composed his setting with admirable dignity and restraint. There will be some who will complain that this music is too genteel and that it should have more blood and thunder. But Jefferson spoke in measured words that were strong without being loud. And there is no point in telling a composer what idiom he should choose. Here is his music; evaluate it as it stands.

It is a polished, craftsmanlike job. Mr. Thompson knows how to bring out the music of the English language and in this score he has found rhythmic grace and power for Jefferson's prose.

Album of Poetry

Another album of memorable words, this time poetry, comes also from Victor with *The Rubaiyat of Omar Khayyam* (1055, two twelve-inch records). Ralph Bellamy, currently in the Broadway hit, "State of the Union," is the reader and there is a musical background composed by Henry S. Gerstle and played by the Victor Chamber Orchestra directed by Macklin Marrow. Edward Fitzgerald's classic has been condensed for this recording, but there is enough of it to please all but those who treasure every word of the poem. Mr. Bellamy reads well but the music is obvious and often obtrusive.

CHICAGO, ILL.
TRIBUNE
JUL 2 1 1946 10

First Work to Be Presented at Tanglewood

By Albert Goldberg

No one who looks fairly at the voracious public appetite for opera really believes that music drama is a dead art form. But neither opera nor any other art can go on indefinitely without new creative nourishment, and the sad fact is that altho the first decade of the 20th century witnessed the production of such durables as Debussy's "Pelléas and Mélisande," Richard Strauss' "Salome" and "Electra" and Puccini's "Tosca" and "Madame Butterfly," only "Der Rosenkavalier," of the fairly formidable flood of operas written since then has shown the qualities that keep a work regularly in the repertory.

Benjamin Britten

True, there have been Montemezzi's "L'Amore dei Tre Re"—which would have a good chance at survival if its adequate casting were not so difficult—and Wolf-Ferrari's "Jewels of the Madonna," as well as such brief sensational flurries as Ravel's "L'Heure Espagnol," Berg's "Wozzeck," Krenek's "Jonny Spielt Auf," Weinberger's "Schwanda the Bagpiper," and Shostakovich's "Lady Macbeth of Mtensk," tho revivals become more and more infrequent.

• • •

Now the eyes of the musical world are focused on England, the most unlikely of all operatic sources, where a young 33 year old composer, Benjamin Britten, last year burst into international fame with his "Peter Grimes," and where his latest opera, "The Rape of Lucretia," last week seems to have won critical acclaim in excess even of his earlier work. Not in the three and a half centuries since Henry Purcell has England produced an opera writer half so successful, tho many English composers—Dame Ethyl Smyth, Gustav Holst and Vaughan Williams among them—have worked assiduously at the task.

Britten has called opera "the most exciting of musical forms." In both his serious works—he also is the author of an operetta based on the American folk hero, Paul Bunyan—he has struck out in his own direction, leaving far behind the sword play and pageantry of Verdi, the mythology of Wagner, the sentimentality of Puccini and the luridness of Strauss.

In the preface to "Peter Grimes"—which will receive its first American performances at the Berkshire Music Center, Tanglewood, Mass., on Aug. 6, 7, and 9—the composer states his then operatic creed: "I am especially interested in the general architectural and formal problems of opera, and decided to reject the Wagnerian theory of 'permanent melody' for the classical practice of separate numbers that crystallize and hold the emotion of the dramatic situation at chosen moments. One of my chief aims is to try and restore to the musical setting of the English language a brilliance, freedom and vitality that have been curiously rare since the death of Purcell."

• • •

Whereas in the sensationally successful "Peter Grimes"—the composition of which was made possible by a grant from the Koussevitzky Foundation — Britten employed musical forces totaling 200 singers and musicians, his latest opera appears to be equally original in quite another direction for it employs a small cast of singers and an orchestra of only a dozen players. Reviewing its premiere in Glyndebourne on July 12, F. Bonavia wrote in the New York Times:

"Mr. Britten's second opera ['The Rape of Lucretia'] is even more striking, more adventurous, more important than his first. Mr. Britten is a very gifted composer of music who faces the problems of opera with a mind that is not hampered by bias or tradition. He borrows from Greek tragedy the chorus, but he uses the device for his own purpose. Instead of the usual unwieldly massed chorus of opera, he has two singers, one male and one female, who comment on the action and also join in the musical ensemble, adding two more voices to duet or quartet and widening the scope and effect of a dramatic moment.

"The process of reduction, the substitution of the individual for the mass, is carried a step farther in the orchestra, which consists of only a dozen players, but employed with such tact that, far from being aware of lack of power or variety, one is amazed at the range and geniality of the orchestra solo.

"But the most striking feature is the new Britten opera is the widening of range, the deepening of sympathy suggested by music that is at times quite as fierce and robust as anything in 'Grimes,' and also more exquisite and more delicately beautiful than the finest page of the earlier opera."

NEW HAVEN, CONN.
REGISTER

JUL 21 1946

New Haveners Plan Tanglewood Trip

Bus Company Sponsors Sunday Excursions; Today's Program Features Bach, Mozart

By H. PHILIP DUDLEY

Tanglewood in the Berkshires has become a major factor in the musical life of this country. The gathering of thousands of people in and around the great Music Shed to hear the Boston Symphony Orchestra in the Berkshire Festival concerts is of itself significant. It is the earnest work of more than 400 selected students, most of them less than 30 years of age, however, which cannot help but have a powerful impact upon creative music in America.

The Berkshire Center is indeed living up to the exalted dream of Serge Koussevitsky—a place for "living and working in music—to serve those who seek the best in music and the related arts, who are anxious to refresh mind and personality through contact with the elite in art and culture, and who long for a creative rest in Summer."

You Can Go

Turning to the aspect of Tanglewood which is immediately significant to thousands of music lovers in New England—the opportunity to hear the magnificent Boston Symphony Orchestra in the Berkshire Festival Concerts, it is encouraging to find it readily available to music lovers in this area. Excursions by motor coach are being offered by the Connecticut Company on three Sunday afternoons—July 28, August 4, and August 11. Leaving New Haven at noon, these buses go directly to Tanglewood, returning after the concerts with a stop at Winsted for supper.

On the afternoon of July 28, the Boston Symphony Orchestra will play Mendelssohn's Symphony No. 4 in a A major (the "Italian"); Copland's Suite from "Appalachian Spring," and Schumann's Symphony No. 2, in C major, Op. 61.

The program for August 4 will consist entirely of Brahms' works, including "Variations On a Theme by Haydn," Op. 56a; Concerto in A minor for violin and violoncello, Op. 102; and Symphony No. 1 in C minor, Op. 68. The soloists for this concert will be Erica Morini and Gregor Piatigorsky.

On August 11, the program will consist of Thompson's "The Testament of Freedom," for men's voices with orchestra, and Beethoven's Symphony No. 9 in D minor, Op. 125. These works will be presented with the assistance of the Festival Chorus, with soloists to be announced.

Officials of the Connecticut Company have announced that while all reserved seats have been sold out for the first two of these concerts, the management of the Festivals gives absolute assurance that general admission tickets can be obtained by all persons taking these excursion trips.

Other Concerts

For those who may be planning to go to Tanglewood by other means, we mention here some of the forthcoming Tanglewood events on other dates.

This afternoon at 3:30 the second Bach-Mozart program will be given, including Bach's Brandenburg Concerto No. 2 in F major, and the Suite (Overture) in D major, No. 4; and Mozart's Violin Concerto in A major, No. 5 (K219), and Symphony ("Jupiter") No. 41 (K551). William Kroll will be the violin soloist.

Festival Concerts will be given at 8:15 on the following evenings:

Thursday, July 25—Shostakovich, Largo from Symphony No. 6; Shostakovich, Symphony No. 9 (first American performance); Beethoven, Symphony No. 3.

Saturday, July 27—Beethoven, Symphony No. 6; Rachmaninoff, piano concerto No. 2 in C minor (Eugene List); Ravel, "Daphnis and Chloe," Ballet (Second Suite).

Thursday, August 1 — Brahms: "Tragic Overture"; Piano Concerto in No. 1 in D minor (Claudio Arrau); Symphony No. 4 in E minor.

Saturday, August 3 — Brahms: Symphony No. 3 in F major; Rhapsody for Contralto, Male Chorus, and Orchestra (Carol Brice); Symphony No. 2 in D major.

Thursday, August 8—Prokofieff, Symphony No. 5; Schumann, Violoncello Concerto in A mino (Gregor Piatigorsky); Wagner, Prelude to "Lohengrin"; Strauss, "Till Eulenspiegel's Merry Pranks," Rondo.

All tickets for the series are on sale at Tanglewood; information may be had by addressing the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., or by telephoning Lenox 530.

Two Firsts Scheduled At Tanglewood

One Composition Dedicated to Mrs. Coolidge

Two compositions for chamber orchestra and voice will be performed for the first time in America tomorrow evening at Tanglewood by the Berkshire Chamber Orchestra, conducted by Louis Speyer. One of them, "Le Sette Allegresse d'Amore" (Lorenzo de-Medici), dedicated by Francesco Malipiero to Mrs Elizabeth Sprague Coolidge, will be given its world premiere, in the last of four chamber music concerts on successive Tuesday evenings under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

The cantata, "Naissance de la Beaute" (Jules Supervielle) by Arthur Lourie, is for soprano soloist, 12 sopranos, clarinet, bassoon, harpsichord and small cymbals. Assisted by Putnam Aldrich at the harpsichord, Miss Valentina Vishnevska, soprano, and the soprano chorus of the Berkshire Music Center, trained by Hugh Ross, nine principals of the Boston Symphony Orchestra, members of the instrumental faculty of the school, make up the orchestra. They are Richard Burgin and Alfred Kripps, violin; Jean LeFranc, viola; Jean Bedetti, violoncello; Viktor Polatschek, clarinet; Raymond Allard, bassoon; Roman Szulc, timpani; and Lukas Foss, piano.

An extra concert by Department 5 orchestra will be given tonight at 8.15. Bach-Mozart concerts, the choral program at Trinity Church Saturday afternoon and chamber music concert yesterday morning attracted nearly 3500 persons. Audiences are increasing for events at the school, to which all students and Friends of the Berkshire Music Center are invited, as membership in the society increases and more guests arrive for the Berkshire Festival to open Thursday night.

The program follows for tomorrow night's concert:

Sextet for piano, two violins, viola, violoncello and clarinet .... Copland
Allegro vivace—slow—finale.
Naissance de la Beaute .... Lourie
Les Heures
Venus
Le Vent
Les Heures
Le Sette Allegresse d'Amore (Lorenzo de Medici) .... Malipiero
Divertissement for 16 instruments.... Ibert
Introduction—cortege—nocturne—valse—parade—finale

SPRINGFIELD, MASS.
REPUBLICAN

JUL 21 1946

Italian Royalty to Attend Concerts at Tanglewood

Princess Eugenia Ruspoli, Formerly of Rome, Will Occupy the Imperial Suite at Curtis Hotel

Special Dispatch to The Sunday Union and Republican

BERKSHIRE HILLS, July 20—Princess Eugenia Ruspoli, 610 Park avenue, New York city, formerly of Castello di Nemi, Rome, arrived today at Lenox and will occupy for six weeks the imperial suite at Curtis hotel. She was accompanied by her son-in-law and daughter, Prince and Princess Alexis Droutzkoy.

Will Attend Concerts

They are to attend all the concerts at the Tanglewood Music festival starting Thursday. Princess Ruspoli, widow of Prince Enrico Ruspoli of Italy, is the former Eugenia Berry of Oak Hill, Ga., and she has been an annual visitor at the Curtis for a number of years.

Princess Ruspoli was a passenger on the American Export liner, Vulcania, which berthed Tuesday at New York after a journey from Naples, Genoa, and Palermo. She went to Nemi in May to make an initial inspection since the war of her 134-room castle, which was restored in 1906 at a cost of more than $1,000,000. It was occupied during the recent war by Germans who removed 35 truck loads of furnishings, including paintings and tapestries. Later the castle was sacked by villagers

Princess Droutzkoy (Maria Teresa Berry) is a niece as well as an adopted daughter of Princess Ruspoli. Her marriage to Prince Droutzkoy, son of Prince and Princess Alexander I. Droutzkoy of St Petersburg, Russia, took place at St Patrick's cathedral rectory New York, on December 16, 1944. She is the niece of the late Miss Martha McChesney Berry, founder of the famous Berry schools in Georgia.

Tanglewood Boxholders

Hotels, taverns, rooming houses will be filled to capacity in all the Berkshire region for the Tanglewood concerts. There is interest especially among musicians in the American premiere Thursday of Shostakovitch's symphony No. 9.

Every box will be occupied for the nine concerts over three weekends, and the group that has taken them for the entire list is larger than at any previous time. They include Mr and Mrs Archibald McLeish of Conway, Mrs Edward A. Jones of Pittsfield, Mr and Mrs Bruce Crane, Mr and Mrs Walter Hoving, Miss Mabel Choate, Miss Marion M. Kemp, Mrs John Barry Ryan, Mrs Myron C. Taylor, Mr and Mrs John Nicholas Brown, Mr and Mrs William Felton Barrett, Mrs Caroline Davie Lloyd, Mr and Mrs Heaton Ives Treadway, Mrs Ernest B. Dane, Mr and Mrs John Shepard, Jr., Mr and Mrs D. Percy Morgan, Mrs E. Griswold Hollister, Mrs Edwin C. Jameson, Mrs George Otis Rockwood and daughter, Princess Diane R. Eristavi.

Miss Anna Remsen Alexandre, Dr and Mrs Walter W. Palmer, Mr and Mrs Walter C. Cannon, Mrs John S. Newberry, Mr and Mrs Clarence A. Warden, Mrs Norval H. Busey, Jr., Mrs Walter S. Crandall, Mr and Mrs Lester Roberts, Mr and Mrs John S. Williams, Mr and Mrs Harry F. McRell, Mr and Mrs Winthrop M. Crane, Jr., Mr and Mrs Laurence R. Connor, Mrs Leonard Clark Feathers, Mr and Mrs E. Norman Scott, Mr and Mrs John F. Treadway, Mr and Mrs John D. Kennedy, Mrs Donald J. Warner, Miss Edith Scoville, Mrs Ramsey C. Hoguet, Mrs John L. Senior, Gordon Mendelssohn and E. J. Glynn of Willimansett.

Among purchasers of boxes for the first series only are E. V. Johnson of Springfield, Mr and Mrs Robert K. Wheeler of Great Barrington, Philip and Mrs Philip Marshall Brown of South Williamstown, Mr and Mrs Carey R. Kinney, Pittsfield; Mr and Mrs David T. Dana and Miss Ellen Bullard, Mr and Mrs Charles A. Cass, Mr and Mrs Henry B. Sawyer, Boston, who are to be at Curtis hotel; Mr and Mrs Chauncey D. Stillman, Mrs William Mather Lewis.

Hepburns to Be at Lenox

Mr and Mrs Andrew Hopewell Hepburn of Concord are arriving Wednesday at the Lenox club, Lenox, for the Music festival. Mrs Hepburn is the former Rosamond Sturgis Dixey who, with her aunt, the late Miss Mary Aspinwall Tappan, in 1937 gave Tanglewood to the Boston Symphony orchestra.

Mr and Mrs James Dwight Francis of Santa Barbara, Cal., formerly of Pittsfield, are to be at the Lenox club for the festival. Also coming are Mr and Mrs Edward A. Taft of Walnut street, Boston; Mr and Mrs Thomas N. Metcalf of Beaver place, Boston, Mr and Mrs E. Norman Scott, Stockbridge, were dinner hosts at the Lenox club early in the week.

Mrs Caroline Davie Lloyd was a luncheon hostess at Fencefields at Lee, where Queen Wilhelmina of the Netherlands spent a part of the summer of 1942. Mrs Lloyd's guests were Dr and Mrs J. Duncan Spaeth, Rev Edmund Randolph Laine, Mr and Mrs Osman Pederson, Miss Virginia Field and Mrs William Penn Cresson, Dr Spaeth who, with Mrs Spaeth, is a house guest of Mrs Lloyd, is retired Murray professor of English literature at Princeton university.

Mr and Mrs Adolf A. Berle, Jr., entertained at a picnic at Konkapot, Great Barrington, a group of South American students who are attending the Tanglewood summer music school. The hosts returned recently from Rio de Janeiro where Dr Berle was American embassador.

At Berkshire Inn

Mr and Mrs Lowell Thomas are to be at Berkshire inn, Great Barrington, for the Tanglewood festival and while there Mr Thomas will select a name for the new pine-sheathed grill.

Tomorrow Mr and Mrs Edward J. Larkin, Great Barrington, are to celebrate their 25th wedding anniversary with a reception at the Berkshire inn. Noticed in a dinner party at the inn were Rev Jeremiah McCarthy, Rev Bernard Kerringan and Dr Thomas Shea.

Among those at the inn the past week were Mr and Mrs Horace E. Thorn of Elkins Park, Philadelphia; Mr and Mrs John G. O'Connor, Springfield; Misses Doris Peterson and Margaret M. Kennedy, Holyoke; Mr and Mrs Quincy Ward Boese, 1010 Fifth avenue, New York, who are staying until September.

Mrs Hallie Flanagan Davis, dean of Smith college and head of the drama department, was a guest at the Rollins Dramatic school, Lenox, last night for the first play, "Hannele On Journey." This was the American premiere. After the play Mr and Mrs Leighton Rollins, directors of the theater, gave a supper party at their summer home, The Orchard, for the staff and senior students.

MUSIC

Tanglewood, U.S.A.

Dr. Serge Koussevitzky was in his favorite summer pasture last week, and frisky as a yearling. His costume—grey flannel trousers, blue flannel jacket, white wool beret and white shoes—made him look like a jaunty *boulevardier* at the beach. Visitors to Tanglewood, Dr. Koussevitzky's music colony near Lenox, Mass., try to compliment the maestro by calling it "an American Salzburg."

Maestro Koussevitzky thinks it no compliment. He bangs an angry, sunburned fist down on his piano. "Why a Salzburg?" he snaps. "Let's have courage to say it. In early stages Salzburg was ideal place—now it is the most commercialized thing you can imagine. Most people who come to Salzburg are snobs who come to say they have been in Salzburg. They must rehearse too quick, in a week, maybe less. Why not a Tanglewood, U.S.A.? We play here something that is more perfect than ever a performance in Salzburg. To make great art great artists have to rehearse."

Mountain Music. Outside and in a dozen nearby buildings, girls in slacks and boys in basque shirts scraped, fiddled, blew, banged and sang, and the noises elbowed each other like a musical Babel. Behind a boxed hemlock hedge a soprano and contralto sang a duet from *Aïda,* beyond another hedge a section of cellos rehearsed the minuet from Beethoven's *Symphony No. 8 in F Major.* In the Music Shed on the greensward a Brazilian conductor, who spoke no English, sign-signaled a student orchestra through a too-briskly gaited *Afternoon of a Faun.* Koussevitzky observed: "Maybe fine conductor for Brazilian music but he needs to be teached to change approach for European music." In Tanglewood's garage, a 40-member four-part chorus, struggling through a Hindemith chanson, was having soprano trouble. Conductor Robert Shaw pleaded: "No, girls, *Wa ta* is so wrong. Listen to the way the tenors do it . . . I want just a great big C sharp."

In the valley below Tanglewood's Victorian-gabled main house, Guernsey cows grazed amiably around the dairy barn. In the barn stalls a pianist raced through the Bach-Busoni *Toccata in C Major*; in the hayloft upstairs a madrigal group worked over Purcell's 17th-Century masque opera, *King Arthur.* Somewhere in a clump of birch a lone flutist piped the theme of Ravel's *Daphnis et Chloé.* Down by the shores of inky Lake Mahkeenac, a brass section blared Moussorgsky's *A Night on Bald Mountain,* and inside the lakeside clubhouse 23-year-old Composer Lukas Foss, a Koussevitzky favorite, beat out a frenzied boogie-woogie.

All This and Premières Too. Tanglewood, a 210-acre estate which Nathaniel Hawthorne used as a setting for his *Tanglewood Tales,* was given to the Boston Symphony Orchestra in 1936. Two years later some of Koussevitzky's admirers built the Shed, an $80,000 fan-shaped acoustical dream.

For the Music Center's first season after a three-year war layoff, Koussevitzky & staff have handpicked 410 musicians, the majority under 30, from the U.S., Latin America and Canada. The summer's $100,000 budget is paid off by tuition fees (averaging $120 a student), ticket sales to festival concerts, and gifts. More than 100 students are there under the G.I. Bill of Rights. Aaron Copland, Koussevitzky's assistant director, trains eight young composers. Koussevitzky himself teaches three people how to conduct. At weekend concerts he listens carefully to their conducting efforts. Says he: "I see if they adopt what I tell them or whether they not. Then we begin again."

Next week, Tanglewood and its neighboring villages of Lenox and Stockbridge will be crammed with visitors anxious to hear what the rehearsing was about. They will hear the 110-man Boston Symphony Orchestra in nine concerts. U.S. premières: Dmitri Shostakovich's new and brief (25-minute) *Ninth Symphony,* which Koussevitzky enthusiastically describes as "absolutely classic in form until sometimes it is very near to Haydn," and *Peter Grimes,* a widely touted opera in English by England's Benjamin Britten, commissioned by Koussevitzky and first played in London in 1945. The student production will be conducted by Leonard Bernstein, most famous of Koussevitzky's bright young men.

Dr. Koussevitzky, who will be 72 next week, is as full of energy—and superlatives—as ever. Says he: "At Tanglewood we will have all the great writers and artists and musicians working together. We will compose tragedies of our life in the Greek manner. In America today we have tragedies not less than the Greeks."

Herbert Kubly

SERGE KOUSSEVITZKY & PUPILS
Soprano trouble, Bach in the barn, boogie-woogie . . .

TIME, JULY 22, 1946

6—The Berkshire Evening Eagle, Monday, July 22, 1946

Final Concerts Presented In Bach-Mozart Series

William Kroll Is Violin Soloist in Week-End Programs—Regular Festival Concerts Begin Thursday in Large Shed

By JAY C. ROSENFELD

The second of the two pairs of Bach-Mozart programs were given in the theatre-concert hall at Tanglewood yesterday afternoon and the previous evening. Serge Koussevitzky, leading the smaller orchestra but one appropriate to the music of the period played the Bach Second Brandenburg concerto, (in F major) and the D major suite (No. 4), and the Mozart Jupiter Symphony and, with William Kroll as soloist, the A major violin concerto. Attendance at yesterday's concert was 1100 and at Saturday night's 1500.

This completed the third series of this type of concert. It had been inaugurated during a war year, to keep alive the traditions of Tanglewood, despite the major restrictions of the day, but it had proved to be so treasured an event that its continuance in these days of unlimited travel was practically a command performance.

Dr. Koussevitzky had not only chosen his programs with sagacity and discernment, but had matched them with a personnel of comparable congruence. This final brace was elevated to unusual heights by the Mozart selections. The Koussevitzky "Jupiter" is a classic virtually engraved, with its last two companion symphonies, in the minds of the fortunate attendants at performances at which the Boston Orchestra appears. The basic outline of the performance is in such architectural balance and harmony, that it seems completely natural, and thus comparably simple, for the men of the orchestra to fill in the indications. It really isn't quite so elementary as that, but when something is right, it seems easy. We can recall how Big Bill Tilden always played tennis with so little effort because he seemed always to be where the ball was returned, or, to turn to an antipodal reference, a lofty nobility of artistic expression needs no "enforced ceremony." The purity of the string sections of the orchestra in their most soft passages and the lambent fluency of the wood winds were but a couple of the salient features of the performance. The maintenance of the dynamic balance in the exaggerated tempo of the last movement was no mean feat, either.

Kroll Is Soloist

William Kroll made his Tanglewood debut as soloist last year when he appeared in the Mozart "Symphonie Concertante." At that time he established a plane by which his later appearances were to be anticipated. His Mozart concerto now brought to Tanglewood a pinacle of Mozartean revelation. With his limitless violinistic facilities, he invested the concerto with a youthfully buoyant vitality and poised spaciousness which lent a fresh significance to the beautiful music. His marvellously adjusted sense of rhythm was tempered with the most mature refinement, and whether in the more reflective or the more spirited moments, there was an elegance which always lifted it above the commonplace. There was not a phrase, indeed a note, which he did not adorn with his sensitive and distinctive tone, not an artistic decision he did not resolve with the highest discrimination, all details aiming toward the purist stylistic felicity. Mr. Kroll was recalled innumerable times and was accorded a thoroughly deserved triumph.

The Bach choices lacked the impact which those of the later composer possessed. The difficult trumpet of the second Brandenburg is an accomplishment which Roger Voisin achieved meritoriously, and the other soloists, Richard Burgin, violin, Georges Laurent, flute, and Fernand Gillet, oboe, made the most of their assignments, but it is neither right nor possible for them to emerge from the more solid background which Bach provided to win the recognition which the printed program might seem to indicate.

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NEWPORT, R. I.
NEWS

JUL 22 1946

SUMMER MUSIC

The Berkshire Music Festival, to be opened later in the month by the Boston Symphony Orchestra at "Tanglewood" in Lenox, Mass. is drawing attention from music lovers far and near.

The first of two Bach-Mozart preliminary concert programs, given indoors last week, was attended by 1,200. The main festival in the out of door music shed, is expected to attract its full capacity of 6,000. The Berkshire project is only one of many whose popularity bear witness to the growing love of good music in this country.

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The American festival, consisting of a series of noteworthy concerts given annually on two or more successive days, frequently as a tribute to some composer, was started in Boston and Worcester, Mass. in 1857 and 1858. Among many springing up after the Civil War were the Cincinnati, Ohio Biennial and the famous Bach Festivals in Bethlehem, Pa. The MacDowell Association began a series in Peterboro, N. H., in 1910, followed in 1917 by the first Berkshire Festival, fostered by Elizabeth Sprague Coolidge.

Eclipsed by the war, in common with such things on the continent, the score or more of important European music festivals that once followed each other from April through September yearly are hardly more than a memory. Revival of many of them will certainly be attempted. Meanwhile more and more interest is being focussed on the excellent summer musical events being offered to the public across the country in the United States.

The symphonies Under the Stars, in the Hollywood Bowl, attended by as many as 25,000 at one time, can be heard for as little as 33 cents apiece for the season. In a setting restored to 18th century elegance, the Williamsburg, Va. festival was resumed this year after a wartime lapse. Many college campuses, too, are now being used for festivals.

Increasingly popular, though, of a different order, are the outdoor concerts for summer audiences given by most of the civic symphony orchestras. Among the best known are the watergate concerts on the Potomac given by the National Symphony, those by the Philadelphia group at Robin Hood Dell, the San Francisco and Chicago open air series, and Arthur Fiedler's Esplanade concerts in oBston.

A step in the same direction has been taken by St. George's School here, in bringing to Newport for the second summer season the Gordon String Quartet, one of the best known string ensembles of the country, for a six concert series. In offering this musical treat to the community the school once more demonstrates the attitude of neighborliness and civic co-operation shown so many times in the past.

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16 Officers Assigned to Tanglewood

Uniformed Detail To Succeed Legion Men Who Were Volunteers

With the resumption of the Berkshire Festival concerts this week hat will attract thousands of nusic lovers from all parts of the ountry, George E. Judd, manager f the Boston Symphony Orchesra has announced that 16 uniormed police officers from Pittsield, Lenox and Stockbridge will andle the parking. This will be departure from prewar days vhen members of the American Legion in the county performed this ervice on a volunteer basis.

In a letter to Sheriff J. Bruce McIntyre, Mr. Judd asked the sheriff to express the orchestra's gratiude to all who helped "in the preliminary years which have led o this enlarged program." The paid force is being organized by Bartholomew W. Barry of Lenox. State police will have charge of traffic outside Tanglewood limits.

The letter follows:

With the resumption of the Berkshire Festival at Tanglewood, following the close of the great war, and with the transfer by the festival association to the orchestra of the responsibility for all aspects of the program, the trustees of the orchestra have authorized considerable investment in the improvement of the parking fields by the installation of drainage, new roads and walks, extra lighting, etc. These physical improvements were arrived at after consultation with experienced engineers. Partly on their recommendation, but also because of the extended program (some 42 events in all this summer) it was no longer reasonable to ask for a continuation of the generous and invaluable services which the members of the Legion under your direction have rendered the nine Festival concerts in the past. Consequently, as you already know, we have endeavored to set up a staff to serve the parking requirements here on a professional, as contrasted with a voluntary basis.

The real occasion for this letter is to ask you to be so good as to express the orchestra's gratitude to all your members who helped in the preliminary years which have led up to this enlarged program. Will you also be so good as to say to your colleagues that the change has been dictated entirely by circumstances—circumstances which I have tried to outline briefly above.

I cannot close without a word of personal appreciation for all the time and effort and good will which the Festival has enjoyed at your hands over the past 10 years.

MUSIC

Tanglewood, U.S.A.

Dr. Serge Koussevitzky was in his favorite summer pasture last week, and frisky as a yearling. His costume—grey flannel trousers, blue flannel jacket, white wool beret and white shoes—made him look like a jaunty *boulevardier* at the beach. Visitors to Tanglewood, Dr. Koussevitzky's music colony near Lenox, Mass., try to compliment the maestro by calling it "an American Salzburg."

Maestro Koussevitzky thinks it no compliment. He bangs an angry, sunburned fist down on his piano. "Why a Salzburg?" he snaps. "Let's have courage to say it. In early stages Salzburg was ideal place—now it is the most commercialized thing you can imagine. Most people who come to Salzburg are snobs who come to say they have been in Salzburg. They must rehearse too quick, in a week, maybe less. Why not a Tanglewood, U.S.A.? We play here something that is more perfect than ever a performance in Salzburg. To make great art great artists have to rehearse."

Mountain Music. Outside and in a dozen nearby buildings, girls in slacks and boys in basque shirts scraped, fiddled, blew, banged and sang, and the noises elbowed each other like a musical Babel. Behind a boxed hemlock hedge a soprano and contralto sang a duet from *Aïda*, beyond another hedge a section of cellos rehearsed the minuet from Beethoven's *Symphony No. 8 in F Major*. In the Music Shed on the greensward a Brazilian conductor, who spoke no English, sign-signaled a student orchestra through a too-briskly gaited *Afternoon of a Faun*. Koussevitzky observed: "Maybe fine conductor for Brazilian music but he needs to be teached to change approach for European music." In Tanglewood's garage, a 40-member four-part chorus, struggling through a Hindemith chanson, was having soprano trouble. Conductor Robert Shaw pleaded: "No, girls, *Wa ta* is so wrong. Listen to the way the tenors do it . . . I want just a great big C sharp."

In the valley below Tanglewood's Victorian-gabled main house, Guernsey cows grazed amiably around the dairy barn. In the barn stalls a pianist raced through the Bach-Busoni *Toccata in C Major*; in the hayloft upstairs a madrigal group worked over Purcell's 17th-Century masque opera, *King Arthur*. Somewhere in a clump of birch a lone flutist piped the theme of Ravel's *Daphnis et Chloé*. Down by the shores of inky Lake Mahkeenac, a brass section blared Moussorgsky's *A Night on Bald Mountain*, and inside the lakeside clubhouse 23-year-old Composer Lukas Foss, a Koussevitzky favorite, beat out a frenzied boogie-woogie.

All This and Premières Too. Tanglewood, a 210-acre estate which Nathaniel Hawthorne used as a setting for his *Tanglewood Tales*, was given to the Boston Symphony Orchestra in 1936. Two years later some of Koussevitzky's admirers built the Shed, an $80,000 fan-shaped acoustical dream.

For the Music Center's first season after a three-year war layoff, Koussevitzky & staff have handpicked 410 musicians, the majority under 30, from the U.S., Latin America and Canada. The summer's $100,000 budget is paid off by tuition fees (averaging $120 a student), ticket sales to festival concerts, and gifts. More than 100 students are there under the G.I. Bill of Rights. Aaron Copland, Koussevitzky's assistant director, trains eight young composers. Koussevitzky himself teaches three people how to conduct. At weekend concerts he listens carefully to their conducting efforts. Says he: "I see if they adopt what I tell them or whether they not. Then we begin again."

Next week, Tanglewood and its neighboring villages of Lenox and Stockbridge will be crammed with visitors anxious to hear what the rehearsing was about. They will hear the 110-man Boston Symphony Orchestra in nine concerts. U.S. premières: Dmitri Shostakovich's new and brief (25-minute) *Ninth Symphony*, which Koussevitzky enthusiastically describes as "absolutely classic in form until sometimes it is very near to Haydn," and *Peter Grimes*, a widely touted opera in English by England's Benjamin Britten, commissioned by Koussevitzky and first played in London in 1945. The student production will be conducted by Leonard Bernstein, most famous of Koussevitzky's bright young men.

Dr. Koussevitzky, who will be 72 next week, is as full of energy—and superlatives—as ever. Says he: "At Tanglewood we will have all the great writers and artists and musicians working together. We will compose tragedies of our life in the Greek manner. In America today we have tragedies not less than the Greeks."

Herbert Kubly

SERGE KOUSSEVITZKY & PUPILS
Soprano trouble, Bach in the barn, boogie-woogie . . .

TIME, JULY 22, 1946

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6—The Berkshire Evening Eagle, Monday, July 22, 1946

Final Concerts Presented In Bach-Mozart Series

William Kroll Is Violin Soloist in Week-End Programs—Regular Festival Concerts Begin Thursday in Large Shed

By JAY C. ROSENFELD

The second of the two pairs of Bach-Mozart programs were given in the theatre-concert hall at Tanglewood yesterday afternoon and the previous evening. Serge Koussevitzky, leading the smaller orchestra but one appropriate to the music of the period played the Bach Second Brandenburg concerto, (in F major) and the D major suite (No. 4), and the Mozart Jupiter Symphony and, with William Kroll as soloist, the A major violin concerto. Attendance at yesterday's concert was 1100 and at Saturday night's 1500.

This completed the third series of this type of concert. It had been inaugurated during a war year, to keep alive the traditions of Tanglewood, despite the major restrictions of the day, but it had proved to be so treasured an event that its continuance in these days of unlimited travel was practically a command performance.

Dr. Koussevitzky had not only chosen his programs with sagacity and discernment, but had matched them with a personnel of comparable congruence. This final brace was elevated to unusual heights by the Mozart selections. The Koussevitzky "Jupiter" is a classic virtually engraved, with its last two companion symphonies, in the minds of the fortunate attendants at performances at which the Boston Orchestra appears. The basic outline of the performance is in such architectural balance and harmony, that it seems completely natural, and thus comparably simple, for the men of the orchestra to fill in the indications. It really isn't quite so elementary as that, but when something is right, it seems easy. We can recall how Big Bill Tilden always played tennis with so little effort because he seemed always to be where the ball was returned, or, to turn to an antipodal reference, a lofty nobility of artistic expression needs no "enforced ceremony." The purity of the string sections of the orchestra in their most soft passages and the lambent fluency of the wood winds were but a couple of the salient features of the performance. The maintenance of the dynamic balance in the exaggerated tempo of the last movement was no mean feat, either.

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NEW YORK, N. Y.
SUN

JUL 22 1946

KROLL IS SOLOIST FOR KOUSSEVITZKY

By IRVING KOLODIN.

Lenox, Mass., July 21.—When the man next to you turned and said: "That was the most perfect playing of a musical work I have ever heard," all you could do was nod your head in agreement—and forgive him the double superlative. For "that" was a performance of Mozart's "Jupiter" symphony which last night climaxed the second series of pre-festivals directed by Serge Koussevitzky in Tanglewood's Theater-Concert Hall, and gave one a new idea of how well thirty-eight men can play together.

Similar to last week's pair, these concerts were devoted to works of Bach and Mozart, with William Kroll admitted to the exclusive circle of Boston Symphony men to play the latter's A major violin concerto. But the appearance on the program of this work and the C major ("Jupiter") symphony of Mozart permitted one to compare directly the playing with memories of more conventional performances — wherefore the double superlative and the mute agreement.

Indeed, so successful was Koussevitzky's projection of his ideas about the "Jupiter," its brilliant yet mellow clarity, its vivacity and sparkle, that one almost agreed that it should be played that way. It was altogether a triumph of mechanics, of preparation so careful and devoted that the whole mass of sound reached the ear as it must have sounded in Mozart's mind, with no element predominating and none slighted.

But it remained a giddy experience in the realm of pure sound, rather than an inspired revelation of the emotions that motivated the sounds. To his credit, Koussevitzky achieved the best unity of thought and expression in the slow movement, which had a beautifully reflective mood, a sublime harmoniousness of pace and accent. Against this, one recalls a minuet that was delicate rather than measured, a last movement that, for all its virtuosity of planning and execution, was more mercurial than Jovian. But it will remain, in many specialized ways, a standard to which one will revert again and again.

Kroll Is Soloist.

To the credit of Kroll, it can be said that he took his place in this ensemble of virtuosi as one good man among three dozen others. His playing of the solo part in the concerto was lucidity itself, with a degree of stylish tone and evenness of articulation one has not always associated with him. He asserted the wisdom of his choice by Koussevitzky with a performance that was all deftness and polish, neat in its punctuations, warm and supple in its flow of feeling.

The audience which filled the well-proportioned hall also heard choice performances of Bach's Brandenburg Concerto No. 2 (in which the soloists were Richard Burgin, violin; Georges Laurent, flute; Fernand Gillet, oboe, and Roger Voisin) and the same composer's suite in D, No. 4. Though some may have been disappointed to discover that this was not the other Bach suite in D (No. 3), with the famous "Air," it would be a cross-patch indeed who wouldn't have been delighted with its magnificent tunes and the superb playing of them. The formal festival, with the full orchestra taking part, begins on Thursday night when the Shostakovich Ninth Symphony will have its first American performance.

HARTFORD, CONN.
TIMES

JUL 23 1946

Cast for 'Peter Grimes' Selected at Tanglewood

The cast for "Peter Grimes," the opera by Benjamin Britten, British composer, at its first American performance at Tanglewood, Lenox, Aug. 6, 7 and 9, has been chosen from the 400 students at the Berkshire Music Center.

The title role will be sung alternately by William Horne and Joseph Laderoute, both of New York City. The leading soprano part will be taken alternately by Miss Frances Yeend of the state of Washington, and Miss Florence Manning of New York.

Like all events at the school the opera by invitation to members of the Society of Friends of the Berkshire Music Center. The composer, and Eric Crozier, who directed the world premiere in London, are on their way from England to supervise the production.

* * *

FOR THE QUARTET for Beethoven's Ninth Symphony, with which [redacted]tzky and the Boston Symphony Orchestra will close the Berkshire Festival, Aug. 11, Miss Yeend has been selected as the soprano; Miss Eunice Alberts of Brookline, Mass., contralto; Mr. Laderoute, tenor, and James Passe of New York, bass.

In the coming week, events at Tanglewood will include—in addition to the festival concerts starting Thursday evening and continuing every Thursday and Saturday evening and Sunday afternoon for the next three weekends—a chamber music concert tonight at 8:15 by the Berkshire Chamber Orchestra, directed by Louis Spayer, last of the series of four under the auspices of the Elizabeth Sprague Coolidge Foundation; a lecture-recital Thursday afternoon at 4:30, illustrated by piano and slides by Albert V. Frankenstein, music editor of The San Francisco Chronicle, on Moussorgsky's "Pictures at an Exhibition," to be played at the opening concert; a lecture on "The Art of Criticism" by Olin Downes, music editor of The New York Times, Friday at 4:30.

On Saturday, at 10 a. m., there will be a public rehearsal of the Boston Orchestra at a nominal fee for the benefit of the pension fund; a choral concert Saturday at 2:30; a chamber music concert by Gregor Piatigorsky's chamber music group Sunday at 10:30 a. m.

With all seats sold for the past three weeks the festival concerts Thursday and Saturday nights and Sunday afternoon will be open to those seeking admission to the grounds at the box office the days of the concerts. At the last concert in 1941 more persons heard the music from the lawn than from seats in the shed.

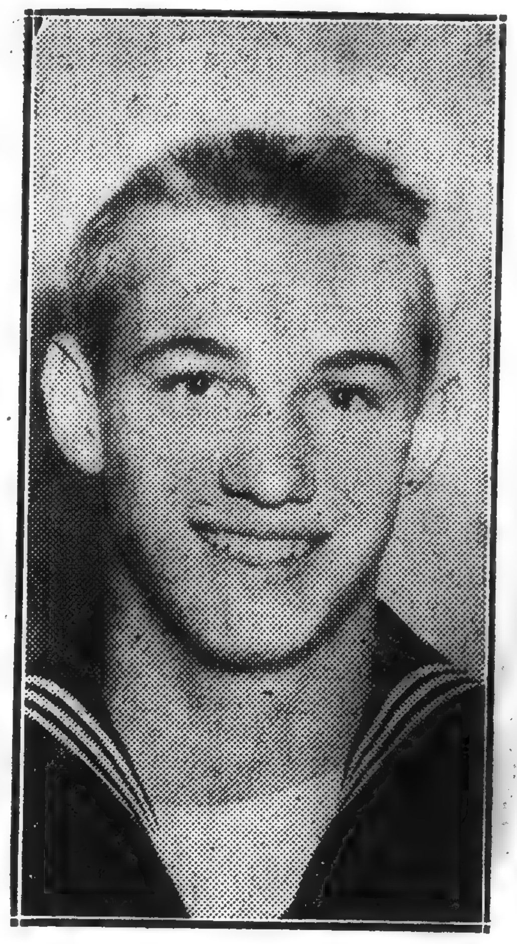
SCHENECTADY, N. Y.
GAZETTE

JUL 23 1946

Dr. ~~Serge Koussevitzky~~, director of the Berkshire Music center and conductor of the Boston Symphony orchestra, willl deliver a brief address on "The Future of Tanglewood" on Aug. 2 at 8:50 p.m. at the Berkshire museum in Pittsfield, Mass. The address will be given as part of the program of the annual summer "Members's Night."

July 23

Welcome Home



F. Talmage Edman

F. Talmage Edman, fire controlman third class, was discharged from the Navy Sunday at Boston and is now at home, 564 South Street.

He enlisted in 1945 upon graduation from Phillips Andover Academy at Andover and took his boot training at Sampson. He then was assigned to the U.S.S. Topeka, a light cruiser, as a seaman second class. The Topeka sailed from California last January. He was subsequently promoted to seaman first class and a few weeks ago was promoted to fire controlman third class. During his period of service, all in Pacific waters, he was in Hawaii, Japan, China, the Philippines and Guam. He expects to enter Yale University in September.

HARTFORD TIMES

JUL 2

MUSIC STUDENTS—Bettina Roulier, cellist, of 153 Buena Vista Rd., West Hartrford; Clara Chittenden, violinist, of 24 Fairview Ave., Naugatuck; and Madelyn Robb, pianist, of 15 Buckingham St., Waterbury, study score on lawn at Berkshire Music Center, Tanglewood, Mass., where they are members of the orchestra department.

FACULTY—Aaron Copland, composer and assistant director of the school, discusses over lunch on the lawn a problem with Irving Vine, faculty member of Harvard and the Center, and Mrs. Fine.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 22 1946

POLICEMEN RECRUITED FOR MUSIC FESTIVAL

Pittsfield, July 21—Sixteen uniformed policemen from Pittsfield, Lenox and Stockbridge are to be on duty for each of the coming nine Berkshire festival Boston Symphony orchestra concerts [redacted] Thursday night.

The paid force is being organized by Bartholomew W. Barry, special officer at Lenox. They will be on duty in the parking areas, gardens and grounds. State police will have charge of traffic outside of Tanglewood limits.

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BERKSHIRE EVENING EAGLE

Pittsfield, Massachusetts. Tuesday, July 23, 1946

Latin Americans Entertained by Berles

Eight musicians from Latin America, who are studying at the Berkshire Music Center, Tanglewood, were the luncheon guests of Adolf A. Berle Jr., former U.S. ambassador to Brazil, and Mrs. Berle at their summer home in Great Barrington Sunday. Left to right, first row are: Eleazar deCarvalho, assistant conductor of the Rio de Janeiro (Brazil) Orchestra, a student of conducting under Serge Koussevitzky; Miss Merces Silva-Telles, pianist and journalist, a week-end guest; Raul Spivak, Argentinian pianist; Juan Orrego, choral conductor from Santiago, Chile; second row: Mr. Berle; Mrs. Alberto Ginastera; Mrs. Estevez; Mrs. Spivak; Mrs. Orrego; Oscar y Buenaventura of Bogota, Colombia; standing: Dr. Alberto Carneiro, Brazilian delegate to the United Nations Health Committee; Antonio Jose Estevez of Caracas, Venezuela; Mrs. Berle; Aaron Copland, composer and assistant director of the Center; Mr. Ginastera, one of the best known composers of Buenos Aires, Argentina; Hector Tosar, pianist and composer of Montevideo, Uruguay; Claudio Spies of Santiago, student at New England Conservatory of Music.

July 23

'Peter Grimes' Principals Are Selected

Koussevitzky Picks Quartet From Music Center Students

Principals have been selected for the first American performance of the opera, "Peter Grimes," to be given at Tanglewood Aug. 6, 7 and 9, and the quartet for Beethoven's ninth symphony, to be played by the Boston Symphony Orchestra, conducted by Serge Koussevitzky as the finale of the Berkshire Festival Aug. 11.

As a result of auditions held last week, Dr. Koussevitzky has chosen for the quartet four singers now studying in the Berkshire Music Center. The soloists will be Miss Frances Yeend of the state of Washington, soprano; Miss Eunice Alberts, of Brookline, contralto; Joseph Laderoute of Canada, tenor, and James Pease of Indiana, bass.

The title role in "Peter Grimes," written by the British composer, Benjamin Britten, as a commission by the Koussevitzky Music Foundation, will be sung alternately by William Horne of New York City and Mr. Laderoute; the leading soprano part (Ellen) by Miss Yeend and Miss Florence Manning of New York.

Other members of the cast will be: Balstrode, Mr. Pease; Miss Ellen Carleen of Audubon, N. J.; Miss Irene Jordan, New York City; Miss Frances Lehnerts, New York; Miss Mildred Mueller, Cleveland, Ohio; Miss Phyllis Smith, Clarksburg, Va.; Duane Crossley, Philadelphia; Paul Franke, New York; Robert Gay, Chicago; Paul Knowles, Cleveland; Matthew Lockhart, Brookline; Robert Long, Seville, Ohio; Leonard Treash, Berea, Ohio; Frederic Zighera, Brookline.

Richard Rychtarik will be stage designer. The composer and Eric Crozier, who directed the world premiere at Sadlers' Wells theatre, London, are on their way to Tanglewood to supervise the production.

Friends of the Berkshire Music Center are invited to request tickets for the opera, for which seats will be reserved.

SPRINGFIELD, MASS. REPUBLICAN

JUL 23 1946

KOUSSEVITZKY TO TALK AT BERKSHIRE MUSEUM

Famous Conductor Will Tell of Tanglewood's Future On 'Members' Night

Pittsfield, July 22—Invitations have been issued for the annual summer "Members'" night of Berkshire museum, to be held Friday, August 2, from 8 to 11.30. The program includes a brief address by Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, on "The future of Tanglewood." He will tell of its significance as a world center for musical education.

There will be an exhibit portraying "The History of the Boston Symphony Orchestra," including portraits of the founder, the great conductors and artists. A large exhibit of French impressionist painting will be shown.

The program also includes a new color sound movie produced by Dr Frank H. Howard, president of the California Ski association, entitled "Ski Three." There will be on view photographs by Charles H. Vickery of Pittsfield, widely known for his camera technic. The Kingman-Bullock trio will play and refreshments will be served in the Ellen Crane Memorial room.

This Clipping From
SPRINGFIELD, MASS. NEWS

JUL 23 1946

'PETER GRIMES' CAST IS CHOSEN AT TANGLEWOOD

Laderonte, Horne Alternate in Opera Leads; Festival Opens Thursday

Lenox, July 23—The cast for "Peter Grimes," the opera by Benjamin Britten, British composer, to be given its first American performance at Tanglewood, Lenox, August 6, 7 and 9, has been chosen from the 400 students at the Berkshire Music center.

The title role will be sung alternately by William Horne and Joseph Laderoute of New York city. The leading soprano part will be taken alternately by Miss Frances Yeend of the state of Washington and Miss Florence Manning of New York.

Like all events at the school, the opera will be open by invitation to members of the Society of the Friends of the Berkshire Music center. The composer and Eric Crozier, who directed the world premier in London, are on their way from England to supervise the production.

For the quartet for Beethoven's Ninth symphony, with which Serge Koussevitzky and the Boston Symphony orchestra will close the Berkshire festival August 11, Miss Yeend has been selected as the soprano; Miss Eunice Alberts of Brookline, Mass., contralto; Mr Laderoute, tenor; and James Pease of New York, bass.

Schedule for Week

In the coming week, events at Tanglewood will include, in addition to the festival concerts starting Thursday evening and continuing every Thursday and Saturday evening and Sunday afternoon for the next three weekends, a chamber music concert tonight at 8.15 by the Berkshire Chamber orchestra directed by Louis Speyer, last of the series of four under the auspices of the Elizabeth Sprague Coolidge foundation; a lecture-recital Thursday afternoon at 4.30, illustrated by piano and slides by Albert V. Frankenstein, music editor of the San Francisco Chronicle, on Moussorgsky's "Pictures at an Exhibition," to be played at the opening concert; a lecture on "The art of criticism" by Olin Downes, music editor of the New York Times, Friday at 4.30; a public rehearsal of the Boston orchestra Saturday morning at 10, at a nominal fee for the benefit of the pension fund; a choral concert Saturday at 2.30; a chamber music concert by Gregor Piatigorsky's chamber music group Sunday morning at 10.30.

With all seats sold for the past three weeks, the festival concerts Thursday and Saturday nights and Sunday afternoon will be open to those seeking admission to the grounds at the box office the days of the concerts. At the last concert in 1941, more persons heard the music from the lawn than from 6000 seats in the shed.

This Clipping From
SPRINGFIELD, MASS. EVENING UNION

JUL 24 1946

Greason Resumes Tanglewood Study

GREENFIELD, July 24 — Donald Greason, resident artist at Deerfield Academy the last five years, and now a resident of Colrain, has returned to his study of Serge Koussevitzky an dthe Boston Symphony Orchestra at Tanglewood, which was interrupted by the war.

Mr. Greason has a studio on Brushwood Farm, the old William Cullen Bryant estate in Lenox, for the three weeks of the music festival. A group of paintings and drawings of the musicians by him is to be a feature of the exhibition, "the history of the Boston Symphony Orchestra," at the Berkshire Museum in Pittsfield where Greason has previously held two one man shows.

He is the first artist ever to make an exhaustive study of this subject of a major orchestra and the work has been widely shown in museums and galleries from New England to Virginia.

This Clipping From
NEW YORK, N. Y. TIMES

JUL 24 1946

PIATIGORSKY TO USE 250-YEAR-OLD 'CELLO

The famous 250-year-old Stradivarius 'cello known as the "Lord Aylesford," will be used for the first time in an American concert on Sunday, Aug. 4, at Tanglewood in the Berkshire Festival, when it will be played by its new owner, Gregor Piatigorsky. The 'cellist acquired the instrument a few weeks ago for an undisclosed price.

The "Lord Aylesford" was made by Antonio Stradivari in 1696 in Cremona. Of the fifty Stradivarius 'celli known today, fewer than ten are said to be in perfect condition, with the "Lord Aylesford" believed to be one of the finest. The instrument was taken from Italy to London in 1780 and bought by Lord Aylesford. Later it passed into other private hands. After the owner's death in 1941, long negotiations with the family by Emil Herrmann of this city, a dealer, resulted in the purchase by Mr. Piatigorsky.

With the acquisition of the "Lord Aylesford," Mr. Piatigorsky said he had no intention of abandoning his "Sleeping Princess," the 1739 Montagnana which he has used since he bought it in London in 1934 after it had been buried in an English country estate in a collection of rare instruments for nearly a century.

At its first appearance in this country, the "Lord Aylesford" will be used by Mr. Piatigorsky for the Brahms Double Concerto in A minor, with Erica Morini playing the violin part, and Serge Koussevitzky conducting the Boston Symphony Orchestra. It will be heard a second time in the Berkshire Festival on the next Thursday evening in the Schumann 'Cello Concerto. Mr. Piatigorsky will use it in his American tours next season.

This Clipping From
N. ADAMS, MASS. TRANSCRIPT

JUL 25 1946

250-Year Old Stradivarius Cello to Be Heard at Lenox

A famous 250-year-old Stradivarius 'cello known as the "Lord Aylesford," will be used for the first time in an American concert on Sunday, Aug. 4, at Tanglewood, Lenox, in the Berkshire Symphonic Festival, when it will be played by its new owner, Gregor Piatigorsky. The 'cellist acquired the instrument a few weeks ago for an undisclosed price.

The "Lord Aylesford" was made by Antonio Stradivari in 1669 in Cremona. Of the 50 Stradivarius 'celli known today, fewer than 10 are said to be in perfect condition, with the "Lord Aylesford" believed to be one of the finest. The instrument was taken from Italy to London in 1780 and bought by Lord Aylesford. Later it passed int other private hands. After the owner's death in 1941, long negotiation with the family by Emil Herrma of New York, a dealer, resulted i the purchase by Mr. Piatigorsky.

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At its first appearance in this country, the "Lord Aylesford" will be used by Mr. Piatigorsky for the Brahms double concerto in A minor, with Erica Morini playing the ~~violin~~ part, and ~~Serge Koussevitzky~~ conducting the Boston Symphony orchestra. It will be heard a second time in the Berkshire festival on Thursday evening, Aug. 8, in the Schuman 'cello concerto. Mr. Piatigorsky will use it in his American tours next season.

TANGLEWOOD PROGRAM

1946 Berkshire Festival

The Boston Symphony Orchestra

Here are the program dates for the famous Tanglewood Berkshire Music Festival, where thousands from all over the United States will gather.

Series A — July 25 at 8.15 P. M.; July 27, at 8.15 P. M., July 28 at 3.30 P. M.

Series B — Aug. 1 at 8.15 P. M.; Aug. 3 at 8.15 P. M.; August 4 at 3.30 P. M.

Series C —— Aug. 8 at 8.15 P. M.; Aug. 10 at 8.15 P. M.; Aug. 11 at 3.30 P. M.

This is the program of the Festival proper which takes place in the Shed. Opening night, July 25, will feature the American premier of Shostakovitch's famous Ninth Symphony which was written during the Battle of Leningrad.

You are invited to go early in order to enjoy the gardens and picnics on the lawns. The parking fields at Tanglewood are free. The gates open at 6 P. M. on Thursdays and Saturdays and at 12 noon on Sundays. The program (last day) will end with Thompson's famous Testament to Freedom.

Will Plouffe

THEIR NAMES MEAN MUSIC: Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center, and Mrs. Elizabeth Sprague Coolidge, "patron saint" of chamber music in the U.S., get together at intermission. The occasion was the closing concert last night at Tanglewood of the series given under auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

July 24

Chamber Series Ends, Prelude to Festival

By JAY C. ROSENFELD

The fourth and final concert of the chamber music series in the Theatre-Concert Hall at Tanglewood last night proved a fitting climax to a memorable series and a perfect prelude to the main Festival concerts which open tomorrow night in the big Shed under the leadership of Serge Koussevitzky.

Premiere Given

Arranged and directed by Louis Speyer through the co-operative generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress the completely contemporary program included a premiere and a first performance in America which added interest and distinction to the evening. Following Aaron Copland's sextet for violin, string quartet and clarinet came Arthur Lourie's "Naissance de la Beaute" which had never been heard in this country before. Mr. Lourie, writing on a text of Jules Supervielle, for a soprano solo, six soprano parts, clarinet, bassoon, harpsichord and small cymbals, immediately showed his artistic judgment by the effect his instruments made, reiterating a droning idiom, in support of the 12 beautiful young sopranos whom Hugh Ross had trained so skillfully and whom Mr. Speyer directed with dynamic authority. The soloist was Valentina Vishnevska. Mr. Lourie had allotted her portions in only the first two of the four divisions of his cantata. It would seem on first hearing that her failure to emerge above the background was either the intention or the fault of the composer, for, in a later opportunity, she proved that her voice was adequate, to say the least.

Mr. Louri succeeded in producing a classical Grecian mood, and under the definite baton of Mr. Speyer, in developing his story, for which Botticelli's "Birth of Venus" had been the original inspiration, into a homogeneous composition. The singing of the chorus was deserving of special mention, as was Mr. Lourie's keen ingenuity in selecting and grouping the instruments he used.

Mr. Lourie's effective choral writing found the happiest possible experssion in the alert and sonorous voices chosen from among the students of the Music Center.

Dedicated to Mrs. Coolidge

The world premiere was "Le Sette Allegresse d'Amore," a composition by Francesco Malipiero on Lorenzo de'Medici's beautiful poem. Mr. Malipiero has dedicated this new work to Mrs. Elizabeth Sprague Coolidge, and has scored it for a soprano and 14 instruments, of which eight are strings, four woodwind and one a harp. Here Madame Vishnevska had the whole narrative to sing with elegantly subdued accompaniment from Mr. Speyer. Her voice now proved to be tenderly warm and capable of gentle inflection. The instrumental writing was softly voluptuous as suited the text. It was luscious even though comparatively conventional.

Mr. Copland's sextet has structural unity, but it is not convincingly blended nor adapted for the instruments. The jerky percussive nature of the first movement influenced Lukas Foss at the piano to overbalance his colleagues, and Viktor Polatschek, clarinet, at times found himself blowing in total musical obscurity. The three movements are played without pause, and rhythmic interest is stimulated by frequent use of jazz idioms. Mr. Copland's harmonic sense commands respect, and there is skillful craftmanship apparent in the entity of his sextet, but the jolting progress of the first movement makes it less than convincing. He won great favor with the public, however, as well as with the loyal students of the Music Center who were a considerable part of the large audience, and he was forced to rise from his seat attending Mrs. Coolidge in the front row and personally acknowledge the enthusiastic response his music has evoked. Mr. Lourie also sat adjacent to Mrs. Coolidge and he, too, in his turn, was forced by the audience and the graciousness of Mr. Speyer to share the cordial applause his music had called forth.

Ending Is Hilarious

The evening ended with one of the most hilarious movements ever seen on the Tanglewood grounds when Mr. Speyer led 17 men in Jacques Ibert's divertissement for 15 instruments. This is a suite of a half-dozen varied episodes entitled: "Cortege," "Nocturne," "Valse," "Parade," etc., and it is the best-sounding, wittiest, rip-snorting purely amusing piece of music that ever came down the pike. It is admittedly hokum, and the textual references to "the" wedding march, and something which must be the French equivalent of "Turkey in the Straw," and such things as Gallic Bronx cheers, had the audience in stitches. So much so, in fact, that the uncontrolled laughter, as at a farce, prevented us often from catching the next lines. Mr. Speyer and the musicians threw caution to the winds and just went off the deep end. After the sober essays of the first three numbers, this was like fireworks, and many of us cannot remember when we had such a good time.

The whole series has been remarkable by reason of the program due, mainly, to the artistry of Louis Speyer. There have been many novelties, some brand new, others just dusted off, but all arranged for the stimulation of the various audiences, and the spontaneous rising gesture shown in deference to Mrs. Coolidge at the conclusion of this final concert was a mark of genuine gratitude.

Pittsfield, Massachusetts. Wednesday, July 24, 19

At the Close of a Memorable Evening

Will Plouffe

Premieres are becoming the usual thing at Tanglewood. Last night's program at the concert-opera hall had a premiere and a "first performance in America." Figuring prominently in the evening's entertainment were, left to right: Arthur Lourie, composer of "Naissance de la Beaute," given its first performance in America last night by the Berkshire Chamber Orchestra; Louis Speyer, conductor; Mrs. Elizabeth Sprague Coolidge, who made the chamber music series possible; Valentina Vishnevska, soloist, and Aaron Copland, whose sextet for piano, two violins, viola, violoncello and clarinet opened last night's program.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUL 25 1946

Berkshire Festival

New Malipiero Work Is Given at Lenox

Special to the Herald Tribune

PITTSFIELD, Mass., July 24.—The music of G. Francesco Malipiero came back into focus last night when his new solo cantata, "Le Sette Allegresse d'Amore," was given its first performance in the last of a series of four chamber-music concerts presented at the Berkshire Music Center in Lenox by the Elizabeth Sprague Coolidge Foundation.

America has heard little of Malipiero in recent years. He sat out the war at his home in Asolo, near Venice, and suffered much at the hands of the Germans, who destroyed part of his estate. The war being over, he felt it was time to celebrate love once more; hence this new composition, which was completed quite recently and dedicated to Mrs. Coolidge.

The "Seven Joys of Love" described in Lorenzo de Medici's prose text are not, however, of the sternly spiritual variety. The text purports to have been written in Lorenzo's old age, and it deals with its subject in terms of a nostalgia and reminiscence which Malipiero has dissolved into music with magnificent effect.

Malipiero has always dealt superlatively with old Italian themes. He has a rare gift for evoking the spirit and color of the renaissance through his tuneful, modal music. But in this recent work something new has been added. For all its modality, and for all its bright, continuous weaving of inexhaustible melodious garlands in the accompaniment of the chamber orchestra, the declamation of the solo soprano goes back, not to such songs as Lorenzo himself composed, but to Puccini. It is for all the world like a figure of Madama Butterfly sculptured in graceful polychrome tile by Luca Della Robbia.

The concert also brought us the first American performance of "The Birth of Beauty," a cantata for solo soprano, twelve sopranos, clarinet, bassoon, harpischord and cymbals. By Arthur Lourie, this work, based upon poems by Jules Supervielle inspired by Botticelli's "Birth of Venus," is a study in the delectable and colorful.

The program opened with Aaron Copland's rarely played sextet for clarinet, string quartet and piano. This is an arrangement, made in 1937, of Copland's "Short Symphony" of 1933. (The transcription was made because the original version found no takers.)

The music is in Copland's most devastatingly dramatic, searing and serious vein; its rhythmic complexities raise one's hair, and its total effect raises one's spirits to a sense of the meaning and value of music vouchsafed by no other composer on this program. Malipiero, Lourie and Ibert, whose well known "Divertissement" closed the evening, write charmingly, amusingly and cleverly; Copland charges head on into the profoundest issues. Copland is in the great tradition.

One must also record superb performances by the Berkshire Chamber Orchestra, a group of Boston Symphony men led by Louis Speyer; by Valentina Vishnevska, the soprano soloist, and by members of the Berkshire Music Center Chorus.

This Clipping From
SPRINGFIELD, MASS.
NEWS

JUL 25 1946

Berkshire Festival Is Tonight at 8.15

The Berkshire Music festival starts tonight at 8.15 in Lenox with the Boston symphony orchestra pr[redacted]ican premiere of the new Ninth symphony by Shostakovich. No seats are left, but a few $2 tickets for the lawn are available. Evening concerts Thursdays and Saturdays for the next three weeks begin at 8.15, with Sunday afternoon concerts at 3.30. Lenox 530 has further information.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, JULY 25, 1946

Nature's Setting for Symphony

Ruth Orkin

The green turf at "Tanglewood," Lenox, Mass., is dotted these days with music students studying at the famed Berkshire Music Center, under the direction of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra. In the background is the Music Shed, where the first full-scale Berkshire Festival since the war will present performances of the Boston Symphony beginning tonight, on Saturday evening, July 27, and Sunday afternoon, July 28, continuing in the same pattern for the following two weeks. Up to this time this season, only part of the orchestra in chamber music has been heard.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUL 26 1946

Full Berkshire Music Festivals Are Resumed

Koussevitzky Conducts the U. S. Premiere of Ninth Shostakovitch Symphony

By Francis D. Perkins

LENOX, Mass., July 25.—The Boston Symphony Orchestra began the first full-scale Berkshire festival in five years tonight in the Music Shed at Tanglewood, where Serge Koussevitzky conducted the first American performance of Dmitri Shostakovitch's Ninth Symphony. Beethoven's "Eroica" symphony opened the program, and Ravel's arrangement of Moussorgsky's "Pictures at an Exhibition" followed the new Russian work.

With the natural interest in the resumption of this festival, after its war-time suspension, and the co-operation of the weather, which was clear and cool before the starting hour, the audience was large. As in previous summers the Musical Shed itself was filled, and many heard the music outdoors, standing, seated or reclining on the grass.

Officially, this the ninth Berkshire symphonic festival since this notable series began in 1934, or the tenth, if we count the memorable concerts given in 1942 by Dr. Koussevitzky with the Berkshire Music Center's student orchestra. It is the seventh festival to be given by the Boston Symphony, the eighth to be conducted by Dr. Koussevitzky, the seventh to be held at Tanglewood and the sixth to be held in the Music Shed. It also marks the culmination of the fourth season of the Berkshire Music Center, whose six-weeks session, with its many varieties of musical performances, can be regarded as a festival on an unusually extensive scale.

The war caused the suspension of the center's sessions and the festivals during the last three summers. But Dr. Koussevitzky and a small orchestra of Boston Symphony musicians presented a Mozart series in 1944 and a Bach and Mozart series in 1945. A similar series has been given this summer.

Critical comment on the new Shostakovitch symphony must be forgone until tomorrow. It was composed last August and first performed on Nov. 3 at Leningrad in a broadcast concert of the Moscow radio. Unlike Shostakovitch's seventh and eight symphonies, each of which are over an hour long—it is short, taking only about twenty-five minutes to play. The seventh and eighth symphonies were both inspired by the war. The composer planned to follow these with a victory symphony but has postponed the fulfillment of that idea.

Dr. Koussevitzky, warmly applauded on his first post-war public appearance upon this podium, began the concert without the prelude of a speech or other ceremonial. The first movement of the "Eroica" illustrated the well known, but still remarkable, high standards of performance of this distinguished orchestra and the inspiring leadership and musical insight of its eminent conductor. The attendance was nearly 8,000.

The parking field and approaches have been improved and paved, and traffic problems were handled smoothly.

6000 Jam Shed at Tanglewood Premier

By RAYMOND MORIN

LENOX, July 25.—This afternoon the weatherman withdrew his threat of rain, which has drenched so many Tanglewood premiers, and tonight these beautifully spacious grounds were elegantly primed and resplendent for the music of Serge Koussevitzky and the Boston Symphony.

This Berkshire festival opening was undoubtedly one of the most spectacular sights in the history of music festivals. The mammoth shed, with its openings on three sides, was jammed with over 6000 spectators.

Among them was a galaxy of world celebrities that kept the flash bulbs bursting and put the autograph hounds in a dither. There were Mrs. Franklin D. Roosevelt, Lady Berenson of New Zealand, Princess Toussoun of Egypt, Mrs. Joseph Kennedy, H. V. Kaltenborn, Mr. and Mrs. Albert Spalding, not to mention an awesome "Who's Who" of musicians.

At the last concert in 1941 more persons heard the music from the outlying grounds than from the shed.

This wasn't true tonight, but nevertheless the immense grounds were generously freckled with small groups who sat or reclined and were well able to hear the beautiful sound that swelled from the shed.

Given Great Ovation

Any "Doubting Thomas," harboring a suspicion that Dr. Koussevitzky has reached the stage of inefficient batonist, due to advancing years, would have been cured tonight of any such delusions. Never have I seen the veteran conductor demand results and imbue his style with more vitality. The ovation he was given when he stepped upon the platform was reminiscent of those accorded Paderewski in his last tours. The audience promptly stood and the applause was long and hearty.

The program's most discussed and anticipated work was "Symphony No. 9, Opus 70," by Shostakovich, which was given its first Western Hemisphere performance here tonight. Five years ago the same composer's "Symphony No. 7" was accorded the same honor. In the course of three-quarters of an hour, the "Seventh Symphony" ranted and shouted the discord and horror that was associated with the siege of Leningrad, that allegedly inspired the symphony.

Placid and Bucolic

Chaos and apprehension having been transferred from the battlefields to the conference table, the young Russian composer has written a placid, bucolic, amenable score (twenty-five minutes in length) that reflect how beautiful can be the rainbow after the storm. As a biography of world affairs, the "Ninth Symphony" speaks with reassurance, even disarmingly. When its political implications are entirely disassociated, it takes its place among the more interesting experimental contributions of the Twentieth Century.

It is naturally replete with Shostakovich technic-elusive melodic lines, harmonic backgrounds that sometimes recede to fourth cousins of their maternal keys, instrumental combinations that delight the receptive modernist, and abrupt changes of rhythm that allow no day-dreaming.

Audience Enthusiastic

Dr. Koussevitsky presented the new work with obvious geniality, the orchestra played it faithfully, and the audience responded enthusiastically.

The program opened with an impressive reading of Beethoven's "Symphony No. 3, in E-Flat Major, Opus 55." This was an excellent choice, for it modulated admirably from the more restrained Bach-Mozart fare that the war has exacted for the past two seasons in Tanglewood's small concert hall.

'Pictures at an Exhibition'

The program was brought to a close with Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition." In bold and sparkling relief was the intriguing pilgrimage among the pictures. The gnomes, catacombs, chickens, oxcart, naughty children, and the witch all had their say, and finally the gates of Kiev were thrown open with the orchestra's full power.

The next concerts will be Saturday evening and Sunday afternoon with corresponding concerts on the two coming weekends. You may not be able to sit in the shed, but the grounds are spacious, and you can hear perfectly well.

This Clipping From
BRIDGEPORT, CONN.
TELEGRAM

JUL 26 1946

9TH SYMPHONY PLAYED AT BERKSHIRE CONCERT

LENOX, Mass., July 25—(AP) The first western hemisphere performance of the ninth symphony of the Russian composer, Dmitri Shostakovich, was played tonight as Conductor Serge Koussevitzky and the Boston Symphony orchestra resumed for the first time since the war the noted Berkshire symphonic festival.

The music shed on the "Tanglewood" estate, which is the home of the festival and summer mecca of international audiences, held nearly 8,000 persons as Dr. Koussevitzky began the first of a nine-concert series.

The new Shostakovich work—25 minutes long—was described by Dr. Koussevitzky as "notable for its brevity and cheerfulness."

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JUL 26 1946

BOSTON SYMPHONY PLAYS

Lenox, Mass., July 25.—(AP)—The first Western Hemisphere performance of the Ninth Symphony of the Russian composer, Dmitri Shostakovich, was played tonight as Conductor Serge Koussevitzky and the Boston Symphony Orchestra resumed for the first time since the war the noted Berkshire Symphonic Festival.

Berk. Eagle
July 25

8000 Expected For Reopening Of Festival

Koussevitzky, Boston Symphony Ready For Gala Occasion

An estimated audience of 8000 from all parts of the world will gather to hear the Boston Symphony Orchestra, conducted by Serge Koussevitzky, tonight at 8.15, in the concert that will reopen the Berkshire Festival, suspended because of war conditions since 1941.

With all seats in the Shed sold for nearly a month for this week end and next Saturday and Sunday, a large sale of grounds admission tickets is expected. Benches have been placed inside the colomade and to the west of the Shed, so that early-comers may sit. Others will listen from the lawn, where without amplification, the music can be heard because of the phenomenal acoustics of the Shed.

Rehearsals Open

Members of the orchestra who were not already here as members of the music center faculty arrived Tuesday. Many had played at the concerts on the Esplanade in Boston until they ended the season Sunday evening. Rehearsals for the Festival have been going on since their arrival, and will continue throughout the Festival season. The Saturday morning rehearsals at 10 will be open to the public at a nominal charge for the benefit of the orchestra's pension fund. Special rates will be available to students and adults accompanied by four or more children.

The schedule of events open to members of the society of Friends of the Berkshire Music Center this week end includes a lecture-recital on "Art Into Music" this afternoon at 4.30, illustrated by piano and lantern slides; a lecture tomorrow at 4.30 by Olin Downes on musical criticism; a concert Saturday at 2.30 by the choral department, directed by Robert Shaw; and a concert Sunday at 10.30 by Gregor Piatgorsky's chamber music group. The symphony concert by Department 2 orchestra scheduled for tomorrow evening will be postponed until Aug. 2.

The gardens and grounds have been groomed by a force under the direction of Ward J. Gaston, superintendent of the estate given to the orchestra eight years ago for its summer home. Realizing the need for proper provisions for parking, the orchestra trustees ordered this spring the installation of an additional lighting tower and two hard-surfaced roads, with an adequate drainage system.

Cars from the north will enter the grounds by the new road north of the main gate. Cars from the south will enter by the new road south of the main gate. Cars of boxholders should use the Hawthorne Street entrance, which leads to a special parking lot.

A volunteer crew of 150 local men and young women, under the direction of Willard M. Sistare, assisted by Fred T. Francis, will issue programs and serve as ushers. James W. Hull and Daniel Power will be in charge of boxes; Norman B. Hollister and Harry R. Birt of the front section; and C. G. Montgomery and Frank N. Atkin of the rear section. Miss Martha Hick and Miss Margaret Daniels will head the program section.

The grounds will be policed by officers from Lenox, Lee, Stockbridge and Pittsfield, directed by Bartholomew Barry, a special officer of Lenox. Cpl. Harry M. Keating of the Lee state police will head the policing of the highways.

Parties are invited to picnic on the grounds of the estate, which will open at 6. Busses will leave the park at 7.15 tonight and Saturday and 2.15 Sunday. There will be special bus service also from Lee, Stockbridge and Lenox.

The programs follow for the three concerts this week end:

This Evening
Symphony No. 3 in E flat major, Eroica, Opus 55 .... Beethoven
Symphony No. 9 .... Shostakovitch
(First performance in America)
Pictures at an Exhibition .... Moussorgsky-Ravel

Saturday Evening
Symphony No. 6, Pastoral ... Beethoven
Piano Concerto No. 2 in C minor, Opus 18 .... Rachmaninoff
Daphnis et Chloe, Ballet (Second Suite) .... Ravel
Soloist—Eugene List

Sunday Afternoon
Symphony No. 4 in A major, Italian .... Mendelssohn
Suite From Appalachian Spring..Copland
Symphony No. 5, in E minor..Tchaikovsky

SPRINGFIELD REPUBLICAN JULY 26, 1946

Boston Symphony Superb Before Capacity Audience

Notables Seen In Big Audience

Lenox, July 25 — A Lenox traffic jam prevented more than 2000 patrons from reaching the Tanglewood music shed on time tonight. A double line of cars reached from Tanglewood for four miles toward Pittsfield.

Tanglewood, Lenox, July 25 — After five years of war and postwar Tanglewood came back tonight as a music center in full swing. An audience of 8200 including Mrs Franklin Delano Roosevelt and Mrs Henry Morgenthau, Jr., heard the first of nine Berkshire Music festival concerts over three weekends by the Boston Symphony orchestra, Dr Serge Koussevitzky, conductor. The weather was perfect and there was a large overflow on the lawn from the music shed with its 6500 seats, all of which have been repainted since the last concert by the full orchestra was held there in 1941.

Parking facilities have been enlarged and greatly improved under the direction of Ward J. Gaston, who has been superintendent of the estate for 16 years. Two hard-surfaced roads have been constructed and a new lighting tower installed. Lieut Michael J. Noonan of Northampton assisted by Corp Joseph A. Keating of Lee was in command of a detail of 12 state police from Lee, Pittsfield, Russell and Monson on Lenox and Stockbridge highways leading to Tanglewood. The grounds were policed by 16 men in uniform under Special Officer Bartholomew W. Barry of the Lenox town force.

Willard M. Sistare, Pittsfield, chief usher, assisted by Fred T. Francis, had a force of 150 volunteer Pittsfield men and women. In charge of various sections were Daniel Power, James W. Hull, Misses Martha E. Hick and Margaret Daniels, Harry R. Birt, Norman B. Hollister, Frank N. Atkin and C. G. Montgomery. All boxes and seats for the first three concerts, the second and third of which will be given Saturday night at 8.15 and Sunday afternoon at 3.30 have been sold weeks in advance.

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BOSTON HERALD

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[Staff Correspondent to The Herald]

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This Clipping From
NEW YORK, N.Y.
TIMES
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By OLIN DOWNES
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LENOX, Mass., July 25—An audience of eight thousand and the American première of Dmitri Shostakovich's Ninth Symphony were distinguishing features of the opening concert of the ninth Berkshire Festival given this evening by Serge Koussevitzky and the Boston Symphony Orchestra in the music shed at Tanglewood.

Shostakovich's work, which is short and generally of slighter material than any of his earlier works in the great form, was preceded by the "Eroica" of Beethoven and followed by the Moussorgsky-Ravel "Pictures From an Exhibition." The music of Beethoven, nobly conveyed, was welcomed with the emotion of an audience deeply moved by its message.

It has been five years since the interpreting orchestra and conductor has been heard together here. In that interval a tortured world has greatly changed. But the eternal verities of the symphony had not changed, and events of intervening years had only served to emphasize its significance.

Work Is Prevailingly Gay

It is not the general custom to wait for the second half of a program for one initial presentation of a new score, but it was doubtless the special content of the "Eroica" which caused Koussevitzky to feel its appositeness to the occasion. And it must be said, with no reproach intended, that Shostakovich's latest symphony is in no similar vein. It is prevailingly gay and sometimes parodistic in tone. Written with this composer's customary swiftness and facility in the single month of August of last year, it makes no pretenses to the epic or oracular vein of the Seventh and Eighth Symphonies which immediately preceded it. The form is classic, the orchestra almost so in its proportions. A more romantic mood is provided by the lyrical second movement.

Perhaps the most unusual procedure is encountered in the short movement, a dialogue between a solo bassoon and lower brass instruments, that serves as an interlude between the third and last parts.

The work was well received. Its further discussion, however, must be reserved for a later occasion.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
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Berkshire Music Festival Opens

Lenox, Mass., July 26.—(AP)—An audience of nearly 8000 persons greeted warmly the first Western Hemisphere performance of Dmitri Shostakovich's Ninth Symphony, played by Serge Koussevitzky and the Boston Symphony Orchestra.

The Russian composer's Ninth Symphony was the first of a nine-concert series—the first post-war Berkshire Symphonic Festival—by Dr. Koussevitzky at the "Tanglewood" estate, home of the Festival and Summer mecca of international audiences.

The new Shostakovich work, light and gay throughout with a few pensive but not tragic moments, lasted a little more than 20 minutes as compared to the hour-long and war-clouded Seventh and Eighth symphonies of the Soviet composer.

This Clipping From
NEW YORK, N. Y.
SUN
JUL 26 1946

SHOSTAKOVITCH NINTH IS HEARD

Koussevitzky Presents Its American Premiere.

By IRVING KOLODIN.
Special to THE NEW YORK SUN.

Lenox, Mass., July 26.—Serge Koussevitzky advanced two of the interests closest to his heart as the ninth annual Berkshire festival began at Tanglewood here last night. One, of course, was the cause of music generally, the other, such contribution to Soviet-American amity as ca accomplished by 100 music operating without a veto po This he accomplished by pres ing the first performance America of Dimitri Shosta vitch's Ninth Symphony, the est of the prolific Russian's jor works.

Shostakovitch has been quo as saying: "It is a merry lit piece. Musicians will love to p it and critics will delight in bla ing it."

Statement True.

Everything about this sta ment is true, except the fi phrase (so far as it applies to t listener). This product of t immediate post-war period was completed last August) is plain in its intent, and so entire successful in achieving it, that can be indorsed without questi as a thoroughly likable wo which is likely to usurp the pop larity previously enjoyed by h first symphony.

The real Shostakovitch in fac t is quite likely to be regarde by those who considered his se nth and eighth symphonies co scious and labored efforts to pa llel in music the life and deat struggle of the Russian people war, as a resurgence of the "real Shostakovitch, the witty, inge ous, thoroughly professiona craftsman, amusing himself an us with the racy play of hi thoughts. Certainly it has closer relationship to the firs and fifth symphonies than eithe the seventh or the eig had.

Rousing Applau

It can even be said t it fu fills triumphantly the first tes of a durable symphony and i could go into the ballet repertory tomorrow. There will be ampl opportunity to elaborate on it qualities at the inevitable per formances to come for it con tains a multiplicity of the qual ities—ironic, lyric, cheerful and sombre—that conductors dote on The first listeners punctuated each pause with an approving patter, and rewarded the per formers with rousing applause a the end.

Many in the audience of more than 8,000 made for waiting cars and buses without waiting to hear the playing of Moussorg sky's "Pictures At an Exposition, which concluded the program for the evening was lively with a breeze that made the open shed slightly less than comfortable. As a memorial, perhaps, to another war, Koussevitzky began the fes tival with a playing of Beetho ven's "Eroica" symphony, in which the splendid orchestra worked its accustomed miracles

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Editorials

Koussevitzky A Decade

Dr. Kouss he first cam had come more with adventure he played canvas at Holmwood, on the Lenox-Lee roa vitzky is 72.

One's friends are days by special obser of the passage of a lifetime. Men them passage of a decade a decade in a career sciousness with the resumption phonic Festivals after years, Koussevitzky fully back on a deca has as strong overton triumph as has ever creative artist.

It has been an wartime lapse makes higher relief. Quite strides in the ten year of musical enterprise glewood, the bulked of that decade could regular patrons who enterprise from its returned last night sence. There it was, with its sea of faces broad hayfield, the finitely greater becau tiered galleries. The same as before, faced genius. The gardens closely barbered; the in the clear, cool nigh ber of unobtrusive buildings housing thriving school; the graded, drained, ligh neat yet not detracti pervading greenery. ple, of all kinds and bitious, the import scious and unconscio ticates, the uncritical were again, the same most of them a li spectacle of their ow enjoying themselves standings of the

Pushing, crowding living, beautiful, Ten years have pa is 72. Before him apparatus of a matched by noth else in the world. What other way

SPRINGFIELD REPUBLICAN JULY 26, 1946 BOSTON HERALD

Boston Symphony Superb Before Capacity Audience

Notables Seen In Big Audience

Lenox, July 25 — A Lenox traffic jam prevented more than 2000 patrons from reaching the Tanglewood music shed on time tonight. A double line of cars reached from Tanglewood for four miles toward Pittsfield.

Tanglewood, Lenox, July 25 — After five years of war and postwar Tanglewood came back tonight as a music center in full swing. An audience of 8200 including Mrs Franklin Delano Roosevelt and Mrs Henry Morgenthau, Jr., heard the first of nine Berkshire Music festival concerts over three weekends by the Boston Symphony orchestra, Dr Serge Koussevitzky, conductor. The weather was perfect and there was a large overflow on the lawn from the music shed with its 6500 seats, all of which have been repainted since the last concert by the full orchestra was held there in 1941.

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It is not the general custom to wait for the second half of a program for one initial presentation of a new score, but it was doubtless the special content of the "Eroica" which caused Koussevitzky to feel its appositeness to the occasion. And it must be said, with no reproach intended, that Shostakovich's latest symphony is in no similar vein. It is prevailingly gay and sometimes parodistic in tone. Written with this composer's customary swiftness and facility in the single month of August of last year, it makes no pretenses to the epic or oracular vein of the Seventh and Eighth Symphonies which immediately preceded it. The form is classic, the orchestra almost so in its proportions. A more romantic mood is provided by the lyrical second movement.

Perhaps the most unusual procedure is encountered in the short movement, a dialogue between a solo bassoon and lower [illegible] instruments, that serves as an interlude between the third and last parts.

The work was well received. Its further discussion, however, must be reserved for a later occasion.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
JUL 26 1946

Berkshire Music Festival Opens

Lenox, Mass., July 26.—(AP)—An audience of nearly 8000 persons greeted warmly the first Western Hemisphere performance of Dmitri Shostakovich's Ninth Symphony, played by Serge Koussevitzky and the Boston Symphony Orchestra.

The Russian composer's Ninth Symphony was the first of a nine-concert series—the first post-war Berkshire Symphonic Festival—by Dr. Koussevitzky at the "Tanglewood" estate, home of the Festival and Summer mecca of international audiences.

The new Shostakovich work, light and gay throughout with a few pensive but not tragic moments, lasted a little more than 20 minutes as compared to the hour-long and war-clouded Seventh and Eighth symphonies of the Soviet composer.

This Clipping From
NEW YORK, N. Y.
SUN
JUL 26 1946

SHOSTAKOVITCH NINTH IS HEARD

Koussevitzky Presents Its American Premiere.

By IRVING KOLODIN.
Special to THE NEW YORK SUN.

Lenox, Mass., July 26.—Serge Koussevitzky advanced two of the interests closest to his heart as the ninth annual Berkshire festival began at Tanglewood here last night. One, of course, was the cause of music generally, the other, such contribution to Soviet-American amity as can be accomplished by 100 musicians operating without a veto power. This he accomplished by presenting the first performance in America of Dimitri Shostakovitch's Ninth Symphony, the latest of the prolific Russian's major works.

Shostakovitch has been quoted as saying: "It is a merry little piece. Musicians will love to play it and critics will delight in blasting it."

Statement True.

Everything about this statement is true, except the final phrase (so far as it applies to this listener). This product of the immediate post-war period (it was completed last August) is so plain in its intent, and so entirely successful in achieving it, that it can be indorsed without question as a thoroughly likable work which is likely to usurp the popularity previously enjoyed by his first symphony.

The real Shostakovitch in fact, it is quite likely to be regarded, by those who considered his seventh and eighth symphonies conscious and labored efforts to parallel in music the life and death struggle of the Russian people at war, as a resurgence of the "real" Shostakovitch, the witty, ingenious, thoroughly professional craftsman, amusing himself and us with the racy play of his thoughts. Certainly it has a closer relationship to the first and fifth symphonies than either the seventh or the eighth had.

Rousing Applause.

It can even be said that it fulfills triumphantly the first test of a durable symphony and it could go into the ballet repertory tomorrow. There will be ample opportunity to elaborate on its qualities at the inevitable performances to come for it contains a multiplicity of the qualities—ironic, lyric, cheerful and sombre—that conductors dote on. The first listeners punctuated each pause with an approving patter, and rewarded the performers with rousing applause at the end.

Many in the audience of more than 8,000 made for waiting cars and buses without waiting to hear the playing of Moussorgsky's "Pictures At an Exposition," which concluded the program, for the evening was lively with a breeze that made the open shed slightly less than comfortable. As a memorial, perhaps, to another war, Koussevitzky began the festival with a playing of Beethoven's "Eroica" symphony, in which the splendid orchestra worked its accustomed miracles.

THE BERKSHIRE EVENING EAGLE JULY 26, 1946

FRITZ REINERS ATTEND: Among interested concert patrons was the conductor of the Pittsburgh Symphony and his wife.

KOUSSEVITZKY GIVEN OVATION: The Boston Symphony leader acknowledges t thunderous applause at the conclusion of the concert. At the left is Richard Burgin, concertmaste

Editorials

Koussevitzky at 72:
A Decade of Triumph

Dr. Koussevitzky had just turned 62 when he first came to Berkshire 10 years ago. He had come with his orchestra, we daresay, more with a spirit of curiosity and spritely adventure than consuming ambition when he played three week-end concerts under canvas at Holmwood, an unoccupied estate on the Lenox-Lee road. Today Dr. Koussevitzky is 72.

One's friends are apt to signalize birthdays by special observance on the occasion of the passage of a decade in respect to a lifetime. Men themselves recognize the passage of a decade but more in respect to a decade in a career rather than a consciousness of the round number. Today, with the resumption of the Berkshire Symphonic Festivals after a lapse of four war years, Koussevitzky quietly is looking pridefully back on a decade in a career which has as strong overtones of personal artistic triumph as has ever been enjoyed by any creative artist.

It has been an amazing ten years. The wartime lapse makes it stand out in even higher relief. Quite aside from the artistic strides in the ten years and the new facets of musical enterprise which gleam at Tanglewood, the bulked physical manifestations of that decade could not be lost on the regular patrons who have lived with the enterprise from its early days and who returned last night after a four-year absence. There it was, the huge, trussed shed with its sea of faces spreading out like a broad hayfield, the number seeming infinitely greater because of the absence of tiered galleries. The orchestra, much the same as before, faced by its small, driving genius. The gardens never greener or more closely barbered; the lake quiet and crisp in the clear, cool night; the mounting number of unobtrusive but substantial outbuildings housing the mechanism of a thriving school; the acres of parking area, graded, drained, lighted, and while tidy and neat yet not detracting overly from the pervading greenery. The pageantry of people, of all kinds and descriptions—the ambitious, the important, the socially conscious and unconscious, the musical sophisticates, the uncritical engrossed—there they were again, the same as before, some bored, most of them a little breathless at the spectacle of their own creation, all of them enjoying themselves in their separate understandings of the term.

Pushing, crowding, confusion, yes; but living, beautiful, dynamic and creative, too.. Ten years have passed. Today Koussevitzky is 72. Before him is a vast, throbbing apparatus of a musical dream come true, matched by nothing quite like it anywhere else in the world. Time does not stand still. What other way would we have it?

8000 Attend Reopening Of Festival

Throng Greets Koussevitzky and Boston Orchestra

Mr. Jay C. Rosenfeld's review of the concert will be found on Page 6.

Last night 105 Americans who were born in 12 different countries, led by a native Russian, played the music of a German under a canopy of steel and timber designed by a Finn, and thus was reborn the Berkshire Symphonic Festival.

Shed Filled

Not since the summer of 1941 had the Boston Symphony Orchestra played from the stage of the huge Shed at Tanglewood. Not since that summer had the 6004 seats within the Shed been filled with people, the surrounding lawns dotted with listeners on blankets. And not since the summer of 1939 had 8000 people come to Tanglewood reasonably certain that this will happen again two days from now, and next week, and next year.

A clear night, with scattered clouds and a breeze from the west that freshened to the point of chill, greeted the opening night audience, which started arriving by foot, bicycle and car shortly after 7. A traffic jam along West Street to Lenox and northward toward Pittsfield just before 8 delayed a large section of the reserved-seat audience. The ushering staff in the Shed adhered rigidly to the rule that no one shall be seated after the music has started, with the result that some of the Berkshires' best people heard the first movement of the Beethoven "Eroica" from outside the Shed.

Awakens Memories

To those who have been, for reasons ranging from the practical to the esthetic, regular attendants at the Festival since its inception in 1934, last night's reopening after four wartime summers was remarkable for its nostalgic similarity to the Festivals of the prewar years. In general, the same ushers were ushering, the same program girls were giving out smiles and programs, the same men took tickets at the gates, the same people occupied the same boxes and the same seats, and the same reporters, photographers and Boston Symphony officials wandered on tiptoe about the grounds during the concert.

The only major changes from prewar times, none of them immediately noticeable to the uncurious, have been the enlargement of the stage, the paving of the approach to the also-enlarged ticket house and pressroom, the construction of a new paved entrance, a new lighting tower, and the substitution of a state police detail for Legionnaires to handle traffic.

Notables Present

The list of notables present for the opening concert included former Secretary of the Treasury Henry Morgenthau, Mrs. Morgenthau and their daughter, Joan; Lt. Gov. Robert F. Bradford; Fritz Reiner, conductor of the Pittsburgh Symphony; Mrs. Elizabeth Sprague Coolidge, Benjamin Britten, whose opera "Peter Grimes" is to be given its American premiere at the Festival; Isaac Stern, violinist; William Kapell, the American pianist; Carol Glenn, violinist; Lowell Thomas, radio commentator, and an extensive collection of minor nobility.

Given Ovation

Dr. Koussevitzky and his musicians, who are used to ovations, received as many as there were selections on the opening program. In addition, the conductor was given a thunderous welcome when he came on stage to open the 1946 series with the "Eroica," which was last played at Tanglewood on the second Thursday night of the 1941 series.

The second concert will be tomorrow evening at 8.15 and will consist of the Beethoven sixth, Rachmaninoff's piano concerto No. 2 in C minor, with Eugene List as soloist, and orchestral excerpts from "Daphnis et Chloe."

Part of tomorrow night's concert, from 9.30 to 10.30, will be broadcast by WBRK.

MORGENTHAUS AT OPENING: Among the notables attending last night's Festival concert were former Secretary of the Treasury Henry J. Morgenthau M[illegible]hau, and daughter, Joan.

This Clipping From
SYRACUSE, N. Y.
HERALD JOURNAL

JUL 26 1946

8,000 Hear 'Ninth' By Shostakovitch In Berkshires

LENON, Mass.—An audience estimated at 8,000 attended the opening of the Berkshire Festival in Tanglewood last night with Serge Koussevitzky and the Boston Symphony Orchestra in the American premiere of Dmitri Shostakovitch's Ninth Symphony.

The Russian composer's work is shorter and generally lighter than any of his earlier symphonic works, implying a change in his creative presentations. It calls for a full string choir, a large pulsate division — cymbals, triangle, gong, tympani and large and small drums, and piccolo, various wind instruments, two trumpets and a tuba.

Also included in the program was the Beethoven "Eroica" and the Ravel arrangement of Moussorgsky's "Pictures From an Exposition." Next concert is tomorrow night in Tanglewood Shed with another program Sunday afternoon.

This Clipping From
WORCESTER, MASS.
GAZETTE

JUL 26 1946

Audience of 8000 Hears Symphony

LENOX, July 26 (AP) — An audience of nearly 8000 persons greeted warmly the first Western Hemisphere performance of Dmitri Shostakovich's Ninth Symphony played by Serge Koussevitzky and the Boston Symphony Orchestra.

The Russian composer's Ninth Symphony was the first of a nine-concert series — the first postwar Berkshire Symphonic Festival—by Dr. Koussevitzky at the "Tanglewood" estate, home of the festival and Summer mecca of international audiences.

The new Shostakovich work, light and gay throughout with a few pensive but not tragic moments, lasted a little more than 20 minutes, as compared to the hour-long and war-clouded Seventh and Eighth Symphonies of the Soviet composer.

Dr. Koussevitzky described it as "notable for its brevity and cheerfulness."

The Largo from the Shostakovich Sixth and the Beethoven "Eroica" Symphony comprised the rest of the program.

First nighters at Tanglewood included Conductor Fritz Reiner, the American pianist, William Kapell, and the English composer, Benjamin Britton, whose opera "Peter Grimes" is to be given its American premiere at the festival.

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THE BOSTON DAILY GLOBE—FRIDAY, JULY 26, 1946

Shostakovitch Ninth Opens Berkshire Music Festival

By CYRUS DURGIN

LENOX, July 25—The Ninth Symphony of Dmitri Shostakovich was performed for the first time in America by Dr. Serge Koussevitzky and the Boston Symphony Orchestra here tonight at the opening concert of the eighth Berkshire Symphonic Festival. This work, comparatively new, by the eminent Russian composer, furnished the highlight of tonight's concert and probably the biggest news of the whole festival as well.

The symphony was cordially received by an audience estimated at 7500 persons, and the big music shed on the estate of "Tanglewood" resounded with applause both hearty and spontaneous. Whatever the future of the work, it seems that the Ninth Symphony is destined for prevailing and rapid popularity with the public. It is lively and bubbling and well equipped with tunes.

Both the fact of this premiere and the cosmopolitan aspect of the audience make this, the first Berkshire Festival since the war, probably the first festival in this country since hostilities ended to be truly of intellectual character. From practically all of the 48 states and Canada the audience came. There were at least two persons fresh from England — Benjamin Britten, composer of the opera "Peter Grimes," which will have its American premiere here Aug. 6, and Eric Crozier, who will stage the production.

Noted Audience Present

You could see more than a few famous people as you walked about the soft green lawns of "Tanglewood." There were conductor Fritz Reiner, William Kapell, the brilliant young American pianist; conductor Efrem Kurtz, cellist Gregor Piatigorsky (soon to be a festival soloist); Oscar Hammerstein 2d, author of "Oklahoma" and "Carousel," and former Secretary of the Treasury Henry Morgenthau.

In contrast to the humid warmth and occasional thunderstorms that have been unwelcome guests at previous festivals, the weather tonight was cool and clear, with a light wind blowing from the west. The clouds that obscured the setting sun were flecked with cherry-red at the moment Dr. Koussevitzky raised his baton for those mighty E-flat chords of the opening piece, Beethoven's "Eroica" symphony. The music shed was filled, and many people who had been unable to buy seats, stretched on the lawn before the shed and listened al fresco.

This opening program finally emerged a good deal changed from the one that was first announced. The Beethoven Symphony was followed by the Shostakovich Ninth and that in turn by excerpts from Moussorgsky's "Pictures at an Exhibition" in the orchestral version of Ravel.

First Appraisal of Work

The Shostakovitch Ninth presents the problem usual on first acquaintance with any new piece of music, and that is, can one see the forest for the trees? Of course, the answer always is, yes and no. Though they may later rise to plague me when further hearings have made the Ninth Symphony more familiar, here are some haphazard first impressions:

The Ninth is much shorter than either of its two tragic and war-born predecessors, the Seventh and Eighth Symphonies. It also is much lighter in character, and in the quick-paced first and last of the five movements is joyous almost to a degree of seeming trivial. It is very tricky music; the composer was right when he said musicians will like to play it. (He may not have been right when he said critics would enjoy blasting it; I for one had a good time listening).

The Ninth, like so much of what Shostakovich has written, is "effects" music. He delights in complicated passages and in combinations of strange instrumental qualities. The tuba carries on a dialogue with a solo violin in the first movement, for example, and in the moderato the woodwinds have a long and curious conversation.

Similarities to Other Works

Some one is going to suggest that the Soviet composer is writing himself out, although that would seem based on insufficient evidence. Nevertheless that first movement is strongly reminiscient of Prokofieff, and the moderato is very similar in mood and even in certain phrases to the largo of Shostakovich's Sixth Symphony.

Apart from the presto, which is a sort of scherzo and to my mind the most original movement, whenever the music gets going fast there is an implication that a full-fledged march will break out any moment. That is another strong characteristic of Shostakovich. The two slow movements become not only wistful but melancholy and for a few moments you think that the late war must have intruded its bitter and sorrowful memories upon the composer.

The performance seemed to be magnificently vital and so far as one without previous familiarity with the score could judge, accurate.

Beethoven's "Eroica" went beautifully, too, if you except a few loose ends in the scherzo. Though he has in recent weeks been carrying the double responsibility of directing the Berkshire Music Center and rehearsing the orchestra for the Festival, Dr. Koussevitsky was at the top of his form. As usual his conducting was vivid as lightning and elegant as fine velvet. The orchestra responded to his wishes superbly.

Resumption of the Berkshire festivals is attended by an unmistakable renewal of interest in music following the war. That is indicated not only in the size of the audience tonight, but in the unprecedented number of pupils who have been attending the school founded by Dr. Koussevitsky in 1940. There are 400 students, and 25 percent of them are former G.I.'s.

This is actually the eighth Berkshire Festival. They ran from 1934 to 1941, when the war forced them to shut down. There was a student festival in 1942, however. In 1944 and again last year, there were shorter festivals by a small orchestra of Boston Symphony musicians.

The current series will be resumed Saturday night when Dr. Koussevitsky will conduct Beethoven's "Pastoral" Symphony; the second piano concerto of Rachmaninoff with Eugene List as soloist and the second suite from Raval's "Daphnis and Chloe" ballet music.

This Clipping From
SPRINGFIELD, MASS.
NEWS
JUL 26

Koussevitzky Given Ovation For Shostakovich Premiere

Ninth Symphony Proves Tuneful and Popular at Tanglewood; Conductor Is 72 Today

By JOHN D. DONOGHUE

Lenox, July 25—As Serge Koussevitzky begins his 73d year today he must feel a glow of satisfaction, not only on the reception to last night's contest, but on the tribute paid him last night by the audience of 8000 for his achievements in building so fine an orchestra as the Boston symphony and so enduring a monument as the Berkshire Music festival and center.

Last night's concert, the first of the postwar festival programs, was quite the occasion, for it was featured by the American premiere of the Ninth symphony of Shostakovich, and yet it was the spontaneous gesture of affection and greeting which brought the entire audience to its feet as Dr Koussevitzky entered, that was the emotional high spot of the evening.

That is a large statement about program which also included the Beethoven "Eroica" symphony and seven excerpts from the Moussorgsky "Pictures at an Exhibition" as arranged by Ravel.

The truth is that elements unrelated to the music deprived the program of the impact that it would have imparted under different circumstances.

Dr Koussevitzky is a severe program maker. No overtures for him. However, vacation-minded audiences insist on arriving late, so that the first and second movements of the Beethoven symphony were almost like separate compositions last night instead of two essential units of a complete body. The conductor's exasperation with his late comers was quite evident in the dramatic way he slapped his hands to the side after his warning gesture that he was ready to start. Each of the movements had the typical Boston finish but the entire symphony failed of the effect it might have had otherwise.

The Shostakovich, which was completed last August, is a welcome addition to the Russian composer's output. It is easy to listen to, and hardly the tragic work that was promised following the last two "war" symphonies.

Russian commentators profess to see the Haydn influence. Certainly, there is much of the Haydn simplicity and charm, but there's many a musical trick that sounds like Prokofieff, especially in his "Lieutenant Kije."

The symphony is written in five movements, four of them quite gay. Only the largo movement harkens back to the two previous symphonies with its brooding, introspective music. It may be of interest to the purists to note that at the Russian premiere, the last three movements were encored. It looks like a busy season for this tuneful work.

Another of the Boston orchestra's specialties ended the program, the familiar "Pictures at an Exhibition." The gallery-visiting composer has written music which Ravel colored magnificently, and color is the stuff of which the Bostonians seem made. The audience particularly chuckled at the "Ballet of Chicks in Their Shells."

The audience gave the conductor and orchestra another ovation last night at the conclusion of the program. Saturday night the program at 8.15 will include the Beethoven "Pastoral" symphony, the Rachmaninoff Second piano concerto with Eugene List as soloist, and the second "Daphnis and Chloe" suite by Ravel.

Shostakovitch Ninth Opens Berkshire Music Festival

By CYRUS DURGIN

LENOX, July 25—Serge Koussevitzky and the Boston Symphony Orchestra began tonight the eighth the huge music shed on the estate of "Tanglewood." This is not only the first post-war Berkshire Festival, but undoubtedly the first music festival of international proportions to be given in this country following the end of hostilities.

This festival of 1946 can be called truly international since the audience was made up of people from nearly all the 48 states and Canada. There were at least two directly from Europe: Benjamin Britton, English composer of the opera "Peter Grimes," which will be given first American performance here Aug. 6, and Eric Crozier, also from England, who will direct the production.

The international aspect was even more vividly exemplified when Dr. Koussevitzky conducted tonight the first performance in the Western hemisphere of the ninth Symphony by the Russian composer, Dmitri Shostakovitch.

8000 Attend Performance

The size of tonight's audience also testified to the renewed interest in music since the end of the war. The advance sale of tickets had been very large, and tonight's audience was estimated at nearly 8000 persons.

Many representatives of the U.N. are expected to attend in the course of the nine concerts. Tonight were seen more than a few famous musicians, conductor Fritz Reiner and William Kapell, the brilliant young American pianist, among them. Box holders from Boston and vicinity include Mrs. Ernest B. Dane, Mrs. Franklin Hobbs, Mr. and Mrs. Henry B. Sawyer and Judge Raymond S. Wilkins.

Orchestra in Usual Top Form

Tonight's program began with the "Eroica" Symphony of Beethoven. This was followed by the Largo from the Sixth Symphony of Shostakovich, and that in turn by the Soviet composer's Ninth Symphony Although Dr. Koussevitzky has in recent weeks been carrying the double responsibility of directing his school, the Berkshire Music Center, and of rehearsals for the festival, his vigor and finesse were undimmed tonight. The Boston Symphony Orchestra, as usual, was a the top of its form from first to last.

Nicolai Lopatnikoff, the composer, has joined the faculty of the Berkshire Music Center in the final weeks. He replaces composer Bohuslav Martinu, who is reported to be in hospital suffering from fractured wrists and ribs, and possible fracture of skull, sustained when he stepped off a terrace in the dark.

The festival will be resumed Saturday evening, when Dr. Koussevitzky will conduct Beethoven's "Pastoral" Symphony, the second piano concerto of Rachmaninoff, with Eugene List as soloist, and the second suite from Ravel's "Daphnis and Chloe" ballet music.

This Clipping From
WATERBURY, CONN.
REPUBLICAN
JUL 26 1946

Shostakovich 9th Symphony Premiered At Tanglewood

Lenox, Mass., July 25—(AP)—The first Western Hemisphere performance of the Ninth Symphony of the Russian composer, Dmitri Shostakovich, was played tonight as conductor Serge Koussevitzky and the Boston Symphony orchestra resumed for the first time since the war the noted Berkshire Symphonic Festival.

The music shed on the "Tanglewood" estate, which is the home of the festival and summer mecca of international audiences, held nearly 8,000 persons as Dr. Koussevitzky began the first of a nine-concert series.

The new Shostakovich work—25 minutes long—was described by Dr. Koussevitzky as "notable for its brevity and cheerfulness."

The largo from the Shostakovich Sixth and the Beethoven "Eroica" Symphony made up the rest of the opening program.

First nighters at Tanglewood included Conductor Fritz Reiner, the American pianist, William Kapell, the English composer, Benjamin Britton, whose opera "Peter Grimes" is to be given its American premier at the festival.

The audience found in the new Shostakovich symphony the familiar tonal finger prints of the Soviet composer, but unlike the hour-long and war-clouded Seventh and Eighth Symphonies, the Ninth is hardly more than 20 minutes long, light and gay throughout. There are pensive moments in this new Shostakovich creation, but none that are tragic.

The applause indicated that a short and carefree symphony, ending, like the Fifth and Sixth, with a sprightly march, was a welcome variation from the war-conscious Shostakovich of recent years.

This Clipping From
DALLAS, TEXAS
TIMES HERALD
JUL 26 1946

Berkshire Festival Opens

By OLIN DOWNES
(New York Times Staff Correspondent)

Lenox, Mass., July 26.—An audience of 8,000 and the American premiere of Dmitri Shostakovitch's Ninth Symphony were distinguishing features of the opening concert of the ninth Berkshire Festival, given Thursday evening by Serge Koussevitsky and the Boston Symphony Orchestra in the Music Shed at Tanglewood.

Shostakovitch's work, which is short and generally of lighter material than any of his preceding works in the great form, was preceded by the "Eroica" of Beethoven and followed by the Moussorgsky-Ravel "Pictures From an Exposition."

The music of Beethoven, nobly conveyed, was welcomed with the emotion of an audience deeply moved by its message. It has been five years since the interpreting orchestra and a conductor had been heard together here. In that interval, a tortured world has greatly changed. But the eternal varieties of the symphony had not changed, and events of intervening years had only served to emphasize its significance.

It is not the general custom to wait for the second half of a program for one initial presentation of a new score, but it was doubtless the special content of the "Eroica" which caused Koussevitsky to feel its appositeness to the occasion. And it must be said, with no reproach intended, that Shostakovitch's latest symphony is in no similar vein. It is prevailingly gay and sometimes paradistic in tone.

Written with this composer's customary swiftness and facility in the single month of August of last year, it makes no pretenses to the epic or oracular vein of the seventh and eighth symphonies which immediately preceded it. The form is classic, the orchestra almost so in its proportions.

A more romantic mood is provided by the lyrical second movement. Perhaps the most unusual procedure is encountered in the short movement, a dialogue between a solo bassoon and lower brass instruments, that serves as an interlude between the third and last parts.

This Clipping From
NEW HAVEN, CONN.
REGISTER
JUL 26 1946

8,000 At Premiere Of Shostakovich's Ninth Symphony

Lenox, Mass., July 26—(AP)—An audience of nerly 8,000 persons greeted warmly the first Western Hemisphere performance of Dmitri Shostakovich's Ninth Symphony played by Serge Koussevitzky and the Boston Symphony Orchestra.

The Russian composer's Ninth Symphony was the first of a nine-concert series—the first postwar Berkshire symphonic festival—by Dr. Koussevitzky at the "Tanglewood" estate, home of the festival and summer mecca of international audiences.

The new Shostakovich work, light and gay throughout with a few pensive but not tragic moments, lasted a little more than 20 minutes as compared to the hour-long and war-clouded Seventh and Eighth symphonies of the Soviet composer.

Dr. Koussevitzky described it as "notable for its brevity and cheerfulness."

The largo from the Shostakovich Sixth and the Beethoven "Eroica" Symphony comprised the rest of the program.

First nighters at Tanglewood included conductor Fritz Reiner, the American pianist; William Kapell, and the English composer, Benjamin Britton, whose opera "Peter Grimes" is to be given its American premiere at the festival.

This Clipping From
HARTFORD, CONN.
TIMES

JUL 26 1946

Koussevitzky Premieres Shostakovich's Ninth

By CARL E. LINDSTROM
Special to The Hartford Times

Lenox, Mass. — Time and the world which have always refused to turn backward in their precipitate flight, last night did return to one of the most beautiful musical mores New England ever knew with the re-opening of Tanglewood's festival pavilion.

The 6,000-or-so seats were bright with new paint and all sold out; Dr. Koussevitzky looking himself and happy as both audience and his Boston Symphony Orchestra arose in a spontaneous ovation when he stepped upon the wide stage; the trimly barbered lawns and hedges of Tanglewood and a cool Berkshire night—all this was an ante-bellum memory restored to actuality. I can think of nothing else that has yet come back to its pristine loveliness.

Dr. Koussevitzky made top-line news in the first concert by presenting Shostakovich's new Ninth Symphony in its Western Hemisphere premiere. Like many of its predecessors, this Ninth was attended by a publicity campaign that would cause American promotional enterprise to turn apple green with envy. Weeks ago we knew all about the circumstances of its creation, all the statistics of its length, breadth and instrumentation, its moods and its facture. We certainly knew what to listen for.

* * *

IN ONE RESPECT, at least, it has not been accurately heralded. The much-advertised gaiety and lightness have been somewhat oversold. I found the second, and by far the longest and keynote movement, saturated with typical Russian meloncholy— at times a rather poignant melancholy. It lapses into Schostakovich's besetting fault of discursiveness and thin writing but this merely serves to prolong an accentuate the general sunlessness of that section. It begins with an attenuated clarinet solo which at length becomes a duo. Presently a flute joins in the meanderings and the movement turns into a woodwind monopoly until the strings are invited in well toward the finish.

The end movements live up to their advance notices for exuberance and a certain flip lightheartedness. There are quaint twists of melody that have the unmistakable Shostakovich stamp. His reliance upon march tempo in his brighter moods is almost a fixed idea. These strains are infectious but superficial. The final allegretto contains almost a direct quotation from the "March of the Wooden Soldiers."

* * *

AS IN ALL OF Shostakovich there are touches of the bizarre—a passage for tuba and solo violin, stentorian brass unisons, a tweak here and a twaddle there. People are enormously amused by this kind of writing but are not deeply stirred.

For all its idiosyncracies, I think Shostakovich's Ninth will be heard long after his Seventh and Eighth have been filed away as important but ponderous documents.

* * *

THE EROICA SYMPHONY is a favorite season opener with Dr. Koussevitzky. It has served that purpose several times in Symphony Hall in recent years and it began this ninth season at Tanglewood.

The fact that it was paired with Shostakovich invites observations upon the force or lack of it that politics plays in music. Shostakovich has always avowed politics as a major motivating element. But when the revolutions and the sieges are merely pages in the history book, the music will have to stand on its own.

The Eroica was born of flaming political impulse but hardly was the ink dry when its creator, disillusioned, ripped off the title page in fury and with it every vestige of political implication.

It is platitudinous to say that such a masterpiece as Beethoven's Third grows greater with the passage of the years. An interpretation like that Koussevitzky gave us could not have occurred within the composer's lifetime, not so much because our orchestra could not then have been matched but because of the ripening of tradition.

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The program finished with a score which is tailored to the Bostonian brand of magnificence and polish, Ravel's scoring of Moussorgsky's "Pictures at an Exhibition."

This Clipping From
ST. PETERSBURG, FLA.
INDEPENDENT

JUL 26 1946

Week End Listening For Music Lovers

This will be the last Week End Listening column for five weeks, but the classical music listing will resume after Sept. 15.

Two articles in the July issue of "Musical Digest" magazine attack radio's disregard for the tastes of good music-lovers. The advertising agencies and networks share the blame for the death of good music on the air, as compared to the uniquitous "soap operas" and the so-called comedians, in both these articles. In a quote from an official of the CBS system, given last July, he stated that 3,000,000 listeners would like to hear good music all the time, and 6,000,000 half the time. The wishes of this large group are being nearly ignored, however, according to Editor Harold Schonberg, who illustrates this in a breakdown of station offerings for one week in June, when good music came out a poor last in the listings of the major stations.

The Boston Symphony continues its Berkshire Festival program Saturday night from 8:30 to 9:30 over WSUN. Koussevitsky conducts the group in the lovely Rachmaninoff "Piano Concerto No. 2" with the famous young American pianist, Eugene List as solo artist. The full orchestra will again be employed in this program, which will conclude with the "Daphnis and Chloe" suite of Ravel.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

JUL 26 1946

Music

Shostakovich 9th Takes Berkshires Bow

By ROBERT BAGAR.

STOCKBRIDGE, Mass., July 26.—The seventh symphonic festival had its inaugural last night before a capacity audience in the now-celebrated music shed at Tanglewood. It is a colorful and attractive show in a dignified manner that the Boston Symphony Orchestra and its distinguished conductor, Serge Koussevitzky, put on here in surroundings that are ideal from any standpoint.

First and probably most ideal are the acoustics, which make listening a pleasure from practically any part of the Tanglewood grounds. Add to that a briskly cool summer evening, with a breeze at every measure, the odor of the green, green grass, the rustle of leaves at every one of the conductor's downbeats, the general orderly look of things and the serenity of it all.

The whole neighboring countryside is just jamming with festival-bound pilgrims. This mecca in the Berkshires has gained tremendously in prestige and popularity since 1941, the date of the last complete festival. And it is not hard to see why. If it ever grows to the point where it will rival in scope (if it has not already done so in musical performance) the famous festivals of Europe, there is one man to whom the great credit really belongs, and that, of course, is Serge Koussevitzky, whose altar Tanglewood is.

Shostakovich Premiere.

In keeping with the spirit of things, the return to music normality in these parts, after the war years, was the opening orchestral program offered the American premiere of the Ninth Symphony of Dmitri Shostakovich. Companioning it were the "Eroica" Symphony of Beethoven—another composer who wrote a ninth symphony—and the Moussorgsky "Pictures at an Exhibition," as incomparably orchestrated by Ravel.

Shostakovich's Ninth, for which the world—or a great part of it—long has been waiting, was completed in August, 1945. It was given its first performance anywhere at Leningrad by the Leningrad Philharmonic Orchestra on Nov. 3 of the same year, Eugene Mrakinsky conducting.

John N. Burk, in his excellent program note, quotes Shostakovich as saying of the work: "It is a merry little piece. Musicians will love to play it, and critics will delight in blasting it."

Perhaps Shostakovich was being prophetic, perhaps not. In any case, this "merry little symphony" is merry in the Shostakovich manner. The first movement starts as you expect it to—against zany little tunes in the wind instruments.

Flippancy in Movement.

The mood of this music is flippant, even smart-alecky. It has two tongues, one in each cheek, and both blown up balloon size. Why should the Russian composer, for all his technical address and poise and skill, choose to play around with ordinary tunes, for one thing, and why should he treat them with as much lampoonery as he does, for another? These twin abilities of his are completely at variance with the moments of true creation which are found in the second movement.

Here a mournful, almost acidulous quality is noted in the music. There is a hesitant, tentative feel about it, with occasional sections of gathering intensity. Real depth of thought is to be found here, and—as always, Shostakovich shows that he is at his best, from the viewpoint of communicating ideas, when he is writing a slow movement.

The rest of the work is again persnickety. But, at least, the workmanship is ever clear and precise, and all through this Ninth Symphony is the hand of the expert craftsman. The form is quite traditional, in spite of five moments, the third, fourth and fifth of which are played without pause.

As the Bostonians performed this work, one heard little cries of delight at some tidy bit of buffoonery in the score. The rendering was entirely up to this orchestra's best standards.

Beethoven's "Eroica" received a more passionate going-over than I ever have heard from Dr. Koussevitzky. The Marcia Funebre, which had a sense of fury about it, proved particularly absorbing. And the Moussorgsky-Ravel once more got its fullest quota of refined and expressive Boston Symphony treatment.

This Clipping From
HARTFORD, CONN.
COURANT

JUL 26 1946

Tanglewood Again Echoes With Music

Berkshire Festival Brings Koussevitzky And Boston Symphony

BY T. H. PARKER.

Lenox, Mass., July 25.—The curtain went up again at Tanglewood here tonight, on a full scale Berkshire Music Festival for the first time since it was rung down by the tocsins of war in 1941.

It proved to be the same old, bon ton carousel. Things have not changed a bit, despite the whirling times and the four years quietus. More than 6000 persons, a complete sell out, sat within the tinny confines of Eliel Saarinen's piece of Finnish functionalism to hear Dr. Serge Koussevitzky and the Boston Symphony Orchestra, while some 1000 more paid $2 for all the grass they could sit on, on the broad lawns around the music shed.

The boxes of the elite were again tenanted by dowagers shrouded in the summer equivalent of mink, and accompanied by debutante daughters well tanned in shades ranging from mulatto to octaroon. They had arrived in cars long enough and luxurious enough to suggest that they had been made by the Pullman Company, parked for the first time since the festivals began in hard surfaced parking areas.

As an affaire modiste it was not quite so dressy as in the prehistoric festival days but it was very gay, very gay indeed.

Celebrities were a dime a dozen as usual and the price of admission included, or will include before the three week end programs are over, the opportunity of treading on such toes as those of Mrs. Franklin D. Roosevelt, Mrs. Edward S. Harkness, Princess Emina Toussoun of Egypt, or Mrs. Cole Porter (nice treading too) in clambering to your seat.

Hoi Polloi Outside.

Outside the shed, hoi polloi in sport shirts and shivers, in grouping ranging from musicality to amorosity, huddled in the chill damp of evenings, apparently oblivious of everything except that which brought them here (of previous musicality and amorosity). It was no cooler on the lawn than in the al fresco shed, but the lawn was damp, very damp, from yesterday's big wet making listening out a partially amphibious operation.

It was a superior concert. The audience rose to a man in tribute to Dr. Koussevitzky as he stepped up on the podium at the starting hour of 8:13, the first of the ovations which greeted the entire performance.

Boston's celebrated conductor appeared slightly thinner, slightly more wane than at his last appearance at Bushnell Memorial, but these physical qualities were not reflected in the performance. It was full of the old Koussevitzky show and blow, interspersed, especially in the Beethoven "Eroica" which opened the program, with the increasing refinement and delicateness of sentiment which have been marking the newer, later day Koussevitzky for the past two or three years.

The final Moussorgsky "pictures at an exhibition" contained the grand glimmer, all the flamboyant massiveness and showy fantasy which the conductor and the orchestra for years have combined to make the work one of their superlative offerings.

Shostakovitch's Ninth.

But the chef d'oeuvre of the evening was the first performance in America of the Shostakovitch Ninth Symphony.

To many who have trekked with the Muscovy marvel across the Siberian wastes of his immediately preceding symphonies, number nine will come as a smite between the eyes, or ears. Except for a slow freight trip to Vladivostok in the second of its five movements, the new work is gay, infectious, full of good humor concluding with a regular Russian carnival of noisy marching airs. It plays about 35 minutes. In structure the movements are academic in style, the harmonies are traditional except for a few cacophonic passages. The melodies are free and sweet. As usual, Mr. Shostakovitch got rhythm, and plentifully. The whiting is much more coherent and cohesive than in his preceding symphonies. And much of it is extremely facile both in idea and orchestra treatment. This of course, has always proved true of Shostakovitch in his lighter movements.

A lot of Shostakovitch's Ninth Symphony is merely cute, some of it is boring as only he can bore, but by and large it is engaging, as was attested to by the applause which was warm if not riotous. No sensation, it will have novelty value at the hands of Dr. Koussevitzky and the Boston Symphony.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUL 26 1946

Shostakovich Premiere Starts Festival Series

First U. S. Presentation of Ninth Symphony Heard at Tanglewood

By Willard Clark

LENOX, July 25 — The Berkshire Music Festival given by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky, really got under way at Tanglewood tonight. True, there have been chamber music and choral concerts, as well as operatic offerings during this month. But tonight, with the huge music shed filled to capacity, and with hundreds of listeners outside — for one hears with amazing clarity outside the shed—the festival proper really started as Dr. Koussevitzky stepped onto the platform amid prolonged applause. It was a brilliant audience, perhaps numbering some 10,000 persons. The boxes were filled with those who came to see and be seen. The air was alive with a babel of tongues, for the festival draws the most cosmopolitan audience to be found anywhere, just as it provides the finest musical fare. People came early, admired the view of the Stockbridge bowl, the age-old boxwoods, the gardens, and all the other physical features which make Tanglewood so ideal a site for a music festival.

This Clipping From
NEW YORK, N. Y.
POST
JUL 26 1946

Words and Music

Berkshire Festival Opens To a Chi-Chi Audience

By John Briggs

Lenox, Mass., July 26 — You got off the train at the familiar tiny station. The mountain had turned purple and a late afternoon sun spilled gold across the meadows. A waiting car whisked you away. As you strolled across the well-manicured green lawn of Tanglewood, where an eager crowd already was hurrying into the music shed for the evening's concert, you felt at last the war was really over. The Berkshire Festival was back, and it was bigger and more dazzling than ever.

A chi-chi crowd, with more summer formals than in prewar seasons, turned out for the concert by Serge Koussevitzky and the Bostonians which tonight opened the current festival series. Against this fashionable background Mr. Koussevitzky and the orchestra presented a concert well worth coming to the Berkshires for.

Shostakovitch Ninth

The big event was the first performance in this country of a new symphony by the inexhaustible Dimitri Shostakovitch. It was written in six weeks last summer, between the end of the fighting in Europe and Victory in the Pacific. It had its first performance in Leningrad last November and later made its way throughout the Soviet Union.

The new symphony is in violent contrast to the two gigantic pieces which preceded it. Shostakovitch's Seventh and Eighth symphonies, each lasting over an hour, were turbulent works reflecting the maelstrom of warfare in which Shostakovitch and other Soviet citizens were then engaged. The new work is half an hour long. It is a sunny, good-humored composition, with here and there traces of the earlier whimsy that made Shostakovitch the most famous of tongue-in-cheek composers.

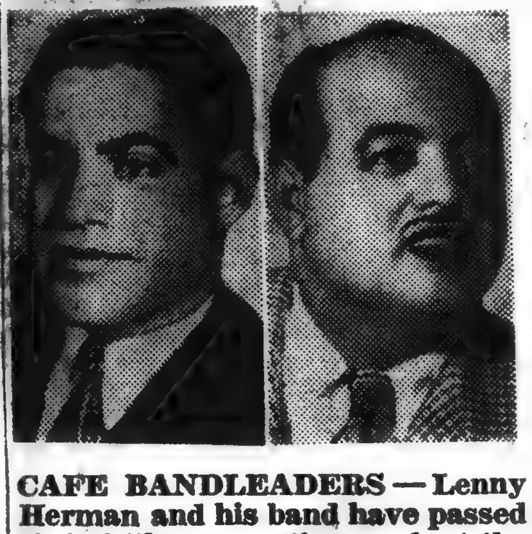
The Ninth Symphony is in five movements. The first, a rapidly-moving allegro, is frothy, full of dissonances and rattling snaredrums. The second, marked moderato, begins with a long clarinet solo, using the familiar Shostakovitch device of writing at the very top of its range to make the instruments as screechy as possible. Then comes a rich, full-bodied midsection front strings that at first hearing is one of the most effective parts of the symphony.

A presto, largo and allegretto, played without pause, brings the work to its conclusion. The allegretto is a lovely piece, abounding in piquant dissonance and crud Moussorgsky-sounding passages in the brass.

As is customary at such occasions, the audience received the new piece with prolonged enthusiasm.

Shostakovitch's own appraisal of the Ninth Symphony was: "It is a merry little piece. Musicians will love to play it and critics will delight in blasting it."

The program opened with Beethoven's "Eroica." Mr. Koussevitzky, aided by the superb musicians under his baton and the incredibly fine acoustics of the shed, played a performance that made me feel I was hearing the work for the first time. Mr. Koussevitzky, as usual, made the parts stand out in bold relief. No detail was obscured; the "Eroica" was exciting music, as it always should be and too seldom is. Moussorgsky's "Pictures at an Exhibition" brought the evening's music to a rousing close.



CAFE BANDLEADERS — Lenny Herman and his band have passed their 25th consecutive week at the Hotel Bossert in Brooklyn. And Noro Morales' orchestra supply the rhumba rhythms at Bill Miller's Biviera.

This Clipping From
NEW YORK, N. Y.
TIMES
JUL 27 1946

Koussevitzky Is 72 Years Old

LENOX, Mass., July 26 (U.P.)—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, observed his seventy-second birthday here today by rehearsing the orchestra for a Berkshire music festival concert. The noted musician was greeted by a rendition of "Happy Birthday." Dr. Koussevitzky is head of the faculty of the Berkshire Music Festival.

This Clipping From
MONTREAL, CANADA
GAZETTE
JUL 26 1946

Koussevitzy Back With Boston For Three Berkshire Broadcasts

Serge Koussevitzky returns to the podium of the Boston Symphony Orchestra tomorrow evening for the first of three special broadcasts from the Berkshire Music Festival. For this broadcast, to be carried over CFCF and the ABC at 9.30 p.m., the permanent conductor of the Boston Symphony will have his complete orchestra around him. (Two previous broadcasts from the Berkshire Festival have been devoted to programs of Bach and Mozart, thus reducing the ensemble).

For the first full-orchestra program, Dr Koussevitzky has selected Eugene List, young American pianist, as soloist. List will be heard in the familiar Piano Concerto No. 2 of Rachmaninoff.

One other number will be heard on the broadcast program, the second Daphnis Et Chloe Suite of Ravel, with which Dr. Koussevitzky will close the broadcast.

Next Saturday, Carol Brice, young American contralto, will be the soloist and, on August 10, the final broadcast of the festival will bring to American listeners the first radio performance of the Shostakovich Ninth Symphony.

6—The Berkshire Evening Eagle, Friday, July 26, 1946

Shostakovitch Symphony Featured at Tanglewood

Overflow Audience Gives Koussevitzky and Orchestra Cordial Welcome as Festival Reopens

By JAY C. ROSENFELD

When Serge Koussevitzky stepped to the Tanglewood podium last night to lead his huge, full Boston Symphony Orchestra in the first concert of the ninth season of the Berkshire Festival, the entire audience which overflowed the immense shed, rose to greet him in cordial and respectful homage. A cool but beautifully clear and crisp evening favored this initial program which included an expectantly awaited first American performance of a new symphony by the most popularized contemporary Russian composer, Dimitri Shostakovitch.

Activities at Tanglewood in this first year since the war's interruption have been resumed and expanded with literally the diligence and industry of bees and ants. Concerts of smaller dimensions, rehearsals, group practice, individual application, have been carried on through with immense zeal, industry and fervor.

But all of these have been but a prelude to the three week ends of nine concerts which began last night. Many improvements have been made on the grounds and in the facilities aiming toward the convenience and handling of the multitudes who assemble for these concerts, and, no doubt, at the coming concerts, more people will arrive earlier, and more-familiarized attendants will expedite the seating so that there will be no more delays for that reason.

In Fine Fettle

The Boston orchestra was never in finer fettle. Its responsiveness was reflected in the refined details and, in its turn, the robust abandon with which it attacked the Beethoven third symphony. Koussevitzky's "Eroica" is a traditionally-established interpretation, and, possibly because of the importance of the occasion, the performance came off with warm vibrancy.

But it was the Shostakovitch ninth that was the starred event of the program. When Beethoven made such a monument of his final and ninth symphony, he erected almost a permanent mental hazard for all future and following composers. Some superstitiously feared that their career too would end with a ninth; others declined to enter into competition with such a musical landmark. Mahler made all sorts of detours when he arrived at that point in his life; Sibelius has hesitated for years at the threshhold of his ninth. But not so Shostakovitch. He has solved the matter by refusing to see it as a problem at all, and written a light, comparatively short work in five curt movements, the last three of which are grouped and played without pause. There is nothing now to halt or hinder him from continuing to write symphonies which may be counted in decades, especially if he continues to adopt the manner and methods of this current new one.

Figures Recognizable

Immediately recognizable are his facile, gay, impudent and trifling rhythmic figures, which in his special way he can construct into sequences and flowing lines for which he has undisputed flair. Indeed his inventive banality is avoided or obscured by this rhythmic elan. There is agreeably present again the wit and spirit which has heretofore characterized his work although it would be interesting to know if what we recognize as clever humor is not the expression of a different sentiment emanating from the social circumstances in which the composer lives.

We assume that Dr. Koussevitzky programmed the "Eroica" and this new composition before the manuscript of the latter was in his hands, and, that in so doing, he was placing side by side two symphonies whose martial background had some similar, even though farfetched, martial connotations. Beethoven's dedication, "To a Hero," was inspired, of course, by the then dominating star of Napoleon; Shostakovitch's last two symphonies had their roots in the political events and heroic achievements of the armies of his country and so it might have been reasonable to expect some such stage setting for this one. In any case he has obviously declined to enter any such lists, and has written if there must be a comparative allusion, more in the manner of the patter of Sir Arthur Sullivan than anyone else who comes to mind.

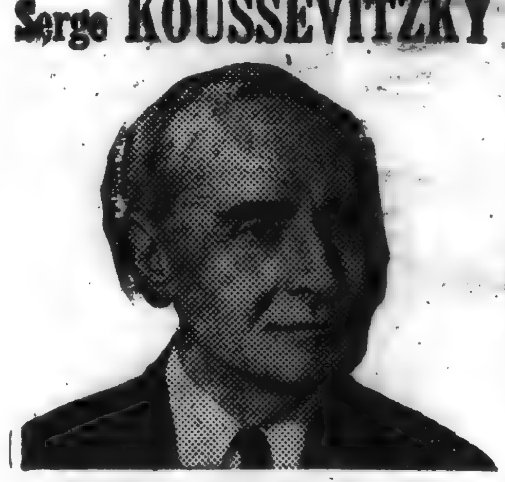
The more quiet movements are well voiced in the wind sections the woodwinds in the moderato and the brass in the largo, but we wonder if some American composers have not equally valid symphonies resting neglected and unbidden on their shelves which would certainly be as worthy of consideration and trial as the eagerly-grasped works which fall so easily from the pen of the over-rated fair-haired scion of our great ally.

The excerpts from the Moussorgsky, "Pictures at an Exhibition," in their orchestral version by Ravel which Koussevitzky selected to end the program was a wise and happy choice. It allowed the orchestra to display its glorious resources of tone production, and, by a most discreet and canny seating shift, to produce the broad and large effects without direct impact.

Martinu, Composer At Tanglewood, Injured in Fall

GREAT BARRINGTON — Bohuslav Martinu, well known Czech composer and violinist, and faculty member at the Berkshire Music Center at Tanglewood, is at Fairview Hospital in Great Barrington suffering from fractured ribs and wrists and a possible fracture of the skull when he fell at Barrington School where he is staying. Nicolai Lopatnikoff of Pittsburgh, Pa., has come to replace him on the faculty.

The FESTIVAL MUSIC with
Serge KOUSSEVITZKY



and the
Boston Symphony

Koussevitzky Premieres Shostakovich's Ninth

By CARL E. LINDSTROM
Special to The Hartford Times

Lenox, Mass. — Time and the world which have always refused to turn backward in their precipitate flight, last night did return to one of the most beautiful musical mores New England ever knew with the re-opening of Tanglewood's festival pavilion.

The 6,000-or-so seats were bright with new paint and all sold out; Dr. Koussevitzky looking himself and happy as both audience and his Boston Symphony Orchestra arose in a spontaneous ovation when he stepped upon the wide stage; the trimly barbered lawns and hedges of Tanglewood and a cool Berkshire night—all this was an ante-bellum memory restored to actuality. I can think of nothing else that has yet come back to its pristine loveliness.

Dr. Koussevitzky made top-line news in the first concert by presenting Shostakovich's new Ninth Symphony in its Western Hemisphere premiere. Like many of its predecessors, this Ninth was attended by a publicity campaign that would cause American promotional enterprise to turn apple green with envy. Weeks ago we knew all about the circumstances of its creation, all the statistics of its length, breadth and instrumentation, its moods and its facture. We certainly knew what to listen for.

* * *

IN ONE RESPECT, at least, it has not been accurately heralded. The much-advertised gaiety and lightness have been somewhat oversold. I found the second, and by far the longest and keynote movement, saturated with typical Russian melonchol y— at times a rather poignant melancholy. It lapses into Schostakovich's besetting fault of discursiveness and thin writing but this merely serves to prolong an accentuate the general sunlessness of that section. It begins with an attenuated clarinet solo which at length becomes a duo. Presently a flute joins in the meanderings and the movement turns into a woodwind monopoly until the strings are invited in well toward the finish.

The end movements live up to their advance notices for exuberance and a certain flip lightheartedness. There are quaint twists of melody that have the unmistakable Shostakovich stamp. His reliance upon march tempo in his brighter moods is almost a fixed idea. These strains are infectious but superficial. The final allegretto contains almost a direct quotation from the "March of the Wooden Soldiers."

* * *

AS IN ALL OF Shostakovich there are touches of the bizarre—a passage for tuba and solo violin, stentorian brass unisons, a tweak here and a twaddle there. People are enormously amused by this kind of writing but are not deeply stirred.

For all its idiosyncracies, I think Shostakovich's Ninth will be heard long after his Seventh and Eighth have been filed away as important but ponderous documents.

* * *

THE EROICA SYMPHONY is a favorite season opener with Dr. Koussevitzky. It has served that purpose several times in Symphony Hall in recent years and it began this ninth season at Tanglewood.

The fact that it was paired with Shostakovich invites observations upon the force or lack of it that politics plays in music. Shostakovich has always avowed politics as a major motivating element. But when the revolutions and the sieges are merely pages in the history book, the music will have to stand on its own.

The Eroica was born of flaming political impulse but hardly was the ink dry when its creator, disillusioned, ripped off the title page in fury and with it every vestige of political implication.

It is platitudinous to say that such a masterpiece as Beethoven's Third grows greater with the passage of the years. An interpretation like that Koussevitzky gave us could not have occurred within the composer's lifetime, not so much because our orchestra could not then have been matched but because of the ripening of tradition.

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[205]

This Clipping From
ALBANY, N. Y.
TIMES-UNION

JUL 27 1946

8,000 Revel in the Music of Boston Symphony Program

By EDGAR S. VAN OLINDA

Eight thousand music lovers converged at "Tanglewood's great orchestral shed Thursday night to revel in the music offered by the Boston Symphony orchestra, under the direction of its dynamic leader, Serge Koussevitzky, open for the first time since the war. As usual, Dr. Koussevitzky, enhanced his reputation as a program builder with a superb variety of musical fare which included the "Eroica" symphony by Beethoven; the first performance in America of Shostakovitch "Ninth" symphony and Moussorgsky's tone poem, "Pictures at an Exhibition." Performances of the first and third portions of the program were projected with the meticulous perfection of the Bostonians, with the full orchestra, under superb control, and with its wealth of strings and woodwinds, presenting a critic-proof, and audience-approved rendition. These are traditional with the orchestra, and were played with the traditional eclat of the organization.

SURPRISE NUMBER

The surprise of the evening was the Shastakovitch "Ninth." Translated into terms of the fruit of the vine, the "Eroica" furnished the solidity of the hops and malt product; "Pictures" the ready port wine and Shastakovitch, the champagne of the program.

We had come prepared to hear something ponderous and obtuse, generated by the Russian composer after having been exposed to the rigors of his war-torn country. Instead, Mr. Sastakovitch must have had a change of heart, with the result that the "Ninth" is one of the most sparkling, spritely, utterly delightful pieces of easily assimilated music in all contemporary symphonic literature.

Applauding the movements of the classic symphonies is taboo by Dr. Koussevitzky. His raised disparaging hands in the "Eroica" soon brought an embrassing cessation from certain enthusiastic members of the audience. Not so, however, during the playing of the "Ninth." Each movement brought its own uninhibited approval of the several parts of the work, with Dr. Koussevitzky, breaking his usual reserve, accepting the applause, not only in the spirit in which it was accorded, but giving the impression that he, too, was overly pleased with the approval of his pioneering spirit in introducing to an American audience the controversial work of a Russian composer." "Bravos" and tremendous salvos of applause brought the maestro back to the podium for many recalls at the conclusion of the work.

This Clipping From
WORCESTER, MASS.
TELEGRAM

JUL 26 1946

6000 Jam Shed at Tanglewood Premier

By RAYMOND MORIN

LENOX, July 25.—This afternoon the weatherman withdrew his threat of rain, which has drenched so many Tanglewood premiers, and tonight these beautifully spacious grounds were elegantly primed and resplendent for the music of Serge Koussevitzky and the Boston Symphony.

This Berkshire festival opening was undoubtedly one of the most spectacular sights in the history of music festivals. The mammoth shed, with its openings on three sides, was jammed with over 6000 spectators.

Among them was a galaxy of world celebrities that kept the flash bulbs bursting and put the autograph hounds in a dither. There were Mrs. Franklin D. Roosevelt, Lady Berenson of New Zealand, Princess Toussoun of Egypt, Mrs. Joseph Kennedy, H. V. Kaltenborn, Mr. and Mrs. Albert Spalding, not to mention an awesome "Who's Who" of musicians.

At the last concert in 1941 more persons heard the music from the outlying grounds than from the shed.

This wasn't true tonight, but nevertheless the immense grounds were generously freckled with small groups who sat or reclined and were well able to hear the beautiful sound that swelled from the shed.

Given Great Ovation

Any "Doubting Thomas," harboring a suspicion that Dr. Koussevitzky has reached the stage of inefficient batonist, due to advancing years, would have been cured tonight of any such delusions. Never have I seen the veteran conductor demand results and imbue his style with more vitality. The ovation he was given when he stepped upon the platform was reminiscent of those accorded Paderewski in his last tours. The audience promptly stood and the applause was long and hearty.

The program's most discussed and anticipated work was "Symphony No. 9, Opus 70," by Shostakovich, which was given its first Western Hemisphere performance here tonight. Five years ago the same composer's "Symphony No. 7" was accorded the same honor. In the course of three-quarters of an hour, the "Seventh Symphony" ranted and shouted the discord and horror that was associated with the siege of Leningrad, that allegedly inspired the symphony.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

JUL 27 1946

Berkshire Music Festival Opens with Shostakovitch

Ideal weather for the first time in five years graced the return of the Berkshire Music Festival at Tanglewood, Lenox, Thursday night. Closed during the war years, the well-known music shed with its seating capacity of 6,500 had been sold out for weeks in advance.

An overflow audience of about 3,000 was on hand to hear the Boston Symphony Orchestra, Dr. Serge Koussevitsky conducting, in the first American performance of the Shostakovitch Symphony No. 9.

Last night's concert, given in the great shed, which has been newly painted, was the first of three weekend events, and attracted many distinguished guests.

Mrs. Franklin Delano Roosevelt and Mrs. Henry Morgenthau Jr. were in the audience. In a box with Mr. and Mrs. John Shepard Jr. were Prince and Princess Ladišlas Sapieha and her mother, Baroness Louise Bornemixza.

Baroness Hubert de Viry of Shipton Court, Lenox, was accompanied by her mother, Countess Max de Foras and sister Mlle. Huguette de Foras of Chateau de Thuyset, Thonon-les-Bains, France. Mr. and Mrs. Woodbridge Strong (Joumine de Viry) also were with them.

Princess Eugenia Ruspoli, formerly of Castello di Nemi, Rome, was accompanied by her son-in-law and daughter, Prince and Princess Alexis Droutzkoy of Rome, who are at Crutis Hotel for the festival.

With Mrs. George Otis Rockwood of Laurel Mere, Stockbridge, was her daughter, Princess Diane R. Eristavi.

Mr. and Mrs. Bruce Crane had as box guests her brother-in-law and sister, Mr. and Mrs. Pomeroy Day of Hartford, and Anis Fuleihan, a Greek composer who is at the Pittsfield Music School.

Mr. and Mrs. Basil de Selincourt of London and Dr. and Mrs. Rustin McIntosh, New York, were box guests of Dr. and Mrs. Walter W. Palmer of New York and Tyringham.

In a box with Miss Anna Remsen Alexandre and her sister, Mrs. Alexandre Hoppin, were Mr. and Mrs. George K. Livermore, and Mr. Ralph Pulitzer.

* * *

This Clipping From
NEW YORK, N. Y.
POST

JUL 27 1946

Words and Music

At Tanglewood There's Always Room for One More Blanket

By John Briggs

Tanglewood, Mass., July 27 — The Berkshire Music Festival is at once a very superior musical event, a workshop for gifted music students and one of the pleasantest places in New England for a vacation.

The three weekly concerts by Serge Koussevitzky and the Boston Symphony are, of course, the main attraction. There are other concerts at which young singers sing and young musicians play their instruments, young composers hear their works performed and young conductors coordinate the whole. And to fugitives from subways and neon signs, a placid stroll across the lawns and through the gardens of Tanglewood, with the Berkshire Mountains in the distance, is a final compensation for the long journey up from Manhattan.

Tanglewood is a pleasant place to hear music in the summer. I should think it would also be a pleasant place to work. Obviously it is desirable to keep gifted young performers at their trade instead of leaving them to their own devices for the summer; career-minded musicians always are fighting a losing battle with time. The Center's most spectacular alumnus to date is Leonard Bernstein, one of Dr. Koussevitzky's bright young men; in all probability others will emerge at frequent intervals.

The students come from all over. Invitations are sent out to most of America's music schools, promising talent is auditioned either at Symphony Hall or during the Boston Symphony's winter tours. This year the Center rejected five hundred applicants. Those accepted were from most of the States, Canada and South America.

The focus of the Berkshire Center is the music shed, a severely functional yellow building shaped like a piece of pie, with the stage at its apex. Being entirely seasonal it has a roof but no sides. Its acoustical properties are incredible. It is large enough for 6,000 people. It covers an acre of ground. You can hear a cough on the stage from any seat. Thanks to its design there are no echoes or dead spots.

Even outside the shed proper, as much as four hundred yards from the stage, it is possible to hear the music with astounding clarity. Many visitors take advantage of this fact by merely buying admission to the grounds. This costs two dollars. It is the equivalent of standing-room at most concerts. At Tanglewood, however, when you buy standing-room you bring a blanket, a snack, a few bottles of beer and a friend, relax on the grass and hear the music as luxuriously as a Roman senator.

Even with the music shed's 6,000 seats all taken, nobody is turned away at the gate. There is no such thing as a sold-out house at Tanglewood; you can always find room for one more blanket.

This Clipping From
BROOKLYN, N. Y.
EAGLE

JUL 27 1946

FOOTBALL FAN—This picture of Dmitry Shostakovich, never before printed in this country, shows a facet of the Russian composer's personality little known to most Americans. He is an inveterate football fan. Some of the players at a rugby game he attended last Fall asked him to pose with them, holding the ball, so that they could have a souvenir picture for their clubhouse wall. Shostakovich's 9th Symphony, given its American premiere this week at the Berkshire Music Festival will be aired for the first time on Aug. 10 over WJZ by the Boston

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BERKSHIRE EAGLE

Many Festival Boxes Taken For Opening

Nearly Half Engaged for All Three Week Ends

Many of the 90 boxes in the Shed at Tanglewood have been reserved by the same families who held them at the last performance of the Boston Symphony Orchestra in 1941. Nearly half have been engaged for the entire season and most of those remaining for at least two series.

Berkshire County permanent and summer residents holding boxes, some for the ninth season, are: From Pittsfield, Mrs. E. A. Jones, Harry F. McRell, Mr. and Mrs. Laurence R. Connor, Mr. and Mrs. Carey R. Kinney, Mr. and Mrs. Stanley P. Benton, Mr. and Mrs. Samuel G. Colt; Dalton, Mr. and Mrs. Bruce Crane, Mr. and Mrs. Winthrop M. Crane Jr.; Lenox, Mr. and Mrs. John A. Kennedy, Mrs. E. Griswold Hollister, Miss Anna Alexandre, Mr. and Mrs. John A. Shepard Jr., Mrs. John L. Senior, Mrs. David T. Dana, Miss Ellen Bullard, Mr. and Mrs. Lester Roberts, Mrs. Clarence A. Warden.

From Stockbridge, Mrs. Ramsay C. Hoguet, Walter Hoving, Mr. and Mrs. D. P. Morgan, Miss Mabel Choate, Mrs. George W. Rockwood, Mrs. John Barry Ryan, Mrs. Norman Scott, Mr. and Mrs. Heaton I. Treadway, Mr. and Mrs. Owen Johnson, Mr. and Mrs. David B. Karrick, Mrs. Charles C. Griswold, Mrs. Henry I. Parsons; Lee, Mrs. C. David Lloyd, Mrs. Norval H. Busey Jr.; Tyringham, Mr. and Mrs. Walter W. Palmer; Great Barrington, Mr. and Mrs. William Felton Barrett, Mr. and Mrs. Thomas H. Blodgett, Mr. and Mrs. Robert K. Wheeler, Mrs. William Rosenblatt; Williamstown, Mr. and Mrs. John F. Treadway, Prof. and Mrs. Philip Marshall Brown; Dr. Walter VonHorst of Housatonic and Peter Schweitzer, New York.

For single concerts reservations have been made by Mrs. W. Rockwood Gibbs of Richmond, Mrs. Cole Porter of Williamstown, Col. Arthur D. Budd of Windsor and Mr. and Mrs. Leighton Rollins of Lenox.

Boston Symphony Orchestra trustees who have taken boxes are: John Nicholas Brown of Providence and Newport, for all concerts; Mr. and Mrs. Henry B. Sawyer and Raymond S. Wilkins for the first series; Mr. and Mrs. Philip Allen of Boston for the second series. Mrs. Ernest B. Dane of Chestnut Hill, widow of a former president of the orchestra, will come from Center Harbor, N.H., to remain for all the concerts.

Among the well-known box holders are Mrs. Myron F. Taylor of Locust Valley, member of the board of directors of the Berkshire Symphonic Festival; Mr. and Mrs. Archibald MacLeish of Conway and Washington; Mrs. William Mather Lewis of Colebrook, Conn., widow of the late president of Lafayette University; Mrs. Alvin T. Fuller of Boston and Rye Beach, N. H., wife of former Governor Fuller and orchestra trustee.

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This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

JUL 27 1946

Serious Aims Rule at Tanglewood

Koussevitzky Sees Music Uniting People of World

By ROBERT BAGAR

TANGLEWOOD, Mass., July 27.—While all days are working days for the budding Koussevitzkys, Piatigorskys, Coplands, and so on, there are others, the music lovers who came to Tanglewood's temple to search for, perhaps, a recharging of the spirit or for the very practical aim of hearing music in beautiful surroundings.

There are also some who come to these events for all the above reasons, besides cherishing the idea of walking with the gods of music, breathing the same air they breathe and, possibly whispering "Qh's" and "Ah's", as some mighty personality of the sharps and flats chances to sit down right next to them on a rustic bench.

At the Berkshire music center, a major aspect of Koussevitzky's dream is a place of instruction. Gifted youngsters from all over gather here, after making the grade, to replenish their stock of musical knowledge. There are advanced students in the instrumental fields.

Music Unites World.

Also numerously present are operatic aspirants and still others, the dilettantes of the future, who maybe go in for choral classes and attend the lectures given by the various distinguished musicians who make up the faculty.

At the opening of the Berkshire music center Dr. Koussevitzky said, "today, in a period of an unprecedented crisis in history, when men find no common contact and means of understanding each other, when all notions and values have lost their former significance, music is an element of unity among men.

"More than any other art, music has the driving force, the facility and freedom of crossing social, political, geographical, racial and religious barriers, and speaks a language accessible to all.

"It is a great blessing and deep joy to be serving music at a time when its radiant influence is revealed to the world with such conviction, and when the meaning of music is justifying also the meaning of man's existence."

These words, spoken by a man who has made a brilliant career in music, reflect the attitude of the contemporary artist, devoted to his metier and also to the betterment of the society in which he lives. And one senses, in this festival milieu, a seriousness of purpose in all that takes place at Tanglewood, from scholastic activity to concert performance, even though that be al fresco and in the most pleasant atmosphere.

Shostakovich Ninth.

The American premiere of the Shostakovich Ninth Symphony Thursday is a case in point, for all the boisterous, playful and rather futile effect of a considerable part of the score. For Shostakovich, during the war, was widely acclaimed as the composer speaking for the people of his country, who were suffering and working, while a hated enemy drove deeply into Russia.

However, nobody expected the ninth symphony to be another of Shostakovich's cyclonic sermons, nor, for that matter, did anyone expect it to be the thing it was, trite, unconvincing, coy and corny, except for the second movement, which had something to say, at least. The Russian composer couldn't have been that ecstatic with the victory over Germany as to express his feelings as childishly as that.

I wanted to hear a symphony that had substance, imagination, warmth and immediacy. Triumph or no triumph, when Shostakovich wishes to write things like that he can, but he fell easy victim, as he so often does, to seductions of the moment. What he did any composer with a technique can do.

Anyway, the Berkshire symphonic Festival is with us again, and that is great news to all music lovers. What is happening at Tanglewood is only a beginning. Perhaps, we all may look forward to a complete realization of Koussevitzky's dream in the very near future.

Pictures on Exhibit
NEW YORK, N. Y.

JUL - - 1946

STUART C. HENRY, Director of the Berkshire Museum at Pittsfield, Mass., writes:

"We are planning two important exhibitions for this summer, one *The History of the Boston Symphony Orchestra* (on view from July 23 through August 20). This is being organized by the Boston Symphony at our request and will include the well known Sargent portrait of Major Higginson, founder of the Orchestra, portraits of the great conductors and artists, photographs of the various homes of the Boston Symphony, program notes and memorabilia.

"Then on August 2nd, our Annual Summer Members' Night, we are opening the first large exhibition of *Impressionist Paintings* ever to be shown in Pittsfield. I know that unfortunately for us your vacation from active duty usually takes place when we hold our most important shows. Can one of you not get up for the Festival and take in our Members' Night on August 2nd and see these exhibitions. Dr. Koussevitsky is to speak, and we are planning a really gala time.

"You will note that in connection with the *Impressionist Exhibition* we are including a gallery of comparative photographs, showing the actual locales along side of the photographs of the paintings themselves. We are also including photographs and busts of the artists, lent largely by Mr. John Rewald and Durand-Ruel."

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YOUNGSTOWN, OHIO
VINDICATOR

JUL 27 1946

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List will play the familiar and beloved Piano Concerto No. 2 of Rachmaninoff. One other number will be heard in the hour-long presentation, the Second Daphnis et Chloe Suite by Ravel. On Aug. 10, the Boston Symphony will present the American premiere of Shostakovich's Symphony No. 9 in this same radio series.

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This Clipping From
NEW YORK, N. Y.
TIMES

JUL 28 1946

BERKSHIRE THRONG HEARS EUGENE LIST

Pianist Plays Rachmaninoff Concerto Before 10,000 at Second Concert of Fete

By OLIN DOWNES
Special to THE NEW YORK TIMES.

LENOX, Mass., July 27 — The second concert of the ninth Berkshire Festival tonight elicited an audience bigger by 2,000 than the 8,000 persons at the opening concert of Thursday, and an atmosphere of festivity that was heightened by brilliant and exciting performances.

These characterizations refer particularly to the second part of the program, which presented Eugene List as soloist in the performance of the second Rachmaninoff piano concerto, and Dr. Serge Koussevitzky and the Boston Symphony in their incandescent performance of the excerpts from the second "Daphne and Chloe" suite of Ravel—a performance which is sheer exultant virtuosity not only in letter but in spirit; when the whole orchestra like a pack in full cry responds with unparalleled swiftness and glory of motion to the releasing magic of its leader's baton.

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There was keen anticipation and the warmest of welcome for Eugene List, who had stepped into such fortitous publicity by his famous performance, as GI sergeant and pianist for President Truman, Stalin and Churchill at Potsdam. This reclamé had conceivably something to do with the proportions of the audience which had bought out this concert first of all the programs of the festival, and which spread almost as far as the eye could reach from the Music Shed over the lawns outside.

But the integrity and musicianship of Mr. List honestly won for him his reward. It is true that he emphasized rather more the lyric than the lordly aspects of the work, and in a few details, such as in the opening chords, which were waved and robbed of some of their massivity, departed from the most powerful style. But it was a conception complete and masterly in itself, the mark of an admirably equipped virtuoso and a true musician.

Beethoven Symphony Played

Of course, the greatest interpretation of the evening came with the noble serenity and beauty of the reading of the Beethoven "Pastoral" symphony. It is an interpretation not new to these festivals, and one which should properly become a tradition here and a feature of each season. So revealed, this music would evoke its atmosphere in the most garish enclosed concert hall in the world.

But it has a singular adequacy to and consonance with the beauty of the nature that surrounds the open-air auditorium. Few are the composers who can stand unashamed and undwarfed, as Beethoven does, in the presence of nature, and fortunate the interpreter who can match such truthfulness. It was felt by all tonight that the conductor, the orchestra, the sounds of all the instruments had been equal to the integrity of Beethoven and the Berkshire countryside.

This Clipping From
SPRINGFIELD, MASS.
NEWS

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"State of the Union" will be honored as the outstanding drama of the year and Ralph Bellamy and Myron McCormick of the cast will accept the award and do an excerpt from the play. Other awards will go to Ray Bolger as the best dancer and male performer in a musical and to authors, directors and performers in additional Broadway productions. The Donaldson awards are based on the voting of the "people of the theater," from critics through stagehands and producers.

Eugene List, young American pianist, is guest soloist tonight with the full Boston Symphony orchestra in a performance of Rachmaninoff's familiar "Piano Concerto No. 2." The concert also includes Ravel's "Daphnis et Choloe" suite and is broadcast from the Berkshire Music festival at Tanglewood over WSPR at 9.30.

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NEW YORK, N. Y.
HERALD TRIBUNE

JUL 28 1946

Art Notes

The Berkshire Museum, Pittsfield, Mass., is giving a comprehensive show of French Impressionist Painting to be opened next Friday evening on the occasion of the museum's annual Summer Members' Night program. An exhibit of "The History of the Boston Symphony Orchestra," including portraits, photographs and memorabilia of the organization, also has been arranged as a feature with special reference to the Berkshire Music Festival at Tanglewood.

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This Clipping From
WORCESTER, MASS.
TELEGRAM

JUL 28 1946

Ovation for Pianist List At Berkshire Festival

By RAYMOND MORIN

TANGLEWOOD, Lenox, July 27.—The Boston Symphony Orchestra, conducted by Serge Koussevitzky, assisted by Eugene List as piano soloist, tonight gave the second concert in this ninth Berkshire Music Festival. Not only was the shed jammed to its full capacity of 6000, but the surrounding terrain was occupied by more than 5000 additional auditors.

Koussevitzky initiated the program with Beethoven's "Symphony No. 6, in F Major, Ojus 68" (Pastoral). Last Thursday night, it was the more stern, rampant "Eroica Symphony" by the same composer that opened the series. One never tires of writing about Koussevitzky's concepts of classic works. His appraisals of tempo and general treatment of Haydn, Mozart and Beethoven all have marked resemblance.

Beauty of Tone, Shading

Tonight, the clear string phrases of the Pastoral were beautifully proportioned both as to tone and shading. This was particularly true of the exquisite second movement. This is nothing new for the perfect symmetry of the Boston Symphony's string section remains unparalleled. The symphony's storm sequences were injected with drama, but the prevailing impression of the entire work was one of placid serenity.

The audience, however, was less praiseworthy. In spite of the conductor's protest there was applause after each movement, and after the second movement the audience continued murmuring its approval so that the conductor was required to interrupt the following movement's opening phrase twice before resuming. His obvious displeasure was apparent and justified.

Ovation For List

Eugene List received what need be described as an ovation. This 28-year-old pianist has been the subject of merited (and it must be admitted, fortunate) publicity. Ex-Army sergeants are not numerous on the concert stage, his playing at Potsdam was a privilege, and not many young pianists have Hollywood backgrounds. However, these are incidentals for this young pianist is an artist of stature.

It's a great temptation to write of tonight's performance of Rachmaninoff's "Piano Concerta No. 2, in C Minor, Opus 18" in comparison to William Kapell's at the Worcester Festival in 1944, for both had special merit in spite of non-conformities.

Meets Problems Easily

List hasn't the formidable technique of Horowitz (nor has anyone else) but he did unravel the concerto's digital extravagances with remarkable ease. The real power in his playing laid in the clear sightedness with which he dug into Rachmaninoff's penetrating content.

The solemn, almost apprehensive opening chords were not played with tragic implications, and throughout the concerto, there was a refreshing absence of the frenzy that occasionally typifies its performance. The orchestra played its score magnificently. Koussevitzky maintained excellent balance, permitting the occassiionally suppressed piano phrases to assume unusual prominence.

The program closed with an effervescent performance of Ravel's second ballet, "Daphnis and Chloe." Making indiscriminate demands, as it does, on every instrument down to the last of the second violins, it played showcase for the orchestra's liberal assets. The results were marvelous to hear.

Tomorrow afternoon, the first of the three series of concerts will close. The program is Mendelssohn's "Italian Symphony." Copland's "Appalachian Spring Suite" and Tschaikowsky's "Fifth Symphony."

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HERALD
JUL 28 [illegible]

Art Notes

The Berkshire Museum, Pittsfield, Mass., is giving a comprehensive show of French Impressionist Painting to be opened next Friday evening on the occasion of the museum's annual Summer Members' Night program. An exhibit of "The History of the Boston Symphony Orchestra," including portraits, photographs and memorabilia of the organization, also has been arranged as a feature with special reference to the Berkshire Music Festival at Tanglewood.

This Clipping From
WORCESTER, MASS.
TELEGRAM
JUL 28 1946

Ovation for Pianist List At Berkshire Festival

By RAYMOND MORIN

TANGLEWOOD, Lenox, July 27.—The Boston Symphony Orchestra, conducted by Serge Koussevitzky, assisted by Eugene List as piano soloist, tonight gave the second concert in this ninth Berkshire Music Festival. Not only was the shed jammed to its full capacity of 6000, but the surrounding terrain was occupied by more than 5000 additional auditors.

Koussevitzky initiated the program with Beethoven's "Symphony No. 6, in F Major, Opus 68" (Pastoral). Last Thursday night, it was the more stern, rampant "Eroica Symphony" by the same composer that opened the series. One never tires of writing about Koussevitzky's concepts of classic works. His appraisals of tempo and general treatment of Haydn, Mozart and Beethoven all have marked resemblance.

Beauty of Tone, Shading

Tonight, the clear string phrases of the Pastoral were beautifully proportioned both as to tone and shading. This was particularly true of the exquisite second movement. This is nothing new for the perfect symmetry of the Boston Symphony's string section remains unparalleled. The symphony's storm sequences were injected with drama, but the prevailing impression of the entire work was one of placid serenity.

The audience, however, was less praiseworthy. In spite of the conductor's protest there was applause after each movement, and after the second movement the audience continued murmuring its approval so that the conductor was required to interrupt the following movement's opening phrase twice before resuming. His obvious displeasure was apparent and justified.

Ovation For List

Eugene List received what need be described as an ovation. This 28-year-old pianist has been the subject of merited (and it must be admitted, fortunate) publicity. Ex-Army sergeants are not numerous on the concert stage, his playing at Potsdam was a privilege, and not many young pianists have Hollywood backgrounds. However these are incidentals for this young pianist is an artist of stature.

It's a great temptation to write of tonight's performance of Rachmaninoff's "Piano Concerta No. 2, in C Minor, Opus 18" in comparison to William Kapell's at the Worcester Festival in 1944, for both had special merit in spite of non-conformities.

Meets Problems Easily

List hasn't the formidable technique of Horowitz (nor has anyone else) but he did unravel the concerto's digital extravagances with remarkable ease. The real power in his playing laid in the clear sightedness with which he dug into Rachmaninoff's penetrating content.

The solemn, almost apprehensive opening chords were not played with tragic implications, and throughout the concerto, there was a refreshing absence of the frenzy that occasionally typifies its performance. The orchestra played its score magnificently. Koussevitzky maintained excellent balance, permitting the occasionally suppressed piano phrases to assume unusual prominence.

The program closed with an effervescent performance of Ravel's second ballet, "Daphnis and Chloe." Making indiscriminate demands, as it does, on every instrument down to the last of the second violins, it played showcase for the orchestra's liberal assets. The results were marvelous to hear.

Tomorrow afternoon, the first of the three series of concerts will close. The program is Mendelssohn's "Italian Symphony," Copland's "Appalachian Spring Suite" and Tschaikowsky's "Fifth Symphony."

This Clipping From
SPRINGFIELD, MASS.
NEWS

JUL 26 1946

Shaw Prepares for Beethoven's Ninth

Lenox, July 26—Robert Shaw is shown directing a chorus for Beethoven's Ninth symphony which will be sung at the final concert of the Berkshire festival Sunday afternoon, August 11. Shaw, a native of California, is a former winner of a Guggenheim fellowship and gained fame as director of the Waring glee club. Now on the faculty at the Berkshire Music center at Tanglewood, he is, during the winter season in New York, director of the Collegiate Chorale. Soloists for the Ninth symphony, to be given under the direction of ~~Serge Koussevitzky,~~ are Frances Yeend, soprano; Eunice Alberts, alto; Jose[illegible] Laderoute, tenor, and James Pease, bass.

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NEWPORT, R. I.
NEWS

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PORTSMOUTH, N. H.
HERALD-TIMES

JUL 27 1946

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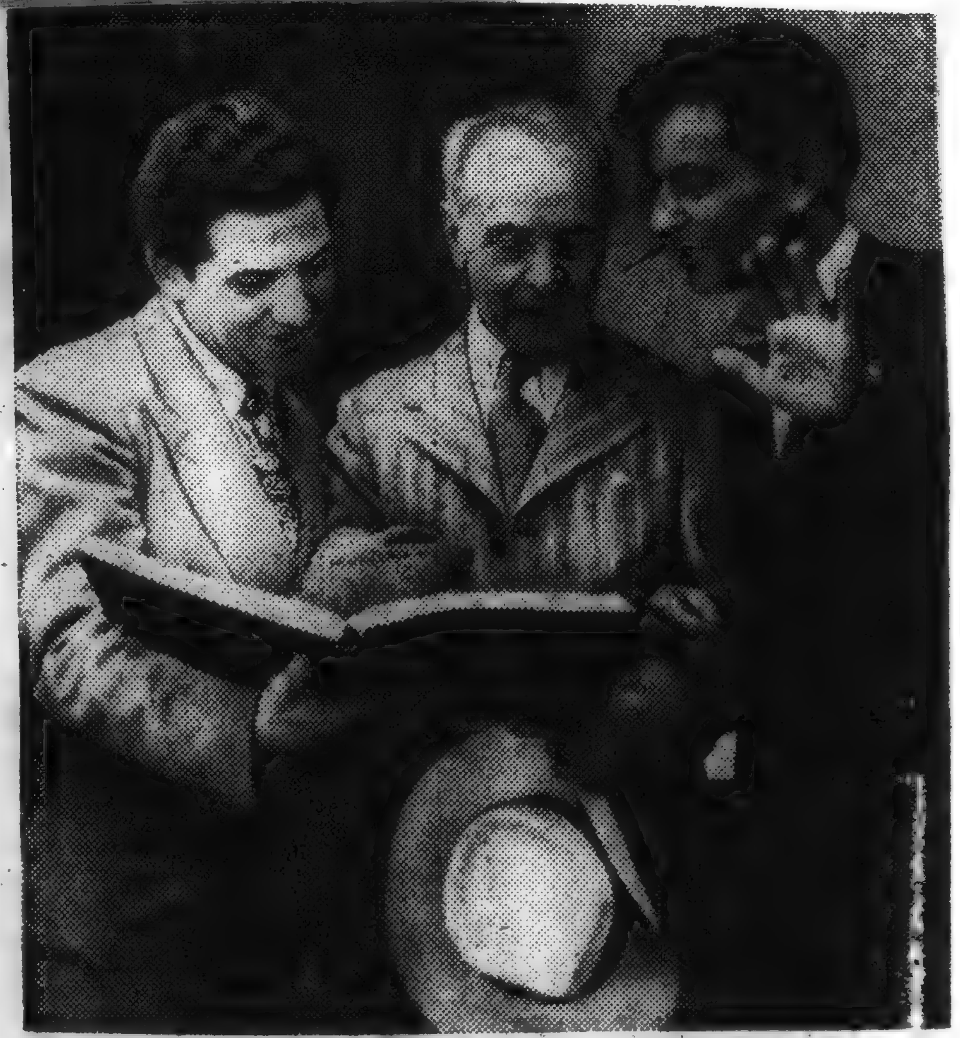
JUL 25 1946



GOING OVER SCORE—Tenor William Horne (left), selected by Serge Koussevitzky (center) to sing the title role in the American premiere of the English opera, "Peter Grimes," at the Berkshire festival, Tanglewood, Mass., goes over the score with Dr. Koussevitzky and Leonard Bernstein, conductor of the premiere performance.

This Clipping From
ROANOKE, VA.
TIMES

JUL 28 1946

Shostakovich's Opus To Be Played On ABC

Arrangements have been completed by ABC to have the radio premiere in the United States of Shostakovich's Symphony No. 9 recorded and sent to the composer at his home in Russia.

The radio premiere, by the Boston Symphony orchestra on August 10 over ABC, will mark the first airing of the work outside of Russia.

Shostakovich, in this symphony of 25-minute duration, touched with parody and grotesqueness, recalls his first symphony, the ballet "Golden Age" and his opera "Nose." Although classic in style, even Morzartean at times, his own ironic idiom and sense of comedy have not been overlooked. The symphony is in E flat minor and is listed as Opus 70.

FULLERTON, CALIF.
NEWS-TRIBUNE

JUL 29 1946

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MEDINA, N. Y.
JOURNAL-REGISTER

JUL 29 1946

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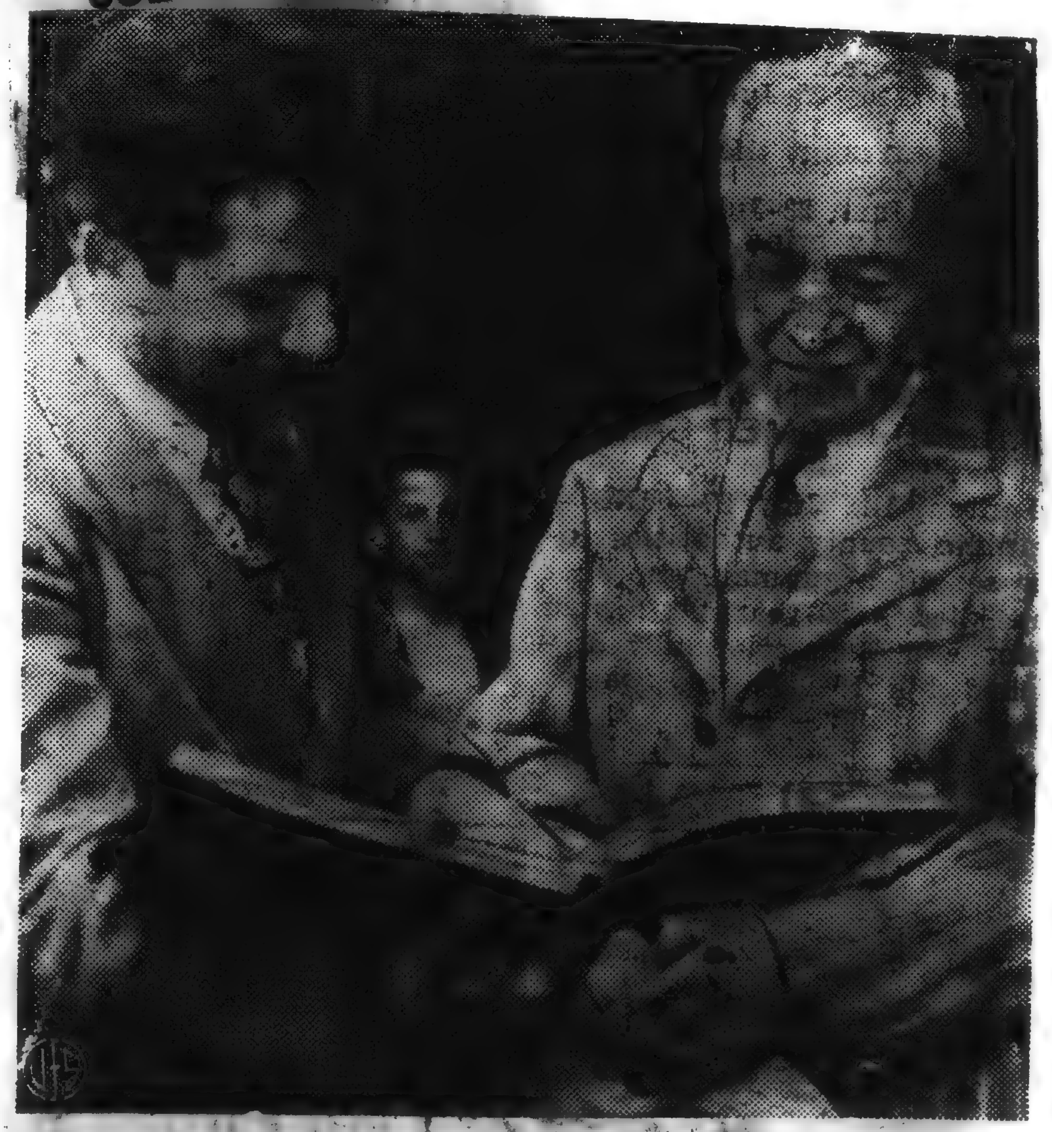
MARSEILLES, ILL.
PRESS

JUL 27 1946



FESTIVAL SINGER—William Horne, left, tenor selected by ~~Serge Koussevitzky~~ to sing title role in American premiere of English opera, "Peter Grimes," at Berkshire music festiv goes over the score with Dr. Koussevitzky. The presentat of the opera is considered one of the year's most impor musical events. It will be given Aug. 6.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JUL 28 1946

New Opera Will Have American Debut Aug. 6

Stockbridge, Mass. — (UP) — The first American performance of the new opera "Peter Grimes" will be given at the Berkshire Music Center at Tanglewood Aug. [illegible]

Written by Benjamin Briton of London, the opera was chosen to reopen the Sadler Wells Opera after the war. Eric Crozier, who directed the world premier in London, will stage the opera here.

This Clipping From
HARTFORD, CONN.
COURANT

JUL 28 1946

Eugene List Performs At Tanglewood

Young Pianist Charms Sell-Out Audience at Berkshire Festival

Lenox, Mass., July 27. —(Special.)— The chill mountain air congealed a Tanglewood audience in its seats here tonight, but Eugene List helped considerably to thaw them out.

The 28-years-old pianist who as a GI at the Potsdam conference won comradely words from Stalin for a program of Russian Cossackskies, played the second concerto of Rachmaninoff with Dr. Serge Koussevitzky and the Boston Symphony Orchestra in the second concert of the 1946 Berkshire festival series which opened last Thursday and continues through the next two week ends.

Sell-Out Audience.

Both his youth and his performance charmed the sell-out audience to generous if not excited reactions. Looking exceedingly boyish with his half grown-out army haircut pompadouring out over his forehead, he shyly accepted the warm applause which greeted him on his entrance, and then sat down riveting his attention on the keyboard like a schoolboy determined to lick a hard exam.

The shyness of his stage presence was matched by the temper of his performance, which was delicately poetic in the plangent second movement of the concerto and rather fragile in the opening and closing sections. There was no display of pyrotechnics of any kind, and if Mr. List has any of the glitter or flamboyance which is almost necessarily part of the concertists' equipment, he failed to disclose it on this occasion.

It was not entirely an impressive performance, and the young pianist had all he could do in many spots to hold his own, or the piano's own, against the massive structure which the Boston players were rearing as their contribution to the ideas of Rachmaninoff. Dr. Koussevitzky bent himself double to give the solist every advantage and the orchestra itself made a fine, noble thing of the concerto. Mr. List however created the impression that his field will ultimately turn out to be the recital stage, rather than the concerto platform.

Idyllic Scene.

The program opened with Beethevens Pastoral symphony apt enough for the idyllic scene here, where fireflies wink their semaphores around the music shed, night birds stir and moths spiral upward in the beams of the shed lights, looking for all the world like planes trying to escape the stabbing shafts of AA searchlights. The performance was pleasant but not special. Closing the evening was the second "Daphnis et Chloe" suite of Ravel. Many souls were not hardly enough to endure the night's rigors, however, and the attendance was considerably thinned as they retreated for warmer climes, after the Rachmaninoff.

Sunday afternoon's concert, beginning at 3:30, will offer Mendelssohn's Italian Symphony, Copland's "Appalachian Spring," and Tschaikowsky's Fifth Symphony.

This Clipping From
NEW YORK, N. Y.
TIMES

JUL 28 1946

Pittsfield, Mass.

The annual summer Members Night of the Berkshire Museum will be held on Aug. 2 from 8 to 11:30 o'clock. The program for the evening will include the showing of a new color-sound movie, produced by Dr. Frank H. Howard, president of the California Ski Association; a brief address by Dr. Serge Koussevitzky on "The Future of Tanglewood" and two exhibitions—one of portraits of the Boston Symphony Orchestra and the other a show of "French Impressionist Painting."

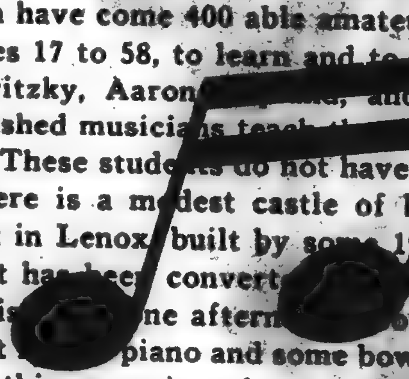
MUSIC LOVES COMPANY

R. I. Musicians Study at Tanglewood under Watchful Tutelage of Boston Symphonists

STORY BY G. Y. LOVERIDGE
PICTURES BY HARRY A. SCHEER

LENOX, MASS.—Music, like misery, loves company. Your true fiddler can entertain himself for a time, but presently he wants, at least, a pianist; or another fiddler, a viola, and a 'cellist; or a few woodwinds and brasses, perhaps, and percussion, and a conductor. And, to be entirely happy, an audience.

This tendency to congregate, this desire to mingle tone with tone at any hour and in any circumstances, so characteristic of the performing musician, receive its utmost opportunity at Tanglewood, where the Berkshire Music Center industriously floods a lovely countryside with usually lovely sound. From 33 states, from the District of Columbia, from eight South American countries, from Canada have come 400 able amateurs and professionals, ages 17 to 58, to learn and to [illegible] Dr. Serge Koussevitzky, Aaron [illegible], and many other distinguished musicians teach [illegible]



These students do not have to be urged to work. There is a modest castle of brick, sandstone, and oak in Lenox, built by some 1[illegible]th-Century Morgan, that has been converted [illegible] dormitory for men. I vis[illegible] one aftern[illegible] out 5 o'clock. On the first [illegible] piano and some bowed strings were talking things over, on the second floor a shirtless young man, standing between double-deck bunks, was coursing scales on a silver flute; on the top floor, which used to be servants' quarters, a Rhode Island viola and a Rhode Island 'cellist, sitting on their makeshift beds of rough wood, were playing a Beethoven duet. A storm came up, rain blew in at the windows, lightning flared, thunder added its overwhelming bass, but the duet went on.

FROM thickets adjacent to the immense music shed, where the Boston Symphony Orchestra plays, the sounds of strings, woodwinds and voices rise on piney air. There is a half-dozen small studios in the thickets. . . .

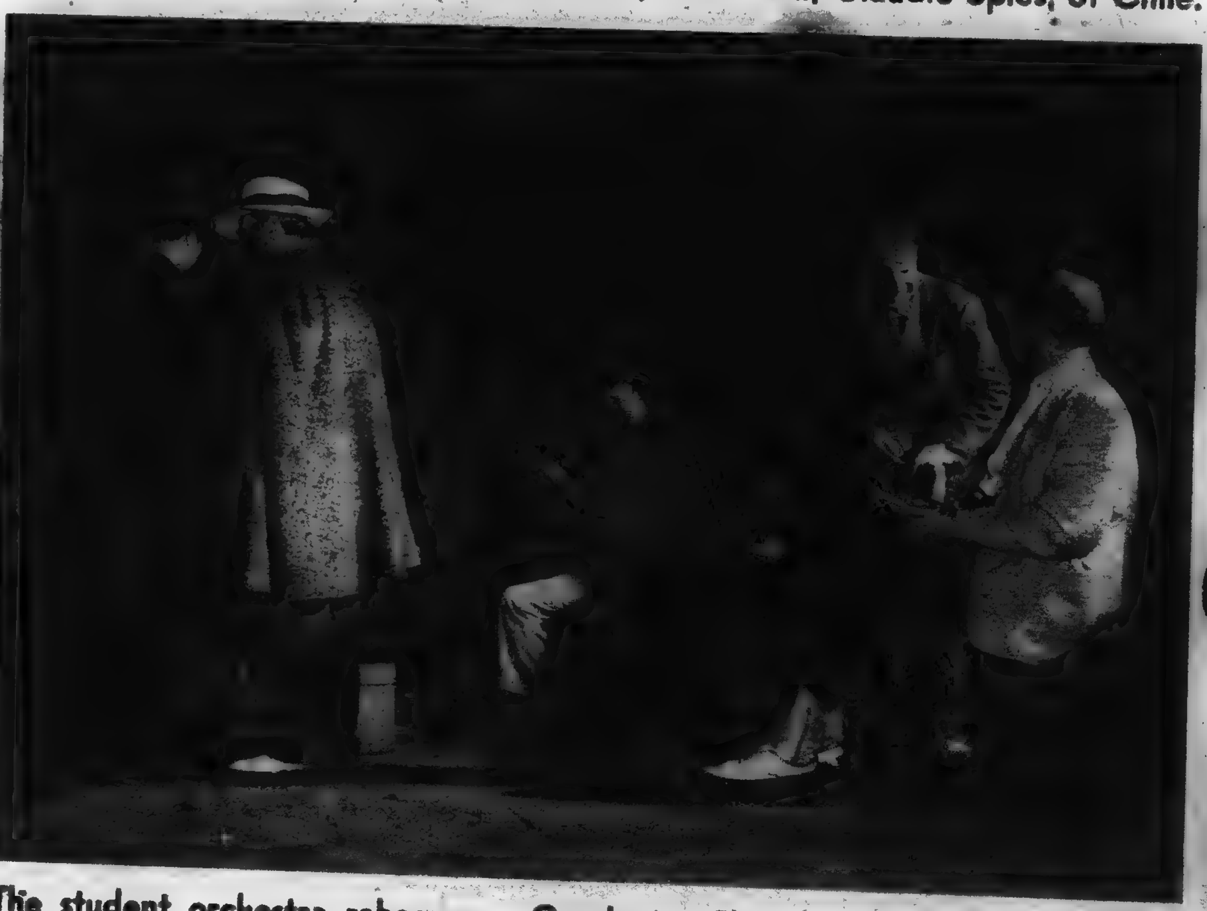
A lone string bass player sits in the morning shade of a maple and practices, near the music shed. Inside, the advanced student orchestra, with a student conductor, tries "The Afternoon of a Faun." How various must be the feelings of a student conductor and student orchestra with Dr. Serge Koussevitzky and Stanley Chapple sitting on the stage. Dr. Koussevitzky, tweed cape over shoulders and Panama hat in hand, rises to correct a young lady harpist, penetrates among the oboes, croons to the fiddles, bestows a word on the young conductor. High on a steel rafter a nesting bird offers a shrill *ostinato* that rides above the song of the whole orchestra. . . .

Cows and a horse are feeding, swishing their tails, in the meadows near the red barn. From the barn sounds a men's chorus. The singers sit on benches 'round a piano at the back of the barn. A young man, William Johnson, stands at the piano, playing with the right hand, conducting with the left, as the men work at Brahms' "Alto Rhapsody." Johnson says at one point, "It's got to sound like barbershop harmony, because that's all it is. . . . Let the music reel along; it'll do damn good by itself without you pushing it." Most of the singers are young men, some of whom have been in the service; but there is one man with gray hair. At intermission they smoke and chat outside in the sunlight. . . .

In the Theater-Concert Hall, Putnam Aldrich, Providence harpsichordist, sits on the stage alone, in shirtsleeves, trying to tune his harpsichord before concert time. The strings are affected by damp weather. He tunes them patiently with a small, T-shaped wrench. During a late afternoon thunderstorm, there was too much noise and dampness for tuning, and he has not had time for dinner. The first listeners are just arriving as he finishes. Mrs. Elizabeth Sprague Coolidge, celebrated patron of music, sits in the front row.

Harpsichord, descant viol, treble viol, violone, viola da gamba, old instruments playing old music, of Telemann, Bach, Gibbons, D. Scarlatti, Rameau, Handel, Couperin. One wonders whether it was played so well in its own day. . . .

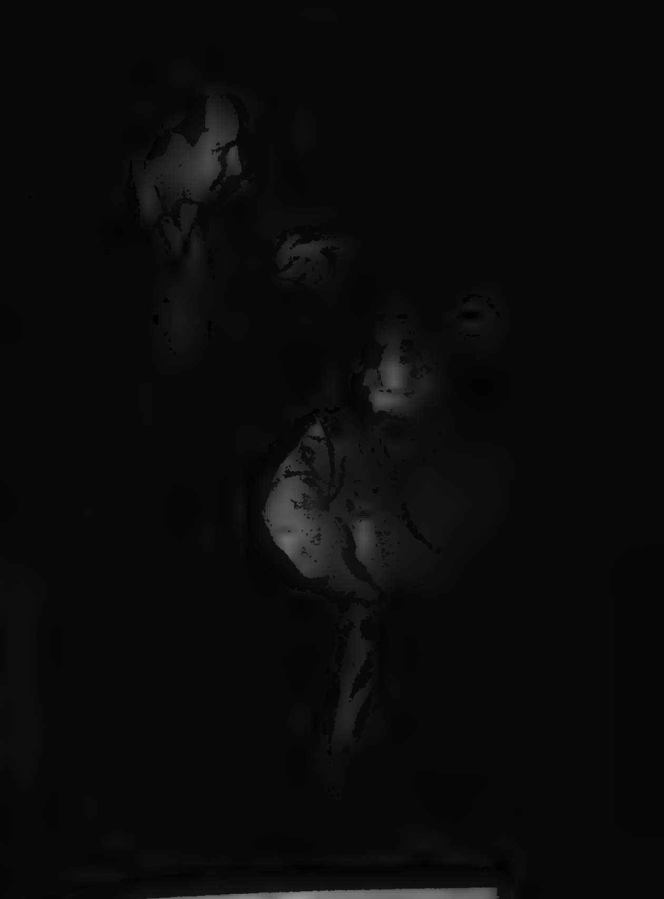
A Beethoven duet receives impromptu performance in a Tanglewood dormitory. The 'cellist is Elmer Tolsted, Brown University instructor in mathematics, the viola Earl L. Hedberg, of Pawtucket. Seated listener is Robert D. Allen, Brown student. Standees: M. Schenkman, New York; Claudio Spies, of Chile.



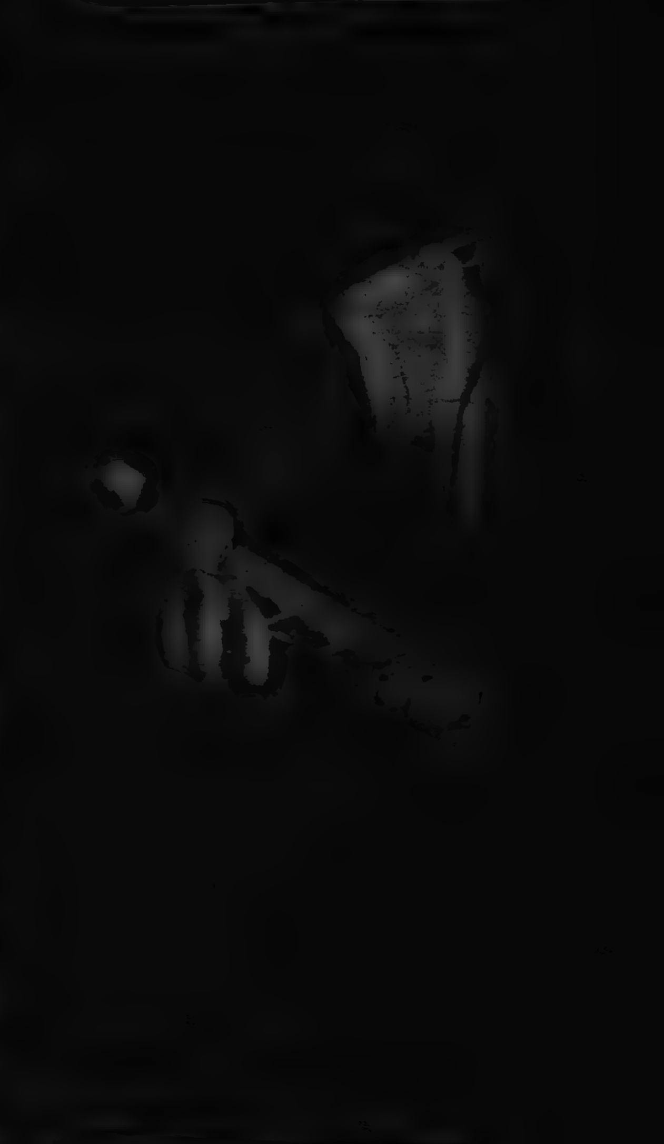
The student orchestra rehearses. Conductor Eleazar de Carvalho of Brazil receives hints from Dr. Serge Koussevitzky (in cape). Mr. Hedberg is playing first viola. Conductor Stanley Chapple (seated), assistant to Dr. Koussevitzky, talks with Louis Speyer, English horn of the Boston Symphony.

'Cellist Allen takes part in a chamber music rehearsal in the old house at Tanglewood. Instructor is Gaston Dufresne, bass, of the Boston Symphony.

The Music Center provides many such [illegible]ral scenes as this. The Red [illegible] blackboard and benches, has been [illegible] from its original uses to bec



[illegible]atthew Lockhart, Providence
[illegible]rancis Barnes, Idaho, rehears
[illegible]iovanni." Boris Goldovsky



Putn[illegible] of Providence tunes his ha
a [illegible] concert with the Boston Societ

Matthew Lockhart, Providence bass (center) and Francis Barnes, Idaho, rehearse scene from "Don Giovanni." Boris Goldovsky (on chair) instructs.

Aaron Copland, celebrated American composer, lunching outdoors. Mr. Copland is assistant director of the Center.

Many of the students relax and eat on the beautiful lawns of the estate. The cafeteria bus, in the background, brings soup, ice cream, sandwiches, milk, pie for the noon meal.

Putn of Providence tunes his harpsichord just in time for a ch cert with the Boston Society of Ancient Instruments.

Three students glance at a score. They are (l-r) Nicolette Ysaye, New York, costume designing; Robert Gottlieb, New York, conducting, and Adriana LaZazzera, Springfield, of the opera department.

des many su al scenes as this. The Red Barn, equipped with electric lights, piano, , has been d from its original uses to become a picturesque studio for choral groups.

Under the greenwood tree, James Harnett, Boston, saws away peacefully on the double bass.

HERE'S TANGLEWOOD, the spot in the Berkshires long ago immortalized by Nathaniel Hawthorne in his "Tanglewood Tales," and now the mecca of music lovers of the western hemisphere. Above is the Theatre Concert hall with students awaiting lunch served from a mobile canteen. To the right is the great Music shed seating 6,000 persons and summer home of the Boston Symphony orchestra.

Life for the 400 odd music students at Tanglewood is mainly work, little play. The week is one of lectures, concerts, rehearsals and study of stage technique. In the student ensemble is a group from Albany, pictured at the left. Here Thomas Kenny explains the construction of his French horn, a difficult instrument, to his fellow students. In the group (left to right) are Eleanor Lauterborn, clarinetist; Leo Mahigian, violinist; David Bailey, oboeist, all of whom are studying orchestral playing at the Music Center under noted conductors; and Leo D'Alessandro, baritone, and Jean Bowen, dramatic soprano. Both Mr. D'Alessandro and Miss Bowen are in the Opera Workshop at Tanglewood.

The meaning of Tanglewood may best be exemplified by pre-Tanglewood efforts and the resultant enthusiastic crowds as was witnessed Thursday night when the Music Shed was jammed and 2,000 others, including many Albanians, heard the concert while seated on the ground outside the Shed.

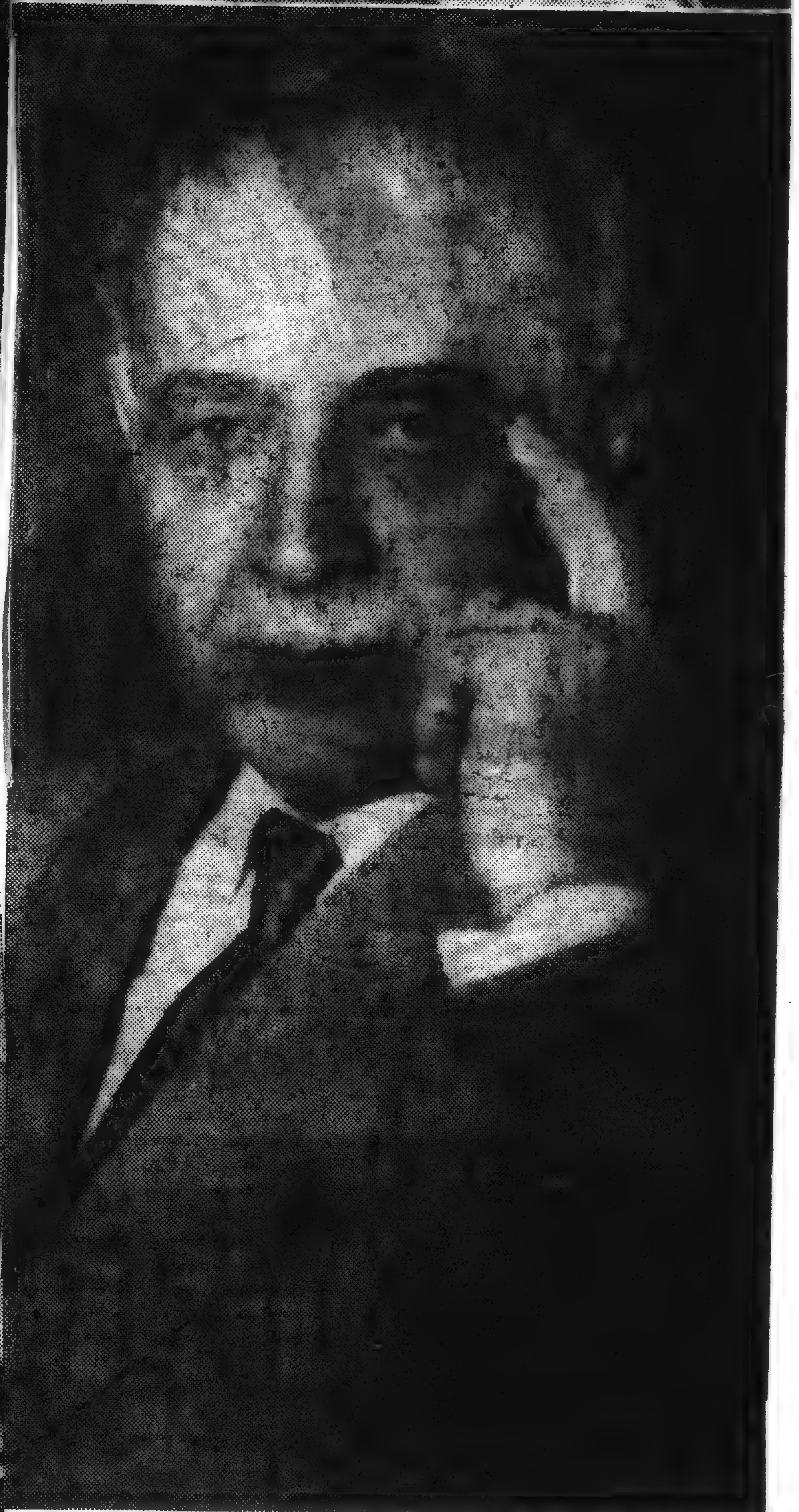
Albany may well be proud of its representation in the student aggregation there. It is from such efforts that great musicians of the future arise.

In the years to come Tanglewood is expected to take on additional lustre and at the gates of Albany may come what its backers confidently hope is the music center of the world.

* * *

ewood Music Center"

HIS IS a daily scene at Tanglewood. Here Robert Shaw directs a hearsal of a chorus for Beethoven's Ninth Symphony to be sung at final concert, August 11.—*Photographs on this page by H. S. Babbit Jr., except as otherwise indicated.*



—*Photo by Lotte J. Neustein*

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Dr. Serge Koussevitzky (right) director of the Music Center and world famous conductor of the Boston Symphony Orchestra. Tanglewood is the result of long and laborious efforts by Dr. Koussevitzky to create in America a center devoted to great music.

EIGHT MUSICIANS from Latin-America lunch with Adolf A. Berle, Jr., former United States ambassador to Brazil, and Mrs. Berle, at their summer home in Great Barrington. Left to right, first row: Eleazar deCarvalho, assistant conductor of the Rio de Janeiro orchestra (Brazil), a student of conducting under Serge Koussevitzky; Miss Merces Silva-Telles, pianist and journalist, a week-end guest; Raul Spivak, Argentine pianist; Juan Orrego, choral conductor from Santiago, Chile; second row: Mr. Berle, Mrs. Alberto Ginastera, Mrs. Estevez, Mrs. Spivak, Mrs. Orrego, Oscar y Buenaventura of Bogota, Colombia; standing: Dr. Alberto Carneiro, Brazilian delegate to United Nations Health Committee; Antonio Jose Estevez of Caracas, Venezuela; Mrs. Berle; Aaron Copland, composer and assistant director of the Center; Mr. Ginastera, one of the best known composers of Buenos Aires, Argentina; Hector Tosar, pianist and composer of Montevideo, Uruguay; Claudio Spies of Santiago, student at New England Conservatory of Music, studying composition.

This Clipping From
CHICAGO, ILL.
SUN
JUL 2 8 1946

State Aid to Arts Urged By Musician

By Felix Borowski.

NOW that problems of reconstruction are being met, and, in some cases at least, are in process of solution, the practitioners of the arts are asking themselves: What are the prospects in Europe in the matter of government aid for music, painting, sculpture, literature? Nor are these questions coming up in Europe alone.

When the opening exercises of the Berkshire Music Center took place at the end of last month, Sergei Koussevitzky, its director, availed himself of the opportunity to urge, in an address, the establishment of American governmental protection for music and the sister arts.

"Our world," said he, "is hungry for spiritual food. But what has been done by the government to satisfy this hunger? Is there a law preventing democratic governments from supporting the fine arts? None of the democratic governments are concerned with this vital question—the subsidy of the arts—especially musical art. Is it not time for this government, leading among democracies, to give a permanent support to the arts?"

Department Needed

Mr. Koussevitzky then went on to declare that "the state is the ground upon which art finds stability and security. It is imperative for the state to realize and acknowledge the signal need of our time. Art needs the support of the state, and demands a department of the fine arts."

The conductor of the Boston Symphony Orchestra is not the first to bring up the matter of a Ministry of Fine Arts at Washington, D.C. Nor is he alone in demanding it. For a number of years Congress has been lending an ear—but nothing more than that—to proposals for such a department. Let it not be believed, however, that the ruling powers in Washington invariably have shrugged a collective shoulder at the notion of taking a protective attitude to the arts.

A little more than 10 years ago the Federal Arts Projects came into existence as part of the Work Projects Administration, and music, painting, ballet, etc., were provided with such liberal encouragement that some 45,000 representatives of them drew monies in the course of three years to the tune of $105,000,000. What had been offered and spent by the time that the Works Project Administration clamped down the lid on its coffers in 1943 must have reached astronomic figures.

While there were critics to insist that no good came out of the Federal Arts Projects, we are convinced that, at least in the case of music and the ballet, great benefits accrued to Chicago and its environs. One will not easily forget the admirable work accomplished by the Illinois Symphony Orchestra when it was supervised by Albert Goldberg.

Never before had native composers and conductors been encouraged as they were by it; seldom had any other symphonic organization provided the public with as much new and interesting music as came to notice at its concerts.

Slight Injustice

Mr. Koussevitzky scarcely did justice to democratic governments when he asked—we presume with some heat—if there was a law preventing them from supporting the fine arts; or when he declared that "they are not concerned with the vital question—the subsidy of the arts." France, for instance, may not at the moment be pouring gold into the exchequer of the Academie Nationale de Musique, the Comedie Francaise, the Opera Comique, the Paris Conservatoire and the Conservatoires of Dijon, Toulouse, Lille, Nancy and other towns, but before the war her budget for them amounted to 132,000,000 francs.

Belgium was not less artistically minded, nor less public-spirited, for she maintained the Orchestre Nationale de Belgique, and on it, and on other musical enterprises, spent 135,000,000 Belgian francs. Even England, which long had been regarded as allergic to music, supports the British Broadcasting Corporation's orchestra, and is doling out funds to other symphonic organizations, and to schools such as the Royal Academy of Music and the Royal College of Music.

There is insufficient space to detail the musical generosity of other democratic countries such as Sweden, Norway, Denmark, Switzerland, and even Hungary. Russia has not been included in this sketch, as she scarcely can be termed a democracy, but much could be written about the support Latin-American lands are giving to the arts.

This Clipping From
JACKSON, TENN.
SUN
JUL 2 8 1946

Carol Brice To Be Soloist With The Boston Symphony

An all-Brahms program will b presented on the second WTJS ABC broadcast from the Berkshir Music Festival on Saturday, August 3, at 7:30-8:30 p. m.

Dr. Serge Koussevitzky, conducting the entire Boston Symphon Orchestra, will present Carol Brice contralto, as soloist. Miss Brice wil be heard with a male chorus an the orchestra in Brahms "Rhapsod Op. 53." The concluding numbe will be Brahms' "Symphony Nc 2."

Miss Brice first sang for Dr Koussevitzky in February, 1946 when she was heard by "Th Friends of the Boston Symphony Orchestra." He also heard her via a broadcast on which she was soloist with Frtiz Reiner in De Fall's "El Amor Brujo." This lead to an audition with him and her engagement by the Friends of the Boston Symphony.

A native of Sedalia, N. C., Miss Brice attended Talladega College, where her instructors interested her in a singing career anl suggested the Juilliard School of Music. Coming to New York, she won an audition for a scholarship in 1939. That same year she won a role in auditions for the "Hot Mikado."

While still a student at Juilliard School, Miss Brice won the Walter W. Naumberg Award and a Town Hall recital. Her teachers arranged for Dr. Koussevitzky to hear her and a special concert was held at Pittsfield, near Tanglewood, but Dr. Koussevitzky could not come.

On August 3, however, Miss Brice will reach Tanglewood and sing under the direction of the Boston conductor. Along the way have been appearances with the Pittsburgh Symphony, the Kansas City Philharmonic, the New Haven Symphony, the CBC Symphony, and a transcontinental concert tour

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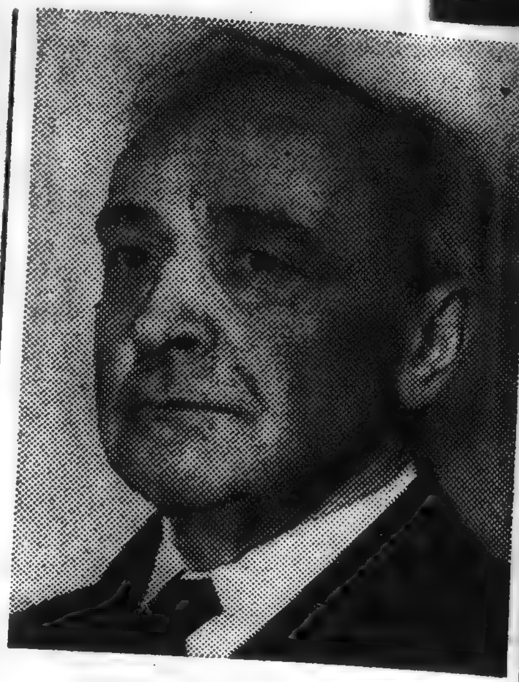
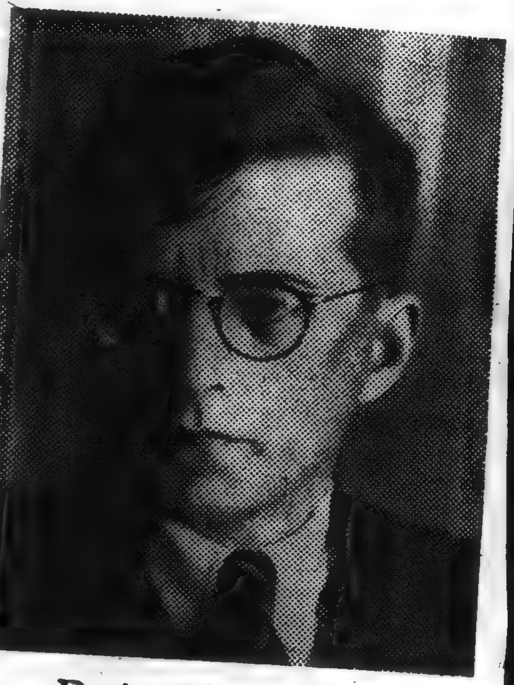
This Clipping From
NEW YORK, N. Y.
PM
JUL 2 8 1946

—Hague—

New Shostakovich Work Heard As Berkshire Festival Opens



Serge Koussevitzky
He introduced . . .



Dmitri Shostakovich
. . . his Ninth Symphony

LENOX, Mass.—Tanglewood, once the home of Nathaniel Hawthorne and, since 1937, the site of world-famous Berkshire Symphonic Festivals, again welcomed a host of music-lovers from the Berkshire Hills and points many hundreds of miles distant Thursday evening when Serge Koussevitzky and the Boston Symphony opened the ninth festival of the series. Resuming after a lapse of four wartime years, this first full-scale session of Summer concerts since 1941 attracted an initial audience of over 6000 who filled every seat in the huge music shed and overflowed onto the lawn, and heard Dr. Koussevitzky conduct a program which featured the American premiere of the Ninth Symphony of Dmitri Shostakovich.

The 39-year-old Soviet composer's new symphony, written last Summer after the war in Europe had ended, is not, as might have been expected, a profound and elaborate celebration of victory. Rather it is a release of youthful high spirits, a happy expression of relief. Unlike its two more-than-hour-long, troubled and epical wartime predecesors, the Seventh (or *Leningrad*) Symphony and the Eighth, it is relatively short—taking less than a half-hour to play—and predominantly joyful and exuberant, simple in outline and almost classical in form. In Shostakovich's own disarming words, uttered after a piano preview of the score last year in Russia, "It is a merry little piece. Musicians will love to play it and critics will delight in blasting it."

It is divided into five movements, the last three played without pause. The opening allegro is gay and light-hearted, offering undisguised homage to Haydn and a slight bow to Prokofieff, and sporting pert, often ribald, little tunes for solo and woodwinds and first violin and brilliant orchestral fixtures that are typically Shostakovian. The second movement, moderato, is lyrical in character, sometimes pastoral and often reflective in mood, with long, wandering, plaintive melodies carried by the woodwinds, singly and in pairs, and more darkly colored passages for the strings. It is appealing, now and again touching, music, though basically sentimental, as becomes more apparent towards the close of the movement.

A short presto—brittle, brisk and almost martial in spirit—leads into a contrasting largo consisting of an expressive solo for the bassoon flanked by fanfares in the brasses—dramatic music punctuated by theatrical pauses, and recalling, perhaps harking back to, the more troubled moods of the Seventh and Eighth Symphonies. The pace quickens again in a spirited finale which gradually builds to a climax of disciplined sound and fury, bringing the work to an exhilarating and sudden end.

One comes away from a first hearing of the new symphony impressed by its simplicity and directness, cheered by its humor and prankish spirits, admiring the clarity and virtuosity of its orchestration, but feeling, nevertheless, a little disappointed and dissatisfied, as if emotionally short-changed. For much of it is music of effect, skilfully contrived, vigorous and good-humored, but essentially superficial and banal. And one suspects that some of its seeming depth and meaning was read into it by Dr. Koussevitzky in performance, and fears to think how some of its more uninspired portions, especially the last movement, might come off if set forth by a less sympathetic and less gifted conductor. In any case, it is notably clever and engaging music that holds one's interest almost continuously, and certainly its first audience seemed to like it. After the delightful first movement, a wave of appreciative laughter and applause swept through the auditorium, and after the finale there was long and hearty hand-clapping.

The Boston Symphony functioned all evening like the expert and beautifully balanced ensemble of players it is. The execution was of a superlative order and the sounds emitted gave continuous aural pleasure. The concert opened with an intensely vital and affecting performance of Beethoven's noble *Eroica* Symphony, after which the audience recalled Dr. Koussevitsky many times to bow with the orchestra standing behind him. And there were further demonstrations of approval after the Moussorgsky-Ravel *Pictures at an Exhibition*, which has long been a particular specialty of Dr. Koussevitzky and the Bostonians.

The Festival concerts continue this Saturday and Sunday, and on Thursday, Saturday and Sunday of the two weeks following, with a repeat performance of the Shostakovich Ninth scheduled for the session Saturday evening, Aug. 10, to be broadcast nationally over the ABC network.

—ROBERT A. HAGUE.

This Clipping From
KALAMAZOO, MICH.
GAZETTE
JUL 2 8 1946

TANGLEWOOD FROM Hawthorne to Koussevitzky is the subject of "The Tale of Tanglewood: Scene of the Berkshire Music Festivals" (Vanguard), written by M. A. DeWolfe Howe, a Boston Symphony trustee and Pulitzer prize winner, now 82.

It was time for a record of the Berkshire Symphonic Festivals and Music Center, and Howe has admirably filled the need. He supplements his interesting story with index, photographs and complete festival programs from the first year, 1934, to this, when concerts start July 25.

The change from "Tanglewood Tales" of a century ago to "Tale of Tanglewood" of the present is infinitely greater than the similarity in the titles would suggest. Hawthorne was pure American, and so was the Pittsfield-Stockbridge-Lenox area, known to Longfellow, Harriet Beecher Stowe, James Russell Lowell, Emerson and, above all, Melville.

Tanglewood today is international. Its music leader was born in Russia, its beautiful Music Shed was built by a Finn. And, according to a hasty check of the last pages of this book, out of 275 compositions played there in 13 years, ony 15 or 16 have been by Americans.

This Clipping From
ALBANY, N. Y.
TIMES UNION
JUL 28 1946

Music

By Edgar S. Van Olinda

THE first Sunday afternoon concert in the Music Shed at Tanglewood will be held today at 3:30 o'clock, when the Boston Symphony complete orchestra, directed by Dr. Serge Koussevitsky, will offer the following program:

Symphony in A-major ("Italian") .... Mendelssohn
Suit from ballet, "Appalachian Spring" .... Copland
Symphony No. 5 in E-minor .... Tchaikowsky

All reserved seats for the first two week-ends have been sold, but admission tickets to the grounds at $2 each are available to the public, wheer the music may be heard but not seen from the spacious grounds surrounding the open shed.

The Round Lake Concerts committee, representing the Round Lake association and the A. Y. Cornell Memorial fund has two concerts scheduled for the month of August in the association's large auditorium. On Friday evening, Aug. 9, 25 menbers of the Albany Symphony orchestra, directed by Peter Strano, assisted by Dr. Leonard G. Stanley, with Claire Witkowski, coloratura soprano, as guest soloist, will present a program of orchestral numbers. On Aug. 16, the committee will present the famous two-piano team of Whittemore and Lowe. Reservations for tickets may be made to W. Merritt Goddard, Round Lake.

The Colonie Opera guild, John Seagle director, will present Sir Arthur Sullivan's operetta, "Cox and Box," and the third act of Jules Massenet's opera, "Werther," in the Lake George school auditorium, Thursday and Friday nights, Aug. 1 and 2, at 8:45 o'clock. Members of the Seagle colony who will be heard in "Cox and Box" are: Coston Folmer, Robert Bird and Perry Horine. In the scene from "Werther," Helen Spann, Jon Crowe, Robert and Mary Bird will be heard in the leading roles.

The Ernest Williams Music camp at Saugerties will present a program of light classics this afternoon at 3 o'clock. Featured guest artists will be Dorothy Parker of Woodstock, who will play the Grieg piano concerto with the camp orchestra, conducted by Englebert Roentgen. Tre second part of the program will include the Camp dance band and swing choir in a program titled "Typical Studio Broadcast." More than 160 students will participate. The concert is open to the public free of charge.

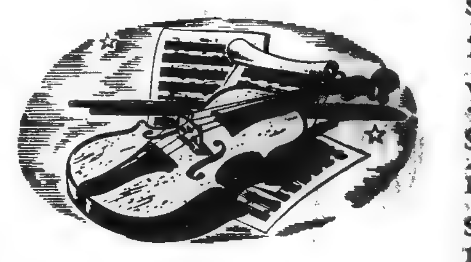
Neither the sun nor the moon sets in the summer at the North Pole.

THINK
NEW YORK CITY
JUL - 1946

A Messenger of Understanding

The part played by music, especially in the summer months, as a unifying influence in a world of many distractions.

MUSIC, like drama, painting and the other arts, is doing its share in interpreting human emotions and aspirations in a world striving for the attainment of mutual understanding. In schools and summer camps scattered over the country, its "universal language" is conveying to many thousands of students and their audiences a sense of the ideals cherished by great composers of various nationalities in the past and present.



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An interesting feature in the program of the Juilliard Summer School, New York City, is instruction in the interpretation of French songs from Lully to Ravel by the celebrated English soprano Maggie Teyte. This singer may speak with authority, since she studied with Claude Debussy three hours a day for nine months.

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Dependence on music to speak a language understood by all is seen in the efforts of what is called the nation's youngest symphony orchestra to carry its message to the world. This organization is the product of the National Music Camp at Interlochen, Michigan, which opens its nineteenth season at the beginning of July. Many of the students at this camp are ex-GIs who often sent small contributions after hearing some of the broadcasts of the school's orchestra.

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PERHAPS the most striking instance of the unifying influence of music, so far as this country is concerned, is to be found in the arrangements which have been made for a tour of eight weeks by the San Francisco Symphony Orchestra next autumn. Sixty concerts will be given in some thirty cities of America and Canada, including New York and Boston. Time was when the East spoke the language of symphonic music and the West listened. In 1915 the Boston Symphony Orchestra, conducted by Karl Muck, gave a series of concerts at the San Francisco Exposition. Now the West returns the compliment. In a different medium West is to meet East, as it did when the railroad spanned the continent.

9500 Attend Sunday Berkshire Festival

By RAYMOND MORIN

LENOX, July 28.—The last concert in the first series of the Berkshire Festival was played this afternoon by the Boston Symphony Orchestra under the baton of Serge Koussevitzky. There was an audience of 9500 which filled the shed to its 6000 capacity and extended far out on the surrounding grounds.

Tanglewood was at its scenic best and for the third time this week the occasion was favored with perfect weather.

These are but two of the many reasons why some 30,000 spectators have come to Tanglewood during the past week to hear this wonderful music. This figure, by the way, does not include the thousands who have also attended the public rehearsals, as well as the lectures and the students' activities.

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This afternoon's program included three symphonic works—Mendelssohn's "Symphony in A Major, No. 4, Opus 90" (Italian), Aaron Copland's suite from the ballet "Appalachian Spring" and Tschaikowsky's "Symphony No. 5 in E Minor, Opus 64."

The pre-intermission portion consisted of the first two works named—as varied a diet as you can imagine. The cool airiness of the Mendelssohn music was delightfully amiable preparation for Coplan's and Tschaikowsky's emotional and tonal involvements

Koussevitsky's concern for detailed treatment in a score as disarming as the "Italian Symphony" continues to be reason for admiration. Quite apart from accepted requirements, he derives the maximum effect from every phrase.

Again we speak with special regard of the string section to which Mendelssohn assigned so much of his singing melody. It should be added that the tonal blemishes committed by the brass section at the two preceding evening concerts were more than compensated for particularly in the opening movement of the Mendelssohn symphony.

COPLAND BALLET

The suite from the ballet "Appalachian Spring" is another typical Aaron Copland score. Incidentally it not only won the Pulitzer prize but also the award of the music critics' circie of New York.

Briefly the story concerns the fears wrought in a newly-married couple by neighbors and a passing revivalist and his followers. The scene is a newly-built farmhouse in the hills of Pennsylvania during the early part of the last century.

With this sketchy theme to guide you and the fact that the music itself inspired Martha Graham choreography, it assumes a full measure of coherence only temporarily toward the end of the work when the composer "borrows" a simple Shaker theme. Throughout it indulges freely in the technics of the modern "isms" in conveying the tale. Since its melodic pursuits wander even more widely than in the new Shostakovich "Ninth Symphony," there is a strong inclination on the part of the more staunch conservatives to regard this score as excellent background for some Grade B movie.

The orchestra and conductor were, as usual, in their element with Tschaikowsky's sweeping declarations in his "Fifth Symphony." Virtually every note is wrung of its full power by Koussevitzky, and Tschaikowsky's music having the universal meaning that it has, the audience did its best to express hearty endorsement.

This series will be resumed next Thursday evening, with concerts on the following Saturday evening and Sunday afternoon.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUL 28 1946

List Is Soloist For Bostonians At Tanglewood

Plays Rachmaninoff Piano Concerto; Beethoven's 'Pastoral' Is Performed

By Francis D. Perkins

LENOX, Mass., July 27.—Familiar music was played by the Boston Symphony Orchestra this evening in the music shed at Tanglewood in the second concert of the Berkshire Festival. Serge Koussevitzky, who had celebrated his seventy-second birthday yesterday, began his program with a work appropriate to Tanglewood's rural setting, Beethoven's "Pastoral" symphony. Eugene List was the soloist in Rachmaninoff's second piano concerto, and the program closed with the second suite from Ravel's ballet "Daphnis and Chloe," a work which provides one of the most effective illustrations of this remarkable orchestra's virtuosity.

This morning Dr. Koussevitzky and the orchestra passed three hours in a final rehearsal of parts of today's and tomorrow afternoon's programs. The public is admitted to these Saturday morning festival rehearsals and the admission fees go to the orchestra's pension fund. Good weather and the opportunity to watch the conductor and orchestra at work under less formal conditions brought out an audience of 3,000 persons.

The first part of the rehearsal was devoted to Tchaikovsky's fifth symphony, which closes tomorrow's program, and the storm music and finale from the pastoral symphony. Dr. Koussevitzky stopped the orchestra every now and then to go over some point of emphasis in phrasing, but in the standard of performance and expressive intensity of the playing this was virtually a concert. Aaron Copland's "Appalachian Spring Suite," which will also be played tomorrow, was rehearsed after the intermission. This is one of the three American works in this festival program.

Beethoven's storm music may have reminded some of the musicians of the famous storm at Tanglewood nine summers ago. The competing noise of rain and thunder had nearly halted the night's concert and Dr. Koussevitzky insisted upon a building for future festivals. The music shed, opened in 1938, was the result of this insistence.

Music was also heard at Tanglewood in the afternoon, when Robert Shaw conducted a Berkshire Music Center chorus in Norman Dello Joio's "Mystic Trumpeter," Frances Poulenc's "Petites Voix," and Brahms's "Liebeslieder" waltzes.

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HERALD-AMERICAN

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Eugene List

THIS AFTERNOON'S PROGRAM will include the Mendelssohn Symphony No. 4 in A Major (Italiain), the Suite from Copland's "Appalachian Spring," and the Schumann Symphony No. 2 in C Major, Opus 61. Next Thursday night, Aug. 1, marks beginning of Brahms Week with concerts Saturday night, Aug. 3, and Sunday afternoon, Aug. 4. The Festival closes Aug. 8, Aug. 10-11.

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JOURNAL

JUL 28 1946

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This Clipping From
DALLAS, TEXAS
NEWS

JUL 28 1946

SATURDAY: Carol Brice, contralto, and the Boston Symphony Orchestra under Serge Koussevitzky perform Brahms Alto Rhapsody, which Blanche Thebom and the Dallas Symphony Orchestra under Antal Dorati will present here next season.

NEW YORK CITY
JUL - 1946

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DALLAS

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BERKSHIRE FESTIVAL

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L[illegible]ce the Music

By JOHN O'CONNOR

THE phenomenal growth of the recording business over the past decade is in itself something to wonder about, especially the grip it has taken on the general public. But more amazing is the manner in which it has hypnotized the music industry proper. A commercial tragedy—the Petrillo blackout—br[illegible] the disk business a billion dollars worth of publicity and favorable public relations and can be credited in some measure for the queer twist it has given the publishing field in so far as recording value is concerned. That it has a definite value goes without saying, not only from the standpoint of dollar profit without effort, but because of the flying start and continued exploitation an active record gives to a popular composition. Just a few years back a record was considered identical to a song's success and was valued more as a demonstration tool to encourage and procure live interpretations. Today the publishing field actually believes that a popular song hasn't a chance to survive unless it has at least one top label recording or a series of second string disks. And mighty few publishers feel safe in working on a song unless it has been measured for a wax impression. This despite the fact that mighty few songs have landed in the best seller division solely on the strength of one or a series of recordings. Records, especially since the arrival of the juke box and the entry of the disk jockey, were always rated a great help, but history proves that the necessary added push came from a series of musical and vocal presentations, via radio and personal appearances. Up to a few years ago the recording firms would not consider a composition until it had climbed up in public favor or they were definitely convinced that the publisher would give it an all-out campaign as a number one plug. Publishers selected their catalogues well in advance in those days, depended on their professional staffs and gave new songs a thorough tryout. If a number clicked it had to be recorded, but at least its life was ruled by the copyright owner. Production and picture songs were automatically recorded due to assured ballyhoo. Time has changed all that and today the publisher's program of activity is directed by a small group of men who select the nation's songs because they consider them good commercial recording property. A song may be classified as a great creation in lyric and melody, with cultural appeal and definite value for standardization, but if three or four men consider it of no recording value it goes down the chute.

ANALYZING this phenomenon one stumbles across a number of contributing causes, but the condition rests solely on a psychological basis. It subsists solely on a state of mind rather than an actual fact. So volumnious is the proof belying the theory, that it would require a small library of books to house the documentary and historical data listing the compositions which acquired the rating of standards without aid of disks, as against the few that were catapulted to the top by records unassisted. But if you confer with the gentry of the publishing field they will seriously tell you that without a record a new song hasn't a single chance and few of them will even invest in professional plates until a composition has been accepted by at least one disker. This all measures up to a complete surrender of selective judgment by the publishers and passes what amounts to total control of the music business to the powers in the mechanical field. The fact still remains that the song is the thing, record or no record; the music loving public continues as judge and jury notwithstanding, but we believe when it comes down to a matter of judgment in picking songs, the publisher, if only because of experience alone, is far better qualified to select the nation's musical product than a handful of mechanically minded experts. The music business is easing through one of the worst slumps of its career. During this period those posted twenty so-called "best sellers" were all waxed and given plenty of mechanical aid. Were those songs picked by publishers because they had absolute faith in their merit or were they forced out as current plug songs because of the marketed recordings? The real best sellers on that list included Berlin's score from "Annie Oakley," and a single pop song. And who will dispute the fact that all of them would have made the grade without the aid of platters? The profits realized from sheet sales always warranted the gamble of publication of a song whether recorded or not, but today's publishers of pop songs have obviously succumbed to the spell of the whirling disk. If the song is solid it will plough through anything and the recorders will have to recognize its value. But the prevalent fixed opinion that without a record a song is a dead duck is neither healthy nor good business. With a deep bow to the importance, value and popularity of the recording industry we prefer to see the music business directed by the copyright owners with the record continuing as it started, a friendly accessory, useful, profitable and helpful, but not all-powerful or recognized as the sole source of the music industry's life blood.

LAST spring we attended the National Music Educators Convention at Cleveland, primarily interested in the trade exhibits of the music business and its allied industries. We casually commented on the fact that while tradesmen helped in a large way to finance the entire party, the Conference program had the conferees hopping all over town attending clinics, lectures and meetings from dawn to bedtime with practically no time at all allowed for a satisfactory visit to the Auditorium basement where the trade exhibits were housed. The exhibitors went to considerable expense furnishing booths, hauling stock and other material in and out of Cleveland merely to be represented on the scene. We suggested in our report that a national music show, properly organized and supported by the entire industry, could easily develop into a profitable annual affair for all concerned. Practically every other industry of any importance in the nation stages one or more annual shows with economic safety and in most cases the industry as a whole is well rewarded in dividends and favorable public relations. An annual music business show, capably supervised and staged with the proper type of showmanship, [illegible] doubtless eclipse in importa[illegible] and grandeur any show or [illegible] exhibit heretofore [illegible] any of the [illegible] Such a present[illegible]ome internationally important since music in itself is a language of the universe. Trade organizations, representing all branches of the instrument industry, radio and record manufacturers; television, as well as all the other mechanical purveyors of sound, should be interested in such a venture. Staged at the proper season an international exhibition and show of this type would undoubtedly find ready support from everyone interested in music, as well as the general public. The cultural organizations, music clubs, teachers, and every individual from the creator of a composition to the purchaser of sheet music should find something to interest him in such a display. The American Government has emphasized the importance of American music in our foreign relations and such an exhibition would undoubtedly find a ready endorsement from not only the heads of our own Government but those of every foreign country. Properly directed, with the right type of musical entertainment to attract attendance, we fail to see how such a project could escape becoming an annual "must" for everyone directly or indirectly associated with the business of music.

THE music industry suffered a rapid series of hot and cold flashes since the first of the year and seems destined for a profitable journey through the fall and winter months, although it is just recovering from one of the worst slumps in its history. Eight months ago sales had attained an all-time high and the two million copy song was being casually predicted as a sure thing. And then the lights went out. The entire bottom seemed to fall away and sheet sales reached their lowest peak in months. Despite the beating the publishing firms steadfastly refused to cut overhead and labor figures show practically no drop whatever. The normal amount of staff changes ensued, but replacements took up the slack and despite the heavy losses shouldered, organization morale remained at top level. Small houses found it comparatively easy to weather the storm, but many of the larger firms, notwithstanding the reduced sale of standards also affected by the slump, accepted the sudden change in conditions cheerfully, confident of the inevitable turnabout when the market re[illegible] its customary pace. The[illegible]mism promises to be rew[illegible] for the re[illegible]om nat[illegible] jobbers in[illegible] music buye[illegible] are returning to the counte[illegible] and orders took a promising l[illegible] skyward a fortnight ago, [illegible]ily continuing on the upswing. A good song will always find a purchaser.

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To the Editor of THE EAGLE:—

The crackling of papers caused by fumbling with programs and digging for candies in paper bags disturbs the required silence during our Tanglewood concerts. The same annoyance can be experienced every day in any of our cinemas.

There is a simple remedy for this pestiferous performance. A great number of years ago (the writer is well beyond voting age) I attended the world-famous Salzburg concerts and the equally famous Wagnerian plays at Bayreuth. The elaborate multi-page programs handed out in these halls are what I would call "noiseless" programs. They are printed on a sort of blotting paper. No matter how you fumble, thumb or crush these programs, not a sound is heard. It is merely a question of selecting an unsized paper to print the program on.

In our Berkshire paper center this should cause no problem at all. Candy bags could be made of the same kind of paper. Not so easy would be the solution of noiseless peanut shells, a standard disturbance in movie houses.

ARTHUR PALME.

Pittsfield.

Aug 1

[215]

This Clipping From
HENDERSONVILLE, N. C.
TIMES NEWS

AUG 1 - 1946

On August 4, at Tanglewood, at the ~~Berkshire festival~~, one of the few surviving perfect violincelli made by Stradivari, the fabulous 250-year-old "Lord Aylesford," will make its concert debut. It will be introduced by its new owner, Gregor Piatigorsky, who acquired it a few weeks ago at a price not disclosed but rumored to have been unusually high.

"The "Lord Aylesford" was made by Antonio Stradivari in Cremona in 1696. According to careful calculations, of all the instruments made by Stradivari, 540 violins, 12 violas and 50 'celli are actually known today.

Of the 'celli, fewer than 10 are in perfect condition. Of these, the "Lord Aylesford" is considered by experts to be one of the finest. The instrument was brought from Italy to London in 1780, where it was bought by Lord Aylesford. Later it passed into other private

30,000 At Boston Symphony Opening Concerts at Lenox

By Staff Correspondent

LENOX, July 29.—The past weekend, the Tanglewood Shed with its six thousand capacity and the huge surrounding grounds have been thronged with thirty thousand spectators to hear the three opening concerts of the ninth Berkshire Festival by the Boston Symphony Orchestra conducted by Serge Koussevitzky.

For the first time in five years, the opening concerts have been favored with perfect weather. The only soloist of the opening series (Thursday and Saturday evenings and Sunday afternoon) was Eugene List, young American pianist. The Ex-Army Sergeant of Pottsdam fame received an ovation for his playing of Rachmaninoff's "Concerto No. 2, in C minor" at the Saturday concert.

Each of the three events attracted an unusually large number of celebrities. Among them were Mrs. Franklin D. Roosevelt, Mrs. Henry Morgenthau, Lady Berenson of New Zealand, and H. V. Kaltenborn.

Royalty was represented by Prince and Princess Ladislas Sapieha, and her mother Baroness Louise Bornemixza, Princess Toussoun of Egypt, Baroness Humbert de Viry of Shipton Court, Countess Max de Foras, and Princess Diane R. Eristavi.

Notable Reservations

Included among the reservations which have sold out the entire series of nine concerts are those of Jimmy Cagney, Walter Winchell, Vincent Sheean, Joseph P. Kennedy, Clare Luce, Mrs. Myron Taylor and a host of top-flight musicians.

Last Thursday night's program included the first American performance of Shostakovich's "Ninth Symphony." Compared to the seventh and eight symphonies by the same composer it is gay, almost frolicsome. It was not received with the enthusiasm that the seventh symphony received here in 1941, but it was nevertheless given a warm reception.

Another first American performance will be that of the opera, "Peter Grimes" by the English composer Benjamin Britten on August 6. Britten and Eric Crozier, who directed the world premier in London, are on their way from England to supervise the production.

Frances Yeend, who sang in the "Messiah" in Worcester two seasons ago, Joseph Laderoute, who has been heard in Worcester with the Connecticut Opera Company, and James Pease, who is to sing at the forthcoming Worcester Festival, all have leading roles in "Peter Grimes."

More than four hundred students have enrolled in the Berkshire Music Center to study with its world-famed faculty. About eighty are from Massachusetts and Worcester is represented by Wayne Barrington, son of Mr. and Mrs. Clarence Barrington of 31 Perkins street. The enrollment is from coast-to-coast. with Canada and South America well represented.

Brahm's Festival

Next week-end (Aug. 1, 3, 4) is to be a Brahms festival with the following soloists: Claudio Arrau, pianist; Carol Brice, contralto; Erica Morini, violinist; Gregor Piatigorsky, 'cellist.

The final series (Aug. 8, 10, 11) will consist of miscellaneous works, Piatigorsky again as soloist, and Mischa Elman playing the Martinu violin concerto.

Some idea of the importance of the Berkshire Festival opening last Thursday night was indicated by the presence of thirty-two music critics from all over the United States. Among improvements made at Tanglewood this year is a new press room near the entrance which is amply supplied with typewriters and direct wires to the various newspapers.

BERKSHIRE EAGLE JULY 29

This Clipping From
WORCESTER, MASS.
TELEGRAM

JUL 29 1946

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p. 18

, MONDAY, JULY 29, 1946

—Hague—

Berkshire Festival Throng Cheers Director Koussevitzky

LENOX, Mass. — The first of three weekends of Berkshire Festival Concerts by Serge Koussevitzky and the Boston Symphony closed Sunday afternoon with a stirring performance of the great Fifth Symphony of Tchaikowsky, bringing fervent cheers and applause from the nearly 10,000 hearers who filled the huge music shed and stretched out on the lawn in all directions.

This great crowd—made up of people from all walks of life, many of whom came by car, bus and train from distant points, overtaxing all the eating and sleeping accommodations of this and neighboring communities—points up by its size, democratic character, devoted interest and enthusiasm the contention voiced by Dr. Koussevitzky in his address last month at the opening of the Berkshire Music Center that, "more than any other art, music has the driving force, the facility and freedom of crossing social, political, geographical, racial and religious barriers, and speaks a language accessible to all." It would also seem to lend weight to his plea for government subsidy of the arts—especially musical art—a project that might make possible festivals as fine as the Berkshire in many parts of the country, readily accessible to all the people, without reliance on the private funds and the efforts of public-spirited individuals through which this musical miracle comes to pass here in Berkshire County once a year.

* * *

An even greater crowd had attended Saturday evening's concert, when Dr. Koussevitzky directed Beethoven's *Pastoral* Symphony, the Second Piano Concerto of Rachmaninoff with young Eugene List as soloist, and the Second Suite from Ravel's *Daphnis et Chloe.*

Since all this music is thrice-familiar to concert-goers, interest focused chiefly on performance, and, in two instances at least, what performances they were! Dr. Koussevitzky and the Boston players presented the Beethoven *Pastoral* with all the care, devotion and skill that this happy masterpiece deserves. And what could be more suitable for a cool Summer evening beneath Tanglewood's stately trees than this peaceful, temperate and sweet-humored music, with its exciting but intensely musical thunderstorm and beautiful song of rural rejoicing. In the Ravel, conductor and orchestra achieved the most dazzling realization of this magical score that this listener has ever been privileged to hear. It was all animation, glowing colors, pulsating rhythms and wonderful sounds. It was passionate and alive—not merely slick and shimmering as some conductors play it—from the irrepressibly exuberant yet delicately turned solo flute passages to the overpoweringly sensuous sonorities drawn from the full orchestra. It was a superb demonstration of the modern orchestra at its most telling and virtuosic best.

There were good things, too, about the Rachmaninoff—that 20th Century pianistic warhorse which recently has contributed *Full Moon and Empty Arms* to the jukebox in the corner saloon—and Mr. List's performance in it brought a lion's share of the evening's applause. A notably proficient pianist, with accurate, agile fingers and a nice, well controlled tone, he was most convincing in the second movement, where he was most in rapport with the orchestra. Elsewhere he lacked some of the bravura brilliance and emotional flair needed to make the piano part stand up against the ensemble. In the juicier passages, his measured, sober pianism was no match for the throbbing Russian variety of schmaltz Dr. Koussevitzky was drawing from the other instrumentalists.

Sunday's concert opened with Mendelssohn's *Italian* Symphony—Dr. Koussevitzky and the orchestra setting forth the lovely serenade-like Second Movement with especial grace and the final *saltarello* with exceptional precision and verve—and continued with Aaron Copland's suite from the ballet, *Appalachian Spring,* composed for and introduced by Martha Graham two seasons ago. This ingratiating, imaginative and sincerely affecting American score, performed with uncommon warmth, understanding and adroitness, was enthusiastically received by the audience with Dr. Koussevitzky summoning its composer to the stage to bow with himself and the orchestra. As for the Tchaikowsky Fifth, those who have heard Dr. Koussevitzky conduct this Slavic masterpiece on many other occasions do not need to be told that it is a work on which he lavishes all his heart and soul and technical skill with enkindling results. The present revealing and deeply moving performance was no exception.

* * *

Saturday afternoon, in Tanglewood's theater-concert hall, students of the Berkshire Music Center took part in a concert of choral music under the direction of Robert Shaw. The program was pleasant and well presented; the technical and interpretive quality of the singing showed what remarkably good results Mr. Shaw can achieve with vocal groups in a short space of time, the Center having been open only since the first of this month. Particularly fine was the rendition of Poulenc's five charming children's choruses, *Petites Voix,* by an ensemble of girls' voices. There was much that was enjoyable, too, in the presentation of Norman Dello Joio's *The Mystic Trumpeter,* to a text from Walt Whitman, by a mixed chorus with Patricia Neway handling the soprano solo part engagingly, and Brahms' *Liebeslieder Walzer* (text by Daumer), sung by men's and women's voices with William Jonson and Julius Katchen providing the able two-piano accompaniment.

The concert, one of the many student orchestral, choral and operatic performances offered during the Summer session, was a convincing demonstration of the fine work being done here at the Berkshire Music Center. Founded in 1940 by Dr. Koussevitzky as a place for "living and working in music"—a realization of a special dream of his dating back to his European days—the Center, after being closed for three wartime Summers, is now actively functioning again with an enrollment of 400 students.

Incidentally, as a result of auditions held last week, Dr. Koussevitzky has chosen four singers now studying at the center to be soloists in the Festival performances of Beethoven's Ninth Symphony on Aug. 11. The quartet, made up of Frances Yeend, soprano; Eunice Alberts, contralto; Joseph Laderoute, tenor, and James Pease, bass, serves as a good example of the diverse geographical sources from which the center's student body comes. Miss Yeend is from the State of Washington, Miss Alberts from Brookline, Mass., Laderoute from Canada and Pease from Indiana.

—ROBERT A. HAGUE.

9500 Attend Sunday Berkshire Festival

By RAYMOND MORIN

LENOX, July 28.—The last concert in the first series of the Berkshire Festival was played this afternoon by the Boston Symphony Orchestra under the baton of Serge Koussevitzky. There was an audience of 9500 which filled the shed to its 6000 capacity and extended far out on the surrounding grounds.

Tanglewood was at its scenic best and for the third time this week the occasion was favored with perfect weather.

These are but two of the many reasons why some 30,000 spectators have come to Tanglewood during the past week to hear this wonderful music. This figure, by the way, does not include the thousands who have also attended the public rehearsals, as well as the lectures and the students' activities.

Three Symphonic Works

This afternoon's program included three symphonic works—Mendelssohn's "Symphony in A Major, No. 4, Opus 90" (Italian), Aaron Copland's suite from the ballet "Appalachian Spring" and Tschaikowsky's "Symphony No. 5 in E Minor, Opus 64."

The pre-intermission portion consisted of the first two works named—as varied a diet as you can imagine. The cool airiness of the Mendelssohn music was delightfully amiable preparation for Coplan's and Tschaikowsky's emotional and tonal involvements

Koussevitsky's concern for detailed treatment in a score as disarming as the "Italian Symphony" continues to be reason for admiration. Quite apart from accepted requirements, he derives the maximum effect from every phrase.

Again we speak with special regard of the string section to which Mendelssohn assigned so much of his singing melody. It should be added that the tonal blemishes committed by the brass section at the two preceding evening concerts were more than compensated for particularly in the opening movement of the Mendelssohn symphony.

COPLAND BALLET

The suite from the ballet "Appalachian Spring" is another typical Aaron Copland score. Incidentally it not only won the Pulitzer prize but also the award of the music critics' circle of New York.

Briefly the story concerns the fears wrought in a newly-married couple by neighbors and a passing revivalist and his followers. The scene is a newly-built farmhouse in the hills of Pennsylvania during the early part of the last century.

With this sketchy theme to guide you and the fact that the music itself inspired Martha Graham choreography, it assumes a full measure of coherence only temporarily toward the end of the work when the composer "borrows" a simple Shaker theme. Throughout it indulges freely in the technics of the modern "isms" in conveying the tale. Since its melodic pursuits wander even more widely than in the new Shostakovich "Ninth Symphony," there is a strong inclination on the part of the more staunch conservatives to regard this score as excellent background for some Grade B movie.

The orchestra and conductor were, as usual, in their element with Tschaikowsky's sweeping declarations in his "Fifth Symphony." Virtually every note is wrung of its full power by Kousevitzky, and Tschaikowsky's music having the universal meaning that it has, the audience did its best to express hearty endorsement.

This series will be resumed next Thursday evening, with concerts on the following Saturday evening and Sunday afternoon.

Editorials

Science, Invention and The Music Festival

The reported invention of a noiseless paper bag will be welcomed by movie and theatre-goers and others who are subject to the annoyance of losing the best lines in the crackle of paper or cellophane when a near-by seat-holder reaches for a sweet. If the inventor will proceed from his present triumph to devising noiseless peanuts, crunchless popcorn, or possibly an adaptation of the Maxim silencer designed to fit any mouth, he will rate a statue in front of the Capitol at Washington and an oversized niche in the Hall of Fame.

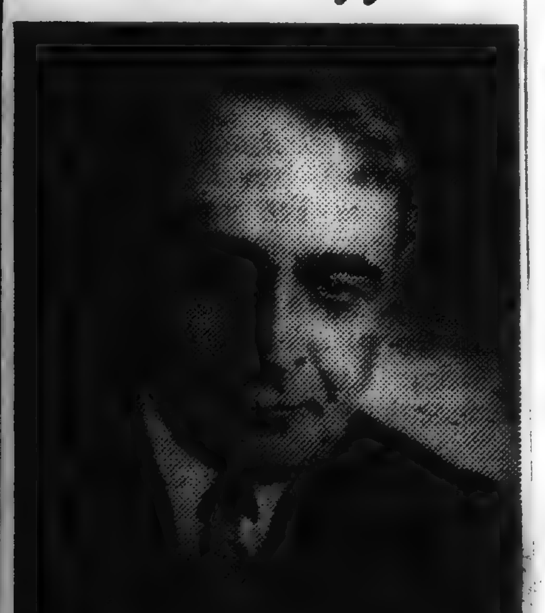
Even these devices would not eliminate all the distractions that beset those who go to an aural entertainment for the sole purpose of listening to it. It might be thought that the Shed at Tanglewood would contain only those who knew and loved music and desired to hear it. The fact that there has been applause at inappropriate points in the programs of the first few days is proof that not all of the audience belong to the cognoscenti. The buzz of conversation audible in pauses, which has several times delayed the beginning of the next movement, seems to indicate that some of those present consider Dr. Koussevitzky and the Boston Symphony to have the same function as the orchestra in a restaurant—to provide musical background for the verbal exchange of ideas. As nuisances, these gentry vie with those whose alarm clocks are out of order and whose late arrival entails a five-minute interruption in the first offering on the program.

The Tanglewood Festival is not, like the opera of old, principally or even secondarily a social event. It was instituted and is continued for people interested in listening to the best music. The interests of music-lovers is paramount, and those whose attention is elsewhere or who do not care for a particular selection should either stay away or have the grace to keep quiet.

This Clipping From
NEW YORK, N. Y.
PM

JUL 29 1946

Hats Off!



PM takes off its hat today to Serge Koussevitzky for his distinguished contribution to America's world of music through a long career—and especially for his founding of the Berkshire Music Center and the hard work he has put into his dream of a "place for living and working in music." (See story by Robert Hague on Page 18.)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUL 29 1946

Eager Crowd of 10,000 Reported at Tanglewood

Lenox, July 28—A wildly enthusiastic audience of 10,000 this afternoon heard the third and final concert of the first series in the current Boston Symphony orchestra festival at Tanglewood.

The weather was perfect and Ward F. Gaston, superintendent of Tanglewood estate, estimated that 1500 had their Sunny dinner, picnic style on the grounds. Fully 2000 soda pop bottles were scattered on the lawn near the music shed.

State and local police cooperated in handling traffic and arrangements were the best for any of the concerts so far given. The second series will start Thursday night.

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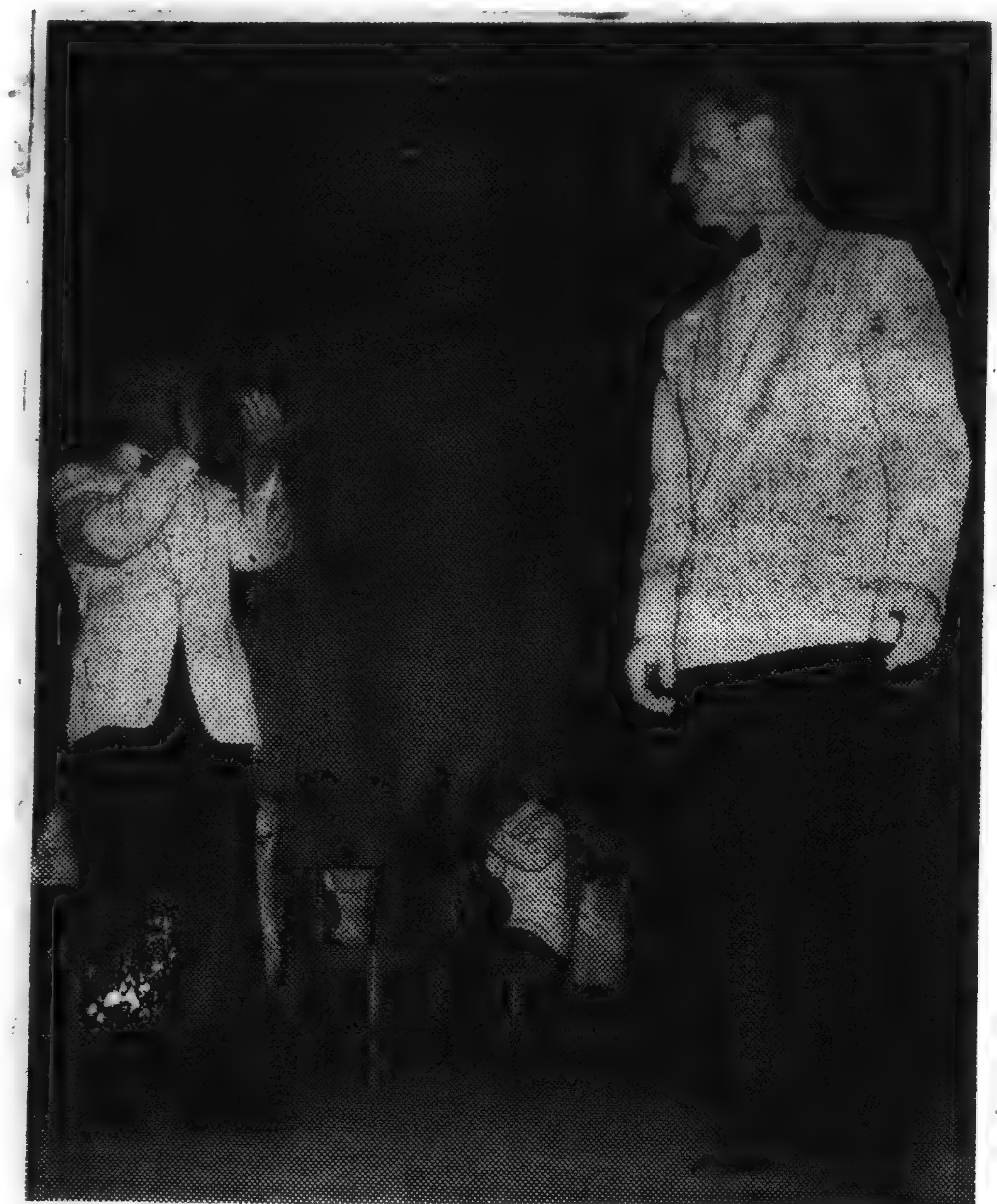
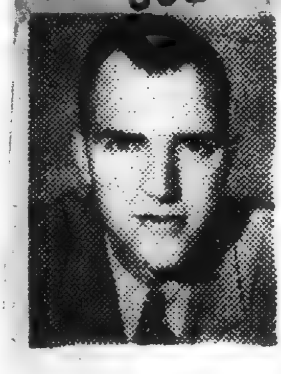


PIANIST TAKES A BOW: Eugene List, who appeared as soloist at the Berkshire Festival Saturday night, accepts the plaudits of the audience and Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

This Clipping From
NEW YORK, N. Y.
POST

JUL 29 1946



Words and Music

Tanglewood Like Saratoga Without Horses, Jockeys

By John Briggs

Lenox, Mass., July 29—Tanglewood, home of the Berkshire Music Festival, bulged at the seams this week-end, with thousands of music-lovers who couldn't get away for Thursday's concert arriving for the Saturday and Sunday performances by Serge Koussevitzky and the Boston Symphony Orchestra.

Mr. Koussevitzky's soloist on Saturday evening was the young American pianist Eugene List, playing Rachmaninoff's Concerto No. 2 in C Minor. The performance was so-so. Mr. List's playing was, as always, spontaneous and expressive; but it lacked precision at many important points in the music; and Mr. Koussevitzky's handling of the accompaniment was not always above reproach. The Koussevitzky tempi were inclined throughout to be a little too impetuous. The broad, majestic theme of the final movement, familiar to all WQXR listeners, was rushed until its impressiveness was lost.

Luminous Tone

Then Mr. Koussevitzky and the Orchestra brilliantly demonstrated what they could do with Beethoven's "Pastoral" Symphony and the "Daphnis and Chloe" Suite No. 2 of Ravel. For beautifull clarity and precision in orchestral playing I think it is difficult to match the Bostonians. Their tone has an almost luminous quality. Every part stands out clearly. Unlike some conductors, who seize on the principal melody and subdue everything else, Mr. Koussevitzky seemingly reasons that if Beethoven scored for oboe or bassoon it was because he wanted the woodwinds to be heard. They are heard, when Koussevitzky plays. No part is obscured: and the overall impression is one of perfect tonal balance. As an orchestral technician the Boston conductor is unique.

The Sunday program, which opened with Mendelssohn's "Italian" symphony and Aaron Copland's ballet suite, "Appalachian Spring," had as its climax a Koussevitzky specialty—Tchaikovsky in E Minor. As usual, Tchaikovsky as played by Koussevitzky brought the week-end's music to a stirring conclusion.

Horseless Carnival

The audience loved it, as they did everything about the festival. This place is a carnival as well as a concert series. It is Saratoga without the horses. Instead of gawking at famous jockeys and millionaire sportsmen, visitors mob Piatigorsky as he strolls across the Tanglewood lawn with his cello under his arm, and relate excitedly how they sat next to Aaron Copland or Leonard Bernstein at last night's concert.

There is music in the air. The town is full of musical performers, composers and conductors. The shops display miniature orchestra scores along with postcards and antique candle-snuffers. Everybody whistles the music from last night's concert.

Businessmen with the unmistakable look of Scarsdale or Back-Bay gravely discuss Beethoven as they sip cokes in the refreshment tent.

Altogether it is a lot of fun. And that is as good a reason for listening to music as any that I can think of.

This Clipping From
NEW YORK, N. Y.
TIMES

JUL 29 1946

THIRD CONCERT GIVEN IN BERKSHIRE FESTIVAL

Special to THE NEW YORK TIMES.

LENOX, Mass., July 28—The program of the third concert of the ninth Berkshire Festival, given this afternoon by Dr. Serge Koussevitzky at Tanglewood, consisted of Mendelssohn's "Italian" symphony, the suite from Aaron Copland's ballet, "Appalachian Spring," and Tchaikovsky's Fifth symphony.

The attendance was the second largest thus far of the festival, numbering 9,500 persons, and bringing the total audience for the first week, with the 8,000 of the opening night and 10,000 of yesterday, to 27,500.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUL 29 1946

PROGRAM CLINGS TO CONSERVATIVE AT TANGLEWOOD

Aaron Copland's Ballet Suite Is Exception—'Italian' and Tschaikowsky Work Thrill Audience at Shed

By VICTOR PRAHL

Lenox, July 28 — With the exception of Aaron Copland's ballet suite, "Appalachian Spring," the second number on the Boston Symphony orchestra's program at Tanglewood this afternoon, there was a return to the more conservative element, Dr Serge Koussevitzky choosing two [illegible] the "Italian" by Mendelssohn, and the "Symphony No. 5 in E Minor" by Tschaikowsky.

Written as a commission from Mrs Elizabeth Sprague Coolidge for a ballet to be danced by Martha Graham, Copland's opus, although more effective as a ballet, is another work in this form sufficiently solid of structure and substance to stand the test as a concert piece. It is thematically rich, admirable in its contrast of striking stark rhythm, and well orchestrated. After the slow introduction, there is a sudden burst of unison in the strings, probably intended to be Appalachian in its folksy appeal, but nevertheless very reminiscent of Peter's theme in Prokofieff's "Peter and the Wolf." This does not alter the fact that the development of this section represents one of the best pieces of instrumentation we have heard from the pen of Copland. As in the "Lincoln Portrait" and other of his works, the composer resorts to tunes of the period with success, in the present work utilizing a Shaker melody "The Gift to Be Simple," introduced first by a solos clarinet and developed into five ingenious variations. Although the piece ends on a quiet hushed note intoned on muted strings, the audience broke the calm with rousing applause at its conclusion.

Mendelssohn's symphony, seemingly "Italian" for no other reason than the rhythm of its Italian folk-dance in the last movement, remembered for its fine performance by the Springfield orchestra under Alexander Leslie during the last season, was direct in its appeal not only through the simplicity of its melodic content but its vivid and very vitalized performance. This was true as well of the Tschaikowsky "Fifth." It is good to hear familiar compositions of this kind which are well grounded in the musical consciousness not only of the musician but the musical layman as well. This afternoon the tremendous audience was enraptured in the performance and followed the conductor's every gesture to the point that they, too, seemed part of the performance. It was a truly thrilling interpretation.

This Clipping From
BUFFALO, N. Y.
NEWS

JUL 29 1946

RICHNESS AND SPIRIT MARK REVIVAL OF BERKSHIRE CONCERTS

By THEODOLINDA C. BORIS
BUFFALO EVENING NEWS Music Editor

PITTSFIELD, Mass., July 29.—The music shed at Tanglewood in the Berkshire Hills between Lenox and Stockbridge echoed and re-echoed during the past week-end with the bravos and applause of overflowing audiences at the first three concerts of the Berkshire Music Festival. The concerts opened the ninth Berkshire Festival and the first to be held since its wartime suspension in 1943.

The tremendous ovations for Dr. Serge Koussevitzky, conductor of the great Boston Symphony Orchestra which plays the festival concerts, came just as the noted leader celebrated his 72d birthday. There was a personal and affectionate note in the enthusiasm of the audiences as they applauded the man who has made his vision of an annual American symphonic festival come true.

Dr. Koussevitzky's influence on the lifestream of music in this country cannot be overestimated. The magnificent orchestra he has developed, the Berkshire Festival and the Berkshire Music Center, where talented music students can have the experience of "collective" music-making under the guidance of fine musical authorities, are all contributing a rich and invaluable animus to American musical life.

* * *

On the basis of sound alone, the Boston Symphony stands alone. For sheer beauty of tone, superb blending and balance of dynamics it is one of the musical wonders of today. The opening concerts of the festival were played with great richness and spirit.

Of special and transcendant beauty were Moussorgsky's "Pictures at an Exhibition," Ravel's Second Suite, "Daphnis and Chloe," and Tchaikovsky's Fifth Symphony. In each case, the bardic glory of the readings seemed as if Dr. Koussevitzky were inspired with a rare fire and the orchestra along with him. Mendelssohn's "Italian" Symphony was a particular marvel of loveliness in the Sunday afternoon blue and green of the Berkshire Hills and sky.

* * *

Two Beethoven symphonies — the "Gzeroica" and the "Pastoral" — also shone tonally, though the over-refinement of Dr. Koussevitzky's expressive treatment frequently broke the flow of the musical line. Aaron Copland's appealing suite, "Appalachian Spring," was most cordially received, the composer joining the conductor in acknowledging the applause.

The novelty of the opening week-end and eagerly-awaited by admirers of Dimitri Shostakovich was the Russian composer's Ninth Symphony. Played at the first concert, this turned out to be a happy-go-lucky, frequently-banal work, as easy to take as a marshmallow and about as satisfying. It exploits Shostakovich's flair for sharp contrasts in instrumentation, has jolly little melodic bits that sound disturbingly familiar and tends toward a certain monotony of rhythmic pattern.

* * *

Talented young Eugene List, pianist, was the only soloist of the week-end concerts. Mr. List, heard in that work written for giants of the keyboard, the Rachmaninoff Second Piano Concerto, gave it a gallant and likable reading.

Between 8000 and 9000 persons from every state in the Union and from Canada attended the concerts, festival officials announced.

The second week-end of concerts, starting Thursday evening, will be devoted to works by Brahms, and the third, beginning the evening of Aug. 8, will be climaxed by a performance of Beethoven's Ninth Symphony.

Caroline Brown of 102 Oakgrove Drive, Williamsville, is a member of the student body at the Berkshire Music Center.

This Clipping From
SYRACUSE, N. Y.
HERALD JOURNAL

JUL 29 1946

—THE CONCERT—

Syracusans At Opening of Festival

Herald-Journal Wire

LENOX, Mass. — Thousands of music lovers, including the great and near great in artistic circles, students, teachers, and patrons of the arts thronged Tanglewood, Lenox, over the week-end for opening of the Berkshire Festival.

Dr. Serge Koussevitzky, director, was given an ovation. There were tremendous interest, also, in all sections of the orchestra. Saturday night's concert, with Eugene List as soloist, was of particular appeal to those who have watched the young American pianist's career here and abroad. In Germany he played for President Truman, while overseas to entertain U. S. troops. List played the Rachmaninoff Concerto No. 2 in C Minor, Opus 18, with facile touch and in a light and charming mood which may be likened to an obligato to the impressive symphonic interpretation under the Koussevitzky baton.

THE BETHOVEN No. 6 — Pastoral Symphony — was notable in its message particularly in the storm passages—the bass section using the entire hand over the strings. Brasses also were well handled. Also included in the well balanced program was the Ravel Daphnis et Chloe ballet with fine opportunity for harps.

Sunday afternoon's program brought another record audience to the shed. The Mendelssohn Symphony in a Major No. 4, Italian Opus 90 was given meticulous reading in all four movements, the second, the Andante being beautifully interpreted.

Aaron Copeland, American composer, was represented by the suite from the ballet "Appalachian Spring," the eight sections played without interruption. Following prolonged applause, Dr. Koussevitzky brought Mr. Copeland to the podium to receive further tribute from the large audience.

Then came superb playing of the Tschaikowsky Fifth Symphony with its lovely melody, its sweep and intense dramatic movements. The strings, glowing and vibrant, the trumpets and brasses eloquent; the music is Koussevitzky's.

DR. KOUSSEVITZKY returned again and again to the stage to acknowledge the prolonged applause, the tribute being shared with his musicians. Outside the great shed there were murmuring pines and hemlocks in a perfect midsummer day's setting against hills now in sunshine, now in shadow.

Though miles from the ocean, the sound, over all, in the music shed during intermission, with thousands talking, was not unlike the sound of the sea in a benign mood.

AMONG THOSE in attendance were Mr. and Mrs. Robert S. Cook of Fayetteville, the Rev. Dr. Lynn J. Radcliffe of Chicago, former minister of First Methodist Church, Syracuse; Mrs. Harry L. Vibbard, organist of May Memorial Unitarian Church, here for the full season; Mrs. Conrad L. Becker, who divides her time between Tanglewood and Bristol, Conn., Mrs. A. Dean Dudley, Mrs. Ada Shinaman Crouse, organist and music director of First Presbyterian Church and Fine Arts College faculty member; Mrs. Edward M. Jones, soprano of Betts Memorial Universalist choir. With Mrs. Dudley, who is on her way to Boothbay Harbor, Me., are her son-in-law and daughter, Mr. and Mrs. Charles D. Post, Jr., of Wellesley Hills, Mass., and Miss Jane Grey Dudley of New York City, another daughter. Mrs. Post recently was named head of Wellesley College Alumnae Council.

En route the Syracuse group had a luncheon party in the Dewitt Clinton Hotel, Albany, where Ernest Charles, widely known composer, joined them. Mr. Charles, native of Minneapolis, Minn, now in New York wrote such appealing songs as "When I Have Sung My Songs," "My Lady Walks in Loveliness," "Clouds" and several sacred numbers, more than 50 in all.—E. V. W.

This Clipping From
DANBURY, CONN.
NEWS-TIMES
JUL 29 1946

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JUL 29 1946

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STAR

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STERLING, COLO.
ADVOCATE
JUL 29 1946

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

Mis Ann Davenport, a June graduate of the Shipley school will be at the Berkshire Music Center this summer. The school opens tomorrow under the direction of Serge Koussevitsky. Miss Davenport [illegible] Holyoke in the fall. She is the daughter of Atty. and Mrs. Russell L. Davenport.

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NEW HAVEN, CONN.
JOURNAL-[illegible]
JUL 29 1946

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WELLSVILLE, N. Y.
REPORTER
JUL 29 1946

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SUN-DEMOCRAT
JUL 29 1946

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TIMES
JUL 29 1946

BIDDEFORD, ME.
JOURNAL
JUL 29 1946

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DAILY ADVERTISER
JUL 29 1946

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LYNCHBURG, VA.
ADVANCE
JUL 29 1946

GOING OVER SCORE—Tenor William Horne, (left) selected by Serge Koussevitsky (center) to sing the title role in the American premiere of the English opera, "Peter Grimes," at the Berkshire festival, Tanglewood, Mass., goes over the score with Dr. Koussevitsky and Leonard Bernstein, conductor of the premiere performance.

SPRINGFIELD, MASS.
MORNING UNION

THOUSANDS HEAR CONCERT SERIES

Superb Performances Given at Tanglewood

By Willard M. Clark

LENOX, July 28—"Perfect Tanglewood weather." That was the phrase heard time after time during the past week when on Thursday and Saturday nights and this afternoon, the first of the series of concerts by the Boston Symphony Orchestra were given at Tanglewood. Thousands of persons from all parts of the country gathered on the spacious grounds of the Berkshire Music Center to hear three programs of great music, superlatively performed under the direction of Dr. Serge Koussevitzky.

Best on Saturday

Of the three programs, that given Saturday night was the most rewarding. Never have we heard a more communicative performance of Beethoven's sixth or "Pastoral" symphony. It was a performance so restrained as to dynamics, tonally satisfying and clear as to outline that it will linger long in the memory. Rachmaninoff's "Concerto No. 2" for piano and orchestra was written some 40 years ago. Today its melodies remain so lovely, so engaging are its rhythms, that a Cole Porter, a Romberg, or a Gershwin might have written them. However, it takes a skilled pianist and really great orchestra to realize the full effect of this work and Eugene List, young American pianist and the Boston players formed an unbeatable combination to give complete expression to the music. List is a splendid lyric artist, musical, sensitive, imaginative, and, of course, technically sure. While he had all the bravura necessary and, at most times, the necessary strength to cope with the fortissimi built up by the orchestra, he was at his very best in the lyrical measures of the adagio movement. It was a performance that brought shouts of joy from the huge audience. The final number was the second suite of Ravel's "Daphnis and Chloe," a work which the Bostonians have made particularly their own. Shimmering beauty, play of color, vitality and rhythmic sensitivity made this performance a veritable tour de force.

Over 10,000 Attend

The concert today brought out an audience of more than 10,000 persons. Thousands were outside the shed. During these three concerts we have been taken on several musical journeys. We have traveled through a museum to see "Pictures at an Exhibition." We have been through the meadowlands of the "Pastoral" symphony and this afternoon we listened to Mendelssohn's "Symphony in A Major, No. 4," known as the "Italian" symphony. Listening to it, one could only marvel at the revitalizing influence of the Koussevitzky tempi and the clarity with which each theme was enunciated.

The novelty on today's program was the orchestral suite from the ballet, "Appalachian Spring," written for the dancer Martha Graham, by Aaron Copland and first performed by her in the Library of Congress at the Coolidge Festival in 1944. Oft times the purely orchestral music for the dance loses much without the accompanying action, but this suite is so completely an entity that it carries on alone most satisfactorily. The story centers round a newly married couple at a "pioneer celebration in the spring" around a newly-built farmhouse. The music is earthy, makes liberal use of folk tunes and rhythms, particularly five variations on an old Shaker tune, and even in its most lyrical moments, never loses vitality. Its eight episodes are played without pause. It is provocative music which needs more than one hearing to grasp it entirely, but first hearing shows that Mr. Copland has written sturdy music of real American flavor. The composer was on hand to share the applause with Dr. Koussevitzky and the players. For sheer virtuosity, the pianissimi passages of the final episode were unparalleled.

The concert closed with a cheer-provoking performance of Tschaikowsky's "Fifth Symphony in E Minor." Dr. Koussevitzky's readings of the Tschaikowsky symphonies are too well known to need extended comment. This afternoon climax was piled on climax, creating a tension which broke into tumultuous applause and shouts as the final note was played. It was a performance of the sort which the thousands had come to hear; without which a Tanglewood Festival would not be complete.

The second series of three concerts next Thursday and Saturday night and Sunday afternoon will be devoted to the [illegible] of Johannes Brahams. While this will be far sturdier music than has gone before, we were told that every seat has been taken and only entrance tickets are available for the three concerts.

WATERBURY, CONN.
DEMOCRAT

Tanglewood Concert Attracts Thousands

Boston Symphony Plays Third Program in Berkshire Festival Dr. Koussevitzky Conducting

The Boston Symphony Orchestra ensemble, the eminent conductor, Serge Koussevitzky, and those fortunate enough to attend, had one of the most perfect days of the summer for the third program of the Berkshire Festival Sunday afternoon at Tanglewood, Lenox. It was a happy occasion for those inside the shed and the hundreds outside on the spacious lawns, many of them coming early to stroll about the grounds and enjoy snacks at intervals.

Mendelssohn, Copland and Tchaikovsky, a fine selection in contrasting musical forms and moods were picked, the concert starting at 3:30 on the dot, and ending at 5:30 with a short intermission before the orchestra began the beautiful Andante of Tchaikovsky's Symphony No. 5 in E Minor, Opus 64. This was the major work of the afternoon though Mendelssohn's A Major Symphony (Italian), and Aaron Copland's Suite from the Ballet, "Appalachian Spring," were too important and too neatly done to start in on a good, better, best.

Spring Fete

"Appalachian Spring," heard by the majority for the first time merited for the composer who was in the audience yesterday afternoon the Pulitzer award for musical composition in 1945. Dr. Koussevitzky gave earnest consideration to the descriptive piece which was written by Mr. Copland for Miss Martha Graham. Previously the Boston Symphony Orchestra played the piece in October, 1945. At the conclusion of the arresting number Mr. Copland shared applause with Dr. Koussevitzky who joined in the applause for Mr. Copland. The composition describes a typical American rustic background in the Pennsylvania hills, a Spring fete, as the program notes stated, "a pioneer celebration in the spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century." The ballet music is inspired by Martha Graham and the orchestral arrangement introduces the characters in the dance, first slowly, then fast, and quite fast, still faster, returning to the mood of the opening, then calm and flowing, and lastly moderate, all what is known as "modern" as was sketchily explained by the person in the row behind to her neighbor who was willing to learn all about "Appalachian Spring" but was waiting for Tchaikovsky's Fifth, the conclusion of which brought the audience to their feet raising hands high in the air, and waving handkerchiefs; many hurrying out to catch busses and clapping and waving as they exited.

All the beauty of the Mendelssohn music was brought out in the four movements and the perfection in execution in all sections is not easy to describe nor the purity of tone in the exquisite passages of all four parts.

Tchaikovsky's Fifth

The many beautiful and familiar themes with which the Tchaikovsky Symphony abounds held the audience enthralled, three distinct melodies, in the Andante cantabile, haunting, and as the notes explain, the return of the second melody rather than the appealing first closes that lovely part of the symphony. Then followed the Valse and the magnificent finale, which was something better understood, perhaps, by our neighbor in back who let out a profound gasp or sigh or both at the close. The Fifth Symphony cannot fail with an orchestra of superior musicians and the vast throng that filled the shed listened breathlessly to the performance, the lovely cantabile passages, from the start to the coda and grand chorus of the brasses, woodwinds, strings in the swift-paced conclusion.

Dr. Koussevitzky Dominates

Dr. Koussevitzky in his usual brown for afternoon returned to the stage again and again after each piece, accepting with poise and pleasure the applause for just one of a group of distinguished concerts of the festival that opened last week and which comes to a close Sunday afternoon, August 11. The Thursday night concert this week opens Brahms week. The series concludes Sunday afternoon, August 11 with Thompson's "The Testament of Freedom" for men's voices with orchestra, and Beethoven's Ninth with Festival Chorus.

In the Berkshires setting Sunday afternoon the weather was perfect, cool in the shade, the sky clear and the hills surrounding clearly etched, the nearby lake shining in the sun of noon and afternoon, and the lovely countryside something to see by those driving cars from practically every state of the country, all of them finding easy parking space. There could easily have been ten thousand at the Festival.—M. M.

SPRINGFIELD, MASS.
EVENING UNION
1946

Soloists for Ninth

As a result of auditions held last week, Serge Koussevitzky has chosen four singers now studying in the Berkshire Music Center at Tanglewood in Lenox to be the soloists in the performance of Beethoven's Ninth Symphony in the Berkshire Festival by the Boston Symphony O chestra. The Ninth Symphony w bring the Festival to a clo under Dr. Koussevitzky's dire tion on August 11. The quart is to include Frances Yeend, sopran Eunice Alberts, contralto; Jose Laderoute, tenor; James Pease, ba The singers come from various par of the country, an indication of t diverse geographical sources of t student body of the Berkshire Mus Center. Miss Yeend is from the Sta of Washington; Miss Alberts fro Brookline, Massachusetts; Josep Laderoute from Canada; James Pea from Indiana.

The case is also announced for t three performances of "Peter Grime the opera which will have its fi American production by the Berksh Music Center at Tanglewood on Au ust 6, 7, 9. "Peter Grimes" was co posed for Tanglewood by commissi of the Koussevitzky Music Found tion. The title role will be sung alte nately by William Norne and Jose Laderoute. The leading soprano pa (Ellen) will be sung alternately Florence Manning and Frances Yeen Balstrode will be sung by Jam Pease. The cast will include: Elle Carleen, Irene Jordan, Frances Le nerts, Mildred Mueller, Phyllis Smit Duane Crossley, Paul Franke, Robe Gay, Paul Knowles, Matthew Loc hart, Robert Long, Leonard Treas Frederic Zighera.

Eric Crozier, who directed the pr duction at Sadlers Wells in Londo and Benjamin Britten, the compos of "Peter Grimes," are both on the way from England to assist in th production here. Richard Rychtari is the stage designer.

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16—The Berkshire Evening Eagle, Monday, July 29, 1946

20,000 Attend Two Concerts At Tanglewood Over Week End

Weather Is at Its Best for Saturday Night and Sunday Afternoon Programs by Boston Symphony

By JAY C. ROSENFELD

The first week-end trio of concerts in the big Shed at Tanglewood was completed yesterday afternoon when a near-record crowd of 9500 under a flawlessly blue sky, came to hear Serge Koussevitzky direct the Boston Symphony Orchestra in a program of Mendelssohn, Copland and Tchaikovsky. Saturday night's concert was attended by 10,500.

This first of the three week ends of concerts of the ninth Berkshire Festival, the first to be resumed under full sail since the war years' interruption, found the brilliant Boston orchestra and their peerless leader still clinging without deviation to that high standard of performance which has given Tanglewood its distinctive place among America's summer musical ventures.

The programs have been well chosen and organized. Yesterday afternoon one of Aaron Copland's latest compositions "Appalachian Spring" was heard, and on the opening Thursday evening program, there had been the first American performance of the Shostakovitch ninth symphony.

Weather Benevolent

The weather, which always figures in reports of Tanglewood concerts, could not have been more benevolent. A trifle on the cool side on both Thursday and Saturday evenings, but crystal clear on all three concert times both for comfort and convenience in approaching the expansive grounds, and ideal for tone conveyance from the stage. Traffic and seating arrangement "bugs" had been largely eliminated after the first concert. Audiences started arriving, as usual, much before concert time, many bringing picnic lunches, and yesterday bringing baskets of lunch to eat after the concert. The broad lawn behind the Shed yesterday was covered with a kaleidoscopic and thick sprinkling of music-lovers, stretched or sitting on rugs and blankets in every conceivable costume and posture.

Copland's suite from the ballet "Appalachian Spring" is a late work of the unofficial but conceded dean of a certain wing of the American school of composition. Yesterday's entry is an apt example of his right and title to be so regarded. It is both beautiful music, per se, and at the same time conspicuously successful in its suggestion of the story which it purports to delineate. The polyphony of his writing, so faithfully played by the orchestra, becomes intensely true, and we don't believe our conviction was too deeply influenced by the impression we retained of its premiere performance in the Library of Congress in 1944 on the occasion of the 80th birthday of Mrs. Elizabeth Sprague Coolidge, upon whose commission it was written.

At that time is was played by 13 instruments and was danced by a small company headed by Martha Graham. The primitive nature of the music was matched at that time by the stage setting and the choreography, but the music, expanded into full orchestra, stands completely on its own feet without benefit or need of extraneous devices.

Indebted to Dr. Andrews

There is an additional special interest in this work to Berkshire: Mr. Copland acknowledges his indebtedness to Dr. Edward D. Andrews, a native of Pittsfield and the eminent Shaker authority, for some of the themes which he has incorporated and developed in his composition. Dr. Andrews' book of Shaker melodies, published under the title of "The Gift To Be Simple," enlisted the collaboration, for the musical portions, of Conrad Held, at that time a member of the South Mountain Quartet. The remainder of the program consisted of two proven favorites: The Mendelssohn "Italian" and the Tchaikovsky fifth symphonies.

Tchaikovsky Is Favorite

This Tchaikovsky symphony is a favorite vehicle for Serge Koussevitzky. He used it in exactly the same relative program position at the Boston Orchestra's first appearance in these Festivals, to close the Sunday and final concert of the 1936 series which at that time was confined to a single week end. As he did 10 years ago, he laid it on with a trowel and spared nothing to make his effects. But make them he did, to the nearly wild demonstration of the audience. At the end women were waving kerchiefs and programs, and pressing forward toward the stage, to say nothing of the applause and shouts of approval. The orchestra gave as much as he asked and required, and produced a variety of tone color as vivid as this reviewer can recall.

At the risk of being redundant the grace of the third (valse) movement could not be overlooked Here Koussevitzky selected a tempo and a style of marvelous charm He indicated and received an exquisitely apt tone, just as his orchestra gave him the lush and full sonorities he asked at other points of the symphony. These standard symphonies in the repertory of such an outstanding conductor as Koussevitzky may vary in the repetition to some degree, but the basic conception is communicated without too wide a variance. The brilliance of the orchestra shone through in the Mendelssohn symphony and spectacularly so in the Ravel suite on the program of the preceding night.

Saturday Night Concert

Saturday evening's concert had opened with the Beethoven "Pastoral" and proceeded, after intermission, to the Rachmaninoff second piano concerto, with Eugene List as soloist, and the Ravel second suite from "Daphnis et Chloe." The young Mr. List was making his second Berkshire appearance. The first was in recital in Pittsfield in 1939. He was not consistently adequate for the assignment Saturday night. He showed a deep sense of tonal poetry but failed at times to adjust himself dynamically to the circumstances, with the result that he did not make his playing articulate through the rich and fertile background Rachmaninoff supplies and above the full and heavy accompaniment Koussevitzky provided. He was recalled, with great enthusiasm, for the concerto, after all, is wonderfully luxuriant music, and the temptation to lay into its abundant orchestral resources is strong indeed. The total effect is richly rewarding as a whole, even though the soloist was buried so much of the time.

This much of the Festival must be counted an unqualified success. The programs have been wisely chosen with a gratifying number of new and contemporary works. Is it not in this direction that the future of Tanglewood should be pointed? There are still to come some exciting new American works, and the Berkshire Music Center's production of the new opera "Peter Grimes," is a tremendously important event. The continuation of this policy could well establish Tanglewood as the center offering the most support and encouragement to new compositions and as the institution whose imprimatur would be most highly honored and coveted throughout the musical world.

NEW YORK, N.Y.
WORLD-TELEGRAM
JUL 29 1946

Music

Berkshire Symphonies Heard by 28,000

Music Lovers Idolize Conductor Dr. Koussevitzky

By ROBERT BAGAR.

LENOX, Mass., July 28.—Last night's and this afternoon's concerts at the Berkshire Symphonic Festival each boasted an attendance of 10,000 or more. This was a good 2000 over the figure of opening night listeners, so that the total, thus far, is 28,000 in paid admissions.

This afternoon Dr. Koussevitzky, in a bright and brown pin-striped suit, led his Boston Symphony hosts through a three-part program. He looked very dapper, and very evidently felt so, as he unreeled the well-known gymnastics of his conducting style.

Some 10 minutes before the concert, a screaming siren brought many of the listeners running to the road which leads to the music shed. Everybody knew, of course, that the commotion came from a police car escorting the famous batonist to his niche. But everybody had to look. Quite a production!

A Change Suggested.

When Dr. Koussevitzky came out on the stage there was the usual ovation. This man is positively idolized in these gentle hills, and changing the name of the series to the Koussevitzky Music Festival might be more in the spirit of things.

Anyway, the program began with the "Italian" Symphony of Mendelssohn, who, by the way, was never satisfied with this work. Whatever the faults he discovered in it—be they real or, as Tovey suggests, imaginary—it is one of the composer's most popular symphonic compositions. Charm and refinement it has in carloads, and the spirit of the whole piece is not alien to its "Italian" titling.

The performance, after a cumbersome beginning, went quite well, the concluding Saltarello, in particular, getting exactly the tempo it wants, plus a light and graceful handling of the teeming dance notes.

Best of Afternoon.

Aaron Copland's perfectly swell Suite from the ballet "Appalachian Spring" was the best played score of the afternoon. It's not an easy number to do, and I thought that one craggy sequence of syncopation had everyone's heart in his mouth—or so it should have been—with the threatening near-misses, or worse. Nothing of a serious nature happened, however, for the reading was little short of miraculous.

Maybe Tschaikowsky is Dr. Koussevitzy's pet composer. The good Doctor really bears down on him. So much so, in fact, that the good Piotr Ilyitch sounds like an entirely different music maker when anybody else conducts him.

For this listener Tschaikowsky's Fifth Symphony was the least happily performed of the three items scheduled. The conductor—perhaps, it was a mirage—seemed too busy "acting" before his devoted fans to get to the unvarnished truth of the music. And the result was a sometimes slovenly, sometimes heavily retarded rendering of a work that could do with a lot less personalized treatment.

List in Solo.

On Saturday night Eugene List, purveyor to their democratic majesties of neo-Potsdam, played the solo part in the C minor Piano Concerto of Rachmaninoff. I was only too pregnantly aware of his fine lyrical conception of the piece, and yet I could have regretted that the songfulness took a despotic precedence over everything else. The pianist's performance was scaled down to salon miniatures even where it required thundering tone and sharp dynamic contrasts.

Beethoven's "Pastoral" Symphony, which came to life in the thunderstorm and stayed that way till the end, and the Second "Daphnis and Chloe" Suite of Ravel—magnificently done—were the other numbers.

SPRINGFIELD, MASS.
NEWS
JUL 29 1946

Weather and Boston Symphony In Fine Form at Tanglewood

Copland's 'Appalachian Spring' Interesting Contrast Between Mendelssohn, Tschaikowsky Smphonies; 21,000 at Weekend Programs

By JOHN D. DONOGHUE

Lenox, July 29—The Boston symphony orchestra and the weather were in magnificent form for the weekend concerts which brought the first week of the first postwar Berkshire symphony festival to a close. Dr Koussevitzky elicited support from the men even above the usual full measure expected from the Bostonians.

Yesterday afternoon's program which attracted 10,000 to the Tanglewoood shed and lawn was a balanced, interesting program which featured the Mendelssohn "Italian" symphony, the Copland ballet suite "Applachian Spring," and the Tschaikowsky Fifth symphony. Saturday night, an enraptured audience of 11,000 at Tanglewood, plus uncounted millions of radio listeners, heard youthful Eugene List as an inspired soloist in the Second Rachmaninoff piano concerto, and the Ravel second "Daphnis and Chloe" suite. The program opened with the Beethoven "Pastoral" symphony which, like the Ravel, is one of the orchestras sure fire favorites.

The program yesterday, which included three of our own special favorites, seemed to have won a few other devotees, in view of the prolonged clapping and handkerchief waving that greeted the end of each work. The Mendelssohn glowed. It is a work ideally suited to start a program. It starts vivace; the andant is con moto and, although the third movement is marked con moto moderato, it gallops off to a tingling finale with a daltarello and presto. It is one of the most perfectly constructed of symphonies, easy to listen to for the tyro, and a joy in offering to its old friends new charms everytime it is unfolded by the Boston orchestra.

Copland Premiere

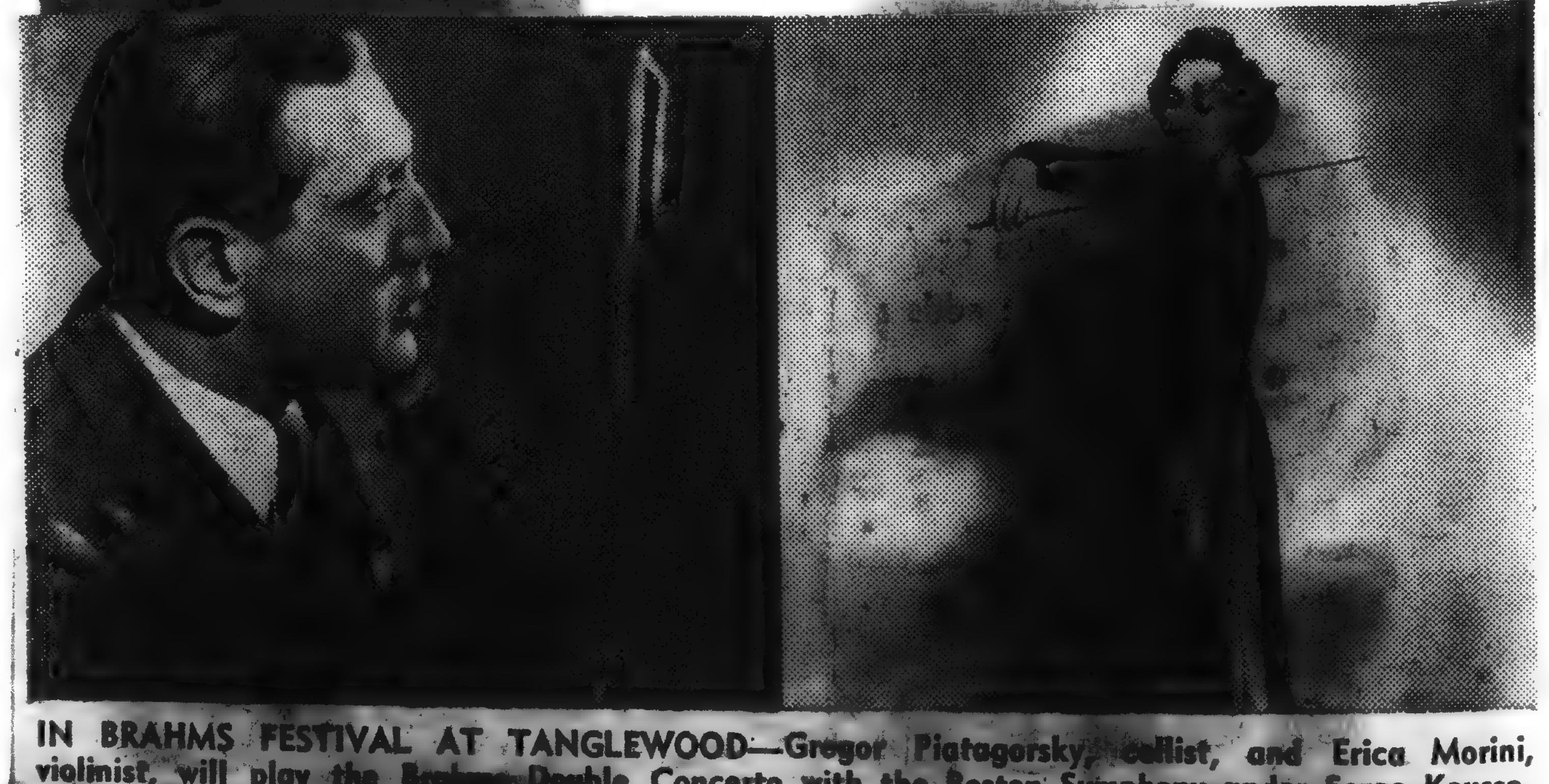
For contrast before the Tschaikowsky, there was the premiere at Tanglewood of the "Applachian Spring" score by Aaron Copland who is Dr Koussevitzky's assistant as director of the Berkshire Music center. The composer was on hand yesterday to share in the well deserved plaudits.

The Boston orchestra has recorded it, and it has become one of our disced favorites. Written for Martha Graham and commissioned by Mrs Elizabeth Sprague Coolidge, it is the setting for a story of pioneer courage by a young couple. There is some wonderfully romantic music to suggest the bride and her hsband, and some perky tunes to let the audience in on the humor of folk dancing. The finale produced one of the most memorable pianissimos we can remember. Though it would be more effective with the dancers, the score is a most promising addition to the symphonic literature. It has good times and the orchestration is most imaginative.

As for the Tschaikowsky, well, it was Koussevitzky at his best. The tunes Tin Pan alley has borrowed still shone through their tarnish, while the triumphant motto theme that sounds like an anthem gave the work a thrilling finale.

This coming week will be devoted to entirely to the work of Brahms. Thursday night at 8.15, the program will include the "Tragic" Overture; the First Piano concerto with Claudio Arrau as soloist; and the Fourth symphony.

HARTFORD, CONN.
TIMES
JUL 29 1946



IN BRAHMS FESTIVAL AT TANGLEWOOD—Gregor Piatagorsky, cellist, and Erica Morini, violinist, will play the Brahms Double Concerto with the Boston Symphony under Serge Koussevitzky's direction Sunday afternoon at Tanglewood, Mass. The three Brahms programs, Thursday, Saturday and Sunday, will include all four symphonies, Tragic Overture, First Piano Concerto, Haydn variations and Alto Rhapsody.

July 29

Tanglewood Hasn't Changed Much, Reporter Discovers

Even the Faces of 'Celebrities' Are The Same and as Familiar as Admirals And Generals of World War II

It's the same old story at Tanglewood where 28,000 music lovers from all over the world flocked for the first series of concerts at the Berkshire Symphonic Festival which will continue for the next two week ends.

The concert program yesterday afternoon attracted 9500 people, which number, to the surprise of many, was 500 fewer than attended Saturday night's event.

The week-end weather was ideal. Hundreds of spectators, including many tourists who have been attracted to the Berkshires for the greatest outdoor musical show in the East, took advantage of the pleasant sun-baked terraces to picnic and inspect the grounds which command a picturesque view of beautiful Lake Mahkeenac before the concerts.

A casual stroll through the Shed revealed nothing new, except perhaps a reflection to the 1934 days when the Festival was born in a horse show ring at the old Dan Hanna estate in near-by Interlaken where the late Dr. Henry Hadley conducted a hand-picked group of musicians in "music under the moon."

Seated with the 516 patrons in the box section of the Shed, built by Joseph Franz of Stockbridge who witnessed the program from the "red section," was John Shepard Jr., of Lenox, who gave the Festival the 516 beach or deck chairs which help to add color to the interior.

Even 'Celebrities' the Same

Veteran "tipsters" had little to offer in the line of exciting news because the faces of celebrities pointed out by them were as familiar as the generals and admirals who carried us successfully through World War II.

Willard M. Sistaire and his crew of ushers, usherettes, ticket takers and groundsmen did their usual commendable job. The state police, civilian traffic men, chauffeurs, book salesmen and refreshment countermen seemed to assume their former positions and execute their jobs with the same cues they followed in the seven years before the war.

Almost every possible photograph at the Festival has been exhausted on the ground, so The Eagle soared into space yesterday afternoon with its cameraman to record the 1946 story from the air.

Dr. Koussevitzky and his band of musicians graciously acknowledged the ovations of the crowds at all three concerts, leaving one with

TANGLEWOOD ATWITTER: The forthcoming production [illegible] is a main topic of conversation at the Berkshire Music Center these days. Boris Gold[illegible] of the opera department, is his own accompanist as he directs a scene from the new [illegible] its U.S. premiere the final week of the Berkshire Festival.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 29 194[illegible]

20,000 Attend Two Concerts At Tanglewood

Fine Weather Benefits First Series of Festival; Cast of 'Peter Grimes' Named

By Frank D. Perkins

LENOX, Mass., July 28.—Nearly 20,000 persons heard the second and third concerts of the ninth Berkshire Festival here at Tanglewood last night and this afternoon. The music shed itself with 6,000 seats had been sold out in advance. Four thousand persons listened outside it under the stars last night, and the crowd began to gather on the Tanglewood grounds today well before the starting hour. The figures were 10,000 for yesterday and 9,500 for today.

Yesterday's concert, with Eugene List as soloist with the Boston Symphony Orchestra under Serge Koussevitzky's direction, presented familiar music. . . . Beethoven's "Pastoral" symphony, Rachmaninoff's second piano concerto in C minor and the second suite from Ravel's ballet "Daphnis and Chloe."

Today Dr. Koussevitzky and the orchestra offered three more well-known works, Mendelssohn's "Italian" symphony, Tchaikovsky's fifth symphony and Aaron Copland's suite from "Appalachian Spring."

Mr. List was enthusiastically applauded after the Rachmaninoff concerto by the conductor and orchestra as well as by the audience. From a technical standpoint his playing was admirable, with consistent clarity and accuracy and finesse of shading, which were maintained in the swiftest passages. But from an expressive point of view his interpretation seemed to be on a limited scale. That the piano part was not always heard in its full sonority might have been due to the position of the piano, but there also seemed to be a certain lack of emotional drive, a frequent understatement of the outspoken romantic eloquence of this work.

The pianist was most expressively persuasive in some of the softer, more meditative measures of the music.

Close With Ravel Suite

The orchestra under Dr. Koussevitzky gave Mr. List laudable cooperation, and also played well in a spirited straightforward interpretation of the "Pastoral" symphony. The Ravel suite has always been among the Boston Symphony's most brilliant and effective vehicles. and this performance gave the concert a duly climactic close.

Mr. Copeland, who is assistant director of the Berkshire Music Center, shared bows with Dr. Koussevitzky after today's performance of his "Appalachian Spring." The ballet for which this was composed was first performed only fourteen months ago, but this concert suite has by now become one of the best known American works in the orchestral repertoire; it has been played by most of this country's major symphonic organizations. It wears well on repeated hearings, and today's performance was of the first order, revealing all the color and distinctly American savor of the music.

The performance of the melodious Mendelssohn symphony had an infectious freshness and vitality, and the interpretation of the Tchaikowsky symphony reflected Dr. Koussevitzky's essential understanding of this composer's music. This concert closed the first series of the festival, which has been benefited by fine weather. The second series next Thursday, Saturday and Sunday will be devoted to nine works of Brahms.

The cast was announced yesterday for the first American performances of Benjamin Britten's opera "Peter Grimes," which will be given at Tanglewood by the Berkshire Music Center on August 6, 7 and 9. William Horne and Joseph Laderoute will alternate in the title role, and Florence Manning and Frances Yeend in the leading soprano role of Ellen. James Pease will sing Balstrode and Ellen Carleen, Irene Jordan, Frances Lehnerth, Mildred Mueller, Phyllis Smith, Duane Crossley, Paul Franke, Robert Gay, Paul Knowles, Matthew Lockhart, Robert Long, Leonard Treash and Frederic Zighera will also be in the cast. The composer and Eric Crozier, who directed the London production at Sadlers Wells last year, will assist in this production.

In the closing concert of the Berkshire Festival on Sunday afternoon, Aug. 11, the soloists in Beethoven's ninth symphony will be Miss Yeend, soprano, Eunice Alberts, contralto, Mr. Laderoute tenor, and James Pease, bass.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

JUL 29 1946

Subsidize Our Artists

Maybe it was merely to make hot-weather conversation, but Dr. Sergei Koussevitzky, distinguished orchestra conductor, seemed very much in earnest recently when he reopened the old argument as to whether the fine arts, including music, ought to be subsidized by public funds in this country. Dr. Koussevitzky gives an emphatic yes to that issue.

Art, he said, "needs the support of the state, and demands a department of fine arts." In ignoring the arts, he insists, "the state will inevitably lose the sustaining interest and influence of the foremost minds and the creative spiritual forces of the nation."

Dr. Koussevitzky knows, of course, that great art is not created by government, although there is something to be said—and has been many times—for a department of fine arts in the Federal government, through which encouragement could be made effective for amateur artistic effort. The fact that many of the old countries have state-operated musical and art institutions and support operas and orchestras does not mean that this country ought to follow suit. Private initiative and support in this field, as in others, works best here.

The ideal way for a democracy to handle this matter, Dr. Koussevitzky could find right here in Rochester. Here the people themselves, through the Civic Music Association, make their own musical policy by contributing voluntarily to a common fund. There is no political pressure, no regimentation, no favoritism in that system. This is "subsidy" as it should be—provided by the free gifts of individuals who admire art for its own sake.

HARTFORD, CONN.
TIMES

JUL 29 1946

Weekend Concerts Draw Thousands at Tanglewood

Special to The Hartford Times

Lenox, Mass. — To hear the first violin section of the Boston Symphony Orchstra attack the opening theme of Mendelssohn's Italian Symphony is one of the happiest musical experiences of civilized man. This wedding of urbanity and joyousness was an ideal which existed only in the brain of the composer until our own time produced Dr. Koussevitzky and what ~~is probably the greatest~~ orchestral technique the world has ever known.

Tanglewood must figure too in this concert of superlatives because there is everything about the Berkshire picture to attune the heart to mountain-top musical experience.

They come by the thousands. On Saturday night the attendance was well over 10,000 and Sunday's turn-out, with perfect weather, must have threatened the previous high record of 13,000.

Dr. Koussevitzky has drawn his programs with an eye to the broad appeal, but without compromising with the superficial. This pair of concerts brought out two of the handsomest scores in his voluminous repertory—Ravel's Daphnis and Chloe Second Suite and Tschaikowsky's Fifth Symphony, both of them Tanglewood favorites—the kind of tonal gorgeousness and melodic riches that reach affectingly the countless listeners on the broad lawns outside the periphery of the Music Shed.

* * *

NOT MANY OTHER leaders of summertime concerts would be bold enough to program such a work as Copland's ballet suite "Appalachian Spring." This is not popular music in any sense of the word. It demands attentive listening if anything is to be gotten out of it. A little girl in pigtails who had sat bolt upright through three-quarters of it finally began to yawn and an elderly man with the stamp of business about him was fidgeting with his cold cigar before it was over.

But by and large this modern ballet score was given its chance and did register to the extent that the composer was given a ringing ovation when Koussevitzky persuaded him to come to the stage.

We heard the Appalachian music in Bushnell Memorial last winter and a second hearing, apart from recorded ones, does not importantly modify first judgment. It is still long for what it contains, an impression which choreographic realization would perhaps eliminate. I continue to find it highly atmospheric, evocative of rural and primitive imagery. Both the opening and the closing pages are inspired and of mesmeric power. What a marvelous interpretation Dr. Koussevitzky gave them! The pages between have their longueurs, rely upon novelty rhythmic effects and some rather scholastic counterpoint, but in spite of that we have in this suite one of Copland's finest efforts.

* * *

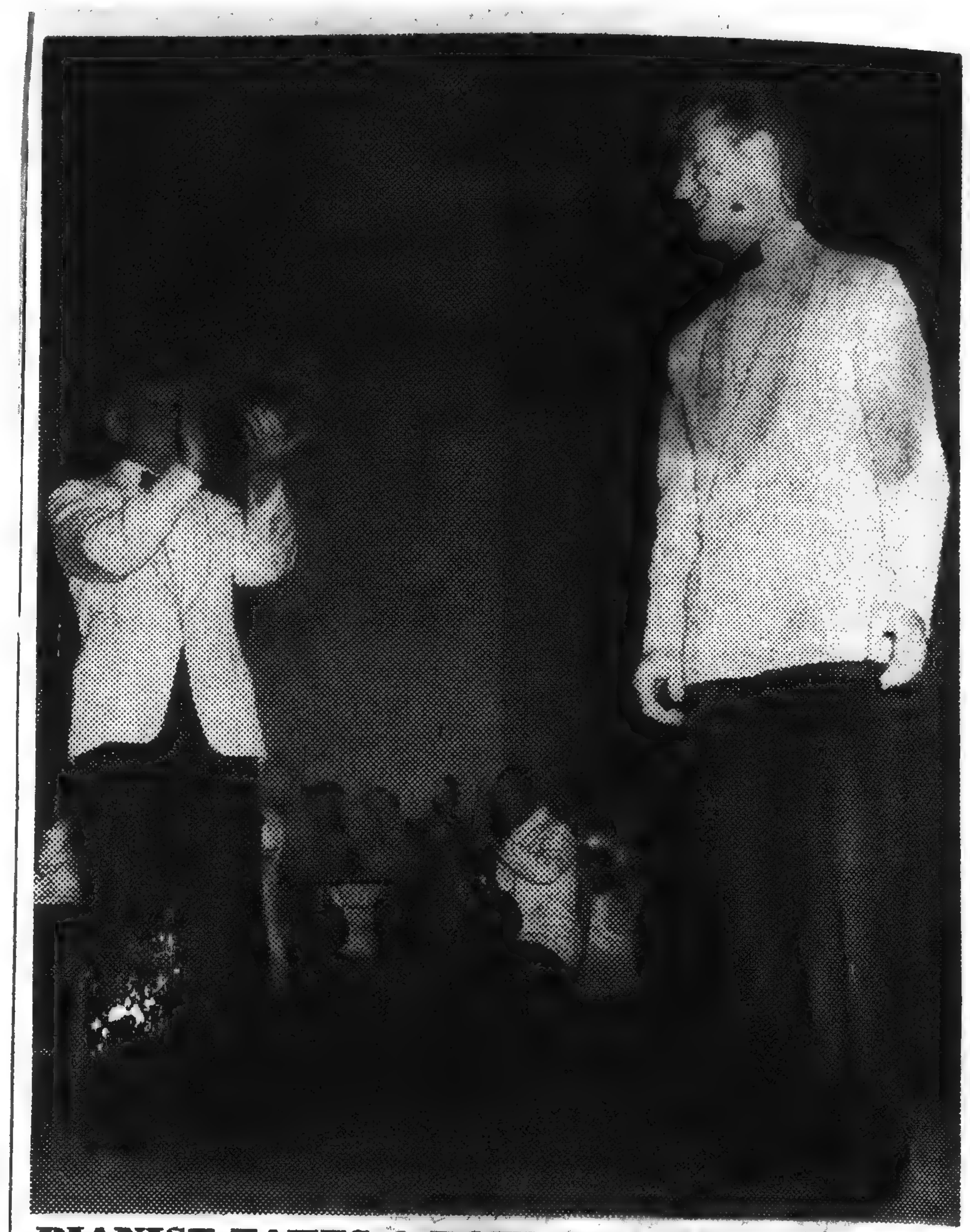
EUGENE LIST, the young sergeant who came in for international attention when he played for the Allied leaders at Potsdam, was the hero of Saturday night's concert. He was soloist in Rachmaninoff's C minor Concerto, another of those sensuous, singing scores which come into singularly beautiful existence in the Bostonians' Arcadia.

List has a powerful tone and a virile approach to the piano but Koussevitzky unleashed the full flood of his magnificent orchestra and the result was anything but an accompaniment. I am not sure that it should be. This Concerto is symphonic in texture and scope. Its melodies are warm and richly colored. Romantic to the core, it was given a splendidly romantic performance but one with only a modicum of sentiment.

The Pastoral Symphony is another Tanglewood standby which on Saturday night had a presentation which ranked with the Eroica of Thursday night. It was beautifully poised, exquisite in detail, even some of its bucolic suggestions having been carefully groomed. It is good to have such a classic as the Pastorial purged of the fantastic connotations which it picked up when it was filmed some years ago.

C. E. L.

EAGLE'S WINGS OVER TANGLEWOOD: While 9500 persons attended yesterday afternoon's concert at the Tanglewood Shed, The Eagle's photographer struck a new high note as he soared overhead for pictures. Many of the patrons can be seen on the lawns that surround the Shed. (Jay C. Rosenfeld's review of the concerts will be found on the last page).



PIANIST TAKES A BOW: Eugene List, who appeared as soloist at the Berkshire Festival Saturday night, accepts the plaudits of the audience and Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

WORCESTER, MASS.
GAZETTE
JUL 29 1946

30,000 At Boston Symphony Opening Concerts at Lenox

By Staff Correspondent

LENOX, July 29.—The past weekend, the Tanglewood Shed with its six thousand capacity and the huge surrounding grounds have been thronged with thirty thousand spectators to hear the three opening concerts of the ninth Berkshire Festival by the Boston Symphony Orchestra conducted by Serge Koussevitzky.

For the first time in five years, the opening concerts have been favored with perfect weather. The only soloist of the opening series (Thursday and Saturday evenings and Sunday afternoon) was Eugene List, young American pianist. The Ex-Army Sergeant of Pottsdam fame received an ovation for his playing of Rachmaninoff's "Concerto No. 2, in C minor" at the Saturday concert.

Each of the three events attracted an unusually large number of celebrities. Among them were Mrs. Franklin D. Roosevelt, Mrs. Henry Morgenthau, Lady Berenson of New Zealand, and H. V. Kaltenborn.

Royalty was represented by Prince and Princess Ladislas Sapieha, and her mother Baroness Louise Bornemixza, Princess Toussoun of Egypt, Baroness Humbert de Viry of Shipton Court, Countess Max de Foras, and Princess Diane R. Eristavi.

Notable Reservations

Included among the reservations which have sold out the entire series of nine concerts are those of Jimmy Cagney, Walter Winchell, Vincent Sheean, Joseph P. Kennedy, Clare Luce, Mrs. Myron Taylor and a host of top-flight musicians.

Last Thursday night's program included the first American performance of Shostakovich's "Ninth Symphony." Compared to the seventh and eight symphonies by the same composer it is gay, almost frolicsome. It was not received with the enthusiasm that the seventh symphony received here in 1941, but it was nevertheless given a warm reception.

Another first American performance will be that of the opera, "Peter Grimes" by the English composer Benjamin Britten on August 6. Britten and Eric Crozier, who directed the world premier in London, are on their way from England to supervise the production.

Frances Yeend, who sang in the "Messiah" in Worcester two seasons ago, Joseph Laderoute, who has been heard in Worcester with the Connecticut Opera Company, and James Pease, who is to sing at the forthcoming Worcester Festival, [illegible] leading roles in "Peter [illegible]

More than [illegible] students have en[illegible]shire Music C[illegible] with its world-famed [illegible]. About eighty are from Massachusetts and Worcester is represented by Wayne Barrington, son of Mr. and Mrs. Clarence Barrington of 11 Perkins street. The enrollment is from coast-to-coast, with Canada and South America well represented.

Brahm's Festival

Next week-end (Aug. 1, 3, 4) is to be a Brahms festival with the following soloists: Claudio Arrau, pianist; Carol Brice, contralto; Erica Morini, violinist; Gregor Piatigorsky, 'cellist.

The final series (Aug. 8, 10, 11) will consist of miscellaneous works, Piatigorsky again as soloist, and Mischa Elman playing the Martinu violin concerto.

Some idea of the importance of the Berkshire Festival opening last Thursday [illegible] was indicated by the presence of thirty-two music critics [illegible] all over the United States. Among improvements made at Tanglewood this year is a new press room near the entrance which is amply supplied with typewriters and direct wires to the various newspapers.

Science, Invention and The Music Festival

The reported invention of a noiseless paper bag will be welcomed by movie and theatre-goers and others who are subject to the annoyance of losing the best lines in the crackle of paper or cellophane when a near-by seat-holder reaches for a sweet. If the inventor will proceed from his present triumph to devising noiseless peanuts, crunchless popcorn, or possibly an adaptation of the Maxim silencer designed to fit any mouth, he will rate a statue in front of the Capitol at Washington and an oversized niche in the Hall of Fame.

Even these devices would not eliminate all the distractions that beset those who go to an aural entertainment for the sole purpose of listening to it. It might be thought that the Shed at Tanglewood would contain only those who knew and loved music and desired to hear it. The fact that there has been applause at inappropriate points in the programs of the first few days is proof that not all of the audience belong to the cognoscenti. The buzz of conversation audible in pauses, which has several times delayed the beginning of the next movement, seems to indicate that some of those present consider Dr. Koussevitzky and the Boston Symphony to have the same function as the orchestra in a restaurant—to provide musical background for the verbal exchange of ideas. As nuisances, these gentry vie with those whose alarm clocks are out of order and whose late arrival entails a five-minute interruption in the first offering on the program.

The Tanglewood Festival is not, like the opera of old, principally or even secondarily a social event. It was instituted and is continued for people interested in listening to the best music. The interests of music-lovers is paramount, and those whose attention is elsewhere or who do not care for a particular selection should either stay away or have the grace to keep quiet.

Tonight's Concert At Tanglewood Is Postponed

The concert planned for tonight at Tanglewood by the chamber music and madrigal groups of the Berkshire Music Center will be omitted. The week's schedule of events by students of the school, open to the Friends of the Center, otherwise remains as announced.

Tomorrow evening at 8.15 the orchestra of Department 5 will give a symphony concert, conducted by Richard Burgin, concert master of the Boston Symphony Orchestra, who directs the department. Tomorrow afternoon at 4.30 in the chamber music hall Edward Weeks, Atlantic Monthly editor, will lecture. Scenes from operas will be presented Wednesday evening, a concert by the Department 5 orchestra Thursday afternoon and one by Department 2 orchestra Friday evening. Saturday afternoon at 2.30, Robert Shaw will conduct the choral group in a concert in Trinity Church, Lenox.

A second public rehearsal of the Boston Orchestra, conducted by Serge Koussevitzky, will be held Saturday morning at 10.

The program for tomorrow night's concert follows

Concerto Grosso in D minor .... Handel
A Night on Bald Mountain . Moussorgsky
Violin Concerto in E minor..Mendelssohn
Kenneth Gordon, soloist.
Symphony No. 2 in C minor (2d and 4th movements) .... Tchaikowsky

ALBANY, GA.
HERALD
JUL 30 1946

TALLAHASSEE, FLA.
DEMOCRAT
JUL 30 1946

MINOT, N. D.
NEWS
JUL 30 1946

TULARE, CALIF.
ADVANCE REGISTER
JUL 30 1946

NIAGARA FALLS, N. Y.
GAZETTE
JUL 30 1946

CAMBRIDGE, MD.
BANNER
JUL 30 1946

ANDERSON, IND.
HERALD
JUL 30 1946

OSSINING, N. Y.
CITIZEN-REGISTER
JUL 30 1946

WEBSTER CITY, IOWA
FREEMAN-JOURNAL
JUL 30 1946

LEWISTOWN, MONT.
MORNING DEMOCRAT-NEWS
JUL 30 1946

AUBURN, N. Y.
CITIZEN-ADVERTISER
JUL 30 1946

ALBANY, N. Y.
TIMES UNION
30 1946

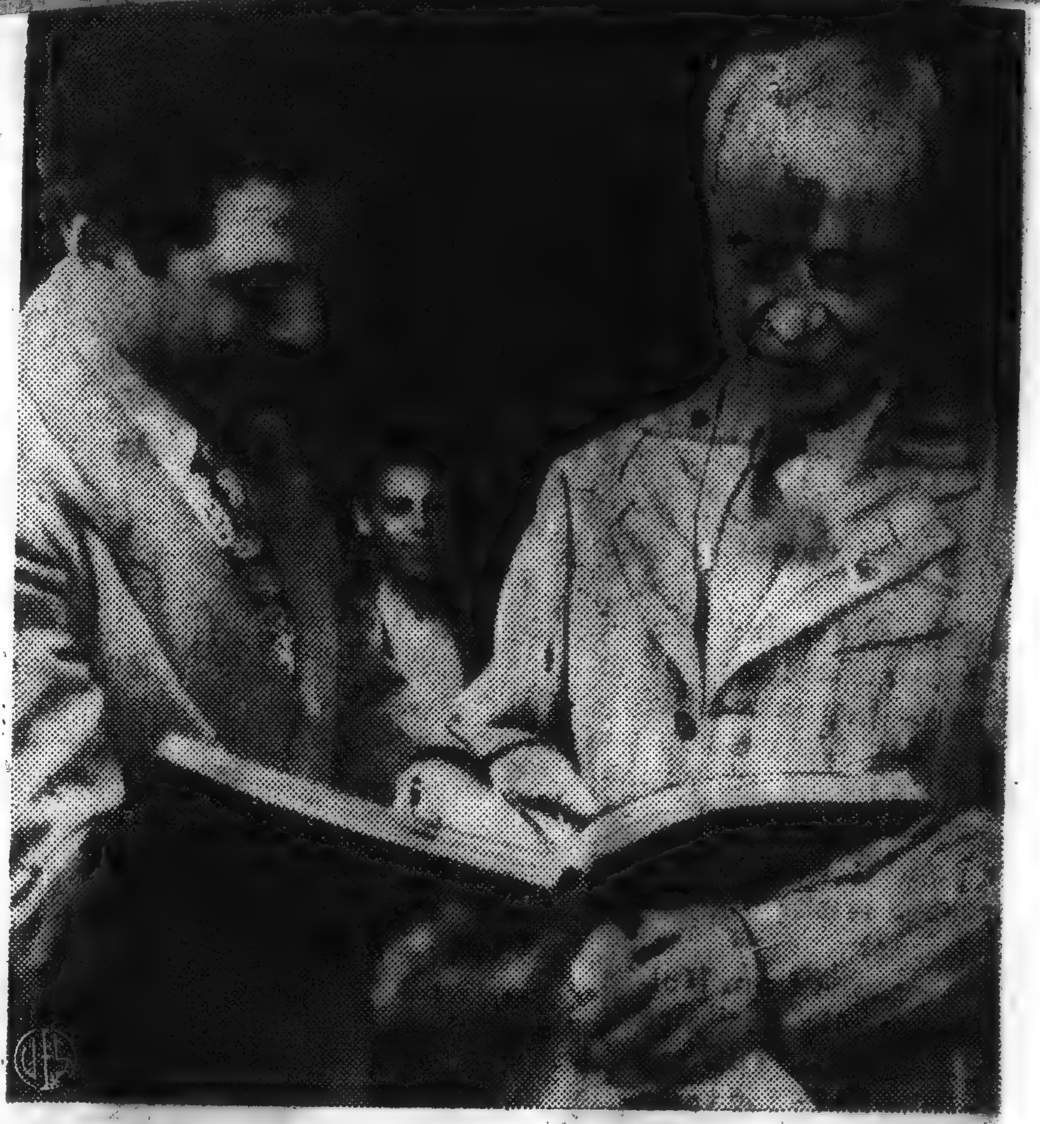
Berkshire Music Fete Thrills 28,000 Guests

One-third of the Berkshire Music festival is now glorious history with an estimated audience of 28,000 in attendance over the weekend. Saturday night's offering included the propitious Beethoven "Sixth" symphony, which absorbed the proper "pastoral" atmosphere through the al fresco setting of the "Tanglewood" music shed. Needless to say, Dr. Koussevitzky and the members of the Boston Symphony orchestra gave a reading and rendition of the work which was perfection. Eugene List, who won distinction at Potsdam where he played for Truman, Churchill and Stalin, was the dynamic projectionist of the Rachmanioff piano concerto No. 2, and barring, at times, during the first movement, a preponderance of orchestral power, emerged triumphantly as a tone painter and technician of vortuoso proportions. The orchestra in Ravel's "Daphnis and Chloe" ballet suits brought the Saturday night concert to a brilliant conclusion with Dr. Koussevitzky taking every advantage of the great color and dynamic range of the orchestra to bring a cheering hysterical audience to its feet at its conclusion.

Sunday afternoon's concert included the sparkling "Italian" symphony by Mendelssohn, exquisitely played; the interesting suite from the ballet "Appalachian Spring" by the contemporary American composer, Aaron Copland, who was brought to the stage at its stunning conclusion to share honors with the conductor, and a superb performance of the Tchaikowsky "Fifth" symphony as only the Russian conductor can spark the works of his native land. There was musical exaltation in every movement of his articulate hand and suffering his expressive face. He is a stickler for giving the inner parts individualistic treatment with the result that as many times as the conductor has played this most cheerful work of the great Russian composer, and as many times as the members of the audience have heard it in the past, it emerged as something new, fresh virile and tremendously exciting.

NILES, OHIO
TIMES
JUL 30 1946

COLUSA, CAL.
SUN-HERALD
JUL 31 1946



FESTIVAL SINGER—William Horne, left, tenor selected by Serge Koussevitzky to sing title role in American premiere of English opera, "Peter Grimes," at Berkshire music festival goes over the score with Dr. Koussevitzky. The presentation of the opera is considered one of the year's most important musical events. It will be given Aug. 6.

EDINBURG, TEXAS
VALLEY REVIEW
JUL 31 1946

HOBART, OKLA.
DEMOCRAT-CHIEF
AUG 1 1946

GALVESTON, TEXAS
TRIBUNE
AUG 1 1946

Tanglewood Impresses Hammerstein

Sees Background Of Broadway Musical Possible

LENOX—[illegible]wood may one day serve [illegible] background for a Broadway [illegible] Oscar Hammerstein 2d, [illegible] wrote such hit shows as "Ok[illegible]," "The Desert Song," and "Show Boat," should get the urge [illegible] write a book and lyrics based on his first impressions of the Berkshire Symphonic Festival over the week end.

Mr. Hammerstein, who drove to Lenox with Mrs. Hammerstein for the first concert series, was the guest of Mr. and Mrs. Stefan Lorant of "Merrywood."

Before leaving for his home in Doylestown, Pa., the noted collaborator on many musical plays said he doesn't know of "anything existing in the country which is as wonderful as Tanglewood."

"It would make a wonderful background for a musical production," he asserted, adding, "I certainly would like to see it done."

Asked whether he meant that he was given an inspiration from his visit here to write a show with Tanglewood for a background, Mr. Hammerstein replied in the negative, stating that he did not believe in "inspirations."

Hopes to Return

However, he hoped to return "as soon as possible" to the Berkshires to attend at least part of the remaining concerts in the Shed.

"Like all newcomers, I want to return year after year to listen to this wonderful music and to follow the progress of the Festival," he declared.

Mr. and Mrs. Hammerstein remained at "Merrywood" when they were not at Tanglewood. They both agreed that the hospitality of their host, Mr. Lorant, a refugee writer, who is a devotee and biographer of Abraham Lincoln, "kept us right here and while there are many other beautiful sights in the Berkshires we had to postpone them this time until another visit."

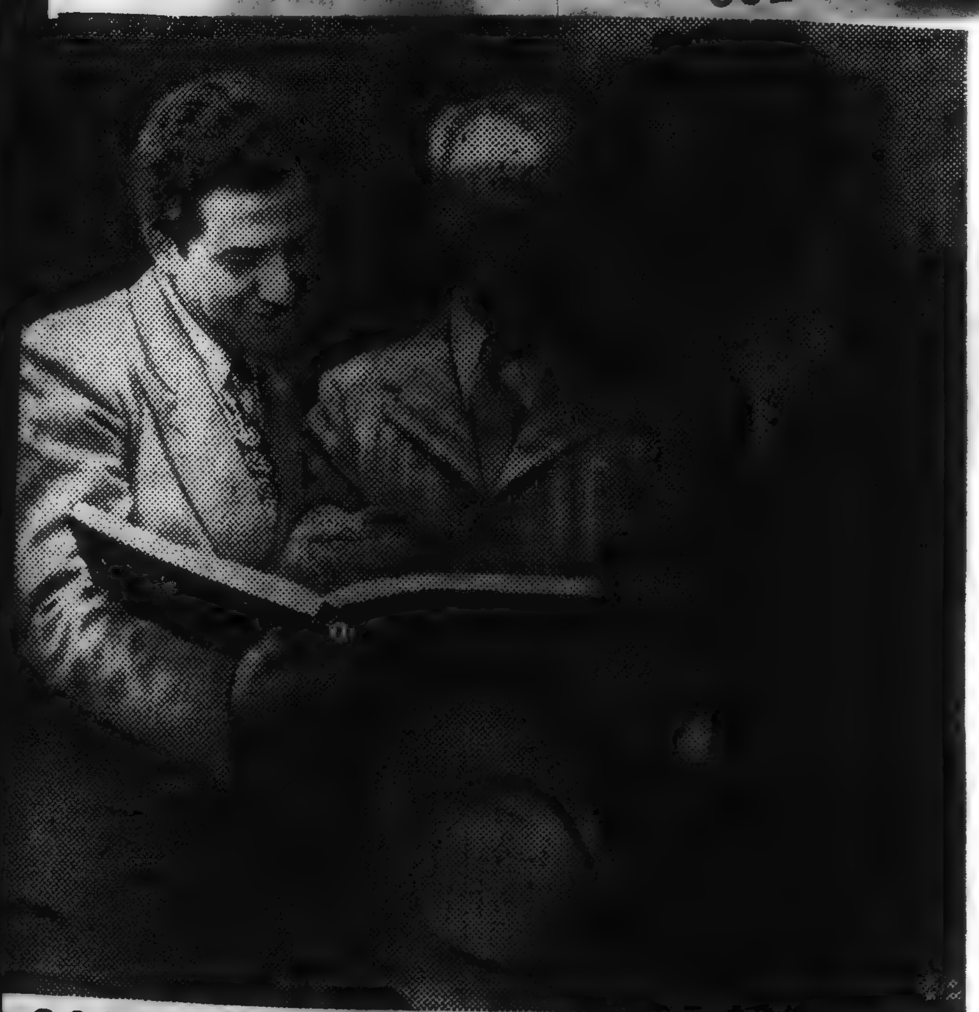
Mr. Hammerstein adapted "Show Boat" for motion pictures and collaborated on lyrics for many other screen successes. He also wrote lyrics for many songs, the best known being "Ol' Man River," "Lover Come Back to Me," "When I Grow Too Old to Dream," "All the Things You Are," "The Last Time I Saw Paris," and in collaboration, "The Indian Love Call," "Who," and "One Alone."

Oscar Hammerstein 2d, librettist of "Oklahoma" and other musicals, is the guest of Stefan Lorant, author, at Merrywood, Lenox.

WARREN, OHIO
TRIBUNE-CHRONICLE
JUL 30 1946

TARRYTOWN, N. Y.
NEWS
JUL 30 1946

HENDERSON, KY.
EVENING JOURNAL
JUL 30 1946



GOING OVER SCORE—Tenor William Horne, (left) selected by Serge Koussevitzky (center) to sing the title role in the American premiere of the English opera, "Peter Grimes," at the Berkshire festival, Tanglewood, Mass., goes over the score with Dr. Koussevitzky and Leonard Bernstein, conductor of the premiere performance.

HARTFORD, CONN.
COURANT
JUL 30 1946

Soloists Chosen By Koussevitzky

As a result of auditions held last week, Serge Koussevitzky has chosen four singers now studying in the Berkshire Music Center at Tanglewood in Lenox to be soloists in the performance of Beethoven's Ninth Symphony Orchestra.

The Ninth Symphony will bring the festival to a close under Dr. Koussevitzky's direction Aug. 11. The quartet is to include Frances Yeend, soprano; Eunice Alberts, contralto; Joseph Laderoute, tenor; James Pease, bass. These singers come from various parts of the country, an indication of the diverse geographical sources of the student body of the Berkshire Music Center. Miss Yeend is from the State of Washington: Miss Alberts from Brookline, Mass.; Joseph Laderoute from Canada; James Pease from Indiana.

The cast is also announced for the three performances of "Peter Grimes," the opera which will have its first American production by the Berkshire Music Center at Tanglewood on Aug. 6, 7, 9. "Peter Grimes" was composed for Tanglewood by commission of the Koussevitzky Music Foundation.

The title role will be sung alternately by William Horne and Joseph Laderoute. The leading soprano part (Ellen) will be sung alternately by Florence Manning and Frances Yeend. Balstrode will be sung by James Pease. The cast will include: Ellen Carleen, Irene Jordan, Frances Lehnerts, Mildred Mueller, Phyllis Smith, Duane Crossley, Paul Franke, Robert Gay, Paul Knowles, Mathew Lockhart, Robert Long, Leonard Treash, Frederic Zighera.

Eric Crozier, who directed the production at Sadlers Wells in London, and Benjamin Britten the composer of "Peter Grimes," are both on their way from England to assist in the production here. Richard Rychtarik is the stage designer.

[222]

INFORMATION OBSCURED

WILMINGTON, N. C.
NEWS
JUL 31 1946

HENDERSON, KY.
GLEANER
JUL 31 1946

BARTLESVILLE, OKLA.
EXAMINER
JUL 31 1946

JUL 31

DURHAM, N. C.
SUN
JUL 31 1946

IRON MOU[illegible] MICH.
[illegible]
JUL 31 1946

SHEFFIELD, ALA.
TRI CITIES DAILY
JUL 31 1946

NEW CASTLE, IND.
COURIER-TIMES
JUL 31 1946

RADFORD, VA.
STAR
JUL [illegible]

DEADWOOD, S. D.
PIONEER TIMES
JUL 31 1946

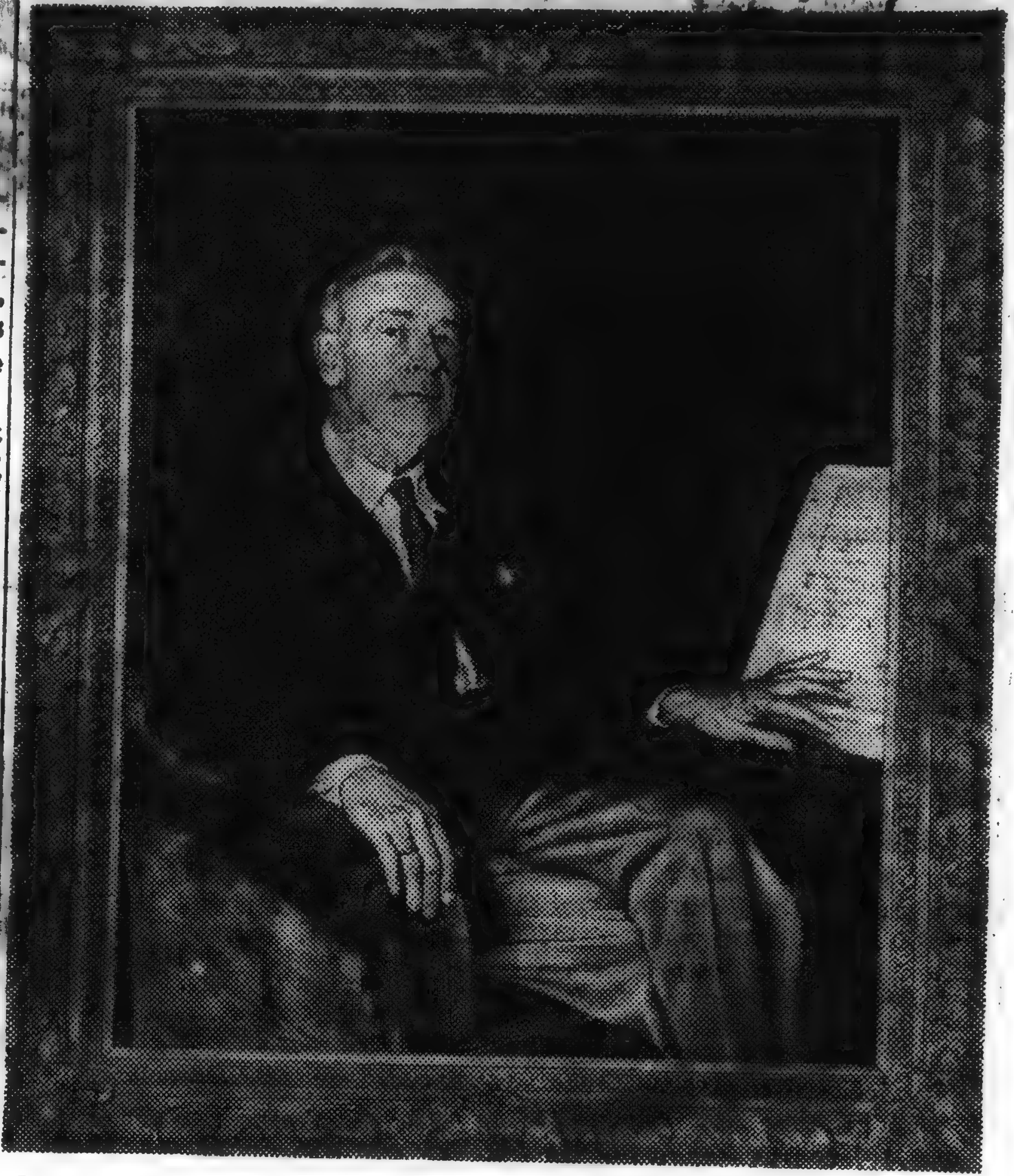
HAYS, KAN.
NEWS
JUL 31 1946

COFFE[illegible]
JUL [illegible] 1946

FLORENCE, ALA.
TIMES
JUL 31 1946

Koussevitzky, in Person and on Canvas, On Berkshire Museum Program This Week

Conductor To Speak on Members' Night



Dr. Serge Koussevitzky as portrayed by Boris Chaliapin, artist noted for his Time Magazine covers.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center at Tanglewood, plays an important role in this week's program at the Berkshire Museum.

At the annual members' night Friday, Dr. Koussevitzky will give a brief address on "The Future of Tanglewood." He also figures frequently in an exhibition of pictures illustrating the history of the Boston Symphony. Notable in the collection is a portrait of the famous conductor painted by Boris Chaliapin, who is best known for his cover portraits for Time Magazine. The Koussevitzky portrait was painted in 1943 at the Koussevitzky home, Serenak, overlooking Stockbridge Bowl. The exhibit, prepared by the orchestra, also includes portraits of the founder, other conductors and artists, photographs and memorabilia.

Movie at 8

The members' night program will start at 8 with a showing of a new sound motion picture in color, "Ski Three," produced by Frank H. Howard, president of the California Ski Association. Dr. Koussevitzky's talk is scheduled for 8.50.

The program also will mark the opening of a new exhibition of French Impressionist painting, including works of most of the famous members of that school.

ROANOKE, VA.
TIMES
JUL 31 1946

NEW OPERA COMING

STOCKBRIDGE, Mass.—The first American performance of the new opera, "Peter Grimes," will be held at the Berkshire Music Center at Tangl[redacted]

Written by Benjamin Briton of London, the opera was chosen to reopen the Sadler Wells opera after the war. Eric Crozier, who directed the world premier in London, will stage the opera here.

PENSACOLA, FLA.
NEWS
JUL 31 1946

CONCORD, N. C.
TRIBUNE
JUL 31 1946

HARTFORD, CONN.
TIMES
JUL 31 1946

CAROL BRICE, contralto, will sing the Brahms Alto Rhapsody with male chorus and Boston Symphony Orchestra under Serge Koussevitzky's direction, Saturday ~~evening at~~ Tanglewood. All-Brahms programs are scheduled for this weekend.

NORWALK, CONN.
HOUR
JUL 30 1946

BERKSHIRE FESTIVAL SELECTS CASTS FOR AUGUST PROGRAMS

As a result of auditions held last week, Serge Koussevitzky has chosen four singers now studying in the Berkshire Music Center at Tanglewood in Lenox to be the soloists in the performance of Beethoven's Ninth Symphony in the Berkshire Festival by the Boston Symphony Orchestra. The Ninth Symphony will bring the festival to a close under Dr. Koussevitzky's direction on Aug. 11. The quartet is to include Frances Yeend, soprano; Eunice Alberts, contralto; Joseph Laderoute, tenor; James Pease, bass. These singers come from various parts of the country, an indication of the diverse geographical sources of the student body of the Berkshire Music Center. Miss Yeend is from the state of Washington; Miss Alberts from Brookline, Massachusetts; Joseph Laderoute from Canada; James Pease from Indiana.

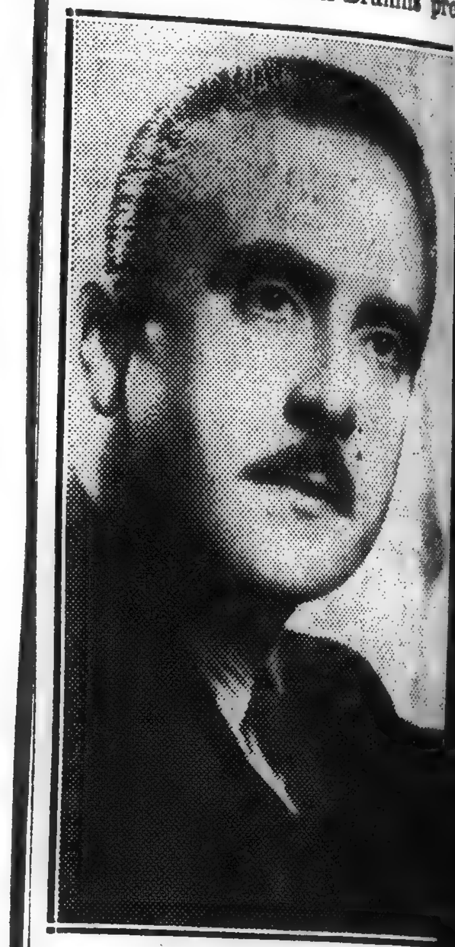
The cast is also announced for the three performances of "Peter Grimes", the opera which will have its first American production by the Berkshire Music Center at Tanglewood on Aug. 6, 7, 8. "Peter Grimes" was composed for Tanglewood by commission of the Koussevitzky Music Foundation. The title role will be sung alternately by William Horne and Joseph Laderoute. The leading soprano part (Ellen) will be sunk alternately by Florence Manning and Frances Yeend. Balstrode will be sung by James Pease. The cast will include: Ellen Carleen, Irene Jordan, Frances Lehnerts, Mildred Mueller, Phyllis Smith, Duane Crossley, Paul Franke, Robert Gay, Paul Knowles, Matthew Lockhart, Robert Long, Leonard Treash, Frederic Zighera.

Eric Crozier, who directed the production at Sadlers Wells in London, and Benjamin Britten, the composer of "Peter Grimes", are both on their way from England to assist in the production here. Richard Rychtarik is the stage designer.

Brahms Week To Be Feature At Tanglewood

Claudio Arrau To Be Soloist in Concerto Tomorrow

Brahms week will open at Tanglewood tomorrow night whe Serge Koussevitzky will conduc the Boston Symphony Orchestra i the first of three all-Brahms pro-



Claudio Arrau

grams that he has selected for t second series of the Berkshire F tival.

Claudio Arrau will be the solo in the piano concerto No. 1 in minor. He has interrupted a s son in South America to appear Robin Hood Dell near Philadelp Monday night, at Tanglewood morrow night and at the New Y Stadium Aug. 5.

Born in Chile, he gave his f recital in Santiago at the age 5. Impressed by his talent, Chilean government financed musical education, sending him Europe to study under Ma Krause, a pupil of Liszt. Whil student, he won the coveted L and Ibach prizes and in 1924 f place in the competition sponso in Switzerland by the Internatio Congress of Pianists. Previo he had appeared with the Bos and Chicago Symphony Orchest

Since his recital at Carnegie in 1941, Arrau has averaged appearances a year between two Americas, playing with Boston, Chicago, Philadelphia, cinnati, New York, Minneap Cleveland, National, San Franci Los Angeles, Kansas City and I anapolis Orchestras. He is sai hold the world's record for c performances, playing in 12 cital, all of Bach's works for piano and clavichord, and perfo ing all of Mozart's piano work five recitals in Mexico City in e weeks, with no repeats.

Following is tomorrow eveni program for which a few seats main in the Festival Shed:

Tragic Overture, Op. 81
Piano Concerto No. 1, in D minor
Symphony No. 4 in E minor, Op. 98
Soloist—Claudio Arrau

SPRINGFIELD, MASS.
EVENING UNION
JUL 31 1946

Composer's Prewar Picnic Companions To Hear Symphony

LENOX, July 31 (AP) — Two American University professors who attended a prewar Leningrad picnic with Dimitri Shostakovich will be listening Saturday night when the Boston Symphony Orchestra presents the first Western Hemisphere broadcast of the Russian composer's Ninth Symphony.

Another picknicker and onetime Shostakovich pupil, violinist Raphael Hillyer, will take part in the Berkshire symphonic festival broadcast.

The Russian-born professors, both connected with the mathematics departments of their universities, are: Dr. Louis L. Silverman, of Dartmouth, and Dr. J. A. Shohat, University of Pennsylvania. Madame Madechda Shohat, wife of the professor, is Shostakovich's aunt.

GOING OVER SCORE—Tenor William Horne, (left) selected by Serge Koussevitzky [illegible] the title role in the American premiere of the English opera, "Peter Grimes," at the Berkshire festival, Tanglewood, Mass., goes over the score with Dr. Koussevitzky and Leonard Bernstein, conductor of the premiere performance.

Berkshire Soloist

NY Times

Carol Brice, soprano, sings [illegible]

WASHINGTON, D. C.
TIMES HERALD
JUL 2 8 1946

Will Swing Influence Symphony?

By Glenn Dillard Gunn

Two contrasted schools of thought function today in America's summer symphony concerts to raise the question, "Will 'Swing' save or destroy symphony?"

At Tanglewood, near Lenox, Mass., and at Ravinia on Chicago's North Shore, the great orchestras of Boston and Chicago present programs that differ in no important particular from the type of art offered during the winter season. Koussevitzky keeps the Tanglewood concerts in his own firm hand. This summer, as already reported in these columns, he played Prokofieff's latest symphony as the outstanding modern work in programs otherwise predominantly classic.

At Ravinia, guest conductors share the labors of Desire Defauw, regular conductor of the Chicago Symphony. The programs are no less serious. Distinguished soloists appear at either center. Eminent chamber organizations vie with the orchestra for attention of the public. Hans Kindler was one of the most successful guests at Ravinia about the time he was founding the National Symphony in Washington, and the program he presented there was filled with the names of great composers, past and present.

* * *

IT MUST be reported that the Boston Symphony at Tanglewood, and the Chicago Symphony at Ravinia maintain their artistic position in aristocratic aloofness, as contrasted with other major orchestras playing summer seasons, but with the cordial support of the general public. So great was the influx of music lovers at Tanglewood that accommodations were completely exhausted long before the season opened. Ravinia, centrally located among a group of Chicago's wealthiest suburbs, has flourished as a center of symphony, opera, and chamber music since Walter Damrosch and the New York Symphony opened it in 1905.

Quite different artistic policy prevails at the summer concerts of the New York Philharmonic-Symphony, the Detroit Symphony, the Los Angeles Symphony in Hollywood Bowl, or the several orchestras that serve the multitudes in Chicago's Grant Park.

These orchestras play lighter and triter examples of the European repertoire and turn to the popular music of this country for their box office appeal. The song hits of the day as established on the radio, the records, and the juke box, mingle quaintly with well worn, but none the less admirable music by Schubert, Wagner, Tschaikowsky, Mozart, or even Beethoven.

* * *

FOR THIS sort of olio the public indicates much the same appetite that it displays at Tanglewood for the Ninth Symphony of Prokofieff and the Ninth Symphony of Beethoven. Ravinia relaxed its standards once—but only once—to hear George Gershwin play his Concerto in F and Rhapsody in Blue. The response overwhelmed the management. Built to accommodate 3,000 the Ravinia pavilion spread another 6,000 listeners over the lawns and the lovely gardens. The latter were trampled under foot, a result that may have moved the management to return irrevocably to its highbrow standards.

Grant Park, where such eminent artists as Tibbett, Thomas, Lily Pons, and Mischa Elman have shared the stage with local luminaries, can do as it likes. The people still would come for there is no box office. The taxpayers foot the bill which amounts to about a million dollars. Chicago can thank Jimmy Petrillo for that and does, with some appreciative gestures toward Mayor Kelly and the Park Board.

* * *

THE NATIONAL SYMPHONY should have similar subvention, both summer and winter. It will never get it from Congress. But wealthy citizens who must pay up to 90 per cent of their incomes in taxes, could subtract their donations from their tax returns, and thus Uncle Sam, indirectly would endow the arts just as he endows the equipment of business and professional men—not to mention such imposing bequests as as now are left the art galleries.

The other alternative indicates the policy adopted by the summer orchestras less fortunately circumstanced than are Boston and Chicago. They must seek subvention for symphony in tinpan alley. The question as to the ultimate reaction of the "four B's"—Bach, Beethoven, Brahms, and Sowerby—upon the devotees of Frank Sinatra, Bing Crosby, Richard Rodgers, Friml, Romberg remains unanswered. Will the light summer concerts make friends for the serious winter events? If they don't, how long can the latter maintain their standards?

HAVERHILL, MASS
RECORD
7/21/46

Roslyn Levine At Berkshire Center

AMESBURY, July 20—Selected as one of 300 from a list of music supervisors and students of music from all parts of the country, Miss Roslyn Levine, supervisor of music in the local public schools, is in attendance at the Berkshire Music Center at Tanglewood, Lenox, where she is studying choral conducting and madrigal singing under Hugh Ross and Robert Shaw.

Miss Levine, whose soprano voice has delighted many audiences in Amesbury, has been selected to sing in the group which will present the first performance in America of Britten's opera, "Peter Grimes." Leonard Bernstein, assistant to Dr. Serge Koussevitzky, director of the Boston Symphony orchestra, is directing the presentation.

This opera will be presented on August 6, 7 and 8 before an anticipated audience of 2000 people in the huge music shed at Tanglewood.

Miss Levine has also been selected as one of a group of 12 sopranos to participate in the first performance in this country of the cantata "Maissance de la Beaute" by Leurie. This will be presented on next Tuesday evening in conjunction with the Berkshire Chamber orchestra. Valentia Vishnevska will sing the leading soprano role.

In addition to singing under Hugh Ross and Robert Shaw, the local music supervisor is studying with Boris Goldovsky in operatic technique and Stanley Chapple in instrumental conducting.

The Berkshire Music Center, which resumed this year after being suspended for three years because of the war, is continuing along the original plan. Located at Tanglewood, one of the outstanding estates in the famous Berkshire Hills, the Center annually attracts thousands of music lovers from all sections of the country. The Boston Symphony orchestra continues to be the principal attraction, but the programs offered by the 300 students, including vocalists and instrumentalists, continue to grow in prestige.

Miss Levine, in writing to local friends, reports that she has never been any more busy in her life. She states that all students are either attending classes or rehearsals from 8:30 in the morning to 10 in the evening. She declared that much of what she is learning will be of value in the program she is conducting in the local schools.

One of the outstanding achievements of Miss Levine since she came to Amesbury as supervisor of music has been the development of chorus groups at both the Junior and Senior High schools.

MILLERTON, N.Y
NEWS
7/25/46

Berkshire Festival Opens Tonight At Tanglewood, Lenox

First Concert Since 1941 At Music Center

Serge Koussevitzky Will Direct Boston Symphony Orchestra

NOTABLES TO ATTEND

The Ninth Symphony By Dmitri Shostakovich To Have American Premiere

Serge Koussevitzky will conduct the Boston Symphony Orchestra at Tanglewood tonight (Thursday) in the first of nine concerts scheduled for the Berkshire Festival. Re-opening the mammoth music shed, closed because of war conditions since 1941, Dr. Koussevitzky and the orchestra will give the Ninth Symphony of Dmitri Shostakovich its first performance in America.

The now world-famous festival will continue every Thursday and Saturday evening and Sunday afternoon for three weeks, concluding on Aug. 11 with Beethoven's Ninth Symphony. Tonight's program will include Moussorgsky's "Pictures at an Exhibition" and Beethoven's "Eroica" Symphony No. 3. Saturday night Eugene List will be the soloist in Rachmaninoff's Piano Concerto No. 2 in C minor.

For nearly three weeks the shed, seating 6,018 persons, has been sold out for this weekend and for the concert on Aug. 4. Only a few seats in boxes and in the rear rows remain for the other programs. Because of the early sell-out, a large sale of admissions to the grounds is expected. For the last concert in 1941 the audience who heard the music from the lawn surrounding the shed was larger than that inside.

The Berkshire Music Center, for which festival is the climax, is humming with activity. There are concerts nearly every day, and often two or even three. The cast for "Peter Grimes", the opera by Benjamin Britten, English composer, has been chosen from the 400 students of the school. The title role will be taken alternately by William Horne and Joseph Laderoute of New York City. The leading soprano part will be taken alternately by Miss Frances Yeend of the State of Washington and Miss Florence Manning of New York. The first performance will be Aug. 6, and repeated Aug. 7 and 9. Like all events at the school, the opera will be open, by invitation to members of the Society of Friends of the Berkshire Music Center. The composer and Eric Crozier, who directed the world premiere in London, are on their way from England to supervise the production.

For the quartet for Beethoven's Ninth Symphony Miss Yeend has been chosen as the soprano; Miss Eunice Alberts of Brookline, Mass., contralto; Mr. Lawrence, tenor; and James Pease, of New York, bass.

In the coming week events at Tanglewood will include, in addition to the festival concerts, a lecture on "The Art of Criticism" by Olin Downes, music editor of the New York Times tomorrow at 4:30; a public rehearsal of the Boston Orchestra, at a nominal fee for the benefit of the pension fund, Saturday morning at 10 o'clock; a choral concert Saturday at 2:30; a chamber music concert by Gregor Piatigorsky's chamber music group Sunday morning at 10:30; chamber music and madrigals Monday evening at 8:15; a symphony concert by department 5 of the school Tuesday evening; opera scenes by the opera workshop, directed by Boris Goldovsky, Wednesday evening; a second symphony concert by department 5 orchestra Thursday afternoon, and the opening of the second festival series next Thursday evening.

At tonight's concert are expected many notables, including Mrs. Franklin D. Roosevelt, Mrs. Henry Morgentha, Jr., Senator Warren Austin (Vermont) and Mrs. Austin, Mr. and Mrs. Archibald McLeish, Mrs. Owen Johnson, Mrs. Cole Porter, Mrs. Lowell Thomas and Mrs. H. C. Kaltenborn.

From this vicinity boxholders for the first festival series include: Mr. and Mrs. William C. Cannon, Salisbury; Mrs. Edwin C. Jameson, Sharon; Mrs. William Mather Lewis, Colebrook; Mrs. C. Davie Lloyd, Kinderhook; Gordon Mendelssohn, Millbrook; Mrs. Donald J. Warner and Miss Edith Scoville, Salisbury.

DALTON, MASS
PRESS
7/19/46

TANGLEWOOD

The Berkshire Festival will start at Tanglewood Thursday evening, when Serge Koussevitsky will conduct the Boston Symphony Orchestra in the [redacted] presentation in Amreica of Dmitri Shostakovich's Ninth Symphony. Meantime the Berkshire Music Center will be the scene of six concerts before the festival opens.

Friday evening, July 19, the advanced orchestra of the school will give it's third performance in the music shed, with pupils of Dr. Koussevitsky's conducting class on the podium. The concert orchestra, scheduled for Friday evening July 26, will be postponed until August 2.

The second and last Bach-Mozart concert by the principals of the Boston Symphony Orchestra directed by Dr. Koussevitsky will be given in the theater-concert hall Saturday evening and repeated Sunday afternoon at 3:00 p. m. The program will be the Brandenburg Concerts No. 2 in F Major and the Suite (Overture) in D. Major. No. 4 by Bach and Mozart's Violin Concerto in A Major, No. 5 and "Jupiter" Symhony No. 41. William Kroll will be the soloist for the Mozart concerto and members of the orchestra will be soloists for the Bach Concerto.

Tickets may be procured at Tanglewood; England Brothers' Dept Store, Pittsfield the Curtis Hotel, Lenox; the Blue Bird Sport Shop, Stockbridge; and the Chamber of Commerce Booth in Great Barrington.

The fourth and last Chamber Music Concert, under the auspices of the Elizabeth Sprague Coolidge Foundation will be given Tuesday evening by the Berkshire Chamber Orchestra, directed by Louis Speyer.

Events by students at the school include a choral concert Saturday afternoon at 2:30 p. m. and a Chamber Music Concert Sunday morning at 10:30 a. m. by Georg Piatigorskiy's group.

All events by the school and the Coolidge concert will be open to members of the Society of Friends of the Berkshire Music Center, to which membership is by a voluntary contribution mailed to Tanglewood.

GREAT BARRINGTON, MASS
COURIER
7/25/46

Inaugural Concert Is Set for Tonight

Koussevitzky Will Conduct Boston Symphony

Shostakovich's Ninth Symphony to Have American Premier At Tanglewood.—Music Shed Reopens After Being Closed by War Since 1941.—Festival Will Conclude August 11.

Serge Koussevitzky will conduct the Boston Symphony Orchestra at Tanglewood tonight in the first of nine concerts scheduled for the Berkshire Festival. Re-opening the mammoth music shed, closed because of war conditions since 1941, Dr. Koussevitzky and the orchestra will give the Ninth Symphony of Dmitri Shostakovich its first performance in America.

The now world-famous festival will continue every Thursday and Saturday evening and Sunday afternoon for three weeks, concluding August 11 with Beethoven's Ninth Symphony. Tonight's program will include Beethoven's "Eroica" Symphony No. 3 and Moussorgsky's "Pictures at an Exhibition." Saturday night Eugene List will be the soloist in Rachmaninoff's Piano Concerto No. 2 in C minor.

For nearly three weeks the shed, seating 6,018 persons, has been sold out for this week-end and for the concert on August 4. Only a few seats in boxes and in the rear rows remain for the other programs. Because of the early sell-out, a large sale of admissions to the grounds is expected. For the last concert in 1942 the audience on the lawn surrounding the shed was larger than that inside.

The Berkshire Music Center, for which the festival is the climax, is humming with activity. There are concerts nearly every day, and often two, or even three. The cast for "Peter Grimes," the opera by Benjamin Britten, English composer, has been chosen from the 400 students of the school. The title role will be sung alternately by William Horne and Joseph Laderoute of New York city and the leading soprano part by Miss Frances Yeend of the State of Washington and Miss Florence Manning of New York. The first American presentation will be August 6 and repeated August 7 and 9. Like all events at the school, the opera will be open by invitation to members of the Society of Friends of the Berkshire Music Center. The composer and Eric Crozier, who directed the world premiere in London, are on their way from England to supervise the production.

For the quartet for Beethoven's Ninth Symphony Miss Yeend has been selected as the soprano; Miss Eunice Alberts of Brookline, contralto; Mr. Laderoute, tenor; and James Pease of New York, bass.

In the coming week, events at Tanglewood will include, in addition to the festival concerts, a lecture on "The Art of Criticism" by Olin Downes, music editor of the New York Times, tomorrow at 4:30 p. m.; a public rehearsal of the Boston Orchestra, at a nominal fee for the benefit of the pension fund Saturday morning at 10:00 a. m.; a choral concert Saturday at 2:30 p. m.; a chamber music concert by Gregor Piatigorsky's chamber music group Sunday morning at 10:30; chamber music and madrigals Monday evening at 8:15; a symphony concert by Department 5 of the school Tuesday evening; opera scenes by the opera workshop, directed by Boris Goldovsky, Wednesday evening; a second symphony concert by Department 5 orchestra Thursday afternoon, and the opening of the second festival series next Thursday evening.

At tonight's concert many notables are expected, including Mrs. Franklin D. Roosevelt, Mrs. Henry Morgenthau, Jr., Senator and Mrs. Warren Austin of Vermont, Mr. and Mrs. Archibald McLeish, Mrs. Owen Johnson, Mrs. Cole Porter, Mrs. Lowell Thomas and Mrs. H. C. Kaltenborn.

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HOUR
AUG 2 - 1946

AUSTIN, MINN.
HERALD
JUL 29 1946

COLUMBIA, S. C.
STATE
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ALBERT LEA, MINN.
TRIBUNE
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WEST PALM BEACH, FLA.
PALM BEACH TIMES
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PORTCHESTER, N. Y.
ITEM
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GREENVILLE, N. C.
REFLECTOR
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BUTTE, MONT.
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FORT DODGE, IOWA
MESSENGER-CHRONICLE
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STRASBURG, VA.
NORTHERN VIRGINIA DAILY
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EAU CLAIRE, WIS.
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SALAMANCA, N. Y.
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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
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NORTH PLATTE, NEB.
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SALISBURY, MD.
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KINGSTON, N. Y.
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CENTERVILLE, IOWA
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MERIDEN, CONN.
JOURNAL
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LOCKPORT, N. Y.
UNION-SUN & JOURNAL
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TOPEKA, KAN.
CAPITAL
AUG 7 1946

THE NEW YORK TIMES,

Makers of Music at Tanglewood and Lewisohn Stadium

Ruth Ork

Up at the Berkshire Music Center, Benjamin Britten's "Peter Grimes" will have its American premiere Tuesday. William Horne (left), who sings the title role, and Leonard Bernstein (right), the conductor, discuss the score with Serge Koussevitzky, director of the Center.

Boston Symphony Orchestra, Long Associated With Lenox, Pictorial Display Reveals

Evidences of the early and continued association of the Boston Symphony Orchestra with Lenox and Tanglewood are on display in the pictorial history of the orchestra that will open formally tomorrow night at the Berkshire Museum. A letter from Richard C. Dixey, summer resident of Tanglewood, written in 1882, is proof of the early connection.

A portrait by John Singer Sargent of Henry Lee Higginson, founder and until 1918 chief sustainer of the orchestra, is another reminder, for Mr. Higginson, great-uncle of Mrs. John H. P. Gould, next-door neighbor of Tanglewood, was himself a summer resident of Lenox. Latest evidence is a case of current photographs of the buildings at Tanglewood, with students of the Berkshire Music Center at work and play.

Tickets Sold at Auction

The letter of Mr. Dixey, father of Mrs. Andrew H. Hepburn and brother-in-law of the late Miss Mary A. Tappan who gave their ancestral summer home to the orchestra, was no doubt an important factor in the decision of the trustees to hold an annual auction of concert tickets to do away with the struggle to get them, and the cornering by speculators and consequent high prices.

Stating that at 8 o'clock on a Saturday morning he had taken the place in line at the Music Hall of a man whom he had apparently hired to wait all night, Mr. Dixey write, "I was the 26th man. Multiplying 25 by 6 (the number of tickets allowed) I fancied my chance to get good seats excellent, as I had heard that you were not reserving over 100 seats for yourself."

Expecting to get the 251st seat, he found all the desirable seats on the floor and the front rows of the first balcony crossed off. I had to take seats in the second row for Ellen (Mrs. Dixey), Mary (Miss Tappan) and myself." He wrote that he had been offered tickets at the Parker House for $7, and accused the men working in the box office of selling 700 or 800 seats, asking that they be dismissed.

Symphony seats were sold at public auction until 1916, when that method, too, was deemed unfair, and the present system of advance sale by mail to former subscribers was adopted. As it was recently put, "Boston Symphony seats are passed on from generation to generation with the family silver and china." It is true that there is a waiting list for the more desirable locations in Symphony Hall, and that the season for Friday afternoons and Saturday evenings, as for the orchestra's appearances in New York and other cities, is sold as soon as the tickets are placed on sale.

Among other letters recently discovered with Mr. Dixey's was one from Miss Ednah D. Cheney, deploring the system that required "teachers, lonely, weary women and young people who cannot afford a large price, though they appear well dressed," to pay large prices. She suggested that a section at rehearsals be reserved at double price for "old people and invalids who cannot go in the evening and cannot enter a rush for seats."

Plea Made for the Poor

Several letters asked that something be done to make it possible for, as one former orchestra player put it, "the real poor to hear this good music, as well as those who are well to do." Apparently Mr. Higginson was disturbed by the implication that the music was only for the rich, for a long letter from the young musician, dated a week later, apologized if he seemed to reflect discredit on the founder of the orchestra. "I know," he wrote, "that had it not been for you, many a heart would have gone without that higher stimulus which it did receive. Still," he persisted, "the mechanic who works all the week to support a family cannot afford to pay 50 cents for Saturday's concert. If he could afford it, he would perhaps hate to go alone."

In a letter to George Henschel, the first conductor, Fred P. Bacon of the "musical department" of the Herald, asks that the concerts be separated into a series of symphony concerts and another "for those whose education and natural tastes do not fit them for the enjoyment of the so-called 'classical' programmes." He also asks that some of the prices be reduced.

The exhibit of pictures, programs and tickets portrays the history of the orchestra from its outgrowth from the Germania Musical Society to the current season at Tanglewood. It shows the "great organ" installed in Music Hall in 1863, the conductors, including Mr. Henschel at the time he was with the orchestra in 1881-84 and as he looked when he returned from England as Sir George Henschel in 1930 to repeat the first performance of the orchestra that he had conducted 50 years before.

Among the more important exhibits are John Singer Sargent's portrait of Mr. Higginson, Boris Challapin's portrait of Dr. Koussevitzky, painted in 1943, and Donald Greason's paintings of the orchestra in action. There are photographs of all the former conductors, and in one corner sketches made at Tanglewood by Mrs. Dixey, including one of the "little red house" occupied by Nathaniel Hawthorne.

In three glass display cases are a collection of scenes of Tanglewood, of Dr. Koussevitzky conducting the orchestra, and of old tickets, programs and other memorabilia.

N. ADAMS, MASS.
TRANSCRIPT
JUL 31 1946

Festival Sold Out For Two Concerts

Seats Available Only fo Tomorrow Night

BRAHMS PROGRAMS

Saturday and Sunday Reservations Exhausted — Expect Many to Listen From Lawns.

All seats in the big music shed at Tanglewood, Lenox, have been sold out for two of the series of three Brahms week concerts, opening tomorrow evening, which comprise the middle series of the 1946 Berkshire Symphonic Festival season, it was announced today.

Only for the opening concert of the series tomorrow evening were seats available today; the Saturday evening and Sunday concerts have been sold out for several weeks, it was said at the Tanglewood box office. However, it was added that there is no limit to the number of general admissions that can be sold, entitling their holders to listen from the lawns surrounding the shed. At last week's opening series of concerts, which attracted audiences ranging from over 8,000 on Thursday evening up to more than 10,000 Saturday evening, there were almost as many listeners outside as inside the shed.

For tomorrow night's opening concert of the Brahms week series, offered on the eve of the 50th anniversary of the German composer's death, the Boston symphony orchestra under the direction of Dr. Serge Koussevitzky will play the Tragic overture (Opus 81), and the Fourth symphony, in E minor, and, with Claudio Arrau as soloist, the First piano concerto, in D minor. On Saturday evening the Third symphony, in F major, and the Second, in D major, and the rhapsody for contralto, male chorus and orchestra, with Carol Brice as soloist and a chorus from the Berkshire Music Center assisting, will be given. The Sunday afternoon program includes the Variations on a Theme by Hayden (Opus 56a) the First symphony, in C minor, and the Concerto in A minor for violin and violincello with Erica Morini and Gregor Piatigorsky as soloists.

The orchestra rehearsal Saturday morning at 10 o'clock will also be open to the public and the proceeds of admission charges will go to the orchestra pension fund.

Events at the Berkshire Music center, open only to members of the Society of Friends of the school, include a lecture by Olin Downes, New York Times Music editor, Friday afternoon at 4:30; a symphony concert Friday night at 8:15 by the advanced student orchestra; a choral concert Saturday afternoon at 2:30 at Trinity church, Lenox and a chamber music concert Sunday morning at 10:30.

The Associated Press reported from Lenox today that two American university professors, Dr. Louis L. Silverman of Dartmouth and Dr. J. A. Shohat of the University of Pennsylvania, who attended a prewar Leningrad picnic with Dmitri Shostakovitch, will be listening on Aug. 10 when, at the next to the last concert of the season, Shostakovitch's new Ninth symphony, given its American premiere last Thursday, is to be repeated. Dr. Shohat's wife, Madame Nadechda Shohat, is an aunt of the young Russian composer. Another member of the picnic party, Raphael Hillyer, is a member of the orchestra.

NEW YORK, N. Y.
PM

AUG 1- 194[illegible]

WILLIAM HORNE (left), who will sing the title role in the American premiere of the English opera, *Peter Grimes*, at the Berkshire Festival next Tuesday, checks the score with Serge Koussevitzky and conductor Leonard Bernstein.

Globe 7/31

Pops Programs

To the Editor—I would like to lodge a protest against the type of program presented the past season by the Boston Pops Orchestra. Although the season itself was a success, the programs definitely were not.

On almost every program throughout the season, such banalities as "Holiday for Strings," "Carousel" selections and, above all, "Jingles All the Way" were presented.

What has happened to the Pops programs of old, when one could be assured of a program including Strauss waltzes, light overtures and music to which the fine orchestra does justice, instead of indulging in music far below its calibre.

Here's hoping that next year will see a return to good music again at the Pops.

CHARLES E. TANKEL.
Waltham.

Second Festival Week Opens Tonight At Tanglewood

Another capacity attendance will be on hand for the Berkshire Festival tonight when the second series of concerts by the Boston Symphony Orchestra and Dr. Serge Koussevitzky will begin. The size of the overflow depends entirely on the weatherman. The program tonight, as for the concerts Saturday night and Sunday afternoon, will be all Brahms. Claudio Arrau will be the soloist tonight in the piano concerto No. 1 in D minor. The concert will start at 8.15.

MUSIC

Pops Orchestra Records Music of Movie "Duel in the Sun" for Victor

BY CYRUS DURGIN

The reason there was no Esplanade Concert last night and there will be one tonight instead, was that Arthur Fiedler and the orchestra yesterday spent the whole day recording at Symphony Hall.

They were putting movie music on discs, almost the whole of Dimitri Tiompkin's score for "Duel in the Sun." This was the first time these forces have recorded for Victor Red Seal almost the whole of a musical background for a motion picture.

"Duel in the Sun" is a Western, featuring Jennifer Jones, Gregory Peck, Joseph Cotten, Lionel Barrymore, Lillian Gish, Walter Huston, Herbert Marshall, Otto Kruger, Tilly Losch and Harry Carey. It has been made by David O. Selznick in technicolor and the budget is said to have reached almost $6,000,000. It will be released in November and at the same time the records made yesterday will be available to the public.

Both the Selznick Studio and RCA Victor decided Arthur Fiedler was the man, and the Pops Orchestra the ensemble to put the Tiompkin score in permanent form. That was for two reasons: First, Mr. Fiedler's skill with modern music, and his popularity with the public. The score arrived in Boston about 10 days ago; Mr. Fiedler studied it and checked for the inevitable errors in every hand-copied new composition.

Sang Into Phone

Mr. Fiedler talked with Dimitri Tiompkin in Hollywood, and the composer, to give the right tempo, sang his tunes into the instrument invented by Alexander Graham Bell. On the Boston end, Mr. Fiedler checked the tempo on a little pocket metronome he carries.

Yesterday morning the Victor apparatus, trunks and trunks of it, was installed at Symphony Hall. Mr. Fieldler was in his rehearsal-conducting uniform of white sweatshirt and gray trousers, and they all were ready to roll.

It was an exhausting day. You can see why very easily. The performance has to be just about perfect, and if anyone coughs or scrapes a chair while the red light is on, bingo!, start again.

They began in the morning. Symphony Hall, stripped of its green Pops decorations and back to its rows of seats and Winter-time red walls, was prepared as for a Boston Symphony rehearsal. The big floor-to-ceiling rehearsal curtain was there, reinforced by another strip of canvas. Microphones were in front of the stage, and a portable loudspeaker, which played back the sides as they were recorded, was on a platform a few feet away from the conductor's stand.

First Mr. Fiedler and the orchestra would rehearse a section, ironing out the last details. Then over another loudspeaker wired from the control room a voice commanded "Stand by!" Then a buzzer buzzed, and in a few seconds the hall took on what Richard Haydn in his "Mr. Carp" sketches used to call "a deathly 'ush." Finally, a red light just in front of Mr. Fiedler was illuminated and it was S second: time to record.

They did each section over two or three times, for the obvious reasons of having more than one copy and of detecting any flaws in the ones they had made first.

Roaring Number

By the time I got there, Mr. Fiedler and the orchestra were roaring out a number called "Orizaba," a loud, rhythmic dance tune to which, I am told, Miss Tilly Losch does a sensual dance in the picture. To give you an idea of how loud "Orizaba" is, have a look at some of the instruments: eight horns, five trumpets, five trombones and tuba (1), lots of woodwind, the strings and a whale of a percussion battery that includes bells, gongs, drums, harps, tam-tam, gourds, vibraphone and two marimbas. That's how they do things in Hollywood.

The recording went on until a noontime break for lunch. Then back to work which, except for a late afternoon breather, continued until six.

Let me repeat, that was why there was no Esplanade Concert last night. The whole time I was writing this, the 'phone kept ringing with people asking "How about the Esplanade tonight?" But there will be one tonight, and I mean Friday.

Tanglewood Musicians Heard Weekly in Lenox Churches

LENOX—Some of the world's greatest music may be heard Sundays at the churches in this town.

Lenox congregations are reaping the benefits of the influx of members of the Boston Symphony Orchestra and the Tanglewood opera department, and in at least one of the churches, the Congregational Old Church-on-the-Hill, the special music has brought out-of-town worshippers in numbers to boost attendance by about one-third, according to the pastor's estimate.

Jean Bevetti, first violin-cellist of the Boston Symphony Orchestra, Julius Theodorowicz, assistant concertmaster and dean of orchestra members, and Victor Polatschek, first clarinetist, are among those who have played at services at the Congregational Church.

The custom of playing at the church originated several years ago when Jean Lafranc, first violist, accepted the invitation of Miss Harriet Parsons, organist. He has returned there annually.

Six of the Tanglewood musicians, including Mr. Bevetti and Felix Folfes, assistant conductor of the opera department under Doris Godolvsky and Leonard Bernstein, are spending the season at the Congregational parsonage with Rev. and Mrs. J. Herbert Owen.

At. St. Ann's Catholic Church, Joseph Ladderoute of the opera department, has sung at mass Sunday for the past four weeks. Others who have sung there are Miss Frances Lehnerts, Miss Nicolette Isaye and Miss Jane Folts.

The Trinity Episcopal Church has augmented its choir with three of the Tanglewood singers for weekly services at Wheatleigh, the Lenox estate of Mrs. Carlos de-Heredia.

BEATING THE COST OF LIVING: The Five-Man Lunch Club [illegible] for a problem that also affects Tanglewood. F. C. Roberts, Gloucester; Arthur Ephross, Roxbury; [illegible] H. Glazer, Dorchester; Robert Nagle, Pittsburgh, Pa.; John R. Ware, Pleasantville, N. J., make their own sandwiches on the grounds at the Berkshire Music Center during the lunch hour.

IE ROVING REPORTER

By Rudolph Elie, Jr.

Pops Goers More Ready to Share Their Fun
Concerts Best Bet to Back Up the Psychologists

If what the psychologists tell us is true—and even if it isn't, it's inter[illegible] having to have 32 or more pleasant reactions a day to make that day count as a good [illegible] you can depend on the Pops to supply the whole batch at one whack if it's necessary. [illegible] all the things to do around town in the evening at this time of year, there's no question[illegible] going to the Pops is tops.

They're not quite the same as they were the last time I went to them, of course. There weren't any uniforms to speak of, the other night, no "Star Spangled Banner" (and I rather missed it, too), no "From the Halls of Montezuma" or "Blue Sky Yonder," no British or French sailors, no crowds of soldiers and sailors waiting in the lobbies, no Red Cross girls or Gray Ladies, no Army or Navy nurses.

But it is no hardship to part with all that. It was thrilling and exciting then, but somehow it always made you feel that your only excuse for being there was to find a moment's relaxation from your own insignificant war work. And the Pops cannot be the Pops if you have to justify yourself being there.

The other night it was as if there had been no war interlude at all. They seem gayer, more informal, more fun than they had ever seemed before. They've been trending that way ever since Arthur Fiedler took over 15 or 16 years ago, and now they seem to have taken on just the proper note of camaraderie without familiarity, friendliness without affectation, fellow-feeling without chumminess, glamour without ostentation. People somehow seem to like people more than they used to, or perhaps it's just that they understand one another better than they used to, or maybe it's just my imagination, but the Pops do seem to bring out the best in people.

Take the way they listen to the music, for instance. It's hard to say why, but somehow Pops-goers instinctively give each piece on the program the sort of hearing suited to the character of the piece. If it's a joke—and this year the biggest joke is "Jingles All the Way," a clever musical parody of radio's singing commercials—then everybody dies laughing. If it's an "Oklahoma" medley, everybody hums. If it's a waltz, everybody lilts a little. If it's The Slaying of the Mosquito, everybody cheers. And if it's one of the more serious things that crops up on one of Mr. Fiedler's wide-ranging program, or a serious young artist making his first flight before so vast an audience, everybody listens respectfully and appreciatively—yet doesn't stuffily shush someone who pops a champagne bottle at the wrong time.

Or take the way people at the Pops look over the latecomers (or rather those who come later than they) as they march down the aisles, their heels making a staccato clatter on the floor. Or the way they examine, with child-like curiosity, the goings-on at a nearby table as others arrive and try to figure out who will sit where. Even these things are done with a certain air at the Pops; the remarks made are rather more funny than mean, more marveling than critical, more commiserating than contemptuous.

Of course it may be merely because the Pops nowadays seldom sell tickets or tables to the general catch-as-catch-can public. Instead, tickets are sold in blocks to schools, charities, business institutions and so on, which, in turn, sell them to friends or well-wishers. Thus an average Pops audience these days consists largely of people or groups of people who, if they don't actually know each other, are at least held loosely together by a bond of mutual interest.

But I like to think it is because the audiences are a little more civilized these days, a little more ready to share their fun with others, a little more ready to recognize that we're all in the same boat together and that we all have the same basic needs and hopes. Also that they're more willing to be tolerant of little thoughtlessnesses in others, and less hasty to condemn a point of view or a taste different from our own. And I like to think that music more than any other agency, is a catalyst for this happy occurrence.

Yet, whatever the reason, there's no denying that the phenomenon of 2500 or so persons sitting around listening to good music, drinking colored ice water or beer, eating ice cream sundaes or pretzels, looking naively at other peoples' hairdos or whatever it is they look at when just looking, and conveying all the time the impression that everybody loves everybody, happens at the Pops as it seldom happens elsewhere.

Of course there's no sense in telling you all this because you'll probably think you'd better rush up and get a ticket or two and see for yourself. And there'd be nothing wrong with that—except that they haven't got any.

MILWAUKEE, WIS.
SENTINEL
AUG 11 1946

World of Music

By
Edward P. Halline

THE most exciting music to find its way onto discs in recent months has been American music. No Beethovens have appeared, nor even a Johann Strauss, but proof piles up that the Muse has at last taken root in American soil and is producing some sturdy plants.

Too often these efforts in the past have been tonal wreaths hung upon some laudable cause or name. They have withered rapidly. But some of the more recent American works are likely candidates for immortality—certainly more likely than a lot of mediocre stuff which still persists in the concert hall or opera house repertory.

Aaron Copland's "Appalachian Spring" is one. Elie Siegmeister's "Ozark Set" is another. The former deals with pioneers, as devotees of Martha Graham know. It is as cool and clear as well water. There is even the bitter but stimulating taste of iron. The Siegmeister piece is more obviously folkish and more ingratiating than Copland's work.

Both Copland and Siegmeister come from Brooklyn, but there is no mistaking the touch of Boston hauteur in "Appalachian Spring," especially as performed by the Boston Symphony (Victor M-1046), or the friendly get together of "Ozark Set" in the warmhearted performance by Dimitri Mitropoulos and the Minneapolis Symphony (Columbia X-262).

The various movements of the "set," which is another way of saying "suite," are "Morning in the Hills," "Camp Meeting," "Lazy Afternoon" and "Saturday Night."

Nostalgic and gently melodic, "Lazy Afternoon" is comparable to the sweet sighs which escape from passages in Dvorak's "New World" Symphony. The blustering finale makes one wonder if Enesco's gypsies ever got into the Ozarks, for the resemblance between the Siegmeister folk tune and the whirling dance of the "Rumanian Rhapsody" is unmistakable.

Neither "Appalachian Spring" nor "Ozark Set" can be called masterpieces of the first rank. Nonetheless, they are as genuine and authentic in their way as other outpourings of national or racial music, such as Albeniz's "Iberia Suite" or Smetana's symphonic cycle, "My Country."

Likewise, they have none of that synthetic flavor which ruins many a work purporting to be the great American symphony or tone poem.

Serge Koussevitzky, conductor of the Boston Symphony, has long been a champion of American music. His latest recordings are Aaron Copland's "Appalachian Suite" and Randall Thompson's "Testament of Freedom," based on passages from Thomas Jefferson's writings.

Too often the composers write messages instead of music. Not even such a genius as Beethoven could quite put over the gospel of brotherhood in the choral finale of the Ninth Symphony, and only a Handel or Bach have been able to make the flaming poetry of the Bible burn more brightly with music.

SO ANOTHER new American work, Randall Thompson's "Testament of Freedom," is more likely to produce admiration for its sentiments than a complete enslavement of the emotions. It is superbly recorded by the Harvard Glee Club and the Boston Symphony Orchestra under Serge Koussevitsky (Victor M-1054). Thompson's setting of some of the more resounding phrases of Thomas Jefferson is always impressive, sometimes eloquently beautiful.

It has the grandeur of a pageant, but the dramatic action is weak. It needs the impact of events, a climactic explosion, to make more of an imprint on the emotions.

That's what you have even in the tremendous length of the "St. Matthew Passion," even in the ritualistic conventions of the Bach B Minor Mass.

GREAT BARRINGTON,
MASS
COURIER
8/1/46

FESTIVAL AND OPERA SINGERS ANNOUNCED

Four Music Center Students to Perform In Closing Symphony

As a result of auditions held last week, Serge Koussevitzky has chosen four singers now studying in the Berkshire Music Center at Tanglewood in Lenox to be the soloists in the performance of Beethoven's Ninth Symphony in the Berkshire Festival by the Boston Symphony Orchestra. The Ninth Symphony will bring the festival to a close under Dr. Koussecitzky's direction on August 11.

The quartet is to include Frances Yeend, soprano; Eunice Alberts, contralto; Joseph Loderoute, tenor; and James Pease, bass. These singers come from various parts of the country, an indication of the diverse geographical sources of the student body of the Berkshire Music Center. Miss Yeend is from the State of Washington; Miss Alberts from Brookline; Joseph Lederoute from Canada; and James Pease from Indiana.

The cast is also announced for the three performances of "Peter Grimes," the opera which will have its first American production by the Berkshire Music Center at Tanglewood on August 6, 7, and 9. "Peter Grimes" was composed for Tanglewood by commission of the Koussevitzky Music Foundation. The title role will be sung alternately by William Horne and Joseph Laderoute. The leading soprano part (Ellen) will be sung alternately by Florence Manning and Frances Yeend. Balstrode will be sung by James Pease. The cast will include: Ellen Carleen, Irene Jordan, Frances Lehnerts, Mildred Mueller, Phyllis Smith, Duane Crossley, Paul Franke, Robert Gay, Paul Knowles, Matthew Lockhart, Robert Long, Leonard Treash, and Frederick Zighera.

Eric Crozier, who directed the production at Sadlers Wells in London, and Benjamin Britten, the composer of "Peter Grimes," are both on their way from England to assist in the production here. Richard Rychtarik is the stage designer.

N. ADAMS, MASS.
TRANSCRIPT
AUG 1 - 1946

HAWTHORNE COTTAGE PROJECT IS REVIVED

Replica May be Built on Tanglewood Site

The project to build a replica of the Hawthorne cottage on the original site at Tanglewood, Lenox, is soon to be revived, it was disclosed today with the arrival at Tanglewood of Mrs. Guy P. Gannett of Portland, Me., president of the Federated Music clubs of America, which conceived the idea.

The project was disclosed in 1941 but was pigeonholed during the war years. Plans were drawn, however, and Mrs. Gannett expects to consult during the next few days with Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra, to which Tanglewood now belongs, about going ahead with the job. Mrs. Gannett and her husband, publisher of a chain of Maine newspapers, flew in their private plane from Portland to Pittsfield.

N. ADAMS, MASS.
TRANSCRIPT
JUL 31 1946

TANGLEWOOD MOVES WRITER OF 'OKLAHOMA'

Would Make Good Background for Musical Production

Oscar Hammerstein, 2d, who wrote such hit shows as "Oklahoma," "The Desert Song" and "Show Boat," thinks Tanglewood, home of the Berkshire Symphonic Festival, "would [illegible] background for a musical production. I certainly would like to see it done," he said yesterday before leaving Lenox with Mrs. Hammerstein for their home in Doylestown.

The Hammersteins were in Lenox for the first festival concert series and were the guests of Mr. and Mrs. Stefan Lorant at "Merrywood." They hope to return to the Berkshires in time to hear part of the remaining festival concerts.

GREAT BARRINGTON,
MASS
COURIER
8/1/46

Over 25,000 People at Music Festival

The First Three Performances Draw Record Throngs

Dr. Koussevitzky Given Warm Welcome by Audience at Opening Concert.—Shostakovitch's Ninth Symphony, in First American Performance Draws Much Applause.

By Harold E. Thompson

Favored by perfect weather, the Berkshire Music Festival was resumed at Tanglewood last Thursday evening and when the first of the series of three concerts, consisting of three performances each, was over Sunday afternoon more than 25,000 music lovers had crowded the music shed and grounds to hear the skillful performances of the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky.

The opening concert on Thursday evening drew an overflow audience, which gave Dr. Koussevitzky a warm welcome as he appeared on the platform. The flawless tone and beautiful phrasing of the famous orchestra was never more in evidence than in the opening number, the "Eroica" symphony of Beethoven. It was great music superbly played.

After the intermission the eagerly-awaited Ninth Symphony of Shostakovitch had its first American performance. After the gay allegro opening movement, a reflective moderato movement follows, with beautiful solos for wind instruments. The third movement in three parts played without a break concluded the symphony. It is cleverly scored and of sustained interest throughout. The beautiful playing of the orchestra evoked much applause.

Moussorgsky's "Pictures at an Exhibition," pianoforte pieces arranged for orchestra by Maurice Ravel, brought the program to a close. Of gorgeous tone coloring and barbaric rhythm this great number is worth going far to hear.

The second concert Saturday evening opened with the famous "Pastoral" symphony of Beethoven, during which we hear the joyful shepherd's song after the tempest of thunder, lightning and rain, and the birds and brooks.

Rachmaninoff's Piano Concerto No. 2 in C minor, with Eugene List as soloist, followed the intermission. Mr. List won great applause by his beautiful playing. At times the fortissimo passages of the piano were a little overbalanced by the orchestra. From the opening arpeggio chords to the triumphant ending of this great composition, Mr. List's playing was of the highest order. He responded to many curtain calls.

The "Daphinis et Chloe" ballet, orchestral excerpts (second suite) by Maurice Ravel finished the concert. With its intriguing harmonies and rhythms and color it evoked great applause.

Another great audience greeted Dr. Koussevitzky Sunday afternoon as the third program opened with Mendelssohn's "Italian" symphony in A major, played with great feeling and warmth. Arron Copeland's suite from the ballet "Appalachian Spring" followed and was enthusiastically received by the audience. In the modern style with unusual rhythms and frequent time changes, sometimes one measure after another, it has distinction and interest. Brief piano passages woven in the score accentuate the odd rhythmatic pattern. It is a beautiful composition.

To close the program the orchestra played Tchaikovsky's Symphony No. 5 in E minor. Dr. Koussevitzky in a magnificent interpretation of this wonderful score gave the audience the thrill of the afternoon and was widely cheered, applauded and waved at with programs and handkerchiefs at its conclusion.

Brahms Week will open tonight at the Berkshire Festival, when Dr. Koussevitzky will conduct the Boston Symphony Orchestra in the first of three all-Brahms programs. The second will be given Saturday night at 8:15, and the third, Sunday afternoon at 3:30.

ROANOKE, VA.
WORLD-NEWS
AUG 1 1946

Music Festival Depicted by Octogenarian

By W. G. ROGERS

THE TALE OF TANGLEWOOD SCENE OF THE BERKSHIR MUSIC FESTIVALS, by M. A DeWolfe Howe, introduction b Serge Koussevitzky (Vanguard $2).

Tanglewood from Hawthorne t Koussevitzky is the subject of th pretty little book, written by a Bo ton Symphony trustee and Pulitz prize winner in a prose which limpid and sparkling, as indeed ought to be since the author, luckie than most, has had 82 years i which to perfect it.

It was time for a bound record o the Berkshire Symphonic Festival and Music Center, and Howe ha admirably filled the need. He supplements his interestitng story with index, photographs and complete festival programs from the first year 1934, to this, when concerts start July 25.

The change from "Tanglewood Tales" of a century ago to "Tale of Tanglewood" of the present is infinitely greater than the similarity in the titles would suggest. Hawthorne was pure American, and so Lenox area, known to Longfellow, Harriet Beecher Stowe, James Russell Lowell, Emerson and above all, Melville.

Tanglewood today is international. Its music leader was born in Russia, its beautiful Music Shed was built by a Finn. And, according to a hasty check of the last pages of this book, out of 275 compositions played there in 13 years, only 15 or 16 have been by Americans.

For the first program of the series of festival concerts tonig Koussevitzky will present the Symphony, the Tragic Overtur the First Piano Concerto, Claudio Arrau as soloist. Sa night's program will include th ond and Third Symphonies an Rapsody for Contralto, Male C and Orchestra, with Carol Bri soloist. Sunday, Dr. Kous and the orchestra will play th Symphony, Variations on a Th Haydn, and Concerto in A mi violin and violoncelo, with Eric rini and Gregor Piatigorsky, All seats have been sold for weeks for the week-end, but thousands are expected for the ence who will listen to each pr from the lawn, as they did fo first series.

Events at the Berkshire Center, open to members of th ciety of Friends of the school, a symphony concert tomorrow at 8:15 by the advanced stude chestra; a choral concert Sa afternoon at 2:30 at Trinity c Lenox; a chamber music concer day morning at 10:30, and thr formances of the Western phere premiere of the opera, Grimes," by the British co Benjamin Britten, next Tu Wednesday and Friday evening

The final festival series wi Thursday evening, August 18, Prokofieff's Symphony No. 5, mann's Violoncello Concerto i nor, Wagner's Prelude to "Lohe and Strauss' "Till Eugensp Merry Pranks," rondo. Pia will again be the soloist.

LITCHFIE
ENQUIRER
8/1/46

REPORTER
8/1/46

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LITCHFIELD, CONN
ENQUIRER
8/1/46

BURY, CONN
REPORTER
8/1/46

The Berkshire Music Festival

by Esther Bufferd

The Berkshire Music Festival at Stockbridge, Mass., has fast become a cherished American tradition. Begun nine years ago, in 1937, Serge Koussevitsky has tried, and succeeded, to establish a Music Center and Festival in the Berkshires patterned after those in Salzberg, Switzerland. Dr. Koussevitzky has seen the center through the first years when the big shed was barely finished and the first performance had to compete with a thunder storm, and through the difficult war years when the Festival was postponed for a year, but struggled to continue with a Bach-Mozart program in the smaller shed.

This year, the first year of the Festival held in a peaceful world, sees the Boston Symphony again housed in the big, open Music Shed and presenting a magnificent three weeks program. The shed, situated high in the Berkshire Mountains, houses about 6,500 people with many more relaxing on the surrounding lawns. The music sounds rich and true as it fills the shed and mingles with the night and fresh country air.

It was thrilling to sit there Thursday evening at the opening performance and remember the miserable night nine years ago when the shed was a flimsy, unfinished wooden structure and Dr. Koussevitsky was forced to stop the symphony because of the thunder, and made an appeal for funds to finish the building. Thursday evening was perfect though cool, and the music was enhanced by an unbelievable raspberry-colored sunset.

The opening program included Beethoven's 3rd Symphony, the "Eroica," the premier in America of Shostakovitch's ninth and excerpts from Moussorgsky's "Pictures at an Exhibition." The "Eroica," a majestic, heroic symphony which Beethoven wrote as a portrait of Napoleon but which seems much more contemporary, is a tremendous composition. The symphony has a wonderful free, lusty quality which characterizes all of Beethoven's work and which seems especially pronounced and wonderful in the third. Dr. Koussevitsky and the Boston Symphony performed the "Eroica" with all the vitality and vigor it requires. Especially beautiful were the 2nd and 3rd movements. The Funeral March, completely void of death, was played with quietness and heaviness without making it seem overburdened or too tense. The light, beautiful Scherzo had the delicateness we expect and yet achieved the body that runs throughout the symphony. The finale brings the "Eroica" to a fine, smashing Beethoven finish. The third was a wonderful opening for the series and for Thursday night's opening. It seemed to voice the hopes and determination desired for the Music Center.

The premier performance of the modern Russian composer, Shostakovitch's ninth, was a big surprise though not a disappointment. Completely different from the composer's seventh and eighth symphonies, which are heavy and confused with the catastrophies of war, this one is light and gay and sustained. What is most amazing is its purity and simplicity—the classic quality he achieves in the first movement. It is a delicate thing, though there are moments, especially in the second and fourth movements, where there is tension and a wonderful, deep undercurrent. The basson solo in the Largo is very beautiful and unusual. Throughout the symphony there are original, pleasing harmonies and rhythms which make the ninth symphony Shostakovitch's own. The last movement is full with mirth and the melody of victory and joyous. This is almost the only movement which reminds one of his earlier works and their loud fullness. The finale leaves one with a happy feeling and a smile on one's face.

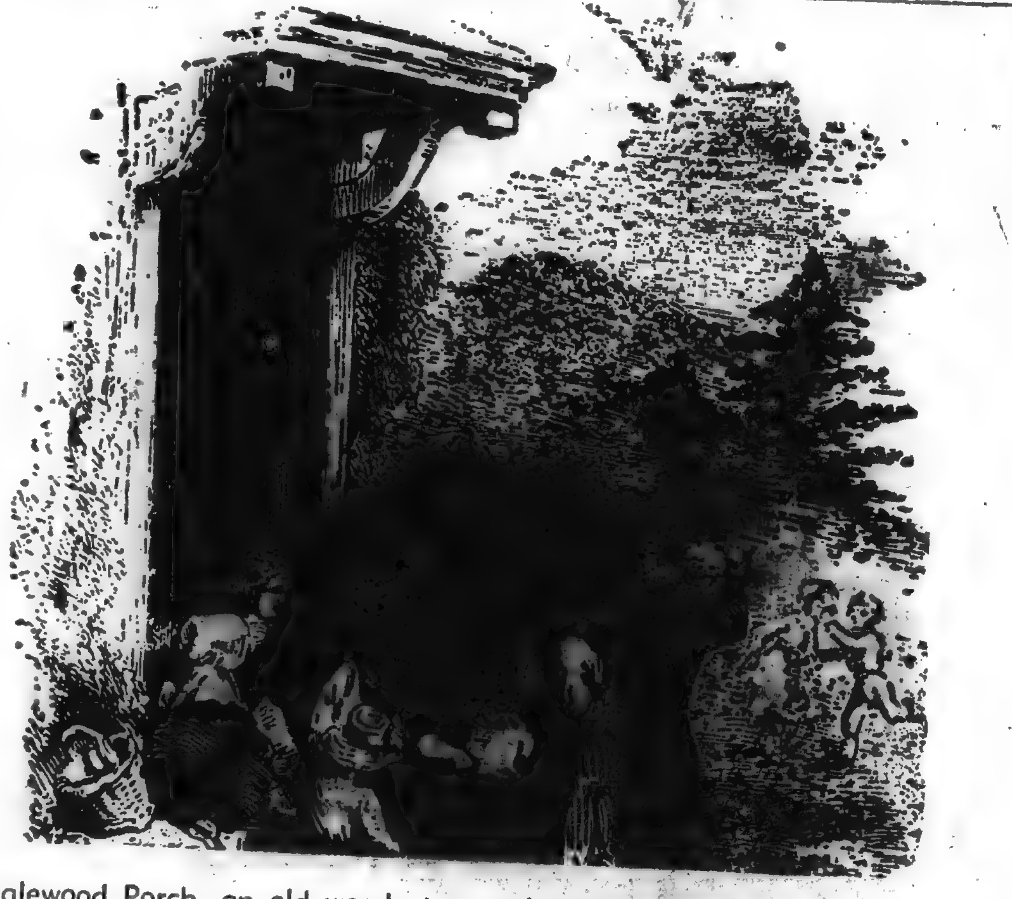
The concert ended with Moussorgsky's "Pictures at an Exhibition." This is especially lovely as it is quite well known and a very satisfactory piece of music. At times delicate and humorous, at times powerful and melodious, the composition brings the concert to a happy closing.

The three compositions in all made the evening a well-rounded, perfect one. And, of course, Dr. Koussevitzky conducting the Boston Symphony leaves nothing to be desired.

Impressions of Koussevitzky at the Bach-Mozart Concerts

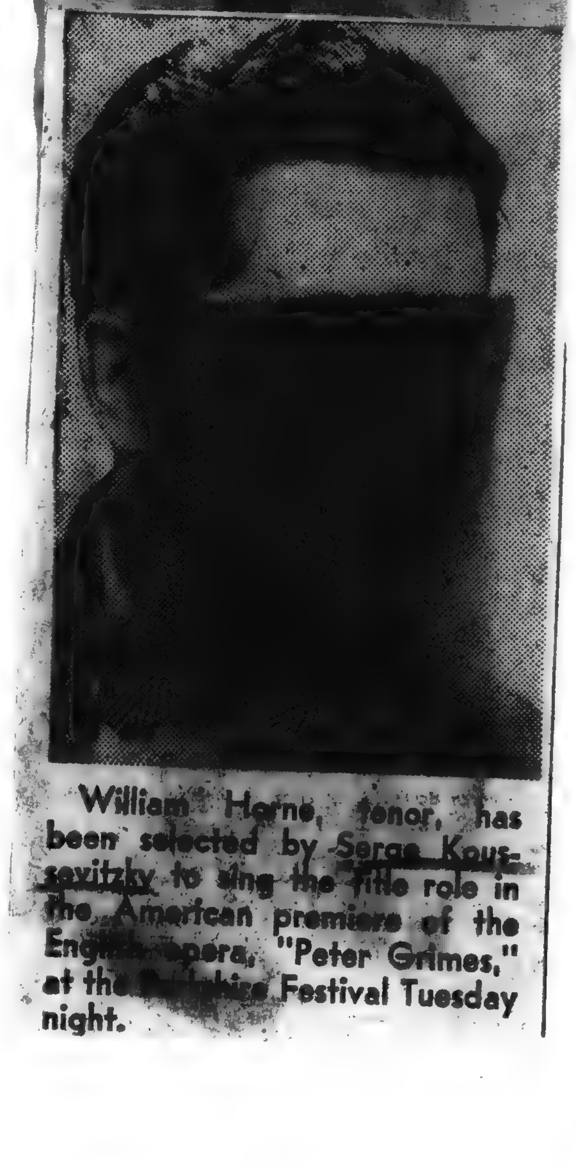
It is really a privilege to have to sit on the stage behind the orchestra at a Bach-Mozart Festival in Tanglewood. For a few moments the humble concertgoer can pretend he is part of the orchestra. The intimate view he obtains on crossing the footlights is as surprising as the change when Alice went through the looking-glass. There is so much that one just doesn't see out front. First and foremost there is the priceless opportunity to study a great conductor at close range. Don't think for a moment the conductor just stands there and beats time with a big stick. The baton, for one thing, is no more than a wisp, a sort of lemonade straw, which he may use occasionally to indicate tempo, but most of the time, as the gentleman beside me observed, Koussevitzky conducts with his eyebrows. Such a gorgeously expressive face! If ever he were to desert the concert stage (perish the thought!) he could easily land a job in the movies! With a look he coaxes, entreats, fairly pulls the players into a crescendo; then with the lightest gesture dissolves the wave of sound, as instantaneously as the kettle-drummer's fingers stop the vibration of his instruments. At the beginning of the lovely Andante in the G-minor symphony, Koussevitzky's eyes are closed, his face lifted in prayerful attitude. He makes it clear that he wants only the merest whisper from the violins, and he gets it. When the tempo grows livelier he pops his lips and begins to hum the tune. In the gay allegro he smiles, waves his hands gently, apparently enjoying the rhythm. At a louder, more resolute passage, he sticks out his chin like Mussolini. When they play the rollicking minuet from the E-flat symphony his face broadens into what can only be called a smirk. Hardly less expressive than his face are his hands — now lovingly rounding a tone, drawing it out fine, now pointing in quick summons to a single voice, now gently dismissing it. So sensitively does he mirror every delicate line and shading in Mozart's fastidiously perfect music, I think even one without ears could follow it by watching Koussevitzky.

—*Alice V. Brown.*



Tanglewood Porch, an old woodcut reproduced in **The Tale of Tanglewood**, by M. A. DeWolfe Howe, published by Vanguard.

NEW YORK, N. Y.
WORLD-TELEGRAM



William Horne, tenor, has been selected by Serge Koussevitzky to sing the title role in the American premiere of the English opera, "Peter Grimes," at the Berkshire Festival Tuesday night.

ARDMORE, PA
TIMES
8/1/46

Bryn Mawr Students Admitted to Festival

Three students from Bryn Mawr are listed among the 400 accepted for admission to this Summer's study and concert sessions of the Berkshire Music Center in Massachusetts.

Besides having a chance to hear concerts by members of the Boston Symphony Orchestra, the students themselves will perform during the festival.

The three from Bryn Mawr are Corna Cooke deVaron of College Inn, Nancy Sapp and Genevieve D. Winston, both of the Mermont.

MILLERTON, N.Y
NEWS
8/1/46

SERGE KOUSSEVITZKY

Brahms Week Opens Tonight At Tanglewood

Serge Koussevitzky To Direct Second Series Of Festival Concerts

Brahms Week will open at the Berkshire Festival tonight at Tanglewood, Lenox, Mass. Serge Koussevitzky will conduct the Boston Symphony Orchestra in three all-Brahms programs tonight and Saturday night at 8:1[illegible] and Sunday afternoon at 2:30.

For the opening program of the second series of festival concerts Dr. Koussevitzky has chosen the Fourth Symphony, the Tragic Overture and the First Piano Concerto, with Claudio Arrau as soloist. Saturday night's program includes the Second and Third Symphonies and the Rapsody for Contralto, Male Chorus and Orchestra with Carol Brice as soloist. Sunday's program, the First Symphony, Variations on a Theme by Haydn, and Concerto in A minor for Violin and Violoncello, with Erica Morini and Gregor Piatigorsky, soloists.

Seats remain for tonight's concert, but Saturday and Sunday's program have been sold out for several weeks. Several thousands are expected for the audience outside the shed.

Events at the Berkshire Music Center, open to members of Society of Friends of the school, include three performances of the opera, "Peter Grimes," to be given its first American presentation, on Tuesday, Wednesday and Friday; a concert by the advanced orchestra of the school, conducted by Dr. Koussevitzky's students tomorrow evening; a choral program Saturday afternoon at 2:30 and a chamber music concert Sunday morning at 10:30.

For the next two Saturday mornings at 10 the orchestra and Dr. Koussevitzky will give a public rehearsal for the benefit of the pension fund at a nominal fee.

GREAT BARRINGTON,
MASS
COURIER
8/1/46

Interest in Music

That there is more than a minor interest in music in Southern Berkshire has been shown in the past and is being shown at present. The Berkshire Music Festival at Tanglewood in years past always attracted its full share of patrons from our own towns and villages.

Recently we had an opportunity to show whether we were willing to go to some trouble to bring music here as well as to patronize it when it came to us voluntarily. This was when subscriptions were being sought for a series of three fall and spring concerts, to be brought here by the Community Concert Association of Great Barrington. The response was more than many of the volunteer workers had hoped for and as a result the association was able to announce last week the names of the artists who will perform here. In their fields, the Bartlett and Robertson piano duo; Donald Dame, Metropolitan Opera tenor; and the Trapp family of singers are among the best.

Just last week the field of band music was opened to Southern Berkshire when the local American Legion band gave its first concert on the town hall lawn. [illegible] music of an entirely different [illegible] available and the several [illegible] attended the first performance enjoyed it very much. These concerts come under the heading of providing our own music and the director and members of the band deserve our thanks for the time they have given to becoming a smoothly functioning unit.

GREAT BARRINGTON,
MASS
COURIER
8/1/46

FESTIVAL AND OPERA SINGERS ANNOUNCED

Four Music Center Students to Perform In Closing Symphony

As a result of auditions held last week, Serge Koussevitzky has chosen four singers now studying in the Berkshire Music Center at Tanglewood in Lenox to be the soloists in the performance of Beethoven's Ninth Symphony in the Berkshire Festival by the Boston Symphony Orchestra. The Ninth Symphony will bring the festival to a close under Dr. Koussecitzky's direction on August 11.

The quartet is to include Frances Yeend, soprano; Eunice Alberts, contralto; Joseph Loderoute, tenor; and James Pease, bass. These singers come from various parts of the country, an indication of the diverse geographical sources of the student body of the Berkshire Music Center. Miss Yeend is from the State of Washington; Miss Alberts from Brookline; Joseph Lederoute from Canada; and James Pease from Indiana.

The cast is also announced for the three performances of "Peter Grimes," the opera which will have its first American production by the Berkshire Music Center at Tanglewood on August 6, 7, and 9. "Peter Grimes" was composed for Tanglewood by commission of the Koussevitzky Music Foundation. The title role will be sung alternately by William Horne and Joseph Laderoute. The leading soprano part (Ellen) will be sung alternately by Florence Manning and Frances Yeend. Balstrode will be [illegible] James Pease. The cast will [illegible] Ellen Carleen, Irene Jordan, [illegible] Lehmerts, Mildred Mueller, [illegible] Smith, Duane Crossley, Paul [illegible], Robert Gay, Paul Knowles, Matthew Lockhart, Robert Long, Leonard Treash, and Frederick Zighera.

Eric Crozier, who directed the production at Sadlers Wells in London, and Benjamin Britten, the composer of "Peter Grimes," are both on their way from England to assist in the production here. Richard Rychtarik is the stage designer.

BALTIMORE, MD.
NEWS-POST
AUG [illegible]

Select Artists For Festival Closing

Serge Koussevitzky has chosen four singers now studying in the Berkshire Music Center at Tanglewood in Lenox, Mass., to be the soloists in the performance of Beethoven's Ninth Symphony by the Boston Symphony Orchestra in the Berkshire Festival.

The Ninth Symphony will bring the Festival, under Dr. Koussevitzky's direction, to a close on August 11.

FOUR LISTED

The quartet is to include Frances Yeend, sporano; Euince Alberts, contralto; Joseph Laderoute, tenor; James Pease, bass.

These singers come from various parts of the country, an indication of the diverse geographical sources of the student body of the Berkshire Music Center. Miss Yeend is from the State of Washington; Miss Alberts from Brookline, Mass.; Mr. Laderoute from Canada; Mr. Pease from Indiana.

AMERICAN PREMIERE

It is also announced that the opera, "Peter Grimes," will be presented for the first time in America by the Berkshire Music Center at Tanglewood on August 6, 7, 9. "Peter Grimes" was composed for Tanglewood by commission of the Koussevitzky Music Foundation.

Eric Crozier, who directed the production at Sadlers Wells in London, and Benjamin Britten, the composer of "Peter Grimes," are both on their way from England to assist in the production here. Richard Rychtarik is the stage designer.

WORCESTER, MASS.
TELEGRAM

Tanglewood Concert Heard by Thousands

By RAYMOND MORIN

LENOX, Aug. 1.—The Boston Symphony Orchestra, conducted by Serge Koussevitzky, and assisted by Claudio Arrau, pianist, opened the second of three series of concerts tonight at Tanglewood before a capacity shed audience of six thousand, and several hundred more who braved the inclement weather and sought shelter wherever they could in surrounding areas.

These three concerts are comprised entirely of the music of Brahms. This is hardly a surprising choice because of its striking contrast to the music of Bach and Mozart of the past two seasons.

'Festival' Idea Held

The "festival" idea is retained, but Brahms allows a tremendously enlarged sphere of musical activity as befits a recovery from wartime restrictions of auditorium and decreased orchestra.

We have frequently acclaimed Koussevitzky's interpretations of classic works, with special praise for his treatment of Haydn. We have written with equal enthusiasm of this orchestra's penchant for the fireworks and impassioned phrases of Tschaikowsky.

Inspired Concerts

This weekend will reveal the orchestra and conductor's perceptions and emulations of the virile, sturdy, insistent, and sometimes obscured pages of Johannes Brahms. There are many who accept the music of the German master with reservations. They are not entirely without justification.

If they are students of his music, they are frequently aware of his shortcomings. If they seek the obvious in musical elements, they are confused.

But the final analysis, made so admirably possible by these three concerts of choice Brahms repertory, will undoubtedly reveal to the most convinced skeptic, a depth of expression and an inspiration that diminish stylistic differences to the rank of detail.

Music Criticized

With all respect to Koussevitzky as program builder, I question the wisdom of opening this series with the "Tragic Overture, Opus 81."

I am not alluding to preference for its companion, the "Academic Festival Overture." The themes of the "Tragic Overture" (the title, by the way, is a misnomer) have, in turn, grace and nobility. But in many instances they shriek in [illegible]

importance, and much of the more poetic excerpts lag and even drag.

The work was given an irreproachable performance, and my arguments to it as this series' curtain raiser are purely with the music itself.

Technical Skill Screened

The impression that Claudio Arrau made in Worcester in a 1944 civic music concert was that of technician par excellence, as well as enlightened interpreter. Tonight, he played the "Piano Concerto in D Minor, Opus 15," which means that his technical skill was frequently screened from hearing by the orchestra, and extravagant demands were made on his musicianship.

Arrau re-enacted the pianism he demonstrated at his Worcester appearance. His technique, particularly in the fiendishly difficult passages of the first movement were precise. His rhythmic sense was unflinching, and the more poetic fragments were played, for the most part, with rich, singing tone.

Evidences of Nervousness

On the other hand, there were evidences of nervousness in the pianist that inspired a lack of confidence and mannerisms that tended to magnify pianistic difficulties at the expense of musical result.

Nevertheless, the gloomy first movement was not permitted to evolve into moroseness, and the "Adagio" was a panorama of rich tonal color. The final movement did not disappoint either in technical or dramatic brilliance.

The post-intermission program and our "deadline" did not coordinate, so we must postpone to a later date our discussion of the "Symphony in E Minor, No. 4, Opus 98."

Saturday night's concert will have Carol Brice for contralto soloist in the "Rhapsody, Opus 53."

The Sunday afternoon concert will include the infrequently-heard "Concerto for Violin and 'Cello, Opus 102," with Erica Morini and Gregor Piatigorsky as

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NEW YORK, N. Y.
WORLD-TELEGRAM
AUG 2 - 1946

Music

Arrau Is Star in Berkshires

By ROBERT BAGAR.

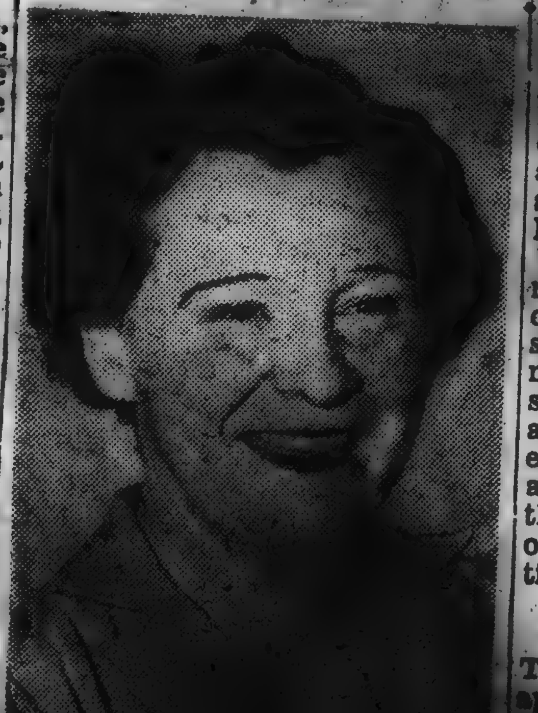
LENOX, Mass., Aug. 2.—Gentle, pattering rain mingled with the music of Brahms last night, as the second week of the Berkshire Symphonic Festival got under way. The week is to be all-Brahms, anyway, and the initial program offered the noted Chilean pianist Claudio Arrau, as soloist in the D minor concerto. Proceedings opened with the justly famous "Tragic" overture, and closed with the Fourth Symphony.

Such a technically fastidious and sensuous performance as Mr. Arrau furnished to his numerous listeners is not a usual thing. There was grandeur to his playing and a nobility of purpose that are all but forgotten these days.

The wealth of color and nuance in the slow movement, for instance, were a textbook in themselves on the romantic adagio. He paced the section so that the arpeggio passage toward the close came as a most exciting contrast. It took careful timing and the ever-present awareness of line to project all that, and besides, there was a beautiful and lyrical freshness to the whole movement, whose achievement depended entirely on the remarkable rapport and balance between orchestra and soloist.

Interpretation.

Mr. Arrau's very clean, very precise and rhythmically secure work in the faster parts of the concerto aided matters, of course. However, we are used to such things from him. It was in the inner, almost



Maggie Teyte, England's foremost prima donna, will make her Stadium Concerts debut next Thursday night on a joint program with Ezio Pinza. Miss Teyte will sing a group of well-known French and English songs.

mystical and secret reflections of Brahms that he proved the more brilliant prophet and interpreter.

It is almost alarming to think that once a noted critic dismissed this concerto as being "born to the grave." Of course, now we know its longevity and its promise to last, perhaps, as long as music does. A music reviewer becomes alarmed at declarations like the above, because he makes many of his own.

So easy it is to consign some new composition to the oblivion of silence and thus be wrong, and so difficult to predict in the bold manner a great future for another such and be right. But, as history always proves, words are as ephemeral as the seconds that tick away and, in the final analysis, there is music, which—for better or worse—makes its own part in time.

Rain and Brahms.

The rain and Brahms—together. The rain is sweet, kind, almost apologetically continuing its steady patter all through the Fourth Symphony. But in the music there is a sense of the starkness of fate. It seems appropriate for this symphony to have a connection of sorts with the tragedies of Sophocles. When Brahms wrote this he was deeply immersed in the plays of the Greek dramatist. If music can talk, then surely this creation must be saying something in the spirit of those ancient classics. At any rate, it pleases us to think so.

Serge Koussevitzky and his redoubtable Bostonians have done themselves credit this night with the superior quality of their performances. So be it, and there be lots more of it.

[illegible] TRANSCRIPT TELEGRAM
AUG 2 - 1946

Boston Symphony Presents First in All-Brahms Series

Cold Rain Cuts Festival Audience at Tanglewood to About 7,000, Principally Seat-Holders—Claudio Arrau, Chilean Pianist, Warmly Received for His Performance of First Piano Concerto—More Brahms Offerings Tomorrow Evening, Sunday Afternoon—All Reservations Taken for Both Concerts.

The second series of Berkshire Symphonic festival concerts by the Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky opened last evening at Tanglewood, Lenox, when the first of three all-Brahms programs was performed before an audience of approximately 7,000, with Claudio Arrau, Chilean pianist, as assisting artist.

Cold rain which pattered too lightly on the immense roof of the vast music shed to interfere with enjoyment of the music, dripped persistently enough from trees and shrubs and from the clouds that almost rested on their crests to discourage an attendance equal to the crowds of last week-end. Those who stayed away were the general admission customers who, on mild, fair evenings and bright summer Sunday afternoons, enjoy the concert from Tanglewood lawns outside the big shed, feeling no envy at all for those within who have spent for the privilege of occupying a box or a steel chair. Box-holders and seat purchasers were not discouraged, however, and there were very few vacancies indeed. The relatively few who bought general admission tickets crowded in under the music shed portico for shelter from the rain and the chill wind that played across the Tanglewood acres.

The size of the audience did not seem to make much difference in the enthusiasm with which the program was received. Some think Brahms does not evoke so spontaneous a response as do the works of more emotional composers. But Dr. Koussevitzky, Mr. Arrau and the orchestra could not complain that their efforts last night were coldly received. The conductor was called back to the podium again and again at the close of the concert despite the usual rush to the parking lots by those who thought they could beat the traffic jams with an early start. Mr. Arrau took no less than six bows when he and the orchestra had concluded the Brahms First piano concerto to which they gave a brilliant performance.

The Tragic overture, which opened the concert, and the Fourth symphony, in E minor, were the other offerings of the evening.

All-Brahms programs will also be given on Saturday evening and Sunday afternoon. On Saturday evening the Third and Second symphonies, in F major and D major, respectively, will be performed by the orchestra, and Carol Brice and a Berkshire Music Center chorus trained by Robert Shaw will join with the orchestra to give the Rhapsody for contralto, male chorus and orchestra (Opus 53). The Rhapsody and the Second symphony will be broadcast from 9:30 to 10:30 o'clock by the ABC nation-wide network. The Sunday afternoon program will consist of the Variations on a Theme Haydn (Opus 56a), the Concerto in A minor for violin and violincello with orchestra, in which Erica Morini, violinist, and Gregor Piatigorsky, violincellist, will be the soloists, and the First symphony, in C minor.

All seats for both the Saturday evening and Sunday afternoon concerts have been sold for some time, according to Festival officials, but if the weather is fair they expect huge audiences on the lawns to supplement the 6,000 or more reservation-holders.

NEW YORK, N. Y.
SUN
AUG 2 - 1946

BRAHMS HEARD AT TANGLEWOOD

Arrau, Chilean Pianist, Plays D Minor Concerto.

By IRVING KOLODIN.
Special to The New York Sun.

Lenox, Mass., Aug. 2.—In the lexicon of Serge Koussevitzky, Shakespeare's "Sweets to the Sweet" reads "Brahms to the Brahmins" (Bostonian and otherwise). For the second week of the Berkshire festival, which began at Tanglewood last night, he has prepared a series of Brahms programs which will include all of the four symphonies, two concertos and various other works.

The patter of rain which began at nightfall and continued intermittently through the concert was an inconvenience only as it would have been anywhere—in the walk from transportation to shelter. For the ample music shed swallowed up not only those who had bought out all the available seats, but also those whose general admission tickets provided for standing or leaning room where it could be found. More than a few hardy nature-and-music-lovers curled up under nearby trees, and heard the music and the rain at the same time.

Actually this proved, on inspection, to be the best place to hear Claudio Arrau, the Chilean pianist, play the D minor concerto. This has always seemed a work too stormy and thick-sounding for an ordinary concert hall; and when one substituted, for the leavening tone controls of a phonograph or radio, retirement to an appropriate distance from the point of conflict between piano and orchestra, the quality of sound attained a balance it rarely has indoors.

Between them, soloist and conductor provided a performance of the work which was full of intellectual as well as physical vigor, unhampered by any need for sidestepping the pitfalls with which the work is sprinkled. Arrau cleared all the technical hurdles of his past without breaking stride, and with a degree of reserve power for the most formidable which won a new respect for his abilities, already rated as considerable. It was altogether a firm, free-flowing performance which merited the hearty applause that it received.

The orchestral works of the program were the "tragic" overture of the Fourth Symphony, which made for an evening of close to the best Brahms. One may be sure that the orchestral musicians were hardly as comfortable on this damp evening as the listeners were, but the evidences in the playing were few indeed.

NEWPORT, ARK
INDEPENDENT
8/2/46

NEW OPERA COMING

Stockbridge, Mass. — The first American performance of the new opera "Peter Grimes" will be held at the Berkshire Music Center at Tanglewood Aug. 6.

Written by Benjamin Briton of London, the opera was chosen to reopen the Sadler Wells Opera after the war. Eric Crozier, who directed the world premier in London, will stage the opera here.

NEW YORK, N. Y.
POST

AUG 2 - 1946

Rhythm and Reason

Music at Tanglewood Undampened by Rainy Weather

By Harriett Johnson

Lenox, Mass., Aug. 2—The forces of nature are greater than the forces of man but last night's concert at the Berkshire Festival broke the rule with a gusto. The dripping skies became inconsequential in their perversity. As the music proceeded, even the rain tamed down to expressing itself through an intermittent drizzle completely unimportant as compared with the power of Brahms, Serge Koussevitzky and the Boston Symphony Orchestra, plus Claudio Arrau, Chilean pianist, who performed the D Minor Concerto.

This second series in the festival program is dedicating itself exclusively to the music of Brahms, including performances of all four symphonies, the alto rhapsody, the double concerto for violin and cello. Last night's opening concert, besides the piano concerto, scheduled the tragic overture, Opus 81, and the Fourth Symphony in E minor.

Listeners With Blankets

It took a little courage at the outset, in spite of the beauty of the surroundings, not to be depressed by the conspicuous absence of the sun and a penetrating dampness. Over 7,000 enthusiasts, however, turned up their noses at the elements; they brought fur coats, blankets, shawls and sweaters. They sat on seats or on the ground, and were rewarded by experiencing a concert which proved the perfect combination of great music performed with great inspiration.

Maestro Koussevitzky, wearing a tuxedo rather than his more formal Carnegie Hall tails, was, as in former years at the festival, more relaxed than in his winter conducting. The orchestra, properly sympathetic to his mood, sounded in both the symphony and the concerto brilliant but lacking in tenseness. The result was a consistent beauty of tone with a superconception and realization of dynamic variation. What was loud was just the amount of sound the maestro intended and the same held for the gradations all along the line. And this was accomplished without any driving quality to mar the spontaneous flow of the music.

Arrau Thoughtful in Tone

Mr. Arrau's playing of the concerto had an intense quality of concentration which is probably better suited to the great work he played than any other he might have chosen. This music is not for display in the ordinary sense and, although grateful to the instrument, is reflective. It needs brilliance and probing depth of feeling for proper re-creation.

The lines of melody Arrau played gave the impression an actor might who, intent on the beauty he was expressing, became lost in his own thoughts. In losing himself, however, he found a rare beauty for his listeners and it was obvious the audience knew they were hearing no ordinary performance. Both pianist and conductor got an ovation and returned numerous times to receive the prolonged applause of the crowd.

Driving over to the festival, our philosophical taxi driver remarked, apropos of the weather, that we shouldn't be surprised at anything that might happen in the Berkshires. Well, anything can happen to the weather, but what did happen musically last night in the shed, although not surprising, will long be remembered by a host of listeners, chilly in their bones but who went away with warmed hearts.

NORWALK, CONN.
HOUR

AUG 2 - 1946

Berkshire Festival Singers Announced

Vacationists from this Vicinity, who will be in eastern Massachusetts during the next two weeks, plan to hear the music festival at Tanglewood in Lenox where Serge Koussevitsky is the conductor.

The Boston Symphony Orchestar's presentation of Beethoven's Ninth Symphony on Aug. 11 will have as soloists: Frances Yeend, soprano; Eunice Alberts, contralto; Joseph Laderoute, tenor, and James Pease, bass.

The cast has also been announced for the three performances of "Peter Grimes," the opera which will have its first American production at Tanglewood on Aug. 6, [illegible] 9. "Peter Grimes" was composed for Tanglewood by commission of the Koussevitzky Music Foundation. The title role will be sung alternately by William Horne and Joseph Laderoute. The leading soprano part will be sung alternately by Florence Manning and Frances Yeend. Balstrode will be sung by James Pease.

SPRINGFIELD, MASS.
EVENING UNION

AUG 2 - 1946

ARRAU SOLOIST IN NEW SERIES

Tanglewood Weather Cold, Audience Warm

By Willard M. Clark

LENOX, Aug. 2—Cold, unpleasant weather greeted the thousands who thronged Tanglewood last night to usher in the second series of the Berkshire festival concerts by the Boston Symphony Orchestra under t[illegible] Serge Koussevitsky.

This series of three concerts will be devoted to the works of Johannes Brahms. Soloists to be heard include the pianist Claudio Arrau, who played the first piano concerto last night; the Negro contralto, Carol Brice, who appears Saturday night in the "Rhapsody for Contralto and Male Chorus"; and Erica Morini, violinist and Gregory Piatigorsky, the cellist, who will be heard in the double concerto for violoncello and orchestra Sunday afternoon.

Take the conducting genius of a Koussevitsky, add to it the virtuosi who make up the Boston Symphony Orchestra; give them the music of Johannes Brahms to play and you have an unbeatable combination. At least that is what the huge audience seemed to think last night. There was tremendous applause following every number and a veritable ovation for Claudio Arrau following his stirring p[illegible]

The dark, [illegible]oding music which made up the majority of the program seemed in tune with the weather. From the opening crashing chords of the "Tragic Overture" to the herculean finale of the fourth symphony there was a continuous surge of mighty music, towering to the skies, with only passages of nostalgic beauties to relieve them.

Mr. Arrau is a fine pianist. His playing glitters cool and suave. It would have taken a Lhevine to cope with the tremendous crescendi built up by the orchestra. It was in the cadenzas that the pianist had ample opportunity to be communicative. His reading was deeply felt and magnificently given. Particularly effective was the performance of the second movement, rich in lyrical beauty, plaintive, yet alive with an underlying strength, barely leashed. In the variations of the finale, pianist and orchestra joined in a performance so exciting that it elicited cheers. Soloist and conductor were recalled again and again.

The concert concluded with a memorable performance of the "Symphony No. 4 in E Minor." In this the master's last symphonic work, misses these certain bright and engaging qualities which one finds in the second and third symphonies. Instead, one listens to somber [illegible] and to massive and stately [illegible].

There was a nobility and sweep to the performance which completely captivated the audience. It was a typical Koussevitsky reading, a stupendous achievement by the orchestra.

The program Saturday night will include beside the "Rhapsody for Contralto, Male Chorus and Orchestra," the second and third symphonies.

BRISTOL, CONN.
PRESS

AUG 2 - 1946

Among Us Girls

By LYDIA

As we sat in the great music shed at Tanglewood on a recent perfect Sunday afternoon, the thought occurred that some avid witchhunting committee might well classify the performance under the heading of "Un-American Activities." The 15,000 people present were listening with rapt attention to a Russian conductor, and the symphony of the moment was the work of a Russian composer.

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It isn't the fashion now to be nice about the Russians, let alone pretend to understand them, but it must be admitted that out of Russia has come some of the world's greatest music. And it doesn't make us a Communist to say that nobody can interpret that music like Mr. Koussevitsky.

* * *

If there were only a political Mr. K. to interpret some of the Russian moves in the international field, things might go better with the poor struggling U. N.!

* * *

As we looked up at the curved arch of the shed roof, with its iron supports criss-crossed back and forth, we marvelled that so stark a structure should have such wonderful accoustics. Perhaps therein lies the answer. Open on three sides, the breezes blow through in gemutlich fashion, and we'll take the results to the most modern of air-conditioning effects.

* * *

The audience at Tanglewood was in itself a remarkable thing; not an asthmatic wheeze, let alone a bored cough, was emitted during the whole afternoon. Perhaps it was the beneficial air of them thar Berkshire Hills, but more than likely it was merely proof of the old saying that "music hath charms"...... yes, even Russian music!

* * *

The people that attend the concerts are a cosmopolitan cross-cut, much more so, for example than that which one sees at a ball game. This gives strength to the belief that love of music is universal, and by the age of many of the subscribers also indicates that love of music outlives many other loves.

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One could find, no doubt, a car from almost every state in the union among the thousands in the parking lots, for the festival is a mecca to which devotees come from great distances.

* * *

Among those who seem to be having as good a time as any, were the large number who had no seats, but used the great lawns of the estate for this purpose. They brought their own blankets or their own folding chairs, and if they arrived early, they enjoyed leisurely picnics until the big moment for the opening number arrived.

* * *

In the front row sat one of the great patrons of music in this country, Elizabeth Sprague Coolidge. The suite from the ballet, "Appalachian Spring," by the American composer Aaron Copland, was dedicated to her so that she had more than usual interest in the afternoon's program. We had the pleasure of meeting Mrs. Coolidge, a massive woman in her eighties, who didn't look to be an octogenarian. Her handicap of deafness was not concealed, and a hearing device reposed on her chest, but apparently she is one of those fortunate souls who can feel music and her knowledge is great enough so that she can watch the musicians at work with as much pleasure as others get listening.

Part of the enjoyment of a Berkshire festival for us is that ancillary portion, involving the trip to Lenox via the New Boston route, along the west branch of the Farmington River. The lack of traffic was surprising enough, and eating our sandwiches and salad on the river bank was almost as peaceful as in a spot on a country by-way. And no curious cows were on hand to discomfit us with their sad brown-eyed gazing.

* * *

The Berkshire Festival was one of those things that was called off as a result of Pearl Harbor, and the resultant gasoline rationing. Its revival is one of the good things that has returned with what might laughingly be called "the peace", if it were not so sad a thing.

* * *

"The Show Shop" in Canton, too, has returned, another good event, for those who like the theatre, and find the Show Shop performances as refreshing as a cool drink on a summer's eve. The Cobleighs were in good form in "The Barker" and the audience obviously had a pleasantly relaxed time without cerebral effort.

* * *

Wandering under the clear night sky during the intermission, and sipping an unsophisticated drink called "Squirt", we decided that the world has its good moments, in spite of the mess that is sometimes made of it by man.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 2 - 1946

Brahms Week End Opens At Berkshire Festival

Arrau Is Piano Soloist With Boston Symphony

Special to the Herald Tribune

LENOX, Mass., Aug. 1.—A week end of Brahms opened tonight at Tanglewood with the first of a series of three concerts in the Berkshire Music Festival by the Boston Symphony Orchestra. Dr. Serge Koussevitzky conducted, with Claudio Arrau as soloist in the Piano Concerto No. 1 in D minor.

Mr. Arrau was born in Chile and gave his first recital at five in Santiago. While a student, Mr. Arrau won the Liszt and Bach prizes. Since a recital at Carnegie Hall in 1941, he has averaged 100 appearances a year.

The other two numbers on tonight's program were the Tragic Overture, Op. 81, and Symphony No. 4 in E minor, Op. 98, with Mr. Arrau as soloist.

Showers kept down tonight's audience to the 6,500 capacity of the music shed.

SPRINGFIELD, MASS.
NEWS

AUG 2 - 1946

Berkshire Symphonic Festival Opens Its All Brahms Series

Boston Orchestra Plays 'Tragic' Overture and Fourth Symphony; Claudio Arru Concerto Soloist

By JOHN D. DONOGHUE

Lenox, Aug. 2—For many of the "there is no good in Brahms" school this is the longest of the three weeks of the Berkshire Music festival, but for the 7000 Brahms' lovers who filled the Tanglewood shed last night, the first of the three all Brahms programs was sheer delight.

The Boston orchestra under Dr Serge Koussevitzky was in its usual fine form for the Fourth symphony and the "Tragic" overture, and Claudio Arrau, the Chilean pianist, proved himself master of one of the most demanding of all concertos, the first.

The first rain of the current season might have dampened the clothes of the audience; it did not dampen its spirits. Despite the chill outside, there was a heartfelt welcome for the soloist, the conductor and the orchestra.

Less frequently programmed than his "Academic" overture, the "Tragic" overture was a fine choice to open the Brahms week and the conductor played its contrasting themes dramatically.

In the concerto, Mr Arrau addressed himself more to the music than to the audience, largely letting the matter of balance up to the conductor. Never once did he strain for a big tone. The result was always good for the composer, but not always good for the soloist who occasionally was overpowered by the orchestra. In the first movement, especially, where the main theme is written in ungrateful fashion, it is hard for any soloist to let the piano sing that others besides the performers may enjoy it. As it was, Arrau received as hearty applause from the orchestra as any soloist this reviewer has seen. It was a musician's triumph. The tender Adagio was given with lovely tone, while the finale found the pianist tossing off his portion with ease and affection.

As for the Fourth, it is conceded one of the greatest, and it will not be easy to forget that final movement where the rondo-or is it a chaconne?—is one of the greatest music writing feats in history. The handling of the variations was memorable.

Saturday night at 8.15, the second and third symphonies are scheduled, plus the Alto rhapsody, Carol Brice soloist.

LONG BRANCH, N. J.
RECORD

2 - 1946

Julius Katchen Given Honors

Julius Katchen, son of Mr. and Mrs. Ira J. Katchen of Long Branch, has been notified that he has been awarded the graduate scholarship to represent Haverford College as a graduate exchange fellow for a year's study at the University of Paris.

JULIUS KATCHEN

Thies award is the result of the scholarship record of Mr. Katchen who was graduated this year from Haverford College with honors and elected to Phi Beta Kappa.

Julius waes a graduate of Long Branch High School in 1943 and is a well known cotncert pianist. He is at present pianist for the Berkshire Music Center under Dr. Serge Koussevitsky of the Boston Symphony Orchestra, where he recently performed the "Beethoven Emperor Concerto" before an enthusiastic audience of several thousand.

BROOKLYN, N. Y.
CITIZEN

1946

New Opera Coming

STOCKBRIDGE, Mass. (U.P.)—The first American performance of the new opera "Peter Grimes" will be held at the Berkshire Music Center at Tanglewood, Aug. 6.

Written by Benjamin Briton of London, the opera was chosen to reopen the Sadler Wells Opera after the war. Eric Crozier, who directed the world premier in London, will stage the opera here.

SPRINGFIELD, MASS.
NEWS

AUG 2 - 1946

THE MUSIC BOX

By JOHN D. DONOGHUE

This week, so far as our very personal pleasure was concerned the principal music news was Tanglewood, though there were some fir new Columbia recordings to brighten the nights and the days to com To balance that good news is a note from Madame Cora Claiborne sayin that she's going to teach voice in New York.

That's good news for the big town where there are too many charlatans, but it's not too good for a city like Springfield where the number of top-notch teachers is limited. The sole bright ray of hope is that she may be able to adjust her schedule to take in a day or two of Springfield teaching each week.

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Because of the glamor connected with the concerts, it is easy to overlook the serious, quiet work that is going on daily at the Berkshire Music center. Dr Koussevitzky's far-seeing dream is already producing results.

* * *

Far beyond the thousands who can get to Tanglewood, there will be millions who will delight in the music that will be written at Tanglewood and in the musicians who are being trained there. That is a long-range investment that cannot be overemphasized. Such a project needs support and contributions to the Berkshire Music center are always welcome.

* * *

One immediate benefit from such contributions is a chance to sit in at the Saturday-morning rehearsals of the orchestra. We particularly remember the first such rehearsal we heard. It was worth everything just to see the doctor—and don't call him the old doctor, even if he was 72 last week—work on those men and work on that music. Membership also permits hearing such treats as the premiere of "Peter Grimes" next Tuesday.

* * *

The people who bemoan the low caliber of American music had cause to sing a slightly different tune when they had a chance to hear the Aaron Copland suite, "Appalachian Spring," last Sunday. Mr Copland, whose "Quiet City" has already been a Tanglewood success, is assistant to Dr Koussevitzky at the Berkshire Music center, and his score was given as warm a reception as any composer could hope for.

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SPRINGFIELD, MASS.
NEWS

AUG 2 - 1946

TANGLEWOOD TO GIVE 9TH OF BEETHOVEN

Symphony to Close Festival Aug. 11; 'Peter Grimes' Cast Selected

Tanglewood, Aug. 2—Serge Koussevitzky has chosen four [illegible] now studying in the Berkshire Music center at Tanglewood in Lenox to be the soloists in the performance of Beethoven's Ninth symphony in the Berkshire festival by the Boston Symphony orchestra.

The Ninth symphony will bring the festival to a close under Dr Koussevitzky's direction on August 11.

The quartet will include Frances Yeend, soprano; Eunice Alberts, contralto; Joseph Laderoute, tenor; James Pease, bass.

The cast [illegible] selected for the three performances of "Peter Grimes," the opera [illegible] have its first American production by the Berkshire Music center at Tanglewood on August 6, 7 and 8.

"Peter Grimes" was composed for Tanglewood by commission of the Koussevitzky Music foundation. The title role will be sung alternately by William Horne and Joseph Laderoute. The leading soprano part (Ellen) will be sung alternately by Florence Manning and Frances Yeend.

Balstrode will be sung by James Pease. The cast will include: Ellen Carleen, Irene [illegible], Frances Lehnerts, Mildred [illegible], Phyllis Smith, Duane Crossley, Paul Franke, Robert Gay, Paul [illegible], Matthew Lockhart, Robert [illegible], Edward Treash, Frederic Zighera.

Eric Crozier, who directed the production at Sadlers Wells in London, and Benjamin Britten, the composer of "Peter Grimes," are to assist in the production here. Richard Rychtarik is the stage designer.

SPRINGFIELD, MASS.
MORNING UNION

AUG 2 - 1946

ARRAU SOLOIST IN NEW SERIES

Tanglewood Weather Cold, Audience Warm

By Willard M. Clark

LENOX, Aug. 1—Cold, unpleasant weather greeted the thousands who thronged Tanglewood tonight to usher in the second series of the Berkshire festival concerts by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky.

This series of three concerts will be devoted to the works of Johannes Brahms. Soloists to be heard include the pianist Claudio Arrau, who played the first piano concerto tonight; the Negro contralto, Carol Brice, who appears Saturday night in the "Rhapsody for Contralto and Male Chorus"; and Erica Morini, violinist and Gregory Piatigorsky, the cellist, who will be heard in the double concerto for violoncello and orchestra Sunday afternoon.

Take the conducting genius of a Koussevitzky, add to it the virtuosi who make up the Boston Symphony Orchestra; give them the music of Johannes Brahms to play and you have an unbeatable combination. At least that is what the huge audience seemed to think tonight. There was tremendous applause following every number and a veritable ovation for Claudio Arrau following his stirring performance.

The dark, brooding music which made up the majority of the program seemed in tune with the weather. From the opening crashing chords of the "Tragic Overture" to the herculean finale of the fourth symphony there was a continuous surge of mighty music, towering to the skies, with only passages of nostalgic beauties to relieve them.

NEW YORK, N. Y.
THE PEOPLE'S VOICE

AUG 3 - 1946

With Symphony

CAROL BRICE, who has rapidly climbed the ladder of concert success, will be heard with the Boston Symphony under the direction of Serge Koussevitzky on Saturday, August 3, [illegible] p.m. over the American Broadcasting System (WJZ). Miss Brice, contralto, will sing Brahms's "Alto Rhapsody," assisted by the orchestra and male chorus. The broadcast will originate from Tanglewood, Mass., and is one in the series sponsored by the Berkshire Musical Festival being held this year for the first time since the end [illegible] war. Director Koussevitzky was one of the first musicians of rank to recognize Miss Brice's outstanding talent.

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ittsfield, Massachusetts. Saturday, August 3, 1

Three Top Flight Soloists To Be Heard at Festival

Carol Brice Appears With Boston Symphony Tonight, Gregor Piatigorsky And Erica Morini Tomorrow

Carol Brice

Erica Morini

Carol Brice, contralto, Erica Morini, violinist, and Gregor Piatigorsky, 'cellist, will be the soloists in the second and third all-Brahms program of the Berkshire Festival tonight and tomorrow afternoon. The concerts will be the fifth and sixth in the series of nine by the Boston Symphony Orchestra conducted by Serge Koussevitzky.

Miss Brice, whom Dr. Koussevitzky has chosen to sing in Brahms' Rhapsody for contralto solo, male chorus and orchestra, was the first of her race to win the Naumberg Award, a debut in Town Hall, New York. Daughter of a Congregational minister, and a teacher, she was born in Indianapolis and grew up in Sedalia, N. C., where her aunt, Dr. Charlotte Hawkins Brown, founded the Palmer Memorial Institute.

Studied at Juilliard

After graduating from Talladega College in Alabama, Miss Brice won a fellowship at the Juilliard School and a place in the chorus of the "Hot Mikado" at the World's Fair. She appeared in "The Chaplet," an early English opera at the Museum of Modern Art and in 1940 at the third inauguration of President Roosevelt and at the White House. She has sung with the Pittsburgh Symphony Orchestra under Fritz Reiner, the Kansas City Symphony Orchestra, the Yale Glee Club and in recital this season at Town Hall and Carnegie Hall.

Erica Morini, who will be soloist, with Piatigorsky, in the Concerto for Violin and Violoncello with Orchestra tomorrow afternoon made her debut in Leipzig at the age of eight under the baton of Artur Nikisch, at one time conductor of the Boston Orchestra. She studied and appeared in Europe before coming to the United States in her late teens. She has toured Australia and the Orient, as well as Europe and this country. Now an American citizen, she makes her home in New York.

Gregor Piatigorsky has for several seasons been a member of the faculty of the Berkshire Music Center and has played at the Festival and in the Community Concerts Series in Pittsfield. He is director of the school's chamber music. Born in Russia, he has played since he was six. After accompanying the movies at the age of nine he was appointed at 15 first 'cellist at the Imperial Opera in Moscow.

Crossed to Poland

Crossing the border into Poland in the Russian revolution, he went from Warsaw to Berlin and in 1929 came to the United States, where he played with the Philadelphia and New York Philharmonic Orchestras. In 1942 he became an American citizen at Elizabethtown, N. Y., where he lives in the summer. He is head of the 'cello department at the Curtis Institute, Philadelphia, his winter home.

All seats for the two concerts in the Festival Shed have been reserved for several weeks, but admissions will be sold at the box office so that as many as wish may listen from the benches outside and the lawns.

Following are the week-end programs:

Tonight

Symphony No. 3 in F major, Op. 90
 Allegro con brio
 Andante
 Poco allegretto
 Allegro
Rhapsody for contralto solo, male chorus and orchestra, Op. 53
Symphony No. 2 in D major, Op. 73
 Allegro non troppo
 Adagio non troppo
 Adagietto grazioso, quasi andantino
 Allegro con spirito
Festival chorus
Trained by Robert Shaw

Sunday Afternoon

Variations on a theme by Haydn, Op. 56A
Concerto for violin and violoncello with orchestra, in A minor, Op. 102
 Allegro
 Andante
 Vivace non troppo
Symphony No. 1 in C minor, Op. 68
 Un poco sostenuto
 Andante sostenuto
 Un poco allegretto e grazioso
 Adagio: allegro non troppo, ma con brio

NEW YORK, N. Y.
PM

AUG 2 - 1946

CAROL BRICE, winner of the 1944 Naumberg Award, has been selected by Serge Koussevitzky to sing Brahms' Alto Rhapsody with the Boston Symphony at the Berkshire Festival in Lenox, Mass., tomorrow. The program will be heard on WJZ-ABC at 9:30 p.m.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 3 - 1946

Brahms Week End Opens At Berkshire Festival

Arrau Is Piano Soloist With Boston Symphony

Special to the Herald Tribune

LENOX, Mass., Aug. 1.—A week end of Brahms opened Thursday at Tanglewood with the first of a series of three concerts in the Berkshire Music Festival by the Boston Symphony Orchestra. Dr. Serge Koussevitzky conducted, with Claudio Arrau as soloist in the Piano Concerto No. 1 in D minor.

Mr. Arrau was born in Chile and gave his first recital at five in Santiago. While a student, Mr. Arrau won the Liszt and Bach prizes. Since a recital at Carnegie Hall in 1941, he has averaged 100 appearances a year.

The other two numbers on tonight's program were the Tragic Overture, Op. 81, and Symphony No. 4 in E minor, Op. 98.

Showers kept down tonight's audience to the 6,500 capacity of the music shed.

NEW YORK, N. Y.
WORLD-TELEGRAM

AUG 3- 1946

Closeup of a Koussevitzky Rehearsal

Festival Offers Informal View of His Technique

By ROBERT BAGAR.

LENOX, Mass., Aug. 3.—One of the magnets for the music lovers gathered here in the Berkshires is the Saturday morning rehearsals of the Boston Symphony Orchestra, Serge Koussevitzky, of course, presiding. The following is an account of last Saturday's warm-up which can be spoken of as being typical of them all.

At ten o'clock in the morning, the music lovers occupy a good half of the Tanglewood music shed, expectant and quivering with the excitement that comes with being privileged to sit in on secret doings. More are drifting in.

The orchestral sounds have a whip-like echo, which is missing when the shed is capacity full. All the musicians are coatless, and the conductor himself is too. He sits on a high stool before his forces, going through the most casual beats imaginable. Nothing like the tenseness of the actual performance.

Quite An Experience.

Pretty soon what seems like a laggardly attitude—which is easily understandable at such an ungodly hour—is gone, and in its place there is great alertness from all participating. It's the heart of rehearsals.

Students, visitors, are everywhere. The shed fills up rapidly. More coming in all the time. Everybody in informal attire. Women in slacks, men shirtless. Communing with Tschaikowsky without inhibitions.

A stiffish breeze wings its way through the awning at the sides of the shed. There are strained, almost too attentive looks on the faces of the listeners, now. The musical drama unfolds episodically as Koussevitzky pauses to instruct his minions from time to time.

Food is to be had here, and coffee and soft drinks, during the rehearsal. You pay for it, naturally. It's quite snappy and there is an autumnal feel about. Must be the music.

A little family, father, mother and one, two, three, four youngsters troop in very quietly. Another family, only parents and one child, this time. Exposing the young ones to music early in life.

Sun and Warm Music.

In back of me I am surprised to find two solid rows of nuns, and to one and a score of priests.

Where did they come from so suddenly? This certainly adds the devotional look to matters.

The sun is making things warm now, as Koussevitzky makes things hot on the stage. The Tschaikowsky Fifth sends out a thermal glow. Everybody bathes in it. The suns rays, reflected from innumerable mirrors of nature, weave designs on the back wall of the shed. Short-lived mosaics, but beautiful.

Passionate conviction, fiery oratory explode from the instrumental body. Koussevitzky touches off blast after blast with his quick, nervous gestures, and the echoes ring through the amphitheater and surge out into the open spaces, onto the lawn and beyond. Suddenly, with one sharp piercing chord the Tschaikowsky closes off.

Rehearsal Grind.

Sighs escape from the massed listeners, who wait for a moment, then break into loud applause. The conductor bows slightly, but in a second or two the Boston Symphony is back at work. And, before we know it, we are in the middle of a storm—the music, as you can guess, Beethoven's "Pastorale."

Stop and start. Begin and repeat all over again. Perfection is what the batonist is seeking. He apparently gets it. Then more measures, more repetition, more refining. Koussevitzky shrills out more instructions—over the huge sound of the music. The men hear and he smiles, gratefully.

A gradual decline in sonority, so subtly paced, so like a thinning thread off a spinning wheel. Then silence. The rehearsal is over.

COLUMBUS, OHIO
STAR

AUG 3 - 1946

Koussevitsky Gives Shostakovitch's Ninth

It isn't given to all men to realize their dreams. But Serge Koussevitzky in introducing another "first" to his already long list, as he will on Aug. 10 when he conducts the Boston Symphony's air premiere of Shostakovitch's Ninth Symphony from the Berkshire Music Festival at Tanglewood, Mass. (ABC-WCOL, 8:30 p. m.), once again knows the satisfaction of a dream fulfilled.

Many years ago, the youthful Koussevitsky, already considered one of the world's great conductors, chafed under the restrictions placed upon new music by the limitations of the concert hall. It was his great desire that millions of people hear music—new and old—the millions who could not come to the concert hall. Music to the young conductor, as it is to him now, was a means of forging bonds among people—a method of communication as important as waterways, ships, trains.

So, at his own expense, the young Koussevitsky chartered a boat and gathered together his own orchestra. Up and down the Volga River they traveled and played symphonic programs to the remote towns and villages of Russia that had never before heard such music.

Now the broadcasts of the Boston Symphony under Koussevitsky's direction is the extension and modernization of his early method of bringing music to millions of people.

Dr. Koussevitsky was the first conductor to recognize the genius of Shostakovitch and to introduce him to American audiences. When he played Shostakovitch's Fifth Symphony, musical criticism was either diffident or scathing. Koussevitsky was wroth—reached the boiling point. He said the critics were wrong and that he would play Shostakovitch until they saw the light.

Koussevitsky continued to play the Fifth and played it on tour. Finally Koussevitsky and Shostakovitch were vindicated in the article by Warren Storey of The Boston Post who wrote, "This critic hereby eats humble pie with reference to Shostakovitch and in particular to his Fifth Symphony. Not only does he revise his opinion of the Fifth but also of the other Shostakovitch works."

Other critics have also long since eaten "humble pie"—and their own words—as Shostakovitch has assumed his rightful place among the great men of music.

NEW YORK, N. Y.
POST

AUG 3- 1946

Rhythm and Reason

Music Comes From Anywhere At Tanglewood Music Center

By Harriett Johnson

Music at Tanglewood during the six-week season of the Berkshire Music Center goes on all day and far into the night. I hotfooted it yesterday from house to barn to shed to theatre on the 200-acre framed estate. I listened to all kinds of varieties of sound from a clarinetist practicing in a field to Bob Shaw jitterbugging on a soap box in a barn, meanwhile getting wonderful sounds out of his Bach chorus.

The swank Berkshire festival with its three series of weekend concerts by the Boston Symphony Orchestra (the second is now in progress) is no more important than the associated daily music-making which is part of the center. During lunch on the grounds I sat at a picnic table drinking a bowl of Boston clam chowder and surrounded by conductors, operatic aspirants, choral students, instrumentalists and composers. Each talked faster and louder than the other about his particular enthusiasm. Hugh Ross, not in the best of humor because of an abscessed tooth, arrived on the scene, having spent the morning with a chorus rehearsal of "Peter Grimes," the opera by the Englishman Benjamin Britten, which has its American premiere at Tanglewood on Tuesday. Alice Edman, wife of the editor of the Berkshire Eagle, and unofficial collector of properties for the opera, emerged with three rickety chairs and two ancient-looking lanterns, which she had borrowed from E. P. Palmer, Pittsfield cabinet maker.

"Shocked at Tristan"

With my cup of coffee still hot in my throat, I trotted, after lunch, into the rustic theatre to watch the progress of Richard Rychtarik's scene-designing class As I made my way through masses of colored gelatins and boxes of 1,000-watt bulbs I noticed a teen-aged girl in spattered blue denims lugging a tin pail of water across the stage. "I'm going to mix some paints," she volunteered. Upon questioning, she turned out to be Sylvia Pfeiffer, stepdaughter of William Steinberg, conductor of the Buffalo Philharmonic. "I saw my first opera last year in San Francisco," she said. "It was 'Tristan' and I was shocked by the dreadful scenery. I went there with my father. He conducted. I've always been interested in art, and I'm going to study stage designing. Seriously, I think I can improve things."

She swung a big brush through what looked like a charcoal brew. At that point a young man of 14 came up to help her. He turned out to be Burton Bernstein, brother of Leonard. "He's supposed to be here for a vacation, but we've put him to work on the stage," said Rychtarik. The designer has seven girls and three boys in his class, but he finds the feminine contingent more apt. They may not be born to the hammer but they swing it with more precaution than the men," he said. "The boys are too hasty and grab a brush or put in a nail without a second thought. It'd be better if they hesitated a little. See?"—he grinned and held up a bandaged finger — "Even I don't know any better!"

Disentangling myself from a mass of cables used for the stage lights I walked out of the building down toward one of the exits from the grounds. On the way I stopped at Bob Shaw's rehearsal. He was in his shirtsleeves working as heatedly as Harry James or Tommy Dorsey to get the kind of sound he wanted in the "Magnificat." His body rocked with rhythm, and intermittently in his intensity he fell off his soapbox. Meanwhile his chorus achieved miraculous results while almost to a man (and woman) chewing gum.

Tanglewood, where Hawthorne wrote "The House of Seven Gables"; where Herman Melville and Hawthorne became friends; where, only a few miles distant, Melville wrote "Moby Dick." Today Tanglewood is a place of memories and association. Today it is also a place where great music, conviviality and ideas mix in the most agreeable kind of blend.

CLEVELAND, OHIO
PRESS

AUG 3 - 1946

TWO SINGERS WELL KNOWN IN CLEVELAND, Mildred Mueller and Leon-
ard Treash, will appear in the American premiere performance of Benjamin
Britten's new opera, "Peter Grimes," when it is performed at the famous Berk-
hire Music Festivals in Tanglewood, Lenox, Mass., next Tuesday, Wednesday
nd Friday under the direction of Serge Koussevitzky. Richard Rychtarik, for-
ner Clevelander, designed the sets for the production. Miss Mueller is a grad-
ate of the Cleveland Institute of Music and Treash is head of the voice depart-
nent at Baldwin-Wallace Conservatory of Music, Berea.

INFORMATION OBSCURED

Student Orchestra Is as Good as Cleveland or Cincy--Koussevitsky

The Tanglewood of today includes a [illegible] orchestra "as good as Cleveland or Cincinnati," Dr. Serge Koussevitzky told a highly amused audience of 600 gathered at the Berkshire Museum last night for the annual summer members' night program.

Koussevitzky [illegible] Out

Speaking briefly on the future of the Berkshire Music Center, the Boston Symphony Orchestra conductor inflicted bruises and contusions on large numbers of composers and musicians. Only Moussorgsky, Wagner and Bizet pass his primary requirements for good opera, the development of which he sees as an important phase of the Tanglewood of tomorrow. With a gesture, he dismissed Puccini, Mascagni and the other Italian composers as creators of "banal" works, none of which fulfill his requisites for "musical drama." The greatest opera of all, he declared, is "Carmen."

"Avoid the Banal"

At the Center, he said, "We want to avoid the banal, the routine. We need the opera in America, the real opera. I hope one day every state will have the opera." They will get it, he implied, at least partially through the impetus furnished as this phase of Tanglewood's future develops. He sees, ultimately, a center which will attract "the greatest writers, painters and musicians" of the age, and hopes for the construction of a Greek amphitheatre seating 25,000.

Of the past, Dr. Koussevitzky had to say that American musical culture started in earnest 25 years ago and "now can stand with anybody." He gave the Boston Symphony credit for contributing greatly to this development, being "the first great orchestra in the country." Much of the Boston Symphony's influence in the growth of American musical culture, he attributed to a succession of conductors who tried to "bring something new" to the symphonic field.

Of the Berkshire Music Center of today, he said, "Every one of us who works there, works for the art of music." He mentioned the course for conductors, the first such school in America, and said that although "one cannot learn to conduct in six weeks, we can nurture imagination and feeling." He won his biggest laugh of the eve-

Koussevitzky
Continued on Second Page

health requirements.

Koussevitzk[illegible]

Continued From [illegible]st Page

ning, when reviewing the activities of the student orchestra, he admitted that at the end of the first week, "we were depressed by the orchestra," but that "by the end of the third week, it was as good as Cleveland or Cincinnati."

Introduced by Brown

Dr. Koussevitzky was introduced by John Nicholas Brown of Newport, R.I., a trustee of the Boston Symphony, who presented the conductor as "the master of the masters of the past."

The program marked the official opening of an exhibition of French Impressionist painters, a collection of pictures and memorabilia of the Boston Symphony Orchestra and a group of photographs by Charles H. Vickery of Pittsfield. Refreshments were served in the Ellen Crane Memorial Room. More than 600 attended.

WATERBURY, CONN.
DEMOCRAT

A[illegible]46

Singers Picked At Tanglewood

As a result of auditions held last week, Serge Koussevitzky has chosen four singers now studying in the Berkshire Music Center at Tanglewood in Lenox to be the soloists in the performance of Beethoven's Ninth Symphony in the Berkshire Festival by the Boston Symphony orchestra. The Ninth Symphony will bring the Festival to a close under Dr. Koussevitzky's direction on August 11. The quartet is to include Frances Yeend, soprano; Eunice Alberts, contralto; Joseph Laderoute, tenor; James Pease, bass. These singers come from various parts of the country, an indication of the diverse geopraphical sources of the student body of the Berkshire Music Center. Miss Yeend is from the State of Washington; Miss Alberts from Brookline, Massachusetts; Joseph Laderoute from Canada; James Pease from Indiana.

The cast is also announced for the three performances of "Peter Grimes," the opera which will have its first American production by the Berkshire Music Center at Tanglewood on August 6, 7, 9. "Peter Grimes" was composed for Tanglewood by commission of the Koussevitzky Music Foundation. The title role will be sung alternately by William Horne and Joseph Laderoute. The leading soprano part (Ellen) will be sung alternately by Flornece Manning and Frances Yeend. Balstrode will be sung by James Pease. The cast will include: Ellen Carleen, Irene Jordan, Frances Lehnerts, Fildred Mueller, Phyllis Smith, Duane Crossley, Paul Franfle Robert Gay, Paul Knowles, Matthew Lockhart, Robert Long, Leonard Treash, Frederic Zighera.

Eric Crozier, who directed the production at Sadlers Wells in London, and Benjamin Britten, the composer of "Peter Grimes," are both on their way from England to assist in the production here. Richard Rychtarik is the stage designer.

Cpl. Keating And Other Troopers Are Promoted

Aug 3

Cpl. Joseph A. Keating

Acting Corporal Joseph A. Keating of Lee barracks, State Police, was promoted to the rank of full corporal yesterday. Commissioner of Public Safety John P. Stokes made the announcement which included the promotions of other state policemen who have been assigned to this area. Keating is in charge of the Lee detachment.

Other promotions: Acting Sergeant Michael J. Sullivan at Northampton formerly of Lee, to full sergeant, Cpl. Timothy Flynn, Cpl. Charles J. O'Connor, both formerly of Lee, to full sergeants.

In addition to Keating other acting corporals raised to the full rank are: Walter Burke at Monson, Lawrence Irving at Shelburne Falls, James Cronin at Brookfield and Joseph D. Gahm at Russell, all formerly assigned to the Lee or Pittsfield barracks.

It is expected that a shift in the state police personnel will follow these promotions. However Commissioner Stokes has given no hint of such action yet.

CINCINNATI, OHIO
ENQUIRER

AUG 4 - 1946

ON AUGUST 4, at Tanglewood, at the Berkshire Festival, one of the few surviving perfect violoncelli made by Stradivari, the fabulous 250-year-old "Lord Aylesford," will make its concert debut. It will be introduced by its new owner, Gregor Piatigorsky, who acquired it a few weeks ago at a price not disclosed but rumored to have been unusually high.

The "Lord Aylesford" was made by Antonio Stradivari in Cremona in 1696. According to careful calculations, of all the instruments made by Stradivari, [illegible] violins, 12 violas and [illegible] 'celli are actually known today.

Of the 'celli' fewer than 10 are in perfect condition. Of these the "Lord Aylesford" is considered by experts to be one of the finest. The instrument was brought from Italy to London in 1780, where it was bought by Lord Aylesford. Later it passed into other private hands.

Tanglewood Shed Filled As All-Brahms Week Opens

Claudio Arrau Is Complete Master Of Keyboard in First Piano Concerto—Rain Fails To Dampen Enthusiasm

By JAY C. ROSENFELD

Last night's concert at Tanglewood was the first of this week end's three in which Serge Koussevitzky leads the Boston Symphony Orchestra for the second week of the ninth Berkshire Festival. An audience which filled every seat under the huge Shed and all the auxiliary benches and seats under the protection of the lateral corridors gave the Boston orchestra's famous leader and the soloist of the evening, the pianist Claudio Arrau, the same vociferous and enthusiastic merited evidence of their all-out approval as is the rule at this unique musical institution.

All Brahms Program

The cause of the release of all the acclamation was the high standards of performance which have been maintained without deviation at these concerts. Last night the entire program was devoted to music of Johannes Brahms. The orchestra played the "Tragic Overture," and the fourth symphony and accompanied Mr. Arrau in the first piano concerto, (in D minor).

Opinions concerning orchestras usually are influenced by the last occasions one has had to hear them, thus, memories of the lucid transparency of the Boston orchestra's Mozart might lead us to say that there is their forte, and then, after last night's program, one is convinced that in the intricacies of Brahms they have their best chance to show their mettle. Certain it is that one of the great musical pioneers of the last century does give the Bostonians an opportunity to show many facets of their brilliance which other composers might not unveil. Noticeable particularly last night was the substance and ability of every section and of every individual of the orchestra. Each one held up his responsibility with musical integrity, and there enters the true measure of their conductor, who by subtle and keen senses of balance and perspective keeps them in control and under the artistic discipline which sums up to such superlative performances.

Soloist Recalled

After the soloist's sixth recall we lost count, but no one will quite forget the galvanic impression he made in the concerto. He played with heroic dominance. The tremendous difficulties of the keyboard were overcome with complete mastery so that he was able, as his artistic judgment prompted him, to give even the most gigantic handfuls of notes and chords a soft and poetic touch. And in the slow movement nothing would quite convey the manner of his conception so well as the indication Brahms himself desired: "Molto dolce ed expressivo." He was not tempted by the vast spaces in which the audience faced him to alter his exquisitely lovely tone to more stentorian proportions.

While it is a measure of the present-day acceptance of Brahms to have three programs exclusively of his music, there was still evidence last night why it has had to meet and combat opposition during its near 100 years of existence. The piano concerto as an orchestral background which is of much more importance and of beauty than had been the accompaniments of previous composers' concertos, and thus the matter of balance between soloist and accompaniment becomes a special problem. The orchestra's assignment is worthy of eloquent statement, but a reverberating tympani prevented us from hearing the elementally-rhythmed but awkwardly placed, majestic introduction of the concerto. Poor Brahms sometimes has to fight more than a reluctant audience.

Tempo of Fourth Fast

The proper tempo of Brahms symphonies, specifically this fourth, has always been a subject of heated discussions. Dr. Koussevitzky elicited beautiful tonal quality from his orchestra, but he did not realize the inflections of tender queries we think Brahms has planted, and it would be our contention that at his speed it is less feasible. However, here the orchestral balance was superb. In the later movements, they were in their most felicitous moods. The horns, trombones, and bassoons, in their famous episode in the last movement made tones of incomparable loveliness.

The light rain which had been falling during the early evening was but a slight nuisance and hardly a hindrance to the large audience which, as usual, arrived in sufficient time to be seated in ample time for the prompt start of the concert, but very few wraps and blankets remained unused in the unusually chill air of an early August evening. Koussevitzky appeared in conventional black tuxedo, for the first time at a Berkshire festival concert, and Mr. Arrau, during the long orchestral introduction to his concerto, stroked and kneaded his hands, to keep them in trim for his entrance.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 3 - 1946

BIG PLANS MADE FOR TANGLEWOOD

Koussevitzky Tells Museum Members He Hopes Musical Center Will Have Theater and Stadium

Pittsfield, Aug. 2 — Speaking to an audience that filled every seat in the Berkshire Museum theater tonight, with a large overflow audience, Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, envisioned a glorious future for Tanglewood.

He said he hoped it would sometime be a world center for composers, artists and dramatists as well as a great musical center. He pictured a great theater and a stadium with a seating capacity of 25,000 persons, and looked forward to the production of operas.

He addressed an audience of men and women who had gathered for the annual museum summer members' night. Dr Koussevitzky's talk was one of the features of the program, which included also a pictorial exhibit relating to the history of the Boston Symphony orchestra.

One of those in the audience was Mrs Frank P. Gannett, wife of the publisher, who is at the head of a national musical organization that is to build a replica of the Nathaniel Hawthorne cottage on the original site. Mrs Gannett said later that a part of the fund for the building of the cottage had been raised and the plans have been drawn by Andrew H. Hepburn of Concord.

On exhibition were portraits of the founder of the Boston Symphony orchestra, its best-known conductors and artists, photographs and memorabilia. On display also was a large exhibit entitled "French Impressionist Painting." Visitors also saw photographs by Charles H. Vickery of this city.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 4 - 1946

10,500 at Tanglewood Concert

Special to the Herald Tribune

LENOX, Mass., Aug. 3.—The fifth festival concert of the Berkshire Festival at Tanglewood drew 10,000 tonight, which is 500 less than a week ago tonight. With perfect weather, several thousand were seated on lawn blankets. Interest in this second all-Brahms program was unabated, with a sellout for the closing of the second series tomorrow afternoon.

NEW YORK, N.
TIMES

AUG 4 -

MISS BRICE S
AT BERKSHIR

Young Contralto
Chorus and Or
Second Brahms

By OLIN DOW
Special to The New
LENOX, Mass., Au
Brice, the young Negr
was soloist this evening
ond of the Brahms prog
Berkshire Music Fest
performance of that
rhapsody, op. 53, which
ting of verses from
"Harzreise."
Aside from the inte
noble and rarely heard
Serge Koussevitzky h
with it an ideal backgr
quality of Miss Brice's
beautiful voice is riche
effective in its lowe
which is characteristic
of organ. The upper
still, perhaps, fully to
to be brought under co
trol. And Brahms' mus
wide skips, so dramatic
tion, from high to low
much of the singer.
But the voice is fresh
in all its registers, and
showed herself a musi
telligence and taste in
ment of the melodic li
not "emote" or exagge
expression of the feelin
this music, is not of
variety.
Indeed, a nearly
maintenance of line
ency of style goes
meeting the effect th
poser evidently intende
was like a gorgeously
against the tapestry of
tral and choral son
music spoke for itself,
poser intended, in term
emotion and classic be

Excellent Effect of

The chorus, in turn
had prepared its part
while Miss Brice, unde
derstanding, had prepa
the original German, made
face of the difficulties which
contrasts occasioned, an ex
effect. It was in terms of
phonic rather than a textu
pression that the performan
ceeded. With no text at
mood would have been conv
Much more could be said
festival chorus, which has
working so zealously und
enthusiastic leadership of
Shaw, and has performed
tonishing number of im
choral compositions in suc
weekly programs of the Be
Music Center season. It ha
in the afternoon, in
Church, the highly modern
anies a la Vierge Noire," b
lenc, and the Bach Magnific
The same body will si
very difficult choral parts
them too at the America
mière of Benjamin Britten's
"Peter Grimes," on Tuesday
week they were heard in
their weekly programs in
cantata, "Christ Lag in To
den." Their achievements
sets of this festival.
The symphonies of the e
were Brahms' Third and his S
which concluded the concer
the last named performance
tion may not be made here
the playing of the Third sym
was conspicuous for two
the exceptional clarity of the
sition of theme and counter
and the spirit, now fiery, now
al, and fundamentally
which clothed the interpre

Rehearsal Heard in Mo

And this morning, at th
hearsal," which is a
earsal, but also a variety
ert when full programs
ared in the presence of
udience of subscribers
estival, there was the
une to hear Erica Mo
regor Piatigorsky as so
he Brahms double conc
violin and orchestra. For
ascination of these re
which are final stages of
tion, are as significant as
certs, because the interp
can be followed as they are
and put together.
There were interesting
ments of tempo this mor
tween the orchestra and
soloists, as the perfect
attained. And there was
son to grasp the fine
authority of Miss Morin
the mature and arresting
ter, and the virtuoso pro
phenomenal tone of Pia
with his newly acquired
varius 'cello.

WORCESTER, MASS.
TELEGRAM

AUG 4 - 1946

Carol Brice Heard in Brahms at Tanglewood

By RAYMOND MORIN

LENOX, Aug. 3.—The second concert of series "B" of this Berkshire Music Festival at Tanglewood was given tonight by the Boston Symphony Orchestra conducted by Serge Koussevitzky. The audience of 9500 responded warmly to the Tangle[illegible]but of Carol Brice, Negro contralto, who sang the "Rhapsody, Opus 53" in this all-Brahms series of three concerts.

Last Thursday night we were unable to report on the post-intermission performance of the "Symphony No. 4, in E Minor, Opus 98," owing to the lateness of the hour, so we offer our opinions at this time.

Striking Drama

Not being an unrestricted Brahmsian, we find it impossible to write with unbounded enthusiasm of this work, and yet we do not hesitate to acknowledge the striking drama revealed in the playing of the first and last movements, as well as a lack of tiresome reiteration in the "andante moderato." Most worthy of note was the close-knit qualities of the "allegro jiocoso" which could easily lapse into loose fragmentary impressions.

The brass section played admirably and even the most "exposed" phrases were tonally beyond reproach. Still, one sensed a constant striving for climax that is so typically Brahms. To say that Thursday night's "Symphony No. 4" was a completely satisfying musical experience would be an admission of contentment with its spasmodic but ever interrupted climaxes. To criticize its performance by the orchestra or its interpretation by the conductor would be equally difficult.

F Major More Assertive

Tonight's program opened with the "Symphony No. 3, in F Major, Opus 90." Here is Brahms in a more directly assertive mood. Perhaps it was only a reflection of my own reaction, but it seemed to me that Koussevitzky was more deeply engaged with the drive of this symphony than any other work heard so far in these Brahms concerts.

The first three movements ha
multi-shaded qualities of Bravu
ra, docility, vigor, and serenit

It was in the last movement, however, (as intended by Brahms) that a thrilling climax was reached. It has been aptly described as a tremendous conflict of elemental forces."

I am not suggesting that Koussevitzky is an infallible judge of new artists. But I do point to a conspicuous absence of failures among his proteges, unless you are unwilling to acknowledge the brilliant careers of Maynor, Bernstein, Sanroma, and others who were helped by the conductor early in their careers.

Heart-Warming Voice

The "Rhapsody for Contralto, Male Chorus, and Orchestra" is far from a conclusive work by which to judge Carol Brice. There is no denying her possession of a luscious, heart-warming voice, opulent in its low register, although lacking in resonance in its highest tones. The Brahms score does not provide the melodic continuity in which Miss Brice's voice undoubtedly is heard to better advantage. From the interpretative standpoint, Miss Brice was thoroughly schooled in the three stanzas from Goethe's "Werther's Leiden" which Brahms modeled into this none-too-exciting score. The male chorus was coached by Robert Shaw, which speaks amply for itself.

The program closed with the "Symphony No. 2 in D Major," the discussion of which will be included in tomorrow's review of the final concert in this Brahms series. Tomorrow afternoon's soloists are Erica Morini and Gregor Piatigorsky.

SYRACUSE, N. Y.
HERALD-AMERICAN

AUG 4 - 1946

Laderoute Is Auditions Winner in Berkshires; Syracuse Recitalists

By E. V. W.

JOSEPH LADEROUTE, tenor, who sang in Fine Arts College a few seasons ago with the University Chorus, Dr. Howard Lyman directing, is among Berkshire Music Center audition winners. Dr. Serge Koussevitzky has chosen four singers now studying in the Center in "Tanglewood," Lenox, Mass., to be the soloists in the performance of Beethoven's Ninth Symphony in the Berkshire Festival by the Boston Symphony Orchestra. The Ninth Symphony will bring the Festival to a close under Dr. Koussevitsky's direction on Aug. 11. The quartet: Francis Yeend, soprano; Eunice Alberts, contralto; Mr. Laderoute; James Pease, bass. These singers come from various parts of the country, an indication of the diverse geographical sources of the seudent body in the Music Center. Miss Yeend is from the state of Washington; Miss Alberts from Brookline, Mass.; Mr. Laderoute from Canada; James Pease from Indiana.

THE CAST ALSO is announced for the three performances of "Peter Grimes," the opera which will have its first American production by the Berkshire Music Center at Tanglewood on Aug. 6, 7, 9. "Peter Grimes" was composed for Tanglewood by commission of the Koussevitsky Music Foundation. The title role will be sung alternately by William Horne and Joseph Laderoute. The leading soprano part (Ellen) will be sung alternately by Florence Manning and Frances Yeend. Balstrode will be sung by James Pease. In the cast: Ellen Carleen, Irene Jordan, Frances Lehnerts, Mildred Mueller, Phyllis Smith, Duane Crossley, Paul Franke, Robert Gay, Paul Knowles, Matthew Lockhart, Robert Long, Leonard Treash, Frederic Zighera. Eric Crozier, who directed the production at Sadlers Wells in London, and Benjamin Britten, the composer of "Peter Grimes," are both on their way from England to assist in the Tanglewood production. Richard Rychtarik is stage designer.

HERALD TRIBUNE

AUG 4 - 1946

"PETER GRIMES"

By Francis D. Perkins

FOR productions of new operas these days we are indebted to educational institutions. Columbia University staged Gian-Carlo Menotti's "The Medium" last May, and this week the Berkshire Music Center will produce Benjamin Britten's "Peter Grimes" for the first time in this country at Tanglewood, Lenox, Mass. It will be given on Tuesday, Wednesday and Friday evenings, with alternating casts and orchestras.

Judging by its record so far, and by the comments of English critics, "Peter Grimes" is a work of considerable consequence. It was produced in London on June 7 at the Sadler's Wells Theater, where it has had twenty-four performances. On the European continent it has been given in German at Basel and Zurich, in Flemish at Antwerp and in Swedish at Stockholm. Next season it is to be presented in London at Covent Garden, and in Prague, Brno, Budapest and Copenhagen. The Sea Interludes from Mr. Britten's score were played by the Boston Symphony Orchestra in its home concerts of March 1 and 2, 1946, and in its Carnegie Hall concert of March 13.

The circumstances which led to the composition of "Peter Grimes" are described by Mr. Britten in a booklet published for the Sadler's Wells Foundation. On May 5, 1941, his operetta "Paul Bunyan," with a text by W. H. Anden, was produced at Columbia University by the Columbia Theater Associates. Although the New York critics damned it, "the public seemed to find something enjoyable in the performances," and Mr. Britten wanted to write more works for the stage. That summer, when in California, he read an article by E. M. Forster in "The Listener" about the English clergyman-poet, George Crabbe (1754-1832). Reading about Crabbe, who also was born in Suffolk, gave the composer a feeling of nostalgia for his native county, and Crabbe's "The Borough" provided a subject and a background from which he and Peter Pears (who sang the title role in the first London production) began to try to construct a scenario.

A few months later, when the Boston Symphony was playing his "Sinfonia dá Requiem." Sergei Koussevitzky asked Mr. Britten why he had not written an opera. Mr. Britten explained that such an undertaking would require a freedom from other work, which was an economic impossibility for most young composers. Interested in the project for an opera based on "The Borough," Mr. Koussevitzky arranged for the commissioning of the work through the Koussevitzky Music Foundation, and the score is dedicated to the memory of his wife, Natalie Koussevitzy. On his return to England in April, 1942, Mr. Britten asked Montagu Slater to write the libretto. He began the score in January, 1944, and finished it thirteen months later.

Story and Characters

"The Borough", published in 1810, describes a Suffolk fishing and shipbuilding village such as Aldeborough, where Crabbe was born; its atmosphere, institutions, daily life and characters. One of these is the fisherman, Peter Grimes. Ernest Newman, writing in "The Sunday Times" of London, thinks that Crabbe's Grimes, as it stands, would not have made satisfactory material for opera, but that Mr. Slater "has wisely shown the self-haunted man as a complex of warring impulses, fatally prone to harshness but with a vein of poetic imagination running through him, a frustrated sensitive who breaks himself against the sharp angles of the world because he lacks the flexibility of spirit to steer past or round them." "For the rest," he adds, "all that Mr. Slater had to do was to condense and dovetail a few of Crabbe's other types, take them from the pitiless glass of the poet's microscope, and make them breathe and move in company." These other characters include Grime's silent apprentice; Ellen Orford, the schoolmistress (soprano); Capt. Balstrode, retired merchant skipper (barytone); Swallow, lawyer and coroner (bass); "Auntie" (contralto), the landlady of "The Boar", and her two "nieces" (sopranos), described as the main attractions of that inn; Robert Boles (tenor), a Methodist fisherman; Mrs. Sedley (soprano), "a rentier widow of an East Indian Company's factor"; Ned Keene (barytone), "apothecary and quack"; the rector, the Rev. Horace Adams (tenor), the carrier Hobson (bass), and the silent Dr. Crabbe. Grimes is a tenor. The period of the libretto has been moved up from 1810 to 1830.

Mr. Slater writes that he has used Crabbe's poem only as the starting point for his story. This can be told here only in an incomplete, much condensed form. Grimes's apprentice has died on a recent fishing trip; the coroner's verdict is accidental death, but it is given in such a way that Peter feels that he is still under suspicion. Disliked by most of his fellow townsmen, he is fiercely ambitious; he wishes to show the borough what he is made of; to make money and marry Ellen. She tries to comfort and encourage him, but finds this difficult.

Grimes secures a new apprentice from the workhouse; Ellen brings the boy to the inn and Grimes takes him to his home, a hut made out of a boat. On a fine Sunday morning a few weeks later Ellen is talking to the boy; she notices signs of ill treatment. Peter demands that the boy go to work with him, Sunday or no Sunday; Ellen's remonstrance leads to an argument; Peter strikes her; the boy runs from him and Peter follows. Suspicion of Peter's conduct arises in the gathering crowd, a group goes to his hut to investigate.

Hearing the approaching crowd, Peter prepares to leave the hut. The boy, starting down the cliff, slips and falls, screaming as he disappears. Peter follows him, the visitors find the hut empty. Three days later, after nothing has been heard of Grimes or the boy, Ellen finds the latter's jersey. A posse goes out to search for Grimes. A little later he reappears, almost insane. Balstrode proposes that he take his boat, sink it and go down with it. Grimes does what he is told. The posse returns empty-handed, and the borough resumes its daily life.

Most of the libretto is written in "four-beat half-rhymed verse, as conversational as possible and not too regular." Mr. Britten writes that he decided to reject the Wagnerian theory of "permanent melody" for the "classical practice of separate numbers that crystallize and hold the emotion of a dramatic situation at chosen moments." "Good recitative," he thinks, "should transform the natural intonations and rhythms of everyday speech into memorable musical phrases, but in more stylized music, the composer should not deliberately avoid unnatural stresses if the prosody of the poem and the [illegible] situation demand them, [illegible] of a high-hand[illegible] words, which may [illegible]ation far beyond th[illegible] speech-length, or a speed of delivery that would be impossible in conversation."

The cast includes William Horne and Joseph Laderoute as Grimes, Florence Manning and Frances Yeend as Ellen, James Pease as Balstrode and Ellen Carleen, Irene Jordan, Frances Lehnerts, Mildred Mueller, Phyllis Smith, Duane Crossley, Paul Franke, Robert Gay, Paul Knowles, Matthew Lockhart, Robert Long, Leonard Treash and Frederic Zighera in other roles. Leonard Bernstein will conduct, with Richard Rychtarik as stage director. Eric Crozier, who directed the London production of "Peter Grimes," and Mr. Britten will assist in this production.

Berkshire Festival

The second series of the Boston Symphony Orchestra's Berkshire Festival under Dr. Koussevitzky's direction closes this afternoon at Tanglewood with the following Brahms program, beginning at 3:30:

Variations on a Theme by Haydn; Double Concerto for violin and cello (soloists, Erica Morini and Gregor Piatigorsky); Symphony No. 1.

The following programs are scheduled for the last week of the festival:

Thursday, Aug. 8, 8:15: Prokofieff, Symphony No. 5; Schumann, cello concerto (soloist, Gregor Piatigorsky); Wagner, Prelude to "Lohengrin"; Strauss, "Till Eulenspiegel."

Saturday, 8:15: Schuman, American Festival Overture; Martinu, violin concerto (soloist, Mischa Elman); Shostakovitch, Symphony No. 9; Tchaikovsky, Francesca da Rimini. (Second half will be broadcast over ABC.)

Sunday, Aug. 11, 3:30: R. Thompson, The Testament of Freedom; Beethoven, Symphony No. 9.

The orchestra will hold a public rehearsal next Saturday morning at 10 o'clock.

Admission to the performances of "Peter Grimes" is by invitation to contributing members of the Friends of the Berkshire Music Center. Inquiries should be directed to the Berkshire Music Center at Lenox (Telephone, Lenox 530).

WILKES BARRE, PA.
INDEPENDENT

AUG 4 - 1946

Music Lovers Can Almost Predict How Often Favorites Will Be Played

By SCIENCE SERVICE

Music lovers listening to a series of symphony concerts could by studying past programs probably predict just how many times a favorite composer will be repeated or how often new compositions will be introduced during a season. A symphony conductor in selecting programs follows a more or less set pattern, although he may not be aware of it.

The leader of a dance band or band concert also gets a pleasing balance between new and familiar pieces by somewhat the same formula, states Dr. George Kingsley Zipf, of Harvard University.

Being "subconsciously" influenced by applause — its length, amount and intensity—and by remarks of music critics, a symphony conductor tends to have a "run" on one composer and then another, as vogues come and go. If selections are to be repeated at all, they are likely to reappear on the program soon after an ovation rather than following an interval of several years, Dr Zipf states in the Journal of Abnormal and Social Psychology.

To discover what a popular contemporary conductor considers the right balance in a program, he studied the frequency with which a number of different pieces were played and how often the same composers appeared on the program of the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitsky over a ten year period.

Of the 541 different selections, 362 pieces were played but once, and 88 twice, while three were played as often as eight times and one appeared on the program almost every season. While some composers were scheduled but once and others repeated a single time, almost half of the composers whose pieces were played by the Boston Symphony Orchestra during these 240 concerts averaged at least twice each season. Beethoven was played 59 times and Brahms 49 times during the ten ten years.

ASHEVILLE, N. C.
CITIZEN

AUG 4 - 1946

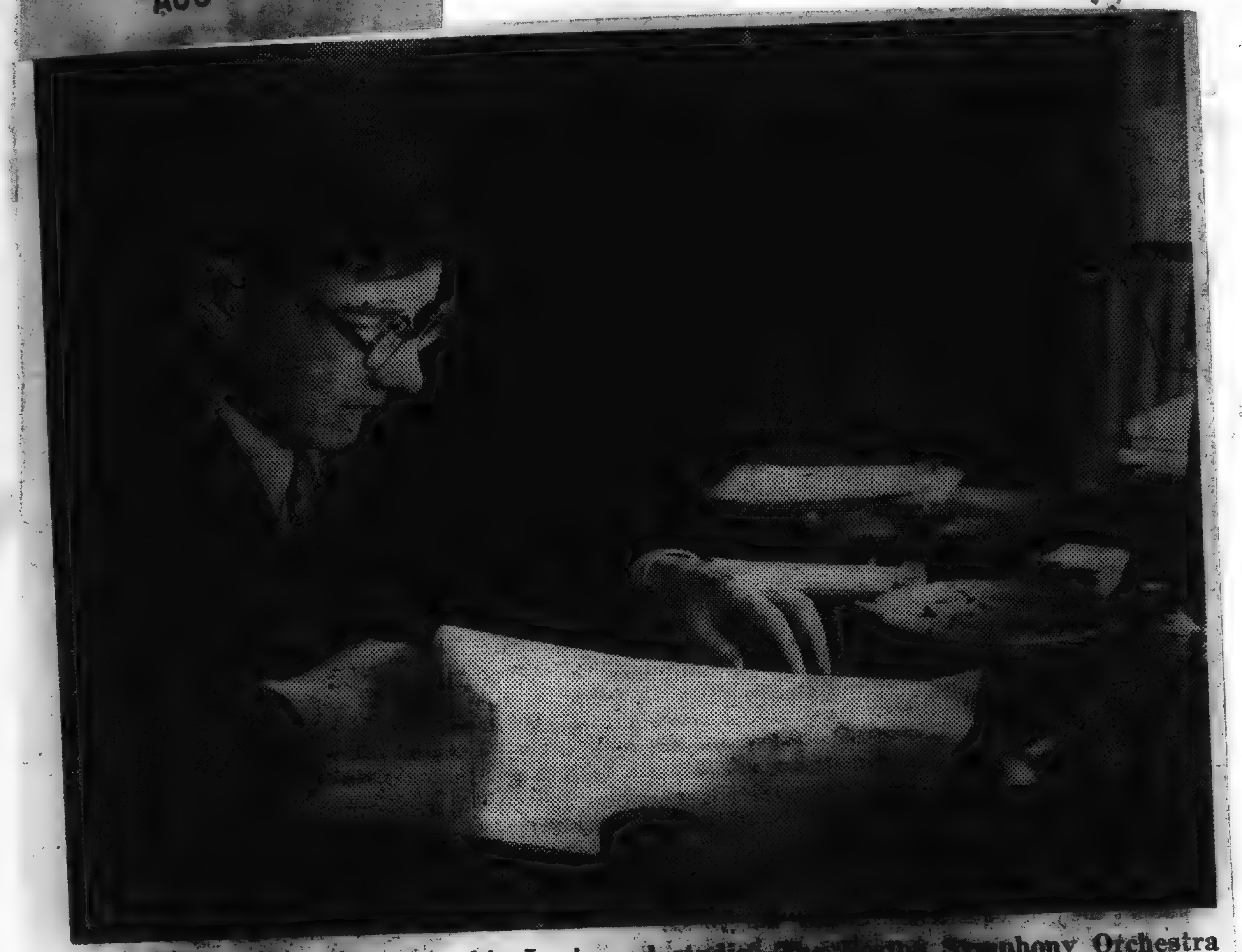
Saturday night Dr. Serge Koussevitsky conducts the Boston Symphony in the first U. S. radio performance of Dmitri Shostakovitch's Symphony No. 9. Tchaikovsky's famous "1812 Overture" will also be heard when the Boston Symphony broadcasts the final program of this season's Berkshire Musical Festival Saturday night at [illegible] over WNCA-ABC.

"Detect and Co[illegible] in a moment of typical [illegible] is pictured in the curren[illegible] of Saturday Evening Post. [illegible] Lehr and his zany show is [illegible] Thursday evenings at 8:30.

"The May[illegible] Encino," Tom Breneman, [illegible] host for "Breakfast in Hollyw[illegible]," gives orchids, diamond rings and kisses to his guests each morning at 10:00 over WNCA-ABC, Monday through Friday. "Al Pearce and His Gang," have returned to the airwaves each weekday afternoon at 2:00. Tizzy Lish, "The Human Chatterbox," is a featured performer.

NEW YORK, N. Y.
DAILY WORKER

AUG 4 - 1946



Dmitri Shostakovich in his Leningrad studio. The Boston Symphony Orchestra under Sergei Koussevitzky will perform the brilliant young composer's new Ninth Symphony over the ABC network (WJZ in New York) next Saturday, Aug. 10 from 9:30 to 10:30 p.m. This will be the first radio presentation of the work outside of the Sov Union. Tune in this thrilling event!

DAVENPORT, IA.
DEMOCRAT

AUG 4 1946

Catching The Beat In Music World Today

BY

INA WICKHAM

> "I shall know but one country—America
> "To it I owe my utter loyalty
> "The ends I aim at shall be for my Country
> "My God and Truth."
> —National Federation of Music Clubs Collect

THE most important event in the current music season, the long awaited American premiere of the Shostakovich Ninth Symphony, will occur on Saturday night, Aug. 10, when Dr. Sergei Koussevitsky conducts the Boston Symphony orchestra at the final concert of the 1946 Berkshire Music Festival. The symphony which is in E Flat Minor and listed as Opus 70, had its world premiere at Leningrad on Nov. 3, 1945 and was favorably hailed by music critics and the press. Dr. Koussevitsky who had benefactored the composer during the war by sending him manuscript paper was given the opportunity to present the first performance outside of Russia.

BRIDGEPORT, CONN.
HERALD

AUG 4 - 1946

PERMANENT

THOMPSON: THE TESTAMENT OF FREEDOM—On the bi-centennial of the birth of Thomas Jefferson the distinguished choral composer Randall Thompson set to music four passages from the works of America's first articulate democrat. The settings are sung and chanted by the Harvard glee club, directed by G. Wallace Woodworth, and played by the Boston symphony orchestra under Serge Koussevitzky in a recording which projects the feeling of Ballad for Americans and other patriotic effusions. Wi th the assistance of the printed words, The Testament of Freedom makes itself felt as a fresh means of expressing the philosophy of a liberty-loving land Without the text we are afraic the effect would be negative (Victor)

HARTFORD, CONN.
COURANT

AUG 4 - 1946

Four Chosen To Sing At Tanglewood

Will Be Soloists in Beethoven's Ninth Symphony August 11

As a result of auditions held last week, Serge Koussevitzky has chosen four singers now studying in the Berkshire Music Center at Tanglewod in Lenox to be the soloists in the performance of Beethoven's Ninth Symphony in the Berkshire Festival by the Boston Symphony Orchestra. The Ninth Symphony will bring the festival to a close under Dr. Koussevitsky's direction on August 11. The quartet is to include Frances Yeend, soprano; Eunice Alberts, contralto; Joseph Laderoute, tenor; James Pease, bass. These singers come from various parts of the country, an indication of the diverse geographical sources of the student body of the Berkshire Music Center. Miss Yeend is from the State of Washington; Miss Alberts from Brookline, Mass.; Joseph Laderoute from Canada; James Pease from Indiana.

Opera Cast.

The cast is also announced for three performances of "Peter Grimes," the opera which will have its first American production by the Berkshire Music Center at Tanglewood, Tuesday, Wednesday and Friday. "Peter Grimes" was composed for Tanglewood by commission of the Koussevitzky Music Foundation. The title role will be sung alternately by William Horne and Joseph Laderoute. The leading soprano part (Ellen) will be sung alternately by Florence Manning and Frances Yeend. Balstrode will be sung by James Pease. The cast will include: Ellen Carleen, Irene Jordan, Frances Lehnerts, Mildred Mueller, Phyllis Smith, Duane Crossley, Paul Franke, Robert Gay, Paul Knowles, Matthew Lockhart, Robert Long, Leonard Treash, Frederic Zighera.

Eric Crozier, who directed the production at Sadlers Wells in London, and Benjamin Britten, the composer of "Peter Grimes," are both on their way from England to assist in the production here. Richard Rychtarik is the stage designer.

ALBANY, N. Y.
TIMES UNION

AUG [illegible]

Music

By Edgar S. Van Olinda

THE second Sunday afternoon concert in Series B of the Berkshire Music Festival in the music shed of "Tanglewood" will be held this afternoon at 3:30 o'clock. There are no reserved seats for this event, but tickets of admission to the grounds may be purchased at the box office, entitling early comers to sit in the unreserved sections at the various entrances to the shed. The program for this afternoon is as follows:

Variations on a Theme
Haydn
Concerto for violin and 'cello
Brahms
Soloists—Erica Morini and Gregor Piatigorsky
Symphony, [illegible] C-minor
Brahms

The cast [illegible] first American performance of Benjamin Britten's opera, "Peter Grimes," which will be given at Tanglewood on Aug. 6, 7 and 9, includes William Horne, Joseph Laderoute, Florence Manning, Frances Yeend, James Pease, Ellen Carleen, Irene Jordan, Frances Yehnerth, Mildred Mueller, Phyllis Smith, Duane Crossley, Paul Franke, Robert Gay, Paul Knowles, Matthew Lockart, Robert Long, Leonard Treash and Frederick Zighera. The composer, and Eric Crozier, who directed the London production at Saddler Wells, last year, will assist in this production.

In the closing concert of the Berkshire festival on Sunday afternoon, Aug. 11, the soloists in Beethoven's "Ninth" symphony will be Miss Yeend, soprano; Eunice Alberts, contralto; Mr. Laderoute, tenor, and James Pease, bass. They were chosen by Dr. Koussevitzky from the vocal classes, as a result of auditions last week.

Carol Brice, young Negro contralto, whose rapid rise to fame has placed her in the front rank of contemporary singers, will be the third member of her race to have been heard at "Tanglewood," the other two being Marian Anderson and Dorothy Maynor. Miss Brice sang the [illegible] role, in the "Rhapsody for Contralto," by Brahms, last night.

The performance of "Opera Scenes," by the vocal students of the Berkshire Music Center in the Tanglewood theatre-concert hall, postponed from last Wednesday night, will be given Saturday afternoon, Aug. 10, at 3:30 o'clock.

WHEELING, W. VA.
NEWS REGISTER

AUG 4 - 1946

We have been "covering" music professionally for nearly 30 years, and consequently are not easily swayed. But when we first heard her at the Berkshire Festival three years ago, with the Boston Symphony, there were unashamed tears in our eyes—like those which came with Chaliapin's "Boris" and Kreisler's playing of the simple tunes of the Vienna that once was. The enterprising Victor company has released several of her singles, and now sends us her first album (No. 1043), simply titled Sacred Songs.

And what sacred songs they are! Mendelssohn's Hear Ye, Israel from "Elijah," Handel's How Beautiful Are the Feet from "Messiah," the Hallelujah from the Mozart motet "Exultate" and three of Bach's finest conceptions—Now Let Every Tongue Adore Thee from the Nicolai chorale, Laudamus Te from the Mass in B-minor and Only Bleed and Break Thy Loving Heart from the Passion according to St. Matthew. She has sensitive accompaniment by orchestra under Syvam Levin except in the Nicolai-Bach selection, in which she is supported by the Philadelphia with Ormandy. They come complete on three 12-inch doubles.

DALLAS, TEX.
NEWS

AUG 4 - 1946

[illegible] The American radio premiere of Shostakovich's Ninth Symphony will be presented by Serge Koussevitzky and the Boston Symphony Orchestra (KGKO, 7:30 p.m.), whose program will include also Tchaikovsky's "1812 Overture," not "Francesca da Rimini" as announced earlier.

DETROIT, MICH.
FREE PRESS

AUG 4 - 1946

Berkshire Festival

WORD COMES from the Berkshire Music Center at Tanglewood, Lenox, Mass., of two signal honors which have been bestowed on Joseph Laderoute, Windsor tenor.

Detroiters will recall his appearance with the Detroit Symphony Orchestra as soloist, and as tenor soloist in Lehman's song cycle "In a Persian Garden."

Since going to New York, he has appeared under Toscanini's direction in the radio performance of Beethoven's "Fidelio."

Now, in the two major events of the Berkshire Festival, Laderoute has been chosen by Serge Koussevitzky for principal parts in the Beethoven Ninth Symphony, which closes the Festival on Aug. 11.

* * *

LADEROUTE'S OTHER appearance will be in the American premiere of the English Opera "Peter Grimes," by Benjamin Britten. He will alternate in the title role with William Horne on Aug. 6, 7 and 9.

The leading soprano part (Ellen) will be sung alternately by Florence Manning and Frances Yeend. Balstrode will be sung by James Pease in an all-American cast.

PROVIDENCE, R. I.
JOURNAL

AUG 4 - 1946

Berkshire Audience To Hear Rare 'Cello

New York, Aug. 3.—(UP)—At the Berkshire Festival in Tanglewood M[illegible] the few surviving perfect violoncelli made by Stradivari, the fabulous 250-year-old "Lord Aylesford," will make its concert debut. It will be introduced by its new owner, Gregor Piatigorsky, who acquired it a few weeks ago at a price not disclosed but rumored to have been unusually high.

The "Lord Aylesford" was made by Antonio Stradivari in Cremona in 1696. According to careful calculations, of all the instruments made by Stradivari, 540 violins, 12 violas and 50 'celli are actually known today.

Of the 'celli, fewer than 10 are in perfect condition. Of these, the "Lord Aylesford" is considered by experts to be one of the finest. The instrument was brought from Italy to London in 1780, where it was bought by Lord Aylesford. Later it passed into other private hands.

SPRINGFIELD, MASS.
EVENING UNION

AUG 5 - 1946

KOUSSEVITZKY IS HEARD AT BEST

Boston Symphony Brahm's Evening at Tanglewood

By Evert C. Larson

A quiet, breezeless summer evening, in the heart of the ever beautiful Berkshire Hills, prevailed Saturday night when more than 10,000 summer-clad concert-goers filled Tanglewood's Shed and lawns to hear the second all-Brahms program of the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky. Highlighting the evening of music was the introduction to Tanglewood's audience the artistry of Carol Brice, who possesses a superlatively rich contralto voice with an astoundingly versatile range.

However, it appears to matter very little who is present on the stage in addition to Dr. Koussevitzky and his orchestra, for the conductor's mannerisms have a hynotic quality that arrest liste•er's attention. Dr. Koussevitzky's appearance upon the podium is highly individualistic since he in no way resembles the "conservative" director whose chief movement is the rhythmic wave of a baton. The Boston Symphony's conductor holds a white, nine-inch baton that is secondary to his direction which involves his entire body.

Superb in Brahms

Brahms offers Dr. Koussevitzky the best in podium showmanship for Brahms wrote music eloquently; somber and moody as well as lyrical and boisterous. Those in the audience close to the stage, readily discerned the price Dr. Koussevitzky paid in nervous strain and fatigue as he wrenched from his talented musicians the interpretation he sought, demanded, and wasn't satisfied until he had received. Therefore the success of the Boston Symphony appears to lie in its director—genius and disciplinarian.

Biographers have written that Brahms was a very modest man. This personality characteristic is not carried over into his music for the second and third symphonies as well as his rhapsody for contralto and male chorus, express confidence. There is no wallowing in doubt, no stumbling, and no evasions.

"Symphony No. 3 in F Major," first on the Tanglewood program, opened with the fullness that is characteristic of Brahms, who believed music must not only be emotionally expressive, but it must also be perfect in form. The second movement, which features an ecclesiastic-like melody, was perfectly timed with the dimming of the day's light when evening's mantle of darkness enveloped the locale. It's poetic beauty may well be associated with the religious story of "The Sermon on the Mount."

Vibrant Fourth Movement

The beautiful third movement contain sone of the many folk-dance melodies Brahms so loved to fuse into his works, but it is the vibrant fourth movement that is filled with the tonal powers Brahms used in the finales of his four symphonies. It is here that the emotions are most affected as horns cry out triumphantly against the accelerated beating of drums and the listener is enraptured by the experience.

"Rhapsody for Contralto, Male Chorus and Orchestra," opus 53, based on three verses of a Goethe poem, was the work Carol Brice chose for her Tanglewood debut. The tonal qualities Miss Brice possesses are sung with such ease that the effect is exceptionally pleasureable. Singing the verses in German, an obstacle in itself, Miss Brice colored the poet's verses with a warm contralto, and as well entered the soprápo range with a sustained clarity that was, aside from being a delightful surprise, a manifestation of her versatility. During the last of the three verses, Miss Brice was joined by the Festival Chorus, under the direction of Robert Shaw, which gave the rhapsody a maturity appropriate for the finale. The ovation given Miss Brice, Dr. Koussevitzky, chorus and orchestra was unexceptionally long and remained unabated while the artists were off-stage inbetween bows.

Hummable Melodies

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Jewish Advocate
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DAYTON, O.
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SPRINGFIELD, MASS.
EVENING UNION

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KOUSSEVITZKY IS HEARD AT BEST

Boston Symphony Brahm's Evening at Tanglewood

By Evert C. Larson

A quiet, breezeless summer evening, in the heart of the ever beautiful Berkshire Hills, prevailed Saturday night when more than 10,000 summer-clad concert-goers filled Tanglewood's Shed and lawns to hear the second all-Brahms program of the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky. Highlighting the evening of music was the introduction to Tanglewood's audience the artistry of Carol Brice, who possesses a superlatively rich contralto voice with an astoundingly versatile range.

However, it appears to matter very little who is present on the stage in addition to Dr. Koussevitzky and his orchestra, for the conductor's mannerisms have a hynotic quality that arrest listener's attention. Dr. Koussevitzky's appearance upon the podium is highly individualistic since he in no way resembles the "conservative" director whose chief movement is the rhythmic wave of a baton. The Boston Symphony's conducter holds a white, nine-inch baton that is secondary to his direction which involves his entire body.

Superb in Brahms

Brahms offers Dr. Koussevitzky the best in podium showmanship for Brahms wrote music eloquently; somber and moody as well as lyrical and boisterous. Those in the audience close to the stage, readily discerned the price Dr. Koussevitzky paid in nervous strain and fatigue as he wrenched from his talented musicians the interpretation he sought, demanded, and wasn't satisfied until he had received. Therefore the success of the Boston Symphony appears to lie in its director—genius and disciplinarian.

Biographers have written that Brahms was a very modest man. This personality characteristic is not carried over into his music for the second and third symphonies as well as his rhapsody for contralto and male chorus, express confidence. There is no wallowing in doubt, no stumbling, and no evasions.

"Symphony No. 3 in F Major," first on the Tanglewood program, opened with the fullness that is characteristic of Brahms, who believed music must not only be emotionally expressive, but it must also be perfect in form. The second movement, which features an ecclesiastic-like melody, was perfectly timed with the dimming of the day's light when evening's mantle of darkness enveloped the locale. It's poetic beauty may well be associated with the religious story of "The Sermon on the Mount."

Vibrant Fourth Movement

The beautiful third movement contain sone of the many folk-dance melodies Brahms so loved to fuse into his works, but it is the vibrant fourth movement that is filled with the tonal powers Brahms used in the finales of his four symphonies. It is here that the emotions are most affected as horns cry out triumphantly against the accelerated beating of drums and the listener is enraptured by the experience.

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Contenta

By JAY C. ROSENFELD

With the final C major chord of the Brahms first symphony Serge Koussevitzky, leading the Boston Symphony Orchestra yesterday afternoon at Tanglewood, brought to a close the three-concert Brahms cycle and the middle third of the three-week Ninth Berkshire Festival. The final two concerts yesterday and Saturday evening, maintaining the high excitement of the first concert on Thursday evening, had been filled with wonderfully played music and thrilling moments. Some 21,000 persons heard the two concerts, 11,500 yesterday and 9500 Saturday night.

The fourth symphony had been heard on the first program. The other three were listed on these closing concerts; the middle two on Saturday evening, and the first to close yesterday's program. Each of the great symphonies merited a whole article in the report of their performance, and to have thus to scramble all three is unjust to the orchestra and to the man who wrought the ensemble which is Boston's and Berkshire's (summer) pride. Granting that on these last two occasions, Dr. Koussevitzky, with his choice of the Brahms symphonies, had no mean exordium, yet what he has woven and colored is his personal triumph. The texture of such instances as the slow movement of the third symphony doesn't just come out, from a Topsy-like orchestra loom; the bouquet of the first movement of the D major symphony just doesn't accrete by aging in the wood. A gardener tending the fabulous lawns outside the Temple in London once answered our question about how to cultivate such velvety greens by saying that it's easy with careful attention for about 200 years. Dr. Koussevitzky has not worked on his Brahms and his orchestra for quite that long, but in the quarter-century of collaboration with his unmatched personnel, they together have refined and reshaped, and polished every detail until the product of that intense application becomes an ever-recurring miracle at each repetition.

To mention any is to seem to slight the rest, but the woodwind in the andante of the F major symphony was far too superbly fastidious to pass over, just as was the cello in the statement of the adagio of the D major. And the spacious pace of the warm D major opening movement permitted an orchestral tone which cannot be forgotten.

Carol Brice Meets Challenge

When Carol Brice appeared in recital in Pittsfield last year, she gave ample testimony of her ability to do dramatic and more vocally spectacular things, so that her solo in the contralto rhapsody served to display another side of her fine musicianship. Here Brahms, writing on some somber and depressed verses of Goethe, follows the poet's spirit with thorough fidelity but, in so doing, gives scant opportunity of ostentation to the voice. Miss Brice, however, met the challenge with sincere artistry and deeply-voiced vocal opulence. The full and steady emission of her splendidly-prepared voice, in its full range, was effectively sonorous everywhere, especially over the marvelously restrained accompaniment provided by the orchestra at the sensitive behest of their leader. The male chorus of some 70 voices, trained by the Berkshire Music Center's Robert Shaw, performed with impressive discipline. Brahms' sense of cumulative timing and Koussevitzky's feeling, here conspicuously, for the impact of understatement, made of this usually less than thrilling opus an intensely absorbing experience. Miss Brice sustained her tones with easy dominance, and expressed her verses both in her copiously full low resonances and in the higher registers with completely heartfelt emotional immersion. The whole performance was a rare example of artistic unification. It was only the desire to accommodate an unseen radio audience that prompted those responsible to work the lights so that they discouraged further exhibition of enthusiasm, for the tremendous audience would fain have shown their deeply-felt approval for Miss Brice, as well as for Dr. Koussevitzky and for the chorus-director, Mr. Shaw, who was graciously called to the front of the stage to share the applause.

Yesterday's Program

Yesterday's program began with the variations on a theme of Haydn, a lovable and comparatively uncomplicated piece, and was followed by the double concerto, in which Erica Morini was solo violinist and Gregor Piatigorsky, solo cellist. These are two such sterling artists that anything they attempt is sure to be impressive. Yesterday they played true to form, and made the concerto interesting even when they were not in agreement. Each soloist made the most of his individual opportunities, and there were many instances of beautiful playing, of which outstanding examples were Mr. Piatigorsky's introductory recitativo and Miss Morini's rendition of the plaintive repetition of the second subject (in A major).

Probably the climax of the whole Brahms cycle's excitement was reserved for the performance of the first symphony with which yesterday afternoon's concert ended. The tempo of each movement was so just and happy, and the microscopic details so beautifully accomplished, and the whole conception so full of imagination, it was no wonder that the record audience

At Tanglewood Today and Tomorrow

Today

*4.30—Department 5 Chamber Music and Choral Concert.

Tuesday

*8.15—First performance of "Peter Grimes." (All seats reserved).

*Open to Friends of Berkshire Music Center.

City Edition

Final Brahms Concerts

Part of the overflow crowd of 11,500 persons who attended yesterday's concert at Tanglewood may be seen sitting at the edge of the colonnade listening to strains of the Boston Symphony.

Conten

This Clipping From
WORCESTER, MASS.
TELEGRAM

AUG 5 - 1946

Audience of 11,500 Hears Final Brahms Program

By RAYMOND MORIN

LENOX, Aug. 4.—The trilogy of Brahms programs, which comprised the second of three series of Berkshire Festival concerts at Tanglewood, was brought to a close this afternoon by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, and guest artists Erica Morini, violinist, and Gregor Piatigorsky, cellist. There was an audience of 11,500.

This series has realistically brought home the fact that a series of even three concerts of Brahms is digestible diet for the musicologist, interested student and confirmed Brahmsian. For the average occupant of a concert seat, it provides an unlimited series of emotional experiences and a number of question marks.

No. 1 Most Gripping

All four of the Brahms symphonies have been played. Are we to judge, because Koussevitzky programmed them in reverse order that Brahms decreased as a symphonist as he grew older? It isn't important, but it is significant that today's performance of the "Symphony No. 1, in C Minor, Opus 68" was, by far, the most gripping of the quartet.

Those who have heard this great work under Koussevitzky's baton have sensed a wonderful experience in human strife, intensity and those other driving impulses that are unleashed by a few works like the Beethoven "Fifth Symphony" and the "Ninth."

The opening chord in C minor, which established a dramatic tension by its ever-mounting power, was the keynote of a performance of this, the greatest of Brahms orchestra works.

Soloists Superb

The soloists should be neglected no longer. The "Concerto for Violin and Violoncello, Opus 102", which Morini and Piatigorsky played, is reputably Brahms' last orchestral venture. Be that as it may, it is a statuesque work from an orchestral standpoint, and disproves Brahms lack of confidence in the handling of solo instruments.

In Erica Morini you have a violinist who plays with the Bravura and assertion of a man and the sensitivity of a woman. In Piatigorsky, you have a giant of the 'cello-an artist to whom the instrument is not only the deep voice of the strings, but capable of great virtuosity as well, the combination was thrilling to hear.

An Artistic Feast

This wasn't the greatest music for violin and 'cello, but even if it had been a sow's ear it probably would have turned into a silk purse. There is no necessity to analyze the works three movements—I'll leave that to the compilers of program notes—but it should be recorded that from the standpoint of sheer artistry, this afternoon's audience feasted well.

The program's remaining work was "Variations on a Theme by Haydn, Opus 102", which were beautifully played.

Next weekend unfortunately will silence these beautiful concerts. The soloists will include Gregor Piatigorsky and Mischa Elman. Again they will be given Thursday and Saturday evenings and Sunday afternoon.

NEW YORK, N. Y.
SUN

AUG 5 - 1946

RANDOM THOUGHTS AT TANGLEWOOD

By IRVING KOLODIN.
Special to THE NEW YORK SUN.

Lenox, Mass., Aug. 5.—Experienced visitors to the Berkshire Symphonic Festival at Tanglewood are both warned and reassured by a siren which can be heard about twenty minutes before each concert, they have now discovered. This is no official signal of anything, merely the prowl car of the Massachusetts State police escorting to the grounds the car in which rides conductor Serge Koussevitzky. Whether the howling is something sanctioned by Koussevitzky, one cannot say; however, it serves to warn those who are parking cars that the magic hour is at hand, but also, that the conductor is no nearer the audience than they are.

You could wander all over the many acres of lawns and gardens on these sloping shores of Stockbridge Bowl (local name for the lake the Indians called Mahkeen-qh-ic-something-or-other) and never notice, except by accident, the official signs which identify the place. By such an accident, I noticed the other evening, on two huge trees flanking the main drive (which leads into an area in which at least a thousand cars were parked) two signboards about the size of a New York street marker. Modestly, briefly, each read, merely: "Tanglewood."

The name for it these days is probably different, but the celebrated New England custom of "bundling" still flourishes hereabouts. The hint of chill in the air last night was hardly strong enough for any one to take, save those couples in the overflow who were huddled on the lawn. Many, with forethought, had brought blankets; those without them "bundled" quite successfully, reminding one that the least important thing in "bundling" is the blanket.

A magnificent performance of the F major symphony (No.3) was a prime experience of the Brahms week which concluded yesterday afternoon with Erica Morini and Gregor Piatigorsky playing the "Double" concerto. One of the elements which distinguished the symphony was the rich mellowness of the Boston's horn quartet. Closer scrutiny revealed, however, that the "quartet" was really eight men. Since the orchestra carries eight superb horn players on its pay roll, Koussevitzky utilized all of them, playing in relays, so that this trickiest of orchestral instruments was always manned by a fresh pair of players. The chief hornist, W. Valkenier, sat in almost silent reverie till the famous solo passage arrived in the third movement; then he put the instrument to his lips, blew superbly for a half minute or so, and retired again to his reverie.

When Carol Brice was growing up in Sedalia, N. C., she hoped for nothing more glamorous than a career as a music teacher. Those who heard the young Negro contralto deliver the solo part in Brahms' "Alto Rhapsody" for orchestra, chorus and solo voice know that she has the voice to carry her as far as she wants to go. She is not yet a polished singer; but the good grain will glow, given the necessary physical application.

Tonight: A dress rehearsal of Benjamin Brittan's "Peter Grimes," which will have its American premiere tomorrow evening. An alternate cast will sing the leading roles of the opera at the final run-through. However, the conductor will have no respite. Leonard Bernstein will conduct not only the dress-rehearsal and the premiere, but the subsequent performances as well.

MONDAY, AUGUST 5, 1946

DOUBLE CONCERTO ENDS BRAHMS CONCERT SERIES

Berkshire Festival

Yesterday afternoon at the Shed, Tanglewood, Serge Koussevitzky and the Boston Symphony Orchestra, with Erica Morini and Gregor Piatrigorsky, presented the following program of music by Brahms:
Variation on a Theme by Haydn
Concerto in A minor for Violin and Cello

By ALEXANDER WILLIAMS

TANGLEWOOD, Aug. 4 — The Boston Symphony Orchestra under Serge Koussevitzky concluded a festival within a festival this afternoon when they gave the third of a series of Brahms concerts marking the second week of the Berkshire Symphonic Festival. A huge crowd was on hand to hear and applaud Erica Morini, violinist, and Gregor Piatigorsky, cellist, in Brahms' rarely heard Double Concerto in A Minor. The program opened with the Variations on a theme by Haydn and closed with the familiar and still glorious First Symphony, a work which had the audience shouting bravoes today at the final chord. And that means noise, as the official count of today's audience was 11,500.

Mr. Koussevitzky's Brahms festival this year has nicely bridged the master's better known music with that which is seldom heard nowadays. Thus all four symphonies were given, but also the Rhapsody for the contralto male chorus and orchestra, which was given last night, and today's Double Concerto. This concerto for violin, cello and orchestra was Brahms' last orchestral work and has had some of his admirers stumped ever since. Even so recent a biographer as Walter Niemann was perplexed by it and rather shrugged it off. The late Sir Donald Tovey, however, was a vigorous champion of it and proclaimed it to be one of the very finest of Brahms' orchestral compositions.

DIFFICULT TECHNIQUE

I imagine that it is so rarely performed by reason of the great difficulty that the two soloists have to surmount in order to achieve a performance that must be so closely welded in technique and in spirit that it sounds as one instrument. Then too the soloists must always be managed, as it were, by the orchestra and the conductor, for the concerto is not a virtuoso piece for two soloists with accompaniment, but a symphonic piece first and last, even more so than Brahms' Violin Concerto. It is magnificent music of the subtlest workmanship, and yet for all its architecture it is emotionally as lovely and simple a piece as Brahms ever wrote.

Let us hope that Mr. Koussevitzky and the orchestra will see fit to give us the Concerto in Symphony Hall next season with the same soloists. Fine as Miss Morini and Mr. Piatigorsky were this afternoon, I am sure that they would be even better in subsequent performances. So difficult must be the task of rehearsal, even for such accomplished artists as these, that further work together and with the orchestra would not make the music appear stale. Rather would more details be appreciated and more beauties disclosed. This is not to say that today's performance was not an excellent one, but I felt that it was more Koussevitzky's triumph in dominating and co-ordinating the interpretation, and perhaps after all that is as it should be.

The rest of the program was all tried and trusted material. The Haydn Variations are always a delight to the musician for the astonishing way in which Brahms plays with the theme. The First Symphony sounded exceptionally eloquent, and the orchestra and Mr. Koussevitzy fully deserved the thunderous applause. The weather obligingly reformed itself after Thursday's rain so that the state audience had a perfect summer day for the concert. Those of us who are staying up here are now looking forward to the first American performance of Benjamin Britton's opera, "Peter Grimes," which takes place Tuesday night.

Aug 5

'Peter Grimes' Tomorrow Night at 8.30

Opera Premiere By Invitation; Busy Week

With the first Western Hemisphere performance of the opera, "Peter Grimes," scheduled for tomorrow night, the Berkshire Music Center entered today upon its last and busiest week. Sixteen musical events will be open to Friends of the Center and the public within the next seven days. Benjamin Britten, author of "Peter Grimes," arrived last week from England.

Benjamin Britten

There will be a full dress rehearsal of "Peter Grimes" at 8 tonight with the opening of the opera tomorrow evening at 8.15.

Opera scenes by the opera workshop are scheduled for Wednesday afternoon at 3.30, Thursday at 3.30 and Saturday at 2.30 in the formal garden if weather permits; in the chamber music hall if it is wet. On Wednesday and Friday evenings "Peter Grimes" will be repeated.

On Thursday afternoon at 4.30 Department 5 orchestra will give a symphony concert and on Friday at 2.15 Department 2 orchestra will play. Olin Downes, New York Times music editor, will give the last of four lectures on "The Art of Criticism" Friday at 4.30. The last event by students of the school will be a chamber music concert by Department 2 Sunday morning at 10.30.

Serge Koussevitzky will conduct the Boston Symphony Orchestra in the final series of concerts of the Berkshire Festival Thursday and Saturday evenings and Sunday afternoon, and in a public rehearsal for the benefit of the pension fund Saturday morning at 10.

More than 1000 persons heard the student concerts over the week end. Trinity Church in Lenox was packed to the doors Saturday afternoon when the choral group sang under the direction of Robert Shaw. Sunday morning an overflow audience heard Piatigorsky's chamber music group in two Brahms quintets, and last evening, in the small hall many guests listened to a program of chamber music by six Latin-American composers studying at the school.

Those who wish to attend student events may secure tickets by voluntary contributions entitling them to membership in the Society of Friends of the Berkshire Music Center.

PORTCHESTER, N. Y.
ITEM

AUG 6 - 1946

[illegible] Tale of [illegible]wood," by M. A. De Wolfe Howe. Midway in the season of the Berkshire Music Festival is perhaps the ideal time to read about this famous symphonic festival which is presented in the midsummer season under the inspired direction of Serge Koussevitsky.

NEW YORK, N. Y.
POST

AUG 5 - 1946

Rhythm and Reason

Record Crowd at Tanglewood Hear Morini and Piatigorsky

By Harriett Johnson

Lenox, Aug. 5—A GI in a taxi on Saturday night gave us the keynote to the real significance of the Berkshire Festival. He was an overgrown blond Pfc. who was in the car we hailed to take us to Tanglewood for the second concert in the Brahms Series. He proved to be a trusting soul as well as a music lover . . . He had no room for the night, no tickets for the concerts and had just arrived at eight P. M. from Fort Dix. (Concert at 8:15 p. m.).

"Who's performing tonight?" he asked. When informed that it was Carol Brice, young Negro contralto, singing Brahms alto rhapsody with the Boston Symphony Orchestra, plus the second and third symphonies, his answer was, "Gee, that's swell."

Over the week-end thousands with the same idea had a similar impulse. Few came from so far on split-minute timing, but for both concerts of the Boston Symphony with Maestro Serge Koussevitzky conducting (Saturday night and yesterday afternoon), the shed seating 6000 was sold out and the surrounding lawn decorated with enthusiasts.

Lesson in Contentment

Miss Brice, gifted with one of the deepest contraltos now in the concert field, has a solemnity in her voice which the rhapsody needs. In the lower register besides richness it has a straightforward, solid texture. She sang the music with a sincerity which was moving and the orchestra provided a beautiful accompaniment. Her upper register is not so lovely as the middle and low voice. The quality tends to be hollow and hard. She is also inclined toward a percussive attack.

Yesterday's concert with Erica Morini, violinist, and Gregor Piatigorsky, cellist, performing the double concerto for violin and cello, plus the orchestra and Koussevitzky playing the "Variations on a Theme by Haydn" and the first Symphony in C Minor, benefited from a warm day accompanied by sunshine. The performance of the concerto found soloists, conductor and ensemble in harmonious accord as regards tempo, dynamics and the other facets of a performance. Fortunately, both Morini and Piatigorsky have a luscious tone which together with the beauty of the ensembles' sound was just as good as a lesson in the philosophy of contentment. For the moment it was difficult to imagine a chaotic world.

The atmosphere of Tanglewood is bursting with musical reality but it's undoubtedly one of the best places in the world during festival time to forget any troubles, superficial and otherwise. On Saturday I sat for two hours, combining a sunbath with listening to a rehearsal of the music to be played that night and the next. In the afternoon I heard Bob Shaw's chorus perform the Magnificat of Bach in Trinity Church in Lenox. The performance was notable for exciting ensemble singing and revealing a beautiful mezzo-soprano voice, owned, according to the program, by Marjorie Stormont.

Preceding the Bach work, a women's chorus under the direction of young Shaw but conducted by a young lady conductor (and good she was, too), Lorna de Varon, sang the "Litanies a la Vierge Noire," by the French composer Francois Poulenc.

UTICA, N. Y.
OBSERVER DISPATCH

AUG 5 - 1946

Attends Berkshire Music Festival

Cooperstown — Mrs. Dorothea Forman spent the weekend in Lenox, Mass., attending the Berkshire Music Festival. She will be joined there by her daughter, Miss Joyce Forman, New York City, who will accompany her mother home for her annual vacation. Mr. and Mrs. Charles Colby, Akron, Ohio, arrived yesterday to spend their vacation with Mrs. Colby's mother, in her apartment at "The Boulders," on Otsego Lake.

ALBANY, N. Y.
KNICKERBOCKER NEWS

AUG 6

Tanglewood To Present 'PeterGrimes'

The opera "Peter Grimes" will be presented for the first time in the Western Hemisphere tonight at Tanglewood by the Berkshire Music Center, starting the center off on its last and most active week of the season.

Within the next six days, 1[illegible] events will be offered, opera scenes by the Opera Workshop at 3:30 p. m. tomorrow and Thursday and at 2:30 p. m. Saturday, repeated performances of the opera by Benjamin Britten tomorrow and Friday evenings, symphony concert by Department 5 orchestra at 4:30 p. m. Thursday, concert by Department 2 orchestra at 2:15 p. m. Friday, "Art of Criticism" lecture by Olin Downes at 4:30 p. m. Friday and chamber music concert by Department 2 group at 10:30 a. m. Sunday.

The final series of festival concerts by Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, will be Thursday and Saturday evenings, and Sunday afternoon, with a public rehearsal for the pension fund at 10 a. m. Saturday. General admissions to the grounds will go on sale three hours before each concert.

Globe Aug 5

The Pops Programs

To the Editor—Being a newspaperman, I am not addicted to writing letters to the editor; but I could not refrain from complimenting Charles E. Tankel for his remarks regarding the Pops programs of the past season. I join with him in hoping that next year will see the return to "good" music at the Pops. Heaven knows we have enough of the other junk on the radio 365 days a year.

EDWARD L. McDONOUGH.
Lynn Telegram-News.

NEW YORK, N. Y.
WORLD-TELEGRAM

AUG 5 - 1946

Music

Brahms Concert Touches Perfection

By ROBERT BAGAR.

LENOX, Mass., Aug. 5.—To date, the best performance of the Berkshire Symphonic Festival, the best all around, that is, was the ruddy-faced Serge Koussevitzky's and his Boston Symphony's account of the First Brahms Symphony. I do not believe I have ever heard this orchestra, which is far from always a Brahms orchestra, do such a perfect job on this work, as it did yesterday afternoon.

And how does one describe perfection? Is it enough to say that a celebrated band played out of its head, that there was no spot that these ears could catch on the surgical purity of the rendering, no technical flaw in the sound, no fall from grace anywhere in the pitch?

And having said it, how could that compare with the articulate speech of the music itself, made so crystal-clear, so convincing and so forceful in the musical oratory that was eloquent enough to earn a noisy ovation, stamping, applause, cheers and waving and throwing about of arms and hands by as sophisticated an audience as can be got together on this side of the Atlantic?

The program had begun with the Brahms-Haydn Variation, and continued with the Concerto for Violin, 'Cello and Orchestra in A Minor, Op. 102, presenting Erica Morini and Gregor Piatigorsky as the respective soloists.

A slight fog, which had for some morning hours settled over the Berkshires, receded gradually, but it left enough of its humid influence to wreak injustices on the tonal quality of both soloists' strings. Miss Morini's tone appeared thin at the beginning and Mr. Piatigorsky's muffled. Later, though, matters improved, somewhat.

Yet there was no end of musicianly refinement in their achievement. They played as one, indulging in a shiny, all-purposeful give-and-take between themselves, separately and with the orchestra. It was not for nothing that the piece had been so assiduously rehearsed on Saturday morning, and the results showed only too patently what hours of study are for.

However, for all the care exercised by soloists, conductor and ensemble in that composition, for all the sensitive loveliness of the lyrical passages, for all the bright, sharply etched delivery of the earlier Brahms-Haydn, it was in the Symphony that the most noble music was made. It was plain to this listener and, making a pretty safe guess, all others present that we had all undergone an experience not only spiritually and musically satisfying, but also exciting as the dickens.

For the previous evening (Saturday) Dr. Koussevitzky had scheduled two symphonies, the Second and Third, in this Brahms festival within a Festival, besides the Alto Rhapsody with Carol Brice, as the soloist, and the Festival Chorus trained by the remarkably gifted Robert Shaw.

Miss Brice, a serious and completely unaffected singer, proved generally an able Brahmin in the music set to melancholy and prayerful lines from Goethe's "Harzreise in Winter." Further, in the middle and lower registers of her rich voice, she accomplished many a gem of poetic phrasing in appropriately brooding tones. It was up above, though, that she went either slightly shrill or a-fading, neither of which tendency was manifested often enough to disturb very much the fluid syntax of Brahms.

Of the two symphonies, the Second was the better done by far. It was again the Boston Symphony in high fettle and spirits doing justice to a work this time almost too generously supplied with song. But nothing to compare with yesterday's First. That was a performance of performances!

SPRINGFIELD, MASS.
NEWS

AUG 6 - 1946

CAST PREPARES 'PETER GRIMES' AT TANGLEWOOD

Western Hemisphere Premiere of Englishman's Opera Is Scheduled Tonight

Lenox, Aug. 6—With the first western-hemisphere performance of Benjamin Britten's opera, "Peter Grimes," scheduled tonight, the Berkshire Music center at Tanglewood has ntered upon its last and busiest week. Fourteen events will be open o friends of the center and the public within the next six days.

Opera scenes by the opera workshop are planned for tomorrow and Thursday afternoons at 3.30 and Saturday at 2.30. They will be presented in the formal garden if weather permits, in the chamber music hall, if the garden is wet. Tomorrow and Friday evenings "Peter Grimes" will be repeated.

Thursday afternoon at 4.30, department five orchestra will give a symphony concert and on Friday at .15, department two orchestra will play. Olin Downes, New York Times music critic, will give the last of four lectures on "The art of criticism" Friday at 4.30. The last event by students of the school will be a chamber music concert by department two group Sunday morning at 0.30.

Seats are available for the final series of festival concerts by the Boston Symphony orchestra, to be conducted by Serge Koussevitzky Thursday and Saturday evenings and Sunday afternoon, and for a public rehearsal for the benefit of the pension fund Saturday morning at 10. Three hours before each concert the box office will sell admissions to the grounds, from which 11,000 heard the [illegible] over the past weekend.

Tanglewood Tale

As sunset deepened into dusk last Thursday evening, July 25, long lines of automobiles inched their way over the hills which lead into Lenox, Mass. Twelve state policemen, helped by sixteen of Lenox's own finest, kept the traffic moving to its common crossroads. A passing truck driver might have wondered what the procession was all about, but the Berkshire countryside knew very well. For the first time since 1941, the Berkshire Festival was on again.

Out at Tanglewood,* the lodestar of it all, there was something doing musically for every taste and for anyone who had a car, could hire a taxi, or hitch a ride. Just finished was a Bach-Mozart series for the discriminating, played by the top-flight men of the Boston Symphony. Ahead, on Aug. 6, was the American première of the opera "Peter Grimes," the 1945 product of the gifted young Englishman, Benjamin Britten (NEWSWEEK, June 18, 1945).

And just now were the big festival concerts, performed by the Boston Symphony under Serge Koussevitzky, kingpin of the whole enterprise. Although the repertoire is too often on the obvious side, the charm of these concerts lies in the mixture of the near-perfection of the Boston Symphony with equal parts of nature in the form of rolling mountains, rustling trees, and spreading lawns.

For the cause of music, however, the most important thing at Tanglewood is its school, which is called the Berkshire Music Center. Here, for six weeks, music students can get the finest solo and ensemble training in instrument, voice, and composition. Here, for example, the young conductor-composer Leonard Bernstein took some of his best lessons. This summer he is back again, still on the receiving end from men like Koussevitzky and Aaron Copland, but now, as the local boy who made good, also dishing out some advice of his own.

There exists the danger, of course, that the Berkshire Festival concerts, like Salzburg, will attract too many people who will go, not for the music, but because it is the thing to do. But so long as the school can, as Koussevitzky puts it, stimulate the students to seek "a wider access to inexhaustible treasures of musical art [and] a higher vision of music as a profession," Tanglewood will have lived up to its highest promise.

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*An estate of more than 200 acres, so called because it was the setting of Nathaniel Hawthorne's "Tanglewood Tales." In 1936 the property was given to the Boston Symphony.

NEWSWEEK, AUGUST 5, 1946

Brahms Cycle Concludes Tanglewood Second Series

Special to The Hartford Times

Lenox, Mass. — Sunday afternoon's concert at Tanglewood concluded the second symphonic series of the Boston Symphony Orchestra's Berkshire Festival and also Dr. Koussevitzky's Brahms cycle of three programs which comprised all four symphonies, two concertos, the Haydn Variations, the Alto Rhapsody and the Tragic Overture. The third and last series will be held Thursday and Saturday evenings and Sunday afternoon.

A reviewer whom custom seats at the most advantageous possible point is likely, in making his estimates, to be unregardful of the thousands of listeners who in fair weather pay a sizable sum to hear Tanglewood's music while relaxing on the beautifully kept lawns surrounding the music shed. For this reason I made it a point of hearing the C minor symphony from several outlying perspectives.

* * *

IT IS TRUE the music streams out into the open with remarkable clarity, even against an adverse breeze. The softer passages tend to fade out but not entirely so, provided there is no interfering conversation or tramping along the gravel paths. But there is astonishingly little of that. Apparently everybody comes to hear the music.

There is, of course, not absolute fidelity; nicety of detail washes out. There is quite a difference in the carrying power of the various instruments which sometimes puts the sound planes out of proportion. But I am convinced that many people do not trouble much about that. It is the atmosphere which matters most and this fabulous setting adds to the general enjoyment what technicalities never can supply. Perhaps we all use music for its background properties more than is realized.

* * *

TWO STERLING artists teamed their talents for the A minor, double Concerto, Violinist Erica Morini and Cellist Gregor Piatigorsky. Their styles were happily matched—aristocratic, zestful and warm-hearted.

Miss Morini's is scarcely an outdoor tone for it is anything but robust; her art is more exquisite. Yet her phrasing, while lacking intensity, managed to convey the essential Brahms locutions.

There is a good deal of statement and answer between the two solo instruments and I got the impression that Piatigorsky tempered his part in these colloquies, for his manner inclines to ruggedness. In the frequent unisons the two instruments produced an unforgettable texture.

The Haydn Variations were set forth by Dr. Koussevitsky with cannily differentiated moods and a pervading nobility.

* * *

CAROL BRICE was given a spontaneous and prolonged ovation Saturday night for her singing of the Alto Rhapsody. She is a statuesque figure with a certain artistic solemnity of bearing that is characteristic of her race. A natural, smoothly-textured contralto voice of no little power in the upper register is the gift which she used with impressive effect.

She had the vocal support of a male chorus trained by Robert Shaw whom Dr. Koussevitzky brought forward to share in the applause. His contribution was a choral element so nicely ordered as to nuance that it seemed to grow naturally out of the orchestral timbres.

The Rhapsody afforded a striking foil in separating the Third and the Second Symphonies. It is an anomalous burst of romanticism on the part of Classicist Brahms—not the gaudy romanticism of his contemporaries but a throwback to the Schubertian Weltschmerz of the Winter Journey song cycle.

* * *

ITS DARK subjectivism was thrown into high relief by Dr. Koussevitzky who drew from his orchestra in the very opening chords a sobbing quality of startling literalness.

The Symphonies in F and D are twin sisters in the numerous and congenial Brahms family. They are as closely akin in temperament as in tonality. Except for the adagio of the Second there is not a heavy mood in the entire eight movements, all together a contentedly smiling eclogue in so many cantos. This is the music of the plain philosopher, the walker through the woods and fields.

* * *

KOUSSEVITZKY kept the music mellow and transparent, subdued excepting the irrestible opportunities for brass choirings, unspectacular until the finale of the D major Symphony which closed the concert with unprecedented brilliance.

But it was the Symphony in F which finished the first half of the concert with, for me, the profoundest effect. It is the very last pages of this Symphony for which all that goes before was made.

Brahms, often—very often—inspired, stood occasionally on the rim of apocalypse but never so near to complete disclosure as here. This seraphic music that sings of chalcedony and jasper, is not the product of a human mind. It was imparted to a mastercraftsman whose pen moved under dictate and what there is of terrestrial stuff in these measures says humbly: And I, John . . . in the isle that is called Patmos . . . saw these things and heard them.

C.E.L.

Surprise by Shostakovich

Aside from the reopening itself, the biggest attraction at last week's Berkshire Festival concert was the American première of Dmitri Shostakovich's Ninth Symphony. (Its radio première is scheduled for Aug. 10.) After the completion of his Eighth in 1943, the Soviet composer had said that his Ninth would be a Victory Symphony, making up, with the Seventh and Eighth, a war trilogy.

Because it was written in the summer of 1945, after the European war was over, the Ninth which finally appeared could be called a Victory Symphony. Although Serge Koussevitzky and the orchestra gave an excellent performance, reflecting a high measure of devotion and preparation to the new work, the tone and style of the Ninth are not what would be expected of Shostakovich. The work is not a long, solemn, and triumphant paean. It is short (25 minutes), gay, exuberant, and even a little boisterous. It is also reminiscent of some of the composer's earlier efforts, like the simple First Symphony or the satiric "The Golden Age" ballet.

Shostakovich, like almost every other composer since Beethoven, confessed he was afraid of the implications of the number nine, and the inevitable comparisons to Beethoven's masterpiece. Perhaps, therefore, in writing so ungrandiose a work, he preferred to reverse his field and make comparisons impossible. Or could it be that Shostakovich, so faithful a musical mirror of his country's moods, is not even certain of his own future course?

AUG 5 – 19

Music

Brahms Concert Touches Perfection

By ROBERT BAGAR.

LENOX, Mass., Aug. 5.—To date, the best performance of the Berkshire Symphonic Festival, the best all around, that is, was the ruddy-faced Serge Koussevitzky's and his Boston ~~Symphony~~'s account of the First Brahms Symphony. I do not believe I have ever heard this orchestra, which is far from always a Brahms orchestra, do such a perfect job on this work, as it did yesterday afternoon.

And how does one describe perfection? Is it enough to say that a celebrated band played out of its head, that there was no spot that these ears could catch on the surgical purity of the rendering, no technical flaw in the sound, no fall from grace anywhere in the pitch?

And having said it, how could that compare with the articulate speech of the music itself, made so crystal-clear, so convincing and so forceful in the musical oratory that was eloquent enough to earn a noisy ovation, stamping, applause, cheers and waving and throwing about of arms and hands by as sophisticated an audience as can be got together on this side of the Atlantic?

The program had begun with the Brahms-Haydn Variation, and continued with the Concerto for Violin, 'Cello and Orchestra in A Minor, Op. 102, presenting Erica Morini and Gregor Piatigorsky as the respective soloists.

A slight fog, which had for some morning hours settled over the Berkshires, receded gradually, but it left enough of its humid influence to wreak injustices on the tonal quality of both soloists' strings. Miss Morini's tone appeared thin at the beginning and Mr. Piatigorsky's muffled. Later, though, matters improved, somewhat.

Yet there was no end of musicianly refinement in their achievement. They played as one, indulging in a shiny, all-purposeful give-and-take between themselves, separately and with the orchestra. It was not for nothing that the piece had been so assiduously rehearsed on Saturday morning, and the results showed only too patently what hours of study are for.

However, for all the care exercised by soloists, conductor and ensemble in that composition, for all the sensitive loveliness of the lyrical passages, for all the bright sharply etched delivery of the earlier Brahms-Haydn, it was in the Symphony that the most noble music was made. It was plain to this listener and, making a pretty safe guess, all others present that we had all undergone an experience not only spiritually and musically satisfying, but also exciting as the dickens.

For the previous evening (Saturday) Dr. Koussevitzky had scheduled two symphonies, the Second and Third, in this Brahms festival within a Festival, besides the Alto Rhapsody with Carol Brice, as the soloist, and the Festival Chorus trained by the remarkably gifted Robert Shaw.

Miss Brice, a serious and completely unaffected singer, proved generally an able Brahmin in the music set to melancholy and prayerful lines from Goethe's "Harzreise in Winter." Further in the middle and lower registers of her rich voice, she accomplished many a gem of poetic phrasing in appropriately brooding tones. It was up above, though, that she went either slightly shrill or a-fading, neither of which tendency was manifested often enough to disturb very much the fluid syntax of Brahms.

Of the two symphonies, the Second was the better done by far. It was again the Boston Symphony in high fettle and spirits doing justice to a work this time almost too generously supplied with song. But nothing to compare with yesterday's First. That was a performance of performances!

SPRINGFIELD, MASS. NEWS

AUG 6 – 1946

CAST PREPARES 'PETER GRIMES' AT TANGLEWOOD

Western Hemisphere Premiere of Englishman's Opera Is Scheduled Tonight

Lenox, Aug. 6—With the first western-hemisphere performance of Benjamin Britten's opera, "Peter Grimes," scheduled tonight, the Berkshire Music center at Tanglewood has entered upon its last and busiest week. Fourteen events will be open to friends of the center and the public within the next six days.

Opera scenes by the opera workshop are planned for tomorrow and Thursday afternoons at 3.30 and Saturday at 2.30. They will be presented in the formal garden if weather permits, in the chamber music hall, if the garden is wet. Tomorrow and Friday evenings "Peter Grimes" will be repeated.

Thursday afternoon at 4.30, department five orchestra will give a symphony concert and on Friday at 2.15, department two orchestra will play. Olin Downes, New York Times music critic, will give the last of four lectures on "The art of criticism" Friday at 4.30. The last event by students of the school will be a chamber music concert by department two group Sunday morning at 10.30.

Seats are available for the final series of festival concerts by the Boston Symphony orchestra, to be conducted by Serge Koussevitzky Thursday and Saturday evenings and Sunday afternoon, and for a public rehearsal for the benefit of the pension fund Saturday morning at 10. Three [illegible] before each concert the box [illegible] will sell admissions to the [illegible] which 11,0[illegible] heard the [illegible] weekend.

Tanglewood Tale

As sunset deepened into dusk last Thursday evening, July 25, long lines of automobiles inched their way over the hills which lead into Lenox, Mass. Twelve state policemen, helped by sixteen of Lenox's own finest, kept the traffic moving to its common crossroads. A passing truck driver might have wondered what the procession was all about, but the Berkshire countryside knew very well. For the first time since 1941, the Berkshire Festival was on again.

Out at Tanglewood,* the lodestar of it all, there was something doing musically for every taste and for anyone who had a car, could hire a taxi, or hitch a ride. Just finished was a Bach-Mozart series for the discriminating, played by the top-flight men of the Boston Symphony. Ahead, on Aug. 6, was the American première of the opera "Peter Grimes," the 1945 product of the gifted young Englishman, Benjamin Britten (NEWSWEEK, June 18, 1945). And just now were the big festival concerts, performed by the Boston Symphony under Serge Koussevitzky, kingpin of the whole enterprise. Although the repertoire is too often on the obvious side, the charm of these concerts lies in the mixture of the near-perfection of the Boston Symphony with equal parts of nature in the form of rolling mountains, rustling trees, and spreading lawns.

For the cause of music, however, the most important thing at Tanglewood is its school, which is called the Berkshire Music Center. Here, for six weeks, music students can get the finest solo and ensemble training in instrument, voice, and composition. Here, for example, the young conductor-composer Leonard Bernstein took some of his best lessons. This summer he is back again, still on the receiving end from men like Koussevitzky and Aaron Copland, but now, as the local boy who made good, also dishing out some advice of his own.

There exists the danger, of course, that the Berkshire Festival concerts, like Salzburg, will attract too many people who will go, not for the music, but because it is the thing to do. But so long as the school can, as Koussevitzky puts it, stimulate the students to seek "a wider access to inexhaustible treasures of musical art [and] a higher vision of music as a profession," Tanglewood will have lived up to its highest promise.

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*An estate of more than 200 acres, so called because it was the setting of Nathaniel Hawthorne's "Tanglewood Tales." In 1936 the property was given to the Boston Symphony.

Brahms Cycle Concludes Tanglewood Second Series

Special to The Hartford Times

Lenox, Mass. — Sunday afternoon's concert at Tanglewood concluded the second symphonic series of the Boston Symphony Orchestra's Berkshire Festival and also Dr. Koussevitzky's Brahms cycle of three programs which comprised all four symphonies, two concertos, the Haydn Variations, the Alto Rhapsody and the Tragic Overture. The third and last series will be held Thursday and Saturday evenings and Sunday afternoon.

A reviewer whom custom seats at the most advantageous possible point is likely, in making his estimates, to be unregardful of the thousands of listeners who in fair weather pay a sizable sum to hear Tanglewood's music while relaxing on the beautifully kept lawns surrounding the music shed. For this reason I made it a point of hearing the C minor symphony from several outlying perspectives.

* * *

IT IS TRUE the music streams out into the open with remarkable clarity, even against an adverse breeze. The softer passages tend to fade out but not entirely so, provided there is no interfering conversation or tramping along the gravel paths. But there is astonishingly little of that. Apparently everybody comes to hear the music.

There is, of course, not absolute fidelity; nicety of detail washes out. There is quite a difference in the carrying power of the various instruments which sometimes puts the sound planes out of proportion. But I am convinced that many people do not trouble much about that. It is the atmosphere which matters most and this fabulous setting adds to the general enjoyment what technicalities never can supply. Perhaps we all use music for its background properties more than is realized.

* * *

TWO STERLING artists teamed their talents for the A minor, double Concerto, Violinist Erica Morini and Cellist Gregor Piatigorsky. Their styles were happily matched—aristocratic, zestful and warm-hearted.

Miss Morini's is scarcely an outdoor tone for it is anything but robust; her art is more exquisite. Yet her phrasing, while lacking intensity, managed to convey the essential Brahms locutions.

There is a good deal of statement and answer between the two solo instruments and I got the impression that Piatigorsky tempered his part in these colloquies, for his manner inclines to ruggedness. In the frequent unisons the two instruments produced an unforgettable texture.

The Haydn Variations were set forth by Dr. Koussevitsky with cannily differentiated moods and a pervading nobility.

* * *

CAROL BRICE was given a spontaneous and prolonged ovation Saturday night for her singing of the Alto Rhapsody. She is a statuesque figure with a certain artistic solemnity of bearing that is characteristic of her race. A natural, smoothly-textured contralto voice of no little power in the upper register is th. gift which she used with impressive effect.

She had the vocal support of a male chorus trained by Robert Shaw whom Dr. Koussevitzky brought forward to share in the applause. His contribution was a choral element so nicely ordered as to nuance that it seemed to grow naturally out of the orchestral timbres.

The Rhapsody afforded a striking foil in separating the Third and the Second Symphonies. It is an anomalous burst of romanticism on the part of Classicist Brahms—not the gaudy romanticism of his contemporaries but a throwback to the Schubertian Weltschmerz of the Winter Journey song cycle.

* * *

ITS DARK subjectivism was thrown into high relief by Dr. Koussevitzky who drew from his orchestra in the very opening chords a sobbing quality of startling literalness.

The Symphonies in F and D are twin sisters in the numerous and congenial Brahms family. They are as closely akin in temperament as in tonality. Except for the adagio of the Second there is not a heavy mood in the entire eight movements, all together a contentedly smiling eclogue in so many cantos. This is the music of the plain philosopher, the walker through the woods and fields.

* * *

KOUSSEVITZKY kept the music mellow and transparent, subdued excepting the irrestible opportunities for brass choirings, unspectacular until the finale of the D major Symphony which closed the concert with unprecedented brilliance.

But it was the Symphony in F which finished the first half of the concert with, for me, the profoundest effect. It is the very last pages of this Symphony for which all that goes before was made.

Brahms, often—very often—inspired, stood occasionally on the rim of apocalypse but never so near to complete disclosure as here. This seraphic music that sings of chalcedony and jasper, is not the product of a human mind. It was imparted to a mastercraftsman whose pen moved under dictate and what there is of terrestrial stuff in these measures says humbly: And I, John . . . in the isle that is called Patmos . . . saw these things and heard them.

C.E.L.

Surprise by Shostakovich

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Shostakovich, like almost every other composer since Beethoven, confessed he was afraid of the implications of the number nine, and the inevitable comparisons to Beethoven's masterpiece. Perhaps, therefore, in writing so ungrandiose a work, he preferred to reverse his field and make comparisons impossible. Or could it be that Shostakovich, so faithful a musical mirror of his country's moods, is not even certain of his own future course?

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TANGLEWOOD

Opera 'Peter Grimes' Presented for First Time in America

By CYRUS DURGIN

LENOX, Aug. 6—The opera "Peter Grimes," by the young English composer Benjamin Britten, was given its first performance in America here at "Tanglewood" tonight by forces of the Berkshire Music Center. Leonard Bernstein conducted. The Theatre Concert Hall was filled by an invited audience who gave both work and performers a reception of the most cordial sort.

This production marks a new departure at the home of the Berkshire Symphonic Festival, for it is the first new stage work and the only one of sizeable proportions to be presented here. It gives a new aspect to a festival center which in the past has been devoted to symphonic music.

"Peter Grimes" is a dramatic, vivid and frequently eloquent music drama. It is very modern in all respects. The voice parts and the orchestra are for the most part joined in a cooperative web of sound, the stage conception derives from the present day theatre, and the dominant purpose is that of dramatic expression in music, acting and stage craft.

The opera was commissioned by the Koussevitzky Music Foundation and is dedicated to the memory of Nathalie Koussevitzky, late wife of the conductor of the Boston Symphony Orchestra. "Peter Grimes" was first performed in England a year ago last June. The present production was staged by Eric Crozier and Frederic Cohen, the former of whom supervised the London production.

Story Set in Fishing Town

Mr. Britten and Librettist Montague Slater found their plot in the poem by the English cleric poet of the late 18th and early 19th centuries, George Crabbe. It is a sombre story set in a small fishing town of Suffolk in England, about 1830. Peter Grimes, a harsh and generally disliked fisherman, is accused of brutally causing the deaths of two of his apprentices. He is haled before a court in the Moot Hall, but is acquitted. In the end, he is driven insane by the ghosts of the dead.

Grimes, of course, is the leading figure, but of importance are Balstrode, a retired sea captain who plays a part in the investigations, and Ellen Orford, a school mistress and a widow who has affection for Peter Grimes.

Whether this opera will gain a lasting place in the repertory only time can tell. It does seem highly significant, however, as much for what Benjamin Britten will later achieve as for what he has accomplished here. He has a telling and imaginative way with orchestrations, he writes in a spare, direct style that wastes no time and no notes. He uses the chorus with exceptionally brilliant effect. Here you have no chorus for the sake of big musical sounds but a chorus used for dramatic propulsion. In his solo voice writing, Britten shows a less practised hand, although there are some unforgettable moments of lyricism.

Above all, the composer conveys a sense of the hard life of fisherfolk and the drab character of their surroundings. His talent is considerable. He begins without any orchestral prelude. As the curtains part on the scene of the Moot Hall (cleverly arranged dramatically, for the situation holds interest from the first), you hear only the babble of the populace. Then the orchestra takes up, and then the voices.

Koussevitzky Speaks

Serge Koussevitzky, addressing theadudeice ust before the first act, spoke of "Peter Grimes" as the second music drama, the first having been Bizet's "Carmen." Of course, that estimate leaves out late Verdi, Wagner, Moussorgsky, Puccini, Mascagni and Leoncavallo, to say nothing of Debussy and Richard Strauss, from whom (especially the latter) Mr. Britten seems to have learned something. He also has learned a thing or two orchestrally, from Sibelius. Yet on the whole "Peter Grimes" is an original and adventurous work.

Mr. Koussetvitzky also spoke of these as "student performances" which they are, but as he explained in his quaint English, "That don't excuses for them, ust the opposite." They are student performamnes, and very good, except in one highly important matter of making the words understandable. Tonight you couldn't have gotten all the drift without a program book.

There are alternating casts for the three hearings, and the orchestra changes between acts. Tonight William Horne gave a creditable account of the leading role, although his voice showed the wear of intensive rehearsals. The Ellen of Florence Manning was clearly voiced, and the Capt Malstrode of James Pease (a professional pleasantly remembered from Philadelphia Opera Company days) was outstanding. Other performances of consequence were those of Robert Gay as Ned Keene, the saloon proprietress of Ellen Carlin and the Mrs. Sedley of Frances Lehnerts.

Mr. Crozier's stage direction is dynamic, not the ridiculous, formularized and static dreariness that characterizes much opera today. The settings, created under supervision of Richard Rychtarik, are colorful in a stylized way. The lighting helps greatly to set and maintain the dramatic mood.

"Peter Grimes" was graphically conducted by Leonard Bernstein, a young musician who was a most logical and admirable choice for the job. His work brought out the drive and dissonance of an opera which is far from "tuneful" in the conventional sense.

All in all, "Peter Grimes" is a step forward for opera in this country, and anywhere for that matter.

says
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. . . saw
them.
C.E.L.

Letters Aug 7

Red Cottage Museum

To the Editor of THE EAGLE:—

There is a movement on to rebuild the red cottage at Tanglewood in which Hawthorne lived, and since the backers are people of influence, i.e., with money and prestige, doubtless a very slick little cottage will soon arise, with antiques and quasi-antiques, nice engraved brass doorplates, and rayon-cords across the chamber doors, complete with everything but the breath of vital use.

The American Notebook is a very vivid and pleasant piece of reading, out surely at this time when so much material is needed for essentials like racetracks and streamlined stores to make the consumers' money go faster (or am I misconstruing the nature of streamlining?) surely then must I protest against that erection of such a structure as the red cottage as a museum. Let us build that cottage up at Williams where a couple of students or some inconsequential teacher might have a library in which to appreciate the American Notebook. That, say I, would be a doubly pleasant memorial, and one to which Hawthorne, and perhaps, Emerson, and his handyman Thoreau might add their testimonials of appreciation.

ERNEST HILL.

Hancock.

[From Late Editions of Yesterday's Times.]

BRITTEN'S 'GRIMES' UNVEILED AT LENOX

New Opera in American Debut at Tanglewood Festival—Bernstein Is Conductor

By OLIN DOWNES

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 6—"Peter Grimes," the opera by the librettist, Montagu Slater, and the composer, Benjamin Britten, designated by Serge Koussevitzky before the curtain as the opera that came "first after Carmen," was given its American première by the students' orchestra, chorus and soloists of the Berkshire Music Center this evening in the Opera Concert Theatre at Tanglewood.

The performance was conducted by Leonard Bernstein, who had as collaborators Eric Crozier and Frederick Cohen, stage directors; Richard Rychtarik, stage designer; Hugh Ross, choral director, and Boris Goldowsky, director of the opera department. Mr. Britten had come from London to attend this production, supervised dramatically by Mr. Crozier, who had directed the world première of the work at Sadlers Wells on June 7.

It is known that this score had been commissioned of Mr. Britten by Dr. Koussevitzky, representing the Koussevitzky Musical Foundation which he established in memory of his late wife, Natalie Koussevitzky, to whom the opera is dedicated. Mr. Britten had said to Dr. Koussevitzky: "This opera is yours." Dr. Koussevitzky related his reply: "No, this opera belongs to the world." He said finally that he had been asked to remind the audience that the performers at this première were students.

A Brilliant Performance

The performance of a modern and very difficult score was astonishingly brilliant on the part of the orchestra, the chorus and, in the sum of it, the gifted and intelligent solo interpreters, whose sincerity was contagious. The cast consisted of William Horne, as Peter Grimes; Florence Manning, as Ellen Orford; James Pease, Captain Balstrode; Ellen Carleen, as Auntie, landlady of "The Boar"; Mildred Mueller and Phyllis Smith, as the nieces of Auntie, and main attractions of the inn; Robert Grey, as Ned Keene; Paul Frank, as Bob Boles; Leonard Trench, as Swallow, the lawyer; Frances Lehnerts, as Mrs. Nabob Sidney; Paul Knowles, as the Rev. Horace Adams; Byron Kelley, as Dr. Thorp, and Matthew Lockhart, as Hobson, the carrier.

The story of the opera is a grim one. It is fashioned in verse from tales, likewise told in verse, taken from the rhymed cycle "The Borough," by George Crabbe, the clergyman-poet of the early nineteenth century in England. Crabbe never had a wide popularity, yet Walter Scott knew his verses by memory and Thomas Hardy was strongly influenced by his realism. Crabbe knew the people of whom he wrote, and, from his own hard youth, the frustrations and vicissitudes of poverty.

The opera has been designated as one not easy to estimate from the traditional standpoint. That is true, so true that one asks whether in actual fact it is an opera at all. For despite its famed realism, mostly lugged in for theatrical purposes sometimes realized and sometimes naively mishandled, it is nearer a dramatic oratorio with stage settings than it is to a living, breathing music drama. Oh, yes, there are chattering fisher-folk, and some boozing, fighting and dancing by trulls and drunkards on the stage. And of course doors fly and windows fly open in the wind, and people come in dripping or drunk as the case may be. They quarrel. And for comic relief there are the nieces and auntie, no better than they should be, scolding or cavorting about. One man draws a knife and another whacks a drum in order to lead a formal procession of peasants, duly armed with clubs, to beat up the fisherman.

Libretto Is Literary

The real story is inside the music, and is conveyed principally by the orchestra and chorus. Its individual characters are hardly real, with the exception of one, Peter Grimes. The rest are star figures, who have no genuine characterization either in the libretto or the music. They are background to throw Grimes into relief and have no organic life of their own. Even Ellen is an effigy, and her principal song one of the poorest pages in the piece. The libretto is more literary than theatrical, more symbolic and psychological than realistic. The drama is not one of individuals, but of man, in his dreams and his pride, pitted against fate and the sea.

But the score is [illegible] first in its integrated, over-all structure, of which no part is a mere accessory of the main idea. The motives or phrases of chorus, principals and orchestra are all bound together, sometimes in free symphonic fashion, but more often in ways that are singularly classic and formal in design. To the orchestra, to be sure, is given a freer role, especially in the four symphonic interludes, when it supplies mood and eerie voices of the storm.

This is more music than theatre, though it amounts to dramatic expression by a composer who knows well his Mussorgsky, Berg and Sibelius, whose technic is dazzling and so brilliant that one is never precisely sure, at first hearings of the music, where the technic ends and the genuine and expression of feeling begins.

There are passages, like the quartet in three parts of ladies in the last act, which seem a little incongruous with the content. It must be admitted that the lyrical phrase, which exposes character or feeling as they are instantaneously and unforgettably expressed for example by the opening phrase of "Tristan" or the motive of just seven notes in which Bizet in "Carmen" lays bare the jealousy of José's soul, are mostly conspicuous by their absence. It is an eclectic, highly organized modern score. The harmonic bite and the vivid colors of the orchestra, sometimes black, sometimes wild and shrill, and now and again of prismatic brilliance, go far toward supplying the sonorous accentuation than the situations need, and there is more than intimation of the sounds and terrors of the sea.

The thematic unity is emphasized by the recurrence in the final scene of motives heard at the beginning, as again the people mend their nets and greet the day. Peter Grimes, a momentary pinpoint on the cosmic horizon, has gone, and the folk resume their way. Mr. Britten might say that the impersonality and objectivity of his pages are precisely justified by the symbolism of his tale and may be taken as reflection of the nature that he knows well. He, too, was born by the sea.

At any rate, this opera is a prodigious advance, in form, technic and integration of its elements, over the one work of his in dramatic form, the chamber opera, "Paul Bunyan," that was heard in 1941 in New York. "Peter Grimes" is the work of a composer, 33, still at the threshold of his powers, whose latest opera, "The Rape of Lucrece" is mentioned from authoritative sources as a further conspicuous advance. A young composer who can go so fast and so far so soon is one to be watched respectfully.

REPUBLICAN

AUG 7 - 1946

TANGLEWOOD HAS OPERA'S PREMIERE

Capacity Audience of 1200 at 'Peter Grimes' — Many Music Critics and Managers Are Present

Lenox, Aug. 6—A capacity audience of 1200 tonight filled the Tanglewood theater-concert hall for the premiere performance in America of Benjamin Britten's opera, "Peter Grimes." Among the 50 music critics and managers present was Eddie Dowling, actor and producer of "The Glass Menagerie."

William Horne sang the title role, Miss Florence Manning had the soprano lead, and James Pease sang the role of Capt Balstrode. Tomorrow night Joseph Laderoude will sing the title role and Miss Frances Yeend the leading soprano part. The cast and chorus are students of the Berkshire Music center.

Leonard Bernstein, assistant to Serge Koussevitzky as instructor in conducting, is the conductor of the opera; Hugh Ross is choral director; Boris Goldovsky, director of the opera department; Richard Rychtarik, stage designer; and Eric Crozier and Fred Cohen, stage directors.

Mr Dowling was accompanied by his partner, Louis Singer. In the audience were the composer and Ralph Hawkes of the music publishing house at London, who was instrumental in bringing Mr Britten to Tanglewood to supervise, with Eric Corzier, the original stage director, the performance by the Berkshire Music center.

Also in the audience were Lincoln Kirstein, director of the Ballet Opera Co.; Mrs Andrew H. Hepburn of Concord, who gave Tanglewood to the Boston Symphony orchestra, and Mr Hepburn; Jerome B. Green of Boston, former president of the orchestra, and Mrs Greene; Mrs Ernest B. Dane, whose late husband was a president and benefactor of the orchestra; Mrs Elizabeth Sprague Coolidge, patroness of chamber music, who sponsored the series of concerts on the first four Tuesday evenings of the school session; Reginald Stewart, conductor of the Baltimore Symphony orchestra, and Mrs Stewart; President and Mrs Herbert Davis of Smith college; and Sir Arthur and Lady Salter of London, who are at Hickory farm, Tyringham.

Open by invitation to members of the Society of Friends of the Berkshire Music center, the performance will be repeated tomorrow evening and Friday evening at 8.15.

Prominent Personages To Attend 'Peter Grimes'

American Premier of Opera at Tanglewood Brings Eddie Dowling and Others

More than 50 critics, many prominent musicians and Eddie Dowling, actor and producer of "The Glass Managerie," will attend the first American performance of the opera, "Peter Grimes," at Tanglewood tonight.

William Horne will sing the title role tonight, Miss Florence Manning will sing the soprano lead, and James Pease will sing the role of Capt. Balstrode. Tomorrow night, Joseph Laderoude will sing the title role and Miss Frances Yeend the leading soprano part. The cast and chorus are students of the Berkshire Music Center.

Leonard Bernstein, assistant to Serge Koussevitzky in teaching conducting, is the conductor of the opera; Hugh Ross is the choral director; Boris Goldovsky, director of the opera department; Richard Rychtarik, stage designer, and Eric Crozier and Fred Cohen, stage directors.

Others in Audience

Mr. Dowling will be accompanied by his partner, Louis Singer. In the audience will be Benjamin Britten, the composer, and Ralph Hawkes of the music publishing house in London that was instrumental in bringing Mr. Britten to Tanglewood to supervise, with Mr. Crozier, the original stage director, the performance by the Berkshire Music Center.

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Leonard Bernstein

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aug 7

'Peter Grimes' Has Premiere At Tanglewood

Music Center Students Perform Britten's New Opera

By JAY C. ROSENFELD

The Berkshire Music Center at Tanglewood established an imposing milestone in its records and in the annals of American music last night when its students presented the first American performance of Benjamin Britten's new opera, "Peter Grimes." An invited audience of particular distinction filled the Theatre-Concert Hall, and gave enthusiastic approval to the performers, the conductor, Leonard Bernstein, the composer, who had come from England especially for the occasion, and to the many others who had been instrumental in shaping the opera for performance, Hugh Ross, choral conductor, Richard Rychtarik, stage designer, Eric Crozier and Frederic Cohen, stage directors, the former who had performed the analogous task at the opera's premiere at the Sadler's Wells Theatre in London last year.

Young Mr. Britten (who was born in 1913), has had wide success in America with his works. The present opera was written on commission by the Koussevitzky Music Foundation and is dedicated to Natalie Koussevitzky, the late wife of the director of the center. Mr. Britten found his original inspiration in a poem of the English poet, George Crabbe, entitled "The Borough." The words for the libretto are by Montagu Slater, and concerns the gloomy career of a poor fisherman in a small town on the Suffolk coast. Peter Grimes, in the prologue, stands in court accused of the death of his apprentice. His acquittal does not satisfy the townspeople, and the three acts, each divided into two scenes, recount the rising vigilante spirit of the town's citizenry, and, in contrary motion, the falling spirit of the sadly harassed-in-soul fisherman.

Opens With Court Scene

After the court-scene prologue with which the opera immediately begins, the action takes place in the market place with the meeting hall to the left and the town "pub" to the right. The sea is discernible at the far center. The stage is early thickly populated with a variety of individuals and groups whom Mr. Britten contrives throughout the opera to have on stage a good share of the time, and to whom he gives more than ample opportunity for chorus-singing. Indeed, we found this one of the most rewarding features, both in the score, and in the evidence of Mr. Ross' work, of the whole opera.

To Leonard Bernstein's heroic and dependable beat the chorus sang with genuinely serious intentions toward the unfortunate Peter. Indeed, if there was any trace of less than professionalism in the chorus, it was in the earnestness they displayed both in their voices and in their demeanor.

Mr. Britten has created a mood of the sea and of the ominously brooding character of his play. He achieves the greatest distinction in his choral writing. He treats the voices as background often, even as instruments of an orchestra wherein each section maintains its individuality within the scope of the entire ensemble. This device allows the building of long, big climaxes which culminate in vibrant excitement. Such a scene was enacted within the Boar when Peter leads his new apprentice home. This particular scene had been one of the most effective and provided a contrast relief in the music assigned "Auntie the landlady and her two volatile nieces." This scene also permitted the appropriate introduction of a happy round "gone fishing." Other choruses which were conspicuously successful were the "Tide Waits for No Man" in the first act and "Grimes Is at His Exercise" in the second.

Peter Expansive

For the title-role, last night faithfully acted and sung by William Horne, Mr. Britten has written a full and expansive character of which a soliloquy in the last act, sung without accompaniment, is tremendously effective from a dramatic viewpoint. Here Peter assays his assets and liabilities in the scale of public opinion. The role makes exceptional demands on the singer, for all of which, however, Mr. Horne was completely adequate. There was a trace of pressure in the ample power of his voice, yet it was equally capable of tenderness as shown in the solo in his hut at the end of the second act. Jumps of ninths against coercive harmonies in the orchestra are some of the difficulties written by Britten for all the principals and not alone for Grimes. Florence Manning as Mrs. Ellen and James Pease as Captain Balstrode were vocally histrionically secure and convincing. The remainder of the cast were able complements to the principals: Ellen Carleen as "Auntie," Mildred Mueller and Phyllis Smith as the nieces, Robert Gray as Ned Keene, Paul Franke as Bob Boles, Leonard Treash as Swallow, Frances Lehnerts as Mrs. Sedley, Paul Knowles as Rev. Adams, Byron R. Kelley as Dr. Thorp and Matthew Lockhart as Hobson. Frederic Zighera as the apprentice was expressively silent.

To Leonard Bernstein belongs a massive share of the credit for such a performance. He gave impetus to the whole evening, yet maintained control of his vocalists and inexperienced chorus and orchestra. Except for a very few scattered ragged moments on the stage and in the pit, this initial performance went smoothly and with certainty. The dramatic climaxes were powerfully built up to high points of excitement, and the half-dozen interludes which Mr. Britten has written were effectively portrayed. The viola solo in the fifth interlude and the theme of the final one between the scenes of the last act were deeply moving. The curtain of the first scene of this act was of the highest dramatic intensity.

Britten Called to Stage

There are several melodies which may be carried away. Mr. Britten has remained within credible harmonic limits, and scored his best effects by creating dramatic situations musically, so much so, that without stage action, it is still engrossing. He was brought to the stage only after the cast and the conductor and his assistants in all the capacities had been presented to the audience, and had been recalled many times. Dr. Koussevitzky stepped to the stage before the prologue to voice his admiration of Mr. Britten and his opera. He made a few remarks in which he praised the composer extravagantly and particularly mentioned the assistance of Eric Crozier who had come from London only at the beginning of the week but whose experience with the initial production in London last year was of inestimable benefit to the production at Tanglewood. The opera will be repeated this evening with Joseph Laderoute in the title role and Frances Yeend as Mrs. Ellen. Again on Friday evening it will be played and with the principals of last night's cast.

Koussevitzky Taken To Task for Remark

A. J. Pelletier of 137 Elm Street, in a letter to Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra, has asked for "further enlightenment" apropos the remarks made by the orchestra's conductor, Dr. Serge Koussevitzky in which the conductor said that the student orchestra at Tanglewood is as good as Cleveland or Cincinnati.

Mr. Pelletier, former member of the Cleveland Orchestra and active in Berkshire music circles, labeled Dr. Koussevitzky's remarks as "lacking the tact and taste that a man of his influence should exhibit before the public.' The conductor's comparison was made in a speech he gave at the annual members' night at the Berkshire Museum last Friday. Mr. Pelletier's letter follows:

I hope inquiry on your part will disclose that Dr. Koussevitzky was joking when he told an audience at the Berkshire Museum here Friday night that the student orchestra at Tanglewood this year, after three weeks of rehearsal, is as good as the orchestras of Cleveland or Cincinnati.

I know little about the Cincinnati Orchestra, although I am acquainted with some of the very excellent musicians who are its members. I am, however, jealous of the reputation of the Cleveland Orchestra of which I was a member for many years, and I take Dr. Koussevitzky's remarks as lacking the tact and taste that a man of his influence should exhibit before the public. His statement is not only a direct slap at skilled and experienced players who make up the Cleveland Orchestra, and in whose hall the Bostonians are happy to play each year, but also an affront to Dr. Artur Rodzinski who brought the orchestra to its present state of excellence. There is no orchestra, not even Dr. Koussevitzky's, as he most certainly must know, which is perfect in every detail. Even the worthy doctor, while he claims that musical culture in America began its ascendency with his transfer from the Volga, via the Seine to the Charles, has not been able in a quarter of a century to bring the Bostonians to that state. It does, therefore, seem presumptuous on his part to claim that boys and girls with little professional experience, play as well together after three weeks under student and assistant batons as do the Clevelanders directed by able and rising conductors.

Perhaps the less said the better about Dr. Koussevitzky's scorn of the Italian opera composers. It would make good reading if Arturo Toscanini, who has conducted these works at every opportunity, would give his opinion. Perhaps it is because the Boston Orchestra's leader has not extended his interests to the field of opera that he feels the day he does.

But it is because he looks down his nose at the Clevelanders that I write to ask for further enlightment.

Distinguished Audience Witnesses Premiere

A distinguished musical and theatrical audience attended the American premiere of "Peter Grimes" at Tanglewood last evening.

Among those who came to Lenox to hear the opera presented for the first time in the Western Hemisphere were Miss Gladys Swarthout, Metropolitan Opera star, and her husband, Frank Chapman; Robert Merrill, baritone of the Metropolitan; Nicholas Rescigno, former conductor of the San Carlo Opera Company; Boris Morris, who is producing the movie, "Carnegie Hall"; Eddie Dowling and Louis Singer, producers of "The Glass Menagerie"; Tom Scott, ballad singer; Miss Margaret Matzenauer, former contralto of the Metropolitan.

Also Laszlo Holasz, musical and artistic director of the New York City Opera Company; Miss Doris Doree, John Dudley and Hubert Norville, also of the New York City Opera Company; Marc Blitzstein, composer of "The Air Borne Symphony" and "The Cradle Will Rock," who directed the music on the American invasion radio station in London; Moshe Paranov, director of the Hart School of Music, Hartford, Conn.; and Jean Dalrymple, press agent and producer.

A capacity audience is expected for the second performance tonight, when Joseph Laderoute will sing the title role, Miss Frances Yeend that of Ellen Orford, the schoolmistress; Duane W. Crossley, the part of Swallow, a lawyer; Robert Long, of Bob Boles, a fisherman; Miss Irene Jordan, Mrs. Sedley, the gossiping widow. For Friday night's performance Mr. Laderoute and Miss Yeend will continue in the leads. The other members of the cast will be the same as for the opening.

HARTFORD, CONN.
TIMES

AUG 7 - 1946

'Peter Grimes' in Debut

Benjamin Briteen's Opera Is Presented At Tanglewood Before Capacity Audience

By CARL E. LINDSTROM
Special to The Hartford Times

Lenox, Mass. — It was impossible to witness the American premiere of Benjamin Britten's "Peter Grimes" here last night without realizing that something very important had happened to opera. This was the thing for which there had been much waiting and watching; it left behind much that was old in music; it crystallized almost everything that was new. It was moreover a gripping theater experience—a powerful show, if you like.

The young Englishman's opera was commissioned by Dr. Serge Koussevitzky and is dedicated to ~~the memory of~~ his late wife, Natalie Koussevitzky. The libretto was freely constructed by Montagu Slater out of material in the poem "The Borough" by George Crabbe, whose vignettes were based upon life in an English East Coast town of the early nineteenth century.

* * *

THE CHARACTERS of the opera are "Auntie," landlady of "The Boar," Captain Balstrode, a kindly retired skipper, Swallow, a lawyer the Rector who "ever aimed to please, and to offend was cautious," Ellen Orford, widowed school mistress, and various other village personalities. Chief of these is Peter Grimes, a lone, misunderstood and eventually mad fisherman, who maltreats successively two workhouse boy apprentices.

Both die. The action of the opera begins with the inquest over the death of the first. Suspected of murder, Grimes is freed for lack of evidence. Another apprentice is provided for him but a fateful accident takes his life as well. There are mob threats against Grimes but he escapes only through suicide by putting out to sea in his boat and scuttling it.

Grimes is a strange misfit combining the intuition and imagination of the poet with the brutal instinct and the mental unbalance which undo him.

* * *

SELDOM HAVE music and drama been more closely intertwined. The Wagnerian orchestral commentary is transparent and literal beside Britten's complexity and subtlety of detail. Vocal and symphonic elements are warp and woof. There is no aria singing whatsoever, and no choruses in the ordinary sense of the word.

The whole opera is choral, of course, in the purest sense of the word, but just as much so when Grimes sings solo as when the stage is crowded for an intricate ensemble. Important as are the instrumental interludes which provide an atmospheric curtain between scenes, the orchestra never becomes dominant.

* * *

BRITTEN has made free use of dissonance but it grows out of polytonality rather than deliberate harmonic saltiness. Time and again he superimposes one key upon another with greatest effect—usually conveying a sense of conflict or action on two different dramatic planes simultaneously. The antiphon between the music of the chapel service and the colloquy of Grimes and Ellen outside is masterfully done. The music throughout is importunate and terrifically absorbing.

The only purely lyrical bit in the opera is Ellen's beautiful meditation in the last when the boy's embroidered jersey is washed up by the tide. The long soliloquy of Peter Grimes in the second act is an impressive piece of declamation. Although this is not quite the Sprechstimme employed by Alban Berg, it is safe to say that Wozzeck prepared the way for Peter Grimes. It is in this particular, and in ever so many other details, that Britten's opera represents a culmination of music drama for our time.

* * *

THE ENTIRE production was by students of the Berkshire Music Center—orchestra, direction, cast. The latter will be changed for subsequent performances as—novelty of novelties—a different set of players made up the orchestra for the second act last night!

Leonard Bernstein conducted ~~and did a closely-knit~~ authoritative and inspirational job of it. Dr. Koussevitzky was present, moving about during intermission with a fatherly arm over the shoulder of young Britten.

Tanglewood's theater - concert hall was filled to its capacity of some thousand intent listeners, who hung on every word of this opera in English—or those which they could distinguish.

The credits are many and a simple roll-call will have to suffice for this expert and historic production: Stage direction, Eric Crozier and Frederic Cohen; stage designer, Richard Rychtarik; choral direction, Hugh Ross; general direction, Boris Goldovsky.

The principals last night were: Grimes, William Horne; Ellen, Florence Manning; Capt. Balstrode, James Pease; Auntie, Ellen Carleen; Swallow, Leonard Treash; the rector, Paul Knowles; Mrs. Sedley, Frances Lehnerts.

Those taking part in the performance here tonight are all students of the Berkshire Music Center. The title role was sung finely by William Horne. Principals supporting him were Florence Manning as the schoolmistress, James Pease as Captain Balstrode, and Frederic Zighera as the apprentice boy, John.

Speaking briefly before the performance, Dr. Serge Koussevitzky, director of the center, said that there are only two great music dramas, "Carmen" and Mr. Britten's opera 'Peter Grimes'." It will take more time to prove the greatness of "Peter Grimes," but right now this courier will take it for an exciting operatic evening in place of Bizet's prank any time.

HARTFORD, CONN.
COURANT

AUG 7 - 1946

New Opera Is Intensely Interesting

'Peter Grimes' Given American Premiere at Tanglewood by Center

BY T. H. PARKER.

Lenox, Mass., Aug. 6. — (Spe- ial.)—The American premiere of Peter Grimes," a three act opera y the British composer Benja- nin Britten, commissioned by the oussevitzky Music Foundation in ~~941, was presented at Tan~~glewood ere tonight under auspices of the erkshire Music Center. Though he war had prevented its being one in this country earlier, it ad been given in England several mes since its completion in Feb- uary, 1945.

As given at the Center theater onight with Leonard Bernstein as onductor, Hugh Ross as choral irector, and Eric Cozier and rederick Cohen as stage direc- ors, in Richard Rychtarik's set- ings, Mr. Britten's first opera roved to be an intensely inter- esting and intensely dramatic vork.

The composer has set himself the special problem of converting into opera with the aid of Montagu Slater, librettist, a poem, "The Borough," written by the English poet, George Crabbe, in 1810. It recounts the life and hard times of Peter Grimes, a fisherman on the English East Coast, "the heart of man who fits nowhere into the world," whose "streak of imagination and poetry separate him from his neighbors, whose violence turns this separation into rebellion" and who is suspected by the villagers of having caused the death of two boys apprenticed to him. He is befriended only by the village schoolmarm and a rugged, retired sea captain. The opera is a tragedy and ends in Grimes's death caused by the relentless animosity of his neighbors.

Score Forbidding, Bleak.

The score which Mr. Britten has written for this stark subject is equally forbidding, bleak and intense. Hardly a lyric moment appears in it. He has filled it brimful and running over with the wrath of Grimes and the villagers, and most of all with the resurgence of the monstrous sea, its wild pulse and its eternal threat. He has carried out these purposes with long stretches of clamorous choral writing and furious orchestral interludes. The music itself, though thoroughly modern in the freedom and imagination of its handling, remains in essence academic. Such stridency as arises in it comes not from musical but dramatic sources. It is more arresting for its melodic treatment than its harmonies. The melodic lines are excitingly free and Mr. Britten has shaped them almost entirely to the tune and cadence of natural speech rather than to any standard ideas of belcanto.

There is the constant effect of singsong recitative and the moments in which it even approaches the pretty arias of conventional opera are exceedingly few. The variety and the inventiveness with which the vocal lines are treated are without doubt the most stimulating feature of the entire opera and show Mr. Britten's talents at their most orginal and effective best. At the same time the singing lines have been most ingeniously woven into the thick web of music which constitutes the orchestral score. It is in the latter that the music shows its one apparent fault, the occasional substitution of din for drama, and nerve-plucking in place of real emotion.

Excellent Production.

The stage directors, Messrs. Crozier and Cohen, and Mr. Rychtarek, designer, have given Mr. Britten magnificent aid in producing a grim and tumultuous drama. The staging is full of rush and crush, and the singers are carried around the stage with the turbulence, weight and tension of the music itself. The staging is realistic, except for the superimposed air of erriness which lies over the whole, the music, the drama, the scene. The lighting is particularly fine. Hugh Ross has produced handsome choral effectiveness throughout the opera and Boris Goldovsky, director of the center opera department, has brought the cast to a most gratifying excellence as actors and singers.

'Peter Grimes' Has Premiere At Tanglewood

First American Production of Britten Opera Is Given by Berkshire Students

By Francis D. Perkins

LENOX, Mass., Aug. 6.—The Berkshire Music Center gave the first American production of Benjamin Britten's opera "Peter Grimes" this evening in the theater at Tanglewood, where **Leonard Bernstein** conducted a cast and orchestra composed of the Centers' students.

William Horne sang the title role of the ill-starred fisherman Grimes, with **Florence Manning** as Ellen, the widowed schoolmistress who strives vainly to save Grimes from the results of his own temperament.

Others in the cast were **James** Pease as Balstrode, **Ellen Carleen** as Auntie the landlady, **Mildred** Mueller and Phyllis **Smith** as the two nieces, Robert **Gay** as **Keene**, Paul Franke as **Boles**, **Leonard** Treash as Swallow, **Frances Lehn**erts as Mrs. Sedley, **Paul Knowles** as the rector, Byron **Kelley** as Doctor Thorp and **Matthew Lock**hart as Hobson. **Frederic Zighera** had the silent but important role as the boy apprentice.

Besides Mr. **Bernstein**, those concerned in the preparation and production of this exceptional English opera were **Eric Crozier** and Frederic Cohen, stage directors; Richard Rychtarik, stake designer; Hugh Ross, choral director, and Boris Goldovsky, director of the Center's opera department. Mr. Britten arrived recently to take a hand in the final preparations.

Appropriate Premier

It was appropriate that "Peter Grimes" should have its American premiere at Tanglewood since it was commissioned by the Koussevitzky Music Foundation before Mr. Britten's return to England four years ago. The work has had a successful career in its own country since its London production in June, 1945, and a hearing of last night's final rehearsal suggested that the advance interest which it has aroused here is well justified. The work gave a sense of individuality and vitality, dramatic tension and often dramatic excitement; the score reveals remarkable ability for musical characterization and the creation in musical terms of a definite atmosphere.

This atmosphere is that of the scene of Montagu Slater's libretto, the Suffolk Coast of England. Sometimes the score suggests the seacoast vividly and specifically, as in the storm interlude in the first act, where the orchestra tells of rising winds, salt water and crying sea birds. At other times it is present as a background to the musical and dramatic action.

The libretto, derived from George Crabbe's poem, "The Borough," can be said to have two protagonists :Grimes and the community in which he lives and which he dislikes. He wishes to impress the community, and his ruthless devotion to his work and his ambitions leads to his downfall. And yet he is not fundamentally cruel: one can be sorry for him and feel that if things had turned out a little differently he might have been a successful man, no longer at odds with his fellows.

The libretto fulfills its aims in presenting the tragedy of Grimes itself, and in most of its other characterizations, which are not stock opera types. It is, at times, rather too detailed and sometimes too literary, and, while the main thread of the story is not lost ,it is occasionally obscured: there are discussions and philosophizings which seemed hard to project across the fottlights. Such an impression gathered at a rehearsal may be subject to later amendment, and the same reservation should be made about impressions of the music. This tells of a well defined creative individuality combined with a sense of the theater. There is variety of style, but no sense of derivativeness.

Benjamin Britten

Composer of the opera "Peter Grimes," which was presented at Tanglewood last night by the Berkshire Music Center

Not Doctrinaire Music

It is music of today which is not doctrinaire: it is consonant or dissonant, melodious or pungent, according to the demands of the dramatic situation.

Some of its tunes are readily rememberable, but on a first hearing the treatment of the ideas, rather than the musical ideas themselves, is a strong point of the score—the projections of dramatic emotion by skilful use, combination and contrasts of musical color and atmosphere. There are some static moments, but the development of a dramatic situation, sustained and increasing tension in a long approach to a climax, are among the features which make this score an unusual achievement.

It is most telling in the writing for the orchestra and the chorus and also in the use of these as a background or contrast for the singing of the soloists. The solo writing can often be described as recitative of an elastic type, varying from conversation at one end to what is nearly an aria at the other, as in the sustained solos of Ellen and Grimes. The text is not always easy to sing, and the solo music, while often eloquent, is at times exacting. In his distinguished writing for the soloists, Mr. Britten has not always solved the problems involved; elsewhere his solutions are distinctly successful.

But the work as a whole is an English opera of a new kind, nationally as well as personally individual, and its future in this country is to be awaited with much interest.

It will be repeated tomorrow with some changes of cast, including Joseph Laderoute as Grimes, Frances Yeend as Ellen, Robert Long as Boles, Duane Crossley as Swallow and Irene Jordan as Mrs. Sedley. All seats are already taken both for tomorrow and a third performance on Friday night.

NEW YORK, N. Y.
TIMES

AUG 7 - 1946

BRITTEN'S 'GRIMES' UNVEILED AT LENOX

New Opera in American Debut at Tanglewood Festival—Bernstein Is Conductor

By OLIN DOWNES

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 6—"Peter Grimes," the opera by the librettist, Montagu Slater, and the composer, Benjamin Britten, designated by Serge Koussevitzky before the curtain as the opera that came "first after Carmen," was given its American première by the students' orchestra, chorus and soloists of the Berkshire Music Center this evening in the Opera Concert Theatre at Tanglewood.

The performance was conducted by Leonard Bernstein, who had as collaborators Eric Crozier and Frederick Cohen, stage directors; Richard Rychtarik, stage designer; Hugh Ross, choral director, and Boris Goldowsky, director of the opera department. Mr. Britten had come from London to attend this production, supervised dramatically by Mr. Crozier, who had directed the world première of the work at Sadlers Wells on June 7.

It is known that this score had been commissioned of Mr. Britten by Dr. Koussevitzky, representing the Koussevitzky Musical Foundation which he established in memory of his late wife, Natalie Koussevitzky, to whom the opera is dedicated. Mr. Britten had said to Dr. Koussevitzky: "This opera is yours." Dr. Koussevitzky related his reply: "No, this opera belongs to the world." He said finally that he had been asked to remind the audience that the performers at this première were students.

A Brilliant Performance

The performance of a modern and very difficult score was astonishingly brilliant on the part of the orchestra, the chorus and, in the sum of it, the gifted and intelligent solo interpreters, whose sincerity was contagious. The cast consisted of William Horne, as Peter Grimes; Florence Manning, as Ellen Orford; James Pease, Captain Balstrode; Ellen Carleen, as Auntie, landlady of "The Boar"; Mildred Mueller and Phyllis Smith, as the nieces of Auntie, and main attractions of the inn; Robert Grey, as Ned Keene; Paul Frank, as Bob Boles; Leonard Trench, as Swallow, the lawyer; Frances Lehnerts, as Mrs. Nabob Sidney; Paul Knowles, as the Rev. Horace Adams; Byron Kelley, as Dr. Thorp, and Matthew Lockhart, as Hobson, the carrier.

The story of the opera is a grim one. It is fashioned in verse from tales, likewise told in verse, taken from the rhymed cycle "The Borough," by George Crabbe, the clergyman-poet of the early nineteenth century in England. Crabbe never had a wide popularity, yet Walter Scott knew his verses by memory and Thomas Hardy was strongly influenced by his realism. Crabbe knew the people of whom he wrote, and, from his own hard youth, the frustrations and vicissitudes of poverty.

The opera has been designated as one not easy to estimate from the traditional standpoint. That is true, so true that one asks whether in actual fact it is an opera at all. For despite its famed realism, mostly lugged in for theatrical purposes sometimes realized and sometimes naively mishandled, it is nearer a dramatic oratorio with stage settings than it is to a living, breathing music drama. Oh, yes, there are chattering fisher-folk, and some boozing, fighting and dancing by trulls and drunkards on the stage. And of course doors fly and windows fly open in the wind, and people come in dripping or drunk as the case may be. They quarrel. And for comic relief there are the nieces and auntie, no better than they should be, scolding or cavorting about. One man draws a knife and another whacks a drum in order to lead a formal procession of peasants, duly armed with clubs, to beat up the fisherman.

The real story is inside the music, and is conveyed principally by the orchestra and chorus. Its individual characters are hardly real, with the exception of one, Peter Grimes. The rest are star figures, who have no genuine characterization either in the libretto or the music. They are background to throw Grimes into relief and have no organic life of their own. Even Ellen is an effigy, and her principal song one of the poorest pages in the piece. The libretto is more literary than theatrical, more symbolic and psychological than realistic. The drama is not one of individuals, but of man, in his dreams and his pride, pitted against fate and the sea.

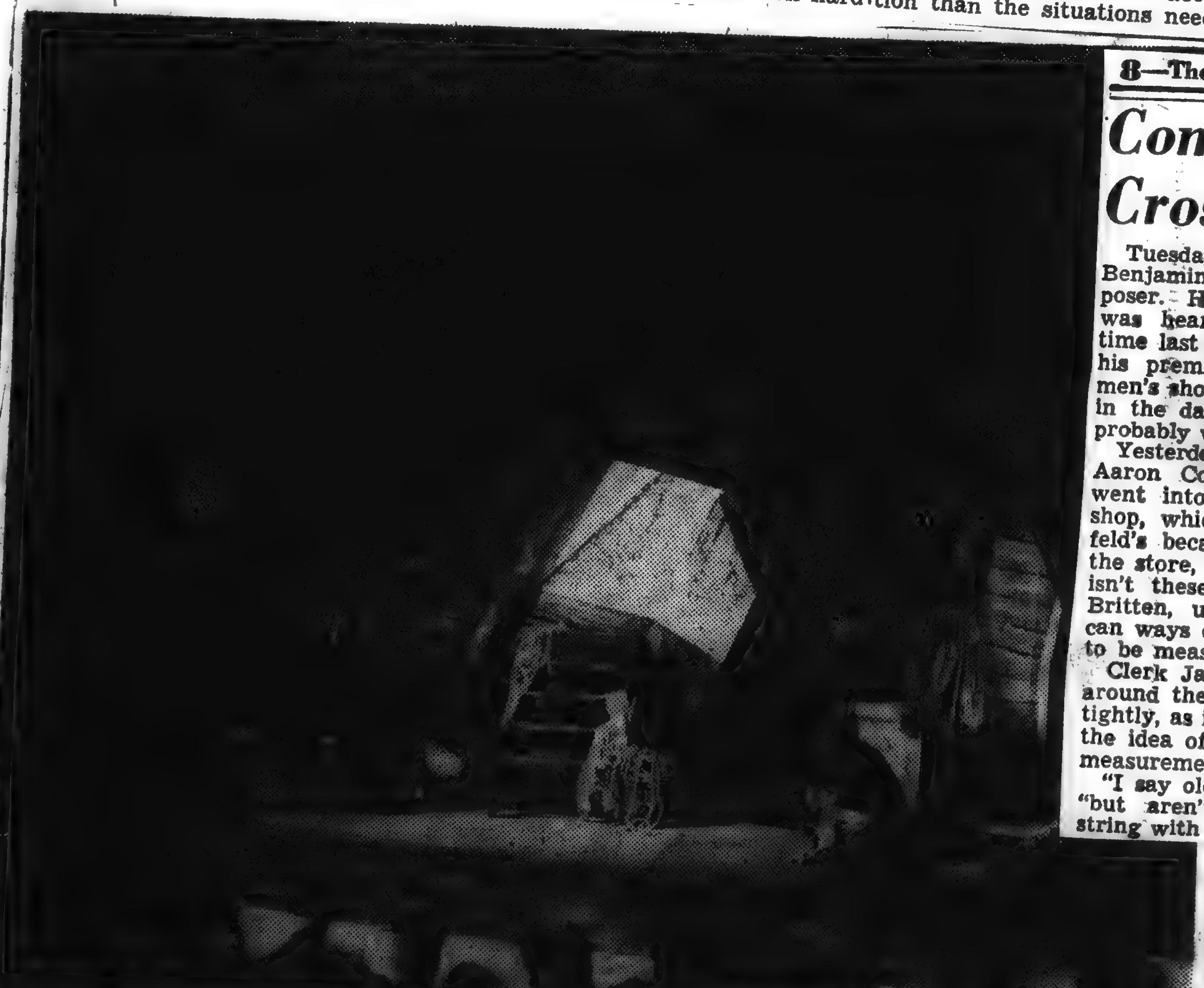
But the score is astonishing, first in its integrated, over-all structure, of which no part is a mere accessory of the main idea. The motives or phrases of chorus, principals and orchestra are all bound together, sometimes in free symphonic fashion, but more often in ways that are singularly classic and formal in design. To the orchestra, to be sure, is given a freer role, especially in the four symphonic interludes, when it supplies mood and eerie voices of the storm.

This is more music than theatre, though it amounts to dramatic expression by a composer who knows well his Mussorgsky, Berg and Sibelius, whose technic is dazzling and so brilliant that one is never precisely sure, at first hearings of the music, where the technic ends and the genuine and expression of feeling begins.

There are passages, like the quartet in three parts of ladies in the last act, which seem a little incongruous with the content. It must be admitted that the lyrical phrase, which exposes character or feeling as they are instantaneously and unforgettably expressed for example by the opening phrase of "Tristan" or the motive of just seven notes in which Bizet in "Carmen" lays bare the jealousy of José's soul, are mostly conspicuous by their absence. It is an eclectic, highly organized modern score. The harmonic bite and the vivid colors of the orchestra, sometimes black, sometimes wild and shrill, and now and again of prismatic brilliance, go far toward supplying the sonorous accentuation than the situations need, and there is more than intimation of the sounds and terrors of the sea.

The thematic unity is emphasized by the recurrence in the final scene of motives heard at the beginning, as again the people mend their nets and greet the day. Peter Grimes, a momentary pinpoint on the cosmic horizon, has gone, and the folk resume their way. Mr. Britten might say that the impersonality and objectivity of his pages are precisely justified by the symbolism of his tale and may be taken as reflection of the nature that he knows well. He, too, was born by the sea.

At any rate, this opera is a prodigious advance, in form, technic and integration of its elements, over the one work of his in dramatic form, the chamber opera, "Paul Bunyan," that was heard in 1941 in New York. "Peter Grimes" is the work of a composer, 33, still at the threshold of his powers, whose latest opera, "The Rape of Lucrece" is mentioned from authoritative sources as a further conspicuous advance. A young composer who can go so fast and so far so soon is one to be watched respectfully.



PETER GRIMES: One of the moving scenes from the new opera, "Peter Grimes," given its Western Hemisphere premiere last night at Tanglewood. Peter, played by William Horne, is shown in his cabin where he has brought his apprentice, Frederic Zighera.

TORRINGTON, CONN.
REGISTER

AUG 7 - 1946

Closing Events At Tanglewood

Lenox, Mass., Aug. 7 — With the first western hemisphere performance of Benjamin Britten's, opera, "Peter Grimes," last night, the Berkshire Music Center at Tanglewood entered upon its last and busiest week. Fourteen events will be open to friends of the center and the public within the next six days.

Opera scenes by the opera workshop are planned for Thursday afternoon at 3:30 and Saturday at 2:30. They will be presented in the formal garden if weather permits; in the chamber music hall if it is wet. Friday evening "Peter Grimes" will be repeated.

On Thursday afternoon at 4:30 department 5 orchestra will give a symphony concert and on Friday at 2:15 department 2 orchestra will play. Olin Downes, New York Times music editor, will give the last of four lectures on "The Art of Criticism" Friday at 4:30. The last event by students of the school will be a chamber music concert by department 2 group Sunday morning at 10:30.

The final series of festival concerts by the Boston Symphony orchestra, conducted by Serge Koussevitzky will be Thursday and Saturday evenings and Sunday afternoon. There will be a public rehearsal for the benefit of the pension fund Saturday morning at 10.

8—The Berkshire County Eagle, Wednesday, Aug. 7, 1946 ★★

Composer Britten, Local Clerk Cross Finish, Neck and Neck

Tuesday was premiere day for Benjamin Britten, English composer. His opera "Peter Grimes" was heard publicly for the first time last night at Tanglewood and his premiere as a United States men's shop patron was held earlier in the day. The latter experience probably was a little more trying.

Yesterday afternoon Britten and Aaron Copland, a contemporary, went into a local men's clothing shop, which we shall call Rosenfeld's because that's the name of the store, in quest of shirts. (Who isn't these days?). What's more, Britten, unaccustomed to American ways of outfitting, had to ask to be measured for shirt size.

Clerk James Brett put the tape around the musician's neck rather tightly, as is his usual routine, with the idea of adding one size to the measurement indicated on the tape.

"I say old man," gulped Britten, "but aren't you applying that string with a lot of strength?"

"What I usually do," answered Brett facetiously, "is pull it tight until I see the customer get blue in the face."

"Well, that's quite interesting," the composer countered. "What shade of blue do you look for?"

Aug 7 Globe

Fiedler Knows Best

To the Editor—Your reader who criticizes the Pops programs does not realize that there are many people in Boston who enjoy listening to the light, refreshing excerpts from the great musicals of Cole Porter, Irving Berlin and others. This is the music of the people who attend the Pops concerts night after night; the numbers are carefully selected by Mr. Arthur Fiedler, whose knowledge of music must exceed that of your outspoken reader.

HORACE A. JOHNSON.
Waltham.

P. S.—My definition of "Pops," from the Latin "populus," is: the people.

'Peter Grimes' Has Premiere At Tanglewood

First American Production of Britten Opera Is Given by Berkshire Students

By Francis D. Perkins

LENOX, Mass., Aug. 6.—The Berkshire Music Center gave the first American production of Benjamin Britten's opera "Peter Grimes" this evening in the theater at Tanglewood, where Leonard Bernstein conducted a cast and orchestra composed of the Centers' students.

William Horne sang the title role of the ill-starred fisherman Grimes, with Florence Manning as Ellen, the widowed schoolmistress who strives vainly to save Grimes from the results of his own temperament.

Others in the cast were James Pease as Balstrode, Ellen Carleen as Auntie the landlady, Mildred Mueller and Phyllis Smith as the two nieces, Robert Gay as Keene, Paul Franke as Boles, Leonard Treash as Swallow, Frances Lehnerts as Mrs. Sedley, Paul Knowles as the rector, Byron Kelley as Doctor Thorp and Matthew Lockhart as Hobson. Frederic Zighera had the silent but important role as the boy apprentice.

Besides Mr. Bernstein, those concerned in the preparation and production of this exceptional English opera were Eric Crozier and Frederic Cohen, stage directors; Richard Rychtarik, stake designer; Hugh Ross, choral director, and Boris Goldovsky, director of the Center's opera department. Mr. Britten arrived recently to ake a hand in the final prepara-ions.

Appropriate Premier

It was appropriate that "Peter Grimes" should have its American remiere at Tanglewood since it as commissioned by the Kousevitzky Music Foundation before Mr. Britten's return to England our years ago. The work has had successful career in its own ountry since its London producion in June, 1945, and a hearing f last night's final rehearsal sugested that the advance interest hich it has aroused here is well ustified. The work gave a sense f individuality and vitality, dranatic tension and often dramatic xcitement; the score reveals remarkable ability for musical charcterization and the creation in musical terms of a definite atmosphere.

This atmosphere is that of the cene of Montagu Slater's libretto, he Suffolk Coast of England. Sometimes the score suggests the eacoast vividly and specifically, s in the storm interlude in the rst act, where the orchestra tells f rising winds, salt water and rying sea birds. At other times t is present as a background to he musical and dramatic action.

The libretto, derived from George Crabbe's poem, "The Borough," can be said to have wo protagonists :Grimes and the ommunity in which he lives and hich he dislikes. He wishes to mpress the community, and his uthless devotion to his work and is ambitions leads to his downall. And yet he is not fundamentally cruel: one can be sorry or him and feel that if things ad turned out a little differently e might have been a successful man, no longer at odds with his ellows.

The libretto fulfills its aims in resenting the tragedy of Grimes self, and in most of its other haracterizations, which are not ock opera types. It is, at times, ather too detailed and somemes too literary, and, while the ain thread of the story is not st it is occasionally obscured: ere are discussions and philosohizings which seemed hard to roject across the fottlights. Such n impression gathered at a reearsal may be subject to later mendment, and the same reserration should be made about imressions of the music. This tells a well defined creative indiiduality combined with a sense the theater. There is variety style, but no sense of derivaeness.

Benjamin Britten

Composer of the opera "Peter Grimes," which was presented at Tanglewood last night by the Berkshire Music Center

Not Doctrinaire Music

It is music of today which is not doctrinaire: it is consonant or dissonant, melodious or pungent, according to the demands of the dramatic situation.

Some of its tunes are readily rememberable, but on a first hearing the treatment of the ideas, rather than the musical ideas themselves, is a strong point of the score—the projections of dramatic emotion by skillful use, combination and contrasts of musical color and atmosphere. There are some static moments, but the development of a dramatic situation, sustained and increasing tension in a long approach to a climax, are among the features which make this score an unusual achievement.

It is most telling in the writing for the orchestra and the chorus and also in the use of these as a background or contrast for the singing of the soloists. The solo writing can often be described as recitative of an elastic type, varying from conversation at one end to what is nearly an aria at the other, as in the sustained solos of Ellen and Grimes. The text is not always easy to sing, and the solo music, while often eloquent, is at times exacting. In his distinguished writing for the soloists, Mr. Britten has not always solved the problems involved; elsewhere his solutions are distinctly successful.

But the work as a whole is an English opera of a new kind, nationally as well as personally individual, and its future in this country is to be awaited with much interest.

It will be repeated tomorrow with some changes of cast, including Joseph Laderoute as Grimes, Frances Yeend as Ellen, Robert Long as Boles, Duane Crossley as Swallow and Irene Jordan as Mrs. Sedley. All seats are already taken both for tomorrow and a third performance on Friday night.

NEW YORK, N. Y.
TIMES

AUG 7 - 1946

BRITTEN'S 'GRIMES' UNVEILED AT LENOX

New Opera in American Debut at Tanglewood Festival—Bernstein Is Conductor

By OLIN DOWNES

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 6—"Peter Grimes," the opera by the librettist, Montagu Slater, and the composer, Benjamin Britten, designated by Serge Koussevitzky before the curtain as the opera that came "first after Carmen," was given its American première by the students' orchestra, chorus and soloists of the Berkshire Music Center this evening in the Opera Concert Theatre at Tanglewood.

The performance was conducted by Leonard Bernstein, who had as collaborators Eric Crozier and Frederick Cohen, stage directors; Richard Rychtarik, stage designer; Hugh Ross, choral director, and Boris Goldowsky, director of the opera department. Mr. Britten had come from London to attend this production, supervised dramatically by Mr. Crozier, who had directed the world première of the work at Sadlers Wells on June 7.

It is known that this score had been commissioned of Mr. Britten by Dr. Koussevitzky, representing the Koussevitzky Musical Foundation which he established in memory of his late wife, Natalie Koussevitzky, to whom the opera is dedicated. Mr. Britten had said to Dr. Koussevitzky: "This opera is yours." Dr. Koussevitzky related his reply: "No, this opera belongs to the world." He said finally that he had been asked to remind the audience that the performers at this première were students.

A Brilliant Performance

The performance of a modern and very difficult score was astonishingly brilliant on the part of the orchestra, the chorus and, in the sum of it, the gifted and intelligent solo interpreters, whose sincerity was contagious. The cast consisted of William Horne, as Peter Grimes; Florence Manning, as Ellen Orford; James Pease, Captain Balstrode; Ellen Carleen, as Auntie, landlady of "The Boar"; Mildred Mueller and Phyllis Smith, as the nieces of Auntie, and main attractions of the inn; Robert Grey, as Ned Keene; Paul Frank, as Bob Boles; Leonard Trench, as Swallow, the lawyer; Frances Lehnerts, as Mrs. Nabob Sidney; Paul Knowles, as the Rev. Horace Adams; Byron Kelley, as Dr. Thorp, and Matthew Lockhart, as Hobson, the carrier.

The story of the opera is a grim one. It is fashioned in verse from tales, likewise told in verse, taken from the rhymed cycle "The Borough," by George Crabbe, the clergyman-poet of the early nineteenth century in England. Crabbe never had a wide popularity, yet Walter Scott knew his verses by memory and Thomas Hardy was strongly influenced by his realism. Crabbe knew the people of whom he wrote, and, from his own hard youth, the frustrations and vicissitudes of poverty.

The opera has been designated as one not easy to estimate from the traditional standpoint. That is true, so true that one asks whether in actual fact it is an opera at all. For despite its famed realism, mostly lugged in for theatrical purposes sometimes realized and sometimes naively mishandled, it is nearer a dramatic oratorio with stage settings than it is to a living, breathing music drama. Oh, yes, there are chattering fisher-folk, and some boozing, fighting and dancing by trulls and drunkards on the stage. And of course doors fly and windows fly open in the wind, and people come in dripping or drunk as the case may be. They quarrel. And for comic relief there are the nieces and auntie, no better than they should be, scolding or cavorting about. One man draws a knife and another whacks a drum in order to lead a formal procession of peasants, duly armed with clubs, to beat up the fisherman.

The real story is inside the music, and is conveyed principally by the orchestra and chorus. Its individual characters are hardly real, with the exception of one, Peter Grimes. The rest are star figures, who have no genuine characterization either in the libretto or the music. They are background to throw Grimes into relief and have no organic life of their own. Even Ellen is an effigy, and her principal song one of the poorest pages in the piece. The libretto is more literary than theatrical, more symbolic and psychological than realistic. The drama is not one of individuals, but of man, in his dreams and his pride, pitted against fate and the sea.

But the score is astonishing, first in its integrated, over-all structure, of which no part is a mere accessory of the main idea. The motives or phrases of chorus, principals and orchestra are all bound together, sometimes in free symphonic fashion, but more often in ways that are singularly classic and formal in design. To the orchestra, to be sure, is given a freer role, especially in the four symphonic interludes, when it supplies mood and eerie voices of the storm.

This is more music than theatre, though it amounts to dramatic expression by a composer who knows well his Mussorgsky, Berg and Sibelius, whose technic is dazzling and so brilliant that one is never precisely sure, at first hearings of the music, where the technic ends and the genuine and expression of feeling begins.

There are passages, like the quartet in three parts of ladies in the last act, which seem a little incongruous with the content. It must be admitted that the lyrical phrase, which exposes character or feeling as they are instantaneously and unforgettably expressed for example by the opening phrase of "Tristan" or the motive of just seven notes in which Bizet in "Carmen" lays bare the jealousy of José's soul, are mostly conspicuous by their absence. It is an eclectic, highly organized modern score. The harmonic bite and the vivid colors of the orchestra, sometimes black, sometimes wild and shrill, and now and again of prismatic brilliance, go far toward supplying the sonorous accentuation than the situations need, and there is more than intimation of the sounds and terrors of the sea.

The thematic unity is emphasized by the recurrence in the final scene of motives heard at the beginning, as again the people mend their nets and greet the day. Peter Grimes, a momentary pinpoint on the cosmic horizon, has gone, and the folk resume their way. Mr. Britten might say that the impersonality and objectivity of his pages are precisely justified by the symbolism of his tale and may be taken as reflection of the nature that he knows well. He, too, was born by the sea.

At any rate, this opera is a prodigious advance, in form, technic and integration of its elements, over the one work of his in dramatic form, the chamber opera, "Paul Bunyan," that was heard in 1941 in New York. "Peter Grimes" is the work of a composer, 33, still at the threshold of his powers, whose latest opera, "The Rape of Lucrece" is mentioned from authoritative sources as a further conspicuous advance. A young composer who can go so fast and so far so soon is one to be watched respectfully.

TORRINGTON, CONN.
REGISTER

AUG 7 - 1946

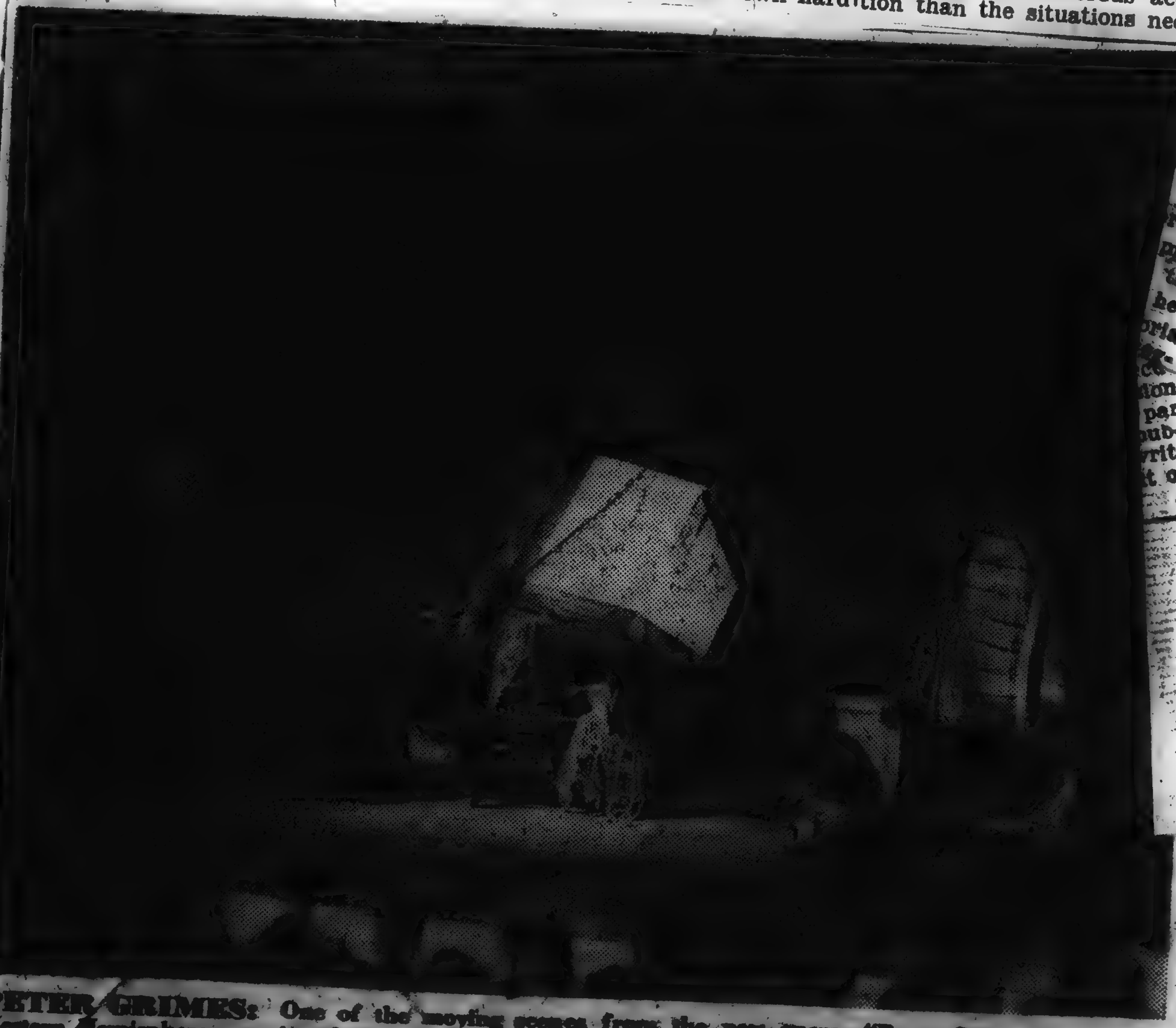
Closing Events At Tanglewood

Lenox, Mass., Aug. 7 — With the first western hemisphere performance of Benjamin Britten's, opera, "Peter Grimes," last night, the Berkshire Music Center at Tanglewood entered upon its last and busiest week. Fourteen events will be open to friends of the center and the public within the next six days.

Opera scenes by the opera workshop are planned for Thursday afternoon at 3:30 and Saturday at 2:30. They will be presented in the formal garden if weather permits; in the chamber music hall if it is wet. Friday evening "Peter Grimes" will be repeated.

On Thursday afternoon at 4:30 department 5 orchestra will give a symphony concert and on Friday at 2:15 department 2 orchestra will play. Olin Downes, New York Times music editor, will give the last of four lectures on "The Art of Criticism" Friday at 4:30. The last event by students of the school will be a chamber music concert by department 2 group Sunday morning at 10:30.

The final series of festival concerts by the Boston Symphony orchestra, conducted by Serge Koussevitzky will be Thursday and Saturday evenings and Sunday afternoon. There will be a public rehearsal for the benefit of the pension fund Saturday morning at 10.



PETER GRIMES: One of the moving scenes from the new opera, "Peter Grimes," given its Western Hemisphere premiere last night at Tanglewood. Peter, played by William Horne, is shown in his cabin where he has brought his apprentice, Frederic Zighera.

46—7

shire County Eagle, Wednesday, Aug. 7, 1946 ★★

ser Britten, Local Clerk Finish, Neck and Neck

s premiere day for itten, English com- pera "Peter Grimes" publicly for the first ight at Tanglewood and re as a United States patron was held earlier The latter experience a little more trying.

afternoon Britten and nd, a contemporary, local men's clothing ve shall call Rosen- that's the name of uest of shirts. (Who rs?). What's more, stomed to Ameri- fitting, had to ask for shirt size.

rett put the tape cian's neck rather sual routine, with one size to the ated on the tape. gulped Britten, applying that of strength?"

"What I usually do," answered Brett facetiously, "is pull it tight until I see the customer get blue in the face."

"Well, that's quite interesting," the composer countered. "What shade of blue do you look for?"

Aug 7 Globe

Fiedler Knows Best

To the Editor—Your reader who criticizes the Pops programs does not realize that there are many people in Boston who enjoy listening to the light, refreshing excerpts from the great musicals of Cole Porter, Irving Berlin and others. This is the music of the people who attend the Pops concerts night after night; the numbers are carefully selected by Mr. Arthur Fiedler, whose knowledge of music must exceed that of your outspoken reader.

HORACE A. JOHNSON.
Waltham.

P. S.—My definition of "Pops," from the Latin "populus," is: the people.

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NEW YORK, N. Y.
WORLD-TELEGRAM

AUG 7 - 1946

Music

'Peter Grimes' Hailed in Berkshire Bow

By ROBERT BAGAR.

Robert Bagar.

LENOX, Mass., Aug. 7.—The American premiere of Benjamin Britten's three-act opera "Peter Grimes" took place in the theater concert hall at Tanglewood last night before a capacity audience of specially invited guests. The occasion was gala, musico-social in both appearance and fact. One noticed many bright stars of the operatic and concert firmament among the listeners. It was an excellent show that the Berkshire Festival afforded us, a show to satisfy our interest in doings musical and of news and of the social scene.

"Peter Grimes" was commissioned by the Koussevitzky Music Foundation in 1941, and the score is dedicated to the memory of Natalie Koussevitzky. The work was completed in 1945, the libretto is by Montagu Slater, based on a poem by George Crabbe.

It was given its first performance at the Sadler's Wells Theater London, on June 7, 1945. Since then it has been given in various European cities, and excerpts of the score have been performed in concert both abroad and in this country (with particular reference to the Boston Symphony's performances).

Tonight and Friday.

In November of last year some scenes from the work were done in New York at the studio of Mrs. Clytie Mundy, a distinguished voice teacher, although these, of course, may not be regarded as an American premiere.

The piece was prepared for the Berkshire hearings, of which there will be three, all told, including tonight's and Friday's by a group of noted workers in the operatic vineyard and environs. These include Leonard Bernstein, who conducted, Eric Crozier (who staged the work in London) and Frederic Cohen, both in charge of staging, Hugh Ross, responsible for the choral work, and Boris Goldovsky, director of the opera department, Berkshire Music Center. Richard Rychtarik did the sets.

The crowning gem of this new opera is its score, a pulsing, vibrant, exciting musical expression of the drama by a man we may immediately accept as a natural writer for the lyric theater. From the prologue, through three acts, which are separated by musical interludes, the speech of the orchestra is positive and forceful and always absorbing.

Sustained by the Score.

Mr. Britten, who was present for the premiere, is not only a master deviser of dramatic situations, whether or not the libretto supplied them, but also a remarkably sensitive prosodist, one of whose chief aims, it very evidently appears was to make the text as clear as possible. In achieving this clarity he yet made no compromise with his own creative urge, so smooth and so spontaneous does the music flow.

The composer's accomplishment is the greater because the story tends often enough to fall apart. It is stretched beyond endurance, sometimes, but always the music rushes in to keep interest alive in the proceedings.

Fuller details of the work itself will be furnished at a later date, because space, at the moment, is rapidly vanishing.

The Cast at Premiere.

In the well-trained cast—quite a miracle, since the rehearsing has not been going for a very long time—the most compelling performer was James Pease, who impersonated Capt. Balstrode. Florence Manning, the Ellen, also labored creditably, as did William Horne in the title role. The part of Peter, by the way, calls for the versatility to be found only in an ideal of ideals actor singer. That Mr. Horne did as well as he did, despite some fluffed high tones, is to his credit.

Ned Keene was sung by Robert Gay; Auntie, by Ellen Carleen, the Nieces, by Mildred Mueller and Phyllis Smith; Swallow, by Paul Frankel and Reverend Adams, by Paul Knowles.

Mr. Bernstein did a noble job conducting the difficult score. The chorus sang well, for the most part. The sets were excellent.

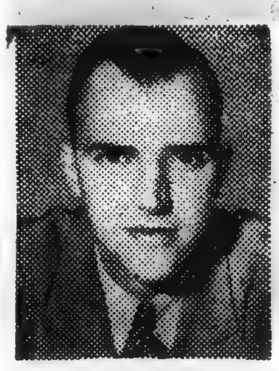
As for the plot, which is a quasi-psychological tour-de-force, it has to do with a common fisherman, Peter, who is accused of murdering one, then a second apprentice, and his persecution by a motley group of hussies, harlots, goody goodies and quite respectable people. He ends by being driven to his watery death, under the mounting impact of accusation.

The libretto lacks integration enough to keep pace with the superb music. And sometimes, too, Britten, in his relentless search for clear verbal expression, has made rather high-falutin' lines too prominent in the scheme.

There was an ovation for all concerned.

NEW YORK, N. Y.
POST

AUG 7 - 1946



Words and Music

Britten's 'Peter Grimes' Hits You Between the Eyes

By John Briggs

Lenox, Mass., Aug. 6—Benjamin Britten's new opera, "Peter Grimes," which had its first American performance at the Berkshire Music Center tonight, is the damnedest thing I have ever seen.

It is not an opera. It is a violent explosion of raw emotion, false and melodramatic for the most part, lumped into an incoherent mass and flung in the face of the audience. After seeing it I felt as if I were the stooge in a burlesque routine and had been beaten over the head with a bladder all evening.

And yet—in its lurid three acts of stage mayhem is wrapped up something else. It may turn out to be the kernel of the most original and most significant operatic talent of our day.

At this point it is hard to tell. Everything about "Peter Grimes" is confused. The music, the stage action and all the characters are confused. Last night I was confused; even with a libretto I found it hard at times to discover what was going on.

Impossible Script

Mr. Britten has hitched his muse to an impossible and unworkable script. Peter Grimes, the central character, is an unbelievable stage figure. He is at once a sadistic beast and a gentle, considerate lover; an impractical visionary and a shrewd commercial fisherman; a skilled, daring mariner and a timid introvert. Nothing in his character

Continued on Page 15.

forms a consistent pattern. He is, in short, a lunatic, the least satisfactory of all theatre heroes. You are never surprised at anything he does, because he is clearly capable of anything.

There is too much emphasis on relatively minor characters who play only an incidental part in the drama. The drama, in fact, suggests all too clearly its origin as a patchwork of reflective vignettes, woven not too deftly, and for reasons that remain obscure, into a sort of narrative.

In his music Mr. Britten reveals shortcomings that may prove embarrassing if he continues his operatic ventures. Foremost is his conception of the human voice as a four-octave instrument of unlimited power, coupled to an infinitely extensible pair of lungs. Some of the music he projected for the tenor part must absolutely be classified as cruel and unusual punishment.

Words Badly Set

Mr. Britten often sets words badly, another serious fault in the earnest composer of opera. His score abounds in false accents, in phrases that have musical logic but are out of joint with the verse. (Sample: "welCOME the HOUR . . . beat YOUR tired ARMS.") That is neither good opera nor good verse.

A third flaw is that Mr. Britten's score lacks balance, variety, contrast. Mr. Britten punches too hard. "Peter Grimes" is a smash second act curtain all the way through. The effect is at first electrifying, then deadly. Even a hurricane gets monotonous if you are in it long enough.

But with all these crudities of technique, which stamp him as an operatic novice, Mr. Britten is a gifted novice. His music is dramatic; and that is, I think, something that cannot be acquired or learned. And when he lucks his way into a good stage situation he plays it for all it is worth. There are moments of superb musical drama, such as the first meeting with the apprentice which closes Act 1, scattered all through the score.

"Peter Grimes" is the young English composer's first opera. Despite its many shortcomings it is a provocative beginning.

Smooth Performance

The performance tonight represented weeks of toil on the part of musicians and stage technicians, and was mechanically all the composer could have wished. The two principal singers, Florence Manning and William Horne, showed in their singing the wear and tear of too much rehearsal. As a long time admirer of Mr. Horne's vocalism, I can only wish for him the speediest possible return to Italian opera.

Top vocal honors went to the baritone department, I thought, with Robert Gay and James Pease outstanding in the over-size cast.

NEW YORK, N. Y.
NEWS

AUG 7 - 1946

'Peter Grimes' Has Operatic Greatness In Lenox Premiere

By DOUGLAS WATT

Lenox, Mass., Aug. 6.—"Peter Grimes" has greatness. The American premiere of Benjamin Britten's new opera last night at the Berkshire Music Center here was a startling and rewarding occasion.

Strange excitement and beauty burst from the orchestra and stage with such rapidity that listening became a breathtaking pleasure. "Grimes" speaks with a direct and original language, dramatic to the hilt. It is an opera for our time, brilliantly conceived and executed.

William Horne

The story takes place in a small English fishing village early in the last century, and is concerned with one of the most fascinating characters in opera—a tortured, introspective and sadistic fisherman whose maltreatment of boy apprentices is the talk of the town.

It ends with the manhood and Grimes' escape to the sea, where he sinks his boat and himself.

Horne Sings Lead.

The first American cast was an exceptionally fine one. William Horne sang the inhumanly difficult tenor role of Grimes, and made the figure both pitiful and tragic. Florence Manning, in the warmly sympathetic soprano role of a local schoolmistress, sang with great beauty, and acted with a mature understanding of the part. James Pease in the baritone part of a retired skipper also distinguished himself.

The many numerous and individual other parts were also splendidly performed.

Leonard Bernstein conducted the all-student orchestra and he knew his job thoroughly. His musicians responded to his direction superbly and with bright intelligence.

The chorus, directed by Hugh Ross, was a good spot above most opera choruses. The stage settings and lighting were only adequate.

It may, on first thought, seem a pity to have to go to Lenox to witness an event such as this, but there is justice in it. On Broadway, if Eddie Dowling goes through with his stated plan of trying to make a run of "Grimes," it will be met with much intolerance and displeasure by audiences unprepared for its surprising magnificences. But here at Tanglewood, the first audience was loving and enthusiastic. Britten and Montagu Slater, who wrote the strong and lovely libretto, deserve no less.

NEW YORK, N. Y.
SUN

AUG 7 - 1946

'PETER GRIMES' OPERA IS HEARD

Britten Opus Gets American Premiere at Tanglewood.

By IRVING KOLODIN.
Special to THE NEW YORK SUN.

Lenox, Mass., Aug. 7.—Whoever persuaded Benjamin Britten to call his setting of "Peter Grimes" an opera was dealing in understatement as well as flattery. Its first American performance here last night suggested, at its best, the young Englishman's writing transcends what is ordinarily heard from orchestra and chorus in an opera house, but in its minute-by-minute progress it is more often a drain on the attention, and a trial to the patience.

Britten's treatment of Montague Slater's adaption of a poem by George Crabbe has a special relationship to Tanglewood. For it was written on a commission from the Koussevitzky Music Foundation, and dedicated to the late wife of the conductor. It was hardly surprising, therefore, that Koussevitzky made an unexpected appearance on the stage before the performance began. To laud the work which the audience was about to hear and proclaim that its only predecessor in musical drama was "Carmen."

This is a comparison that may well be forgotten at once. For, with all the skill of Britten in handling a large orchestra, chorus and numerous solo voices, it is precisely in the realm of melodic interest that the work is deficient. At a first hearing there was more that possessed promise of durability in the orchestral "Interludes" that dot the work, especially the superb storm music of the first act and the scene at Grimes's hut in the second.

Substance of Story.

Either because of the way it was treated or because of its intrinsic matter, I found little that was absorbing in the doleful tale of the fisherman Grimes. He begins as a prisoner at the bar charged with responsibility for the death of a young apprentice on his boat; and the substance of the drama concerns the fate of a later apprentice. Since the story has been in circulation for 136 years, I am revealing no secret in disclosing that this youth also drowns under questionable circumstances. When the half-crazed, half-mystic Grimes confronts his dilemma, he concludes that drowning himself at sea is the most attractive solution.

A problem that plagued William Horne, who sang the part of Grimes (and which will probably pursue more of his successors) is the high range of the part, whether it was written with Peter Pears in mind. I do not know, but that exceptional Englishman (who created the title role in London last year) is one of the few who could deal with it on even terms. Horne acted his part with stock dramatic gestures, and when he was not pressed too hard by the cruel requirements of music, sang it capably.

Easily the most compelling performance on the stage was that of James Pease who carried himself well as Capt. Balstrode and also sang eloquently. The principal female role of Ellen Orford was admirably interpreted by Florence Manning. Most of the minor roles were sung by students of the Berkshire Music Center who responded splendidly to the unrelenting baton of Leonard Bernstein, as did the excellent orchestral players of the school. The composer was present in a seat adjacent to Koussevitzky's and seemed pleased with what he heard.

NEW YORK, N. Y.
WORLD-TELEGRAM

AUG 7 - 1946

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Mr. Bernstein did a noble job conducting the difficult score. The chorus sang well, for the most part. The sets were excellent.

As for the plot, which is a quasi-psychological tour-de-force, it has to do with a common fisherman, Peter, who is accused of murdering one, then a second apprentice, and his persecution by a motley group of hussies, harlots, goody goodies and quite respectable people. He ends by being driven to his watery death, under the mounting impact of accusation.

The libretto lacks integration enough to keep pace with the superb music. And sometimes, too, Britten, in his relentless search for clear verbal expression, has made rather high-falutin' lines too prominent in the scheme.

There was an ovation for all concerned.

NEW YORK, N. Y.
NEWS

AUG 7 - 1946

'Peter Grimes' Has Operatic Greatness In Lenox Premiere

By DOUGLAS WATT

Lenox, Mass., Aug. 6.—"Peter Grimes" has greatness. The American premiere of Benjamin Britten's new opera last night at the Berkshire Music Center here was a startling and rewarding occasion.

Strange excitement and beauty burst from the orchestra and stage with such rapidity that listening became a breathtaking pleasure. "Grimes" speaks with a direct and original language, dramatic to the hilt. It is an opera for our time, brilliantly conceived and executed.

William Horne

The story takes place in a small English fishing village early in the last century, and is concerned with one of the most fascinating characters in opera—a tortured, introspective and sadistic fisherman whose maltreatment of boy apprentices is the talk of the town.

It ends with the manhood and Grimes' escape to the sea, where he sinks his boat and himself.

Horne Sings Lead.

The first American cast was an exceptionally fine one. William Horne sang the inhumanly difficult tenor role of Grimes, and made the figure both pitiful and tragic. Florence Manning, in the warmly sympathetic soprano role of a local schoolmistress, sang with great beauty, and acted with a mature understanding of the part. James Pease in the baritone part of a retired skipper also distinguished himself.

The many numerous and individual other parts were also splendidly performed.

Leonard Bernstein conducted the all-student orchestra and he knew his job thoroughly. His musicians responded to his direction superbly and with bright intelligence.

The chorus, directed by Hugh Ross, was a good spot above most opera choruses. The stage settings and lighting were only adequate.

It may, on first thought, seem a pity to have to go to Lenox to witness an event such as this, but there is justice in it. On Broadway, if Eddie Dowling goes through with his stated plan of trying to make a run of "Grimes," it will be met with much intolerance and displeasure by audiences unprepared for its surprising magnificences. But here at Tanglewood, the first audience was loving and enthusiastic. Britten and Montagu Slater, who wrote the strong and lovely libretto, deserve no less.

NEW YORK, N. Y.
POST

AUG 7 - 1946

Words and Music

Britten's 'Peter Grimes' Hits You Between the Eyes

By John Briggs

Lenox, Mass., Aug. 6—Benjamin Britten's new opera, "Peter Grimes," which had its first American performance at the Berkshire Music Center tonight, is the damnedest thing I have ever seen.

It is not an opera. It is a violent explosion of raw emotion, false and melodramatic for the most part, lumped into an incoherent mass and flung in the face of the audience. After seeing it I felt as if I were the stooge in a burlesque routine and had been beaten over the head with a bladder all evening.

And yet—in its lurid three acts of stage mayhem is wrapped up something else. It may turn out to be the kernel of the most original and most significant operatic talent of our day.

At this point it is hard to tell. Everything about "Peter Grimes" is confused. The music, the stage action and all the characters are confused. Last night I was confused; even with a libretto I found it hard at times to discover what was going on.

Impossible Script

Mr. Britten has hitched his muse to an impossible and unworkable script. Peter Grimes, the central character, is an unbelievable stage figure. He is at once a sadistic beast and a gentle, considerate lover; an impractical visionary and a shrewd commercial fisherman; a skilled, daring mariner and a timid introvert. Nothing in his character

Continued on Page 15

forms a consistent pattern. He is, in short, a lunatic, the least satisfactory of all theatre heroes. You are never surprised at anything he does, because he is clearly capable of anything.

There is too much emphasis on relatively minor characters who play only an incidental part in the drama. The drama, in fact, suggests all too clearly its origin as a patchwork of reflective vignettes, woven not too deftly, and for reasons that remain obscure, into a sort of narrative.

In his music Mr. Britten reveals shortcomings that may prove embarrassing if he continues his operatic ventures. Foremost is his conception of the human voice as a four-octave instrument of unlimited power, coupled to an infinitely extensible pair of lungs. Some of the music he projected for the tenor part must absolutely be classified as cruel and unusual punishment.

Words Badly Set

Mr. Britten often sets words badly, another serious fault in the earnest composer of opera. His score abounds in false accents, in phrases that have musical logic but are out of joint with the verse. (Sample: "welCOME the HOUR . . . beat YOUR tired ARMS.") That is neither good opera nor good verse.

A third flaw is that Mr. Britten's score lacks balance, variety, contrast. Mr. Britten punches too hard. "Peter Grimes" is a smash second act curtain all the way through. The effect is at first electrifying, then deadly. Even a hurricane gets monotonous if you are in it long enough.

But with all these crudities of technique, which stamp him as an operatic novice, Mr. Britten is a gifted novice. His music is dramatic; and that is, I think, something that cannot be acquired or learned. And when he lucks his way into a good stage situation he plays it for all it is worth. There are moments of superb musical drama, such as the first meeting with the apprentice which closes Act 1, scattered all through the score.

"Peter Grimes" is the young English composer's first opera. Despite its many shortcomings it is a provocative beginning.

Smooth Performance

The performance tonight represented weeks of toil on the part of musicians and stage technicians, and was mechanically all the composer could have wished. The two principal singers, Florence Manning and William Horne, showed in their singing the wear and tear of too much rehearsal. As a long time admirer of Mr. Horne's vocalism, I can only wish for him the speediest possible return to Italian opera.

Top vocal honors went to the baritone department, I thought, with Robert Gay and James Pease outstanding in the oversize cast.

NEW YORK, N. Y.
SUN

AUG 7 - 1946

'PETER GRIMES' OPERA IS HEARD

Britten Opus Gets American Premiere at Tanglewood.

By IRVING KOLODIN.
Special to THE NEW YORK SUN.

Lenox, Mass., Aug. 7.—Whoever persuaded Benjamin Britten to call his setting of "Peter Grimes" an opera was dealing in understatement as well as flattery. Its first American performance here last night suggested, at its best, the young Englishman's writing transcends what is ordinarily heard from orchestra and chorus in an opera house, but in its minute-by-minute progress it is more often a drain on the attention, and a trial to the patience.

Britten's treatment of Montague Slater's adaption of a poem by George Crabbe has a special relationship to Tanglewood. For it was written on a commission from the Koussevitzky Music Foundation, and dedicated to the late wife of the conductor. It was hardly surprising, therefore, that Koussevitzky made an unexpected appearance on the stage before the performance began. To laud the work which the audience was about to hear and proclaim that its only predecessor in musical drama was "Carmen."

This is a comparison that may well be forgotten at once. For, with all the skill of Britten in handling a large orchestra, chorus and numerous solo voices, it is precisely in the realm of melodic interest that the work is deficient. At a first hearing there was more that possessed promise of durability in the orchestral "Interludes" that dot the work, especially the superb storm music of the first act and the scene at Grimes's hut in the second.

Substance of Story.

Either because of the way it was treated or because of its intrinsic matter, I found little that was absorbing in the doleful tale of the fisherman Grimes. He begins as a prisoner at the bar charged with responsibility for the death of a young apprentice on his boat; and the substance of the drama concerns the fate of a later apprentice. Since the story has been in circulation for 136 years, I am revealing no secret in disclosing that this youth also drowns under questionable circumstances. When the half-crazed, half-mystic Grimes confronts his dilemma, he concludes that drowning himself at sea is the most attractive solution.

A problem that plagued William Horne, who sang the part of Grimes (and which will probably pursue more of his successors) is the high range of the part, whether it was written with Peter Pears in mind. I do not know, but that exceptional Englishman (who created the title role in London last year) is one of the few who could deal with it on even terms. Horne acted his part with stock dramatic gestures, and when he was not pressed too hard by the cruel requirements of music, sang it capably.

Easily the most compelling performance on the stage was that of James Pease who carried himself well as Capt. Balstrode and also sang eloquently. The principal female role of Ellen Orford was admirably interpreted by Florence Manning. Most of the minor roles were sung by students of the Berkshire Music Center who responded splendidly to the unrelenting baton of Leonard Bernstein, as did the excellent orchestral players of the school. The composer was present in a seat adjacent to Koussevitzky's and seemed pleased with what he heard.

GREAT BARRINGTON, MASS
COURIER
8/8/46

Festival Program Thrills Thousands

Works of Johannes Brahms Played at Tanglewood

Interpretations of Scores by Serge Koussevitzky and Renditions by Boston Symphony and Soloists Draw Great Applause.— Eleven Events This Week-end

By Harold E. Thompson

The fourth program of the Berkshire Music Festival and the first of the series B devoted entirely to the works of Johannes Brahms, opened Thursday evening under stormy skies but a big audience was on hand, filling the shed and the benches around the promenade circle under the shed.

The Tragic Overture with its rich harmonization and exalted mood was the first on the program and made a fitting prelude to the magnificent pianoforte concerto No. 1 in D minor with Claudio Arrau, the brilliant South American pianist, as soloist.

The concerto opens in a majestic manner which continues throughout. Mr. Arrau displayed prodigious technique and rode the crest of the wave in the passages where the full length of the great orchestra prevailed. The adagio movement brought forth a serenely inspired melody announced by the piano, the orchestra weaving its web of glowing harmonies around it. The third movement, Rondo; Allegro non troppo, was played with great verve and brilliance, calling forth much applause for the soloist and Dr. Koussevitzky.

After the intermission the famous 4th Symphony in E minor wove its spell upon the great audience. Entrancing melodies weave their golden threads through the magnificent tapestry of sound until the whole glitters in an aurora borealis of tonal splendor. Dr. Koussevitzky's reading of the marvelous score brought forth tremendous applause.

A great audience of Brahms' devotees gathered at Tanglewood Saturday evening for the second concert in the all Brahms series. An orange crescent moon glowed in the west in the summer night. Dr. Koussevitzky chose Symphony No. 3 in F major as the opening number, played with great beauty of tone and in four movements, each of contrasting beauty. A beautiful oboe solo and lovely effects by the string choir with a quiet ending of the last movement make this composition a memorable one.

Following intermission the wonderful Rhapsody for contralto solo, male chorus and orchestra with Carol Brice, soloist, thrilled the assembled thousands. Miss Brice disclosed a luscious voice of great power and flexibility, taking with ease the difficult intervals and singing with great feeling and understanding. The male chorus, trained by Robert Shaw, sang with great effect, the result being a tonal picture of exquisite beauty, evoking great applause.

Symphony No. 2 in D major closed the program. The first movement, announced by the horns with pizzacato accompaniment of strings, was followed by the lovely adagio of sustained beauty with a beautiful horn solo. The ravishing melody of the third movement played by the woodwinds led into a brilliant interplay of the various instruments. The last movement, Allegro con spirito, with the horns brilliantly voicing the joyous mood, ended this great work on a triumphant note.

Sunday afternoon's concert completed the Brahms series and a vast throng assembled for the event. Variations on a Theme by Haydn opened the concert. A spirited opening, followed by a slower movement, serene and beautiful leading into a brilliant passage in march style with horns announcing the variation, followed by a graceful andante with muted strings and then a lovely andante con moto announced by the cellos led to a brilliant finale with drums and symbals.

After the Variations came the Concerto for violin and violincello with orchestra, soloists being Erica Morini, violin, and Gregor Piatigorsky, violincello. Both artists were in fine form and thrilled the audience with their great playing. The first movement, allegro, after a brief introduction by the orchestra, opens with a beautiful cello cadenza. The orchestral accompaniment is magnificent throughout and is played with great verve and splendor by the famous Boston Symphony orchestra. Inspired melodies, stunning crescendos with heavenly harmonic effects with the solo instruments reaching great heights of musical sublimity made the afternoon a thrilling experience.

The andante movement announced by the horns leads into the famous melody by the soloists and orchestra, followed by a passage of striking beauty woven in a gorgeous pattern of liveliness, ending in a final statement by the cello of the haunting melody.

The third and final movement, Vivace non troppo, after a quiet opening leading into a gay and bright passage soon leads into the full orcestra broken by quiet intervals with the violin and cello soloists shining through it all. Playing with great artistry, Miss Morini displayed dazzling technique and this applies to Mr. Piatigorsky also. It was a triumph for all concerned and deserved the great ovation which followed.

The marvelous C minor Symphony followed the intermission. This monumental composition with its transcendent themes and gorgeous harmonies was played with all the greatness of interpretation and skill that the famous conductor always evokes from his artists of the orchestra. Heard from the lawn on a perfect summer afternoon in an idyllic setting, it was a thrilling experience. A gentle breeze cooled the thousands outside the shed.

The exquisite second movement played with great feeling and beauty was followed by the Un-poco allegretto e grazioso of the third with strings, horns and woodwinds in lovely effects. The famous pizzacato of the strings introduced a brilliantly-dramatic passage leading into the lovely horn solo, repeated by the flutes and echoed by the full orchestra. The fourth was brought to a triumphant conclusion to which the vast audience responded with a great demonstration of appreciation for the magnificent playing of the orchestra and Dr . Koussevitzky's marvelous reading of the score.

The six weeks session of the Berkshire Music Center will conclude at Tanglewood this week-end with 11 musical events. Most important will be the final three concerts by the Boston Symphony, conducted by Dr. Koussevitzky tonight and Saturday night at 8:15 and Sunday afternoon at 3:30, and tomorrow evening the third performance of the opera "Peter Grimes," which had its initial performance in the western hemisphere Tuesday before an audience that included music critics from New York, Boston and other distant cities.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 7 - 1946

Britten's 'Peter Grimes' Has American Premiere

Tanglewood Sees First U. S. Performance of English Opera Commissioned by Koussevitzky

By VICTOR PRAHL

Lenox, Aug. 6—Another important milestone in the progress of opera in English was passed in the first American performance of Benjamin Britten's opera "Peter Grimes" at the Tanglewood, Berkshire Music center tonight. Although written as a commission from Serge Koussevitzky, the work has already been performed in England, Switzerland, Belgium and Sweden and next season will be presented in four other countries. Naturally the opera is performed in the language of these respective countries and not in the original language, as foreign operas are in this country.

In spite of certain shortcomings tonight's performance represented a significant achievement, for while Mr Britten is no genius, he is a composer of talent and above all, one with ideas. The latter were predominant tonight, and one was conscious of listening to a creation of the intellect rather than the emotions.

Sinister Story

The story of "Peter Grimes" is sinister and grim and Mr Britten has chosen a musical medium to underscore these qualities. There was a temporary respite from this in the last act with several verses of a simple ditty sung straight in the folksy manner, and a rather gentle "Good Night" chorus. There was an appealing lyric beauty in Grimes's aria in the hut scene of act II sung with the boy just before he goes to his death, as there was in Ellen's scene with the same boy in act I. But for the most part the orchestration is one of almost unrelieved dissonance, the crass cacophony of which, is at times overpowering.

But "Peter Grimes" is essentially good theater. The numerous scenes of mass action on the part of the chorus were well spaced and skillfully handled; when the orchestra quieted down, the dialog usually came through clearly, and the action seemed spontaneous and had continuity. It is the most difficult kind of an opera to produce, full of choruses abounding in tricky rhythms, with short repliques from various individuals, off stage choruses and drum beats hard to hear in the orchestra pit, and the handling of mass movement in a limited space.

Well Rehearsed

From the successful manner in which all of these demands were handled, it was obvious that much intensive rehearsing had gone into its preparation. Although the orchestra seemed much too loud most of the time, Leonard Bernstein in the pit, held his forces together admirably, approaching the frightfully difficult score with apparent sympathy. Hugh Ross accomplished wonders with the chorus as did Eric Crozier and Frederic Cohen, the stage managers, who were particularly successful in their spacing, action and general management of the large chorus. Richard Rychtarik's sets were simple, utilitarian, colorful and expressive of the grimness of the tragedy involved.

Having listened to the dress rehearsal last night as well as tonight's performance, enabled me to hear both casts of principals. Last night Joseph Laderoute sang "Peter." Since his recital in Springfield several years ago his voice has matured considerably. Having lost little of its lyric quality, it has greater volume and serves well the singers expansive operatic style. Histrionically he was always convincing. Frances Yeend, the "Ellen" reminded me of a young Jeritza both in appearance and the full youthful freshness of her voice. Hers was a conservative role with little in the way of action but she was always part of the picture. Tonight the same roles were sung by William Horne and Florence Manning.

Portrayed Ellen

Miss Manning portrayed the role of Ellen with charm displaying a lyric voice of pleasant quality, especially full in the upper range. Mr Horne has been heard in Springfield in oratorio. He seemed at home in the part of Peter, acting it well, but much of the role seemed to lie high, and unless he was singing full voiced he sounded fatigued.

The rich baritone of James Pease was effective in the role of Capt Balstrode; Frances Lehnerts and Irene Jordan were both successful as Mrs Sedley, their gossipy dialog getting across clearly enough to justify the cause of opera in English. Ellen Carleen was a colorful "Auntie" and Mildred Mueller and Phyllis Smith were two lively nieces with good voices. In fact all of the smaller roles were performed admirably.

Before the program Dr Koussevitzk spoke briefly, complimenting all wh had contributed to the opera's suc cess, particularly Benjamin Britte whose work he considered, as a dram second only to Carmen.

N. ADAMS, MASS.
TRANSCRIPT

AUG 8 - 1946

Final Tanglewood Concerts at Hand

Third and Last Series Opens Tonight — Concluding Concerts to be Given Saturday and Sunday.

The third and final series of Berkshire Festival concerts will open tonight at Tanglewood with the Boston Symphony orchestra presenting a varied program under the baton of Serge Koussevitzky.

The program tonight will include Prokofieff's ninth symphony, Schumann's violoncello concerto in A minor, Wagner's prelude to "Lohengrin," and "Till Eulenspiegel's Merry Pranks" by Strauss. Gregor Piatigorsky will be the soloist for the concerto.

The two last concerts of the season will be given Saturday evening and Sunday afternoon.

A few seats in the music shed were available today for the concerts tonight and Saturday night, but only box seats were left for the final appearance of the orchestra Sunday afternoon.

Koussevitzky Surprised At Pelletier's Comments

Refers to Letter Addressed to Orchestra Trustees' Head as 'Biased' Interpretation of Museum Remarks

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center, declared today that he was "surprised to find such biased interpretation and malevolence" regarding his brief talk at the Berkshire Museum in Pittsfield, Aug. 2.

The conductor was referring to a letter written to Henry B. Cabot, president of the trustees of the orchestra, by A. J. Pelletier of 137 Elm Street and published in The Eagle Wednesday. Mr. Pelletier in his letter asked for enlightenment of a remark made by Dr. Koussevitzky when he said the student orchestra at Tanglewood is as good as the Cleveland and Cincinnati orchestras. The conductor's statement follows:

I am surprised to find such biased interpretation and malevolence from a member of this community toward which I feel a close association. There can be no place for narrow viewpoint and smallness of conception where youth and the building of the musical future of America is concerned.

Indeed, I happened to mention the Cleveland and Cincinnati Orchestras as examples of the high artistic standards of two of our major symphony orchestras—a criterion for which we strive with our hand-picked students. Should I then take orchestras of lower standards as examples for our youth? Will they not in the nearest future become members and complete the ranks of most of our leading musical organizations?

I have no doubt that the correct meaning of my words, my boundless enthusiasm and encouragement to these wonderful young American musicians, would not escape the genuine understanding of the leaders of these two orchestras—men of high cultural background and outstanding artistic achievement. For they, too, would not fail to encourage the musical youth of this country in creating the cultural future in which these young people will play so vital a part.

SCRANTON, PA.
TIMES

AUG 9 - 1946

THESE DAYS *By George E. Sokolsky*

MATURE AMERICA

Ten thousand men, women and chilren gather under a big shed, day after day, at Tanglewood in Lenox, Mass., to listen to the Boston Symphony, under Serge Koussevitzky, play Brahms. Nobody forces anyone to attend the Berkshire Music Festival. But they come from every state in the United States as their license plates show. They come great distances to hear the masters in this mountain setting, under stars.

Great Barrington, Lee, Lenox, Stockbridge, sleepy New England towns in the Berkshires, suddenly become filled with music-loving crowds. The dirt roads, unused to heavy traffic, take on the problems of Fifth Avenue, cars moving at snail's pace, radiators boiling over, local constables directing the moving lines as best they can—but the crowds come. Each year more and more come, so many more that the great shed can no longer hold them and many bring blankets to sit on the grass.

And they come not for jazz, nor to view a so-called celebrity, nor to show their furs and diamonds, nor to have their pictures appear in the Rotogravure Sections of Sunday papers. It is an American audience where the local barber sits with the New York rich who Summer here. They come to listen to an uncompromising program of musical art, to hear at its best the masters—one year Brahms and Beethoven—another year Mozart—and always the works of aspiring American musicians, who here may have a first opportunity to be heard. Four hundred musical students attend the Tanglewood School during the Summer. Thousands of aspirants for musical achievement watch Koussevitzky rehearse the most perfect orchestra in the world.

Similar festivals have been held in other places in the world, but on Sunday afternoon, as I watched these 10,000 Americans, silent and absorbed, filling their souls with Brahms' First, played gloriously, I could not help recalling Mr. Ehrenburg's comments on American culture. This Russian tourist should have been taken to Tanglewood, where once Hawthorne wrote his tales, close to the house where Longfellow wrote his poetry. There among the haughty pines of unspoiled beauty, he would have caught a glimpse of the depth and seriousness of American cultural maturity. And he might have realized that these people paid their own fares, bought their own tickets, came because they wanted to; no one told them to come.

None of them were given tickets because they produced goods above quota, or did satisfactory party work, or were rewarded for competent espionage. They are free human beings who can listen, as they choose, to Koussevitzky or Fred Waring, to Brahms or Gershwin or Kerns or some hot-licks swing composer. They have free choice and they exercise it at will. And there is no government to interfere.

It is not only so with music but with everything. Who is to tell an American whether he is to read George Bernard Shaw or Erle Stanley Gardner, Shakespeare or Jiggs? Who is to weigh another man's taste or choice by standards other than his own? If President Truman were to say tomorrow that Mark Twain bores him— I am pitting one Missourian against another — the most usual response would be "So what?"

The fact that he is president does not make him a judge of another man's literature. We have no Thought Control Police in this country, no Gestapo, no NKVD, no all-knowing, all-seeing mighty mind that controls and dominates the spirit and will of an entire nation. Nor do we exclude writers, or burn books, or denounce music because some one says that some one is a Fascist. In fact, in this capitalist country, the Communist Howard Fast's book is advertised in all newspapers, and in America, which is essentially Christian, an atheist receives an order from the FCC establishing atheism as a proper subject for radio discussion in competition with God.

It is good to be free. It is a glorious, clean feeling to be able to go anywhere, to listen to anything, t see anything and anybody with police authorization. It is a w fully unusual freedom in graded age. It is Americ

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INFORMATION OBSCURED

Aug 8

Piatigorsky Will Play Old Cello

250-Year-Old Stradivarius in Tonight's Event

When Gregor Piatigorsky performs the solo part in Schumann's violoncello concerto in A minor at the Berkshire Festival at Tanglewood tonight, he will play the 250-year-old Stradivarius cello that he recently purchased.

Made by Antonio Stradivari in Cremona, Italy, in 1669, the 'Lord Aylesford, as the cello is called, is one of 50 of the famous violins and violoncellos, and one of 10 still in perfect condition. Taken from Italy to London in 1780 and bought by Lord Aylesford, it was in private hands until 1941, when negotiations for its purchase were started with the owner's family by a New York dealer. Mr. Piatigorsky, who is head of the chamber music department at Berkshire Music Center, played it for the first time last Sunday in the Brahms double concerto for violin and violoncello. He will use it on his concert tours in the coming season.

Seats in various parts of the music shed remain for tonight's program, first of the third and final series and the seventh of the Festival. Admission to the grounds will be on sale at the box office three hours before the concert.

Student events at the school, open to members of the Society of the Friends of the Berkshire Music Center, include a concert by Department 5 orchestra, conducted by Richard Burgin, this afternoon at 4.30, a concert tomorrow afternoon at 2.15 by Department 2 orchestra, conducted by members of Serge Koussevitzky's conducting class; a fourth and final lecture by Olin Downes, New York Times music editor, on "The Art of Criticism" tomorrow at 4.30; and the third and final performance of "Peter Grimes" by the opera department tomorrow evening at 8.15.

The theatre-concert hall was filled for the second American performance of "Peter Grimes" last evening, and will be filled again tomorrow evening for the final Tanglewood performance.

Following is the program for tonight's concert by the Boston Symphony Orchestra, conducted by Dr. Koussevitzky:

Prokofieff—Symphony No. 5, Op. 100.
Schumann—Violoncello Concerto in A minor, Op. 129.
Wagner—Prelude to "Lohengrin."
Strauss—"Till Eulenspiegel's Merry Pranks," Rondo.

Soloist—Gregor Piatigorsky

ADMIRES OLD INSTRUMENT: The recently acquired 250-year-old Stradivarius cello by Gregor Piatigorsky will be played in solo at the Berkshire Festival, Tanglewood, tonight. It is one of 10 of the aged instruments still in use.

OPERA REPEATED: Most of the characters in the opera, "Peter Grimes," whi
second performance at the Tanglewood theatre-concert hall last night were on stage when t
was taken during the third act. The assembled villagers are preparing to search out Grimes
hear about the death of his apprentice boy. The opera will be given again Friday nig

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THE ROVING REPORTER

By Rudolph Elie, Jr.

Aug 8

Tanglewood Festival an Inspiring Experience Despite Rain, Scarcity of Creature Comforts

TANGLEWOOD, Aug. 7—It had to rain of course. It always does at one time or another at Tanglewood where, if you get home without sacrificing two sizes of your clothing to shrinkage, you must consider yourself especially favored of the gods. But getting wet, not to mention getting room reservations, meals, transportation, tickets and a few mosquito bites, is a small price indeed to pay for a day or so at this musical Mecca.

As you have doubtless gathered, the festival and the music center have more than recovered from their wartime tentativeness. And now, a few days before the final concert series, it is little short of feverish.

The town and the grounds seethe with musicians, composers, conductors, singers, students, librettists, teachers, scenic designers, writers, artists, photographers, critics and people with wide-templed tortoise shell glasses. It is, there is no question, the place to come if you want to hear, talk, and eat music.

600 of the Elect

Altogether, including the 400 and several students at the center, the musicians of the Boston Symphony, the celebrities and all there must be nearly 600 highly musical people in the neighborhood. Everywhere you go you rub elbows with the musically elect. People like Luboschutz and Nemenoff, Gregor Piatigorsky, Gladys Swarthout, Boris Goldovsky, Leonard Bernstein and so on are all over the place while the visiting notables whisk in and out in long, sleek cars to the vast delight of the public which prowls about on the green wondering who is who.

During the day sounds of practising and rehearsing spring out from behind every bush and in a 10-minute walk about the grounds, you can hear orchestra, opera, quartet, brass, choir, organ, woodwind octet, piano, fiddle, or voice, one at a time or all together, depending on where you stand. And late at night, after the concert is over, you can repair to the tavern in the town and sit around congratulating your friends, discussing your enemies, and speculating on what those blasted critics will have to say tomorrow morning.

It is all very disarming and, if you have this kind of music in your blood, you can't help but get a charge out of it.

But with this large gathering of musicians in addition to the regular summer people already taxing the area's limited facilities, it is well not to barge up to Tanglewood without making every conceivable preparation from stuffing K rations into your pocket to bringing along a folding cot just in case.

The neighborhood, which is no end stuffy, looks upon the festival as a sort of local secret shared with the hoi polloi with the greatest reluctance and makes no special effort to entertain its visitors. On the contrary, the local population goes to some pains to make you feel as if they expected you might at any moment pull a bunch of toy balloons out of your pocket and hawk them on the street corners. And (is it possible?) shout letters to the editor, that a bare midriff was seen.

Thus, though the festival itself one of the finest musical experiences, the area is one of the most beautiful in Massachusetts and the people connected with the festival are delightful as well as fabulously talented, nothing but confusion can result if you venture up here with the idea of staying a day or two without pretty thoroughly investigating the situation as to rooms, meals, tickets, transportation and raincoats.

You might be lucky and happen on to one of the many really good tourist homes and, of course, if you're driving you can drive until you find something. The way it looks to me, this something might very well turn out to be your own snug bed at home.

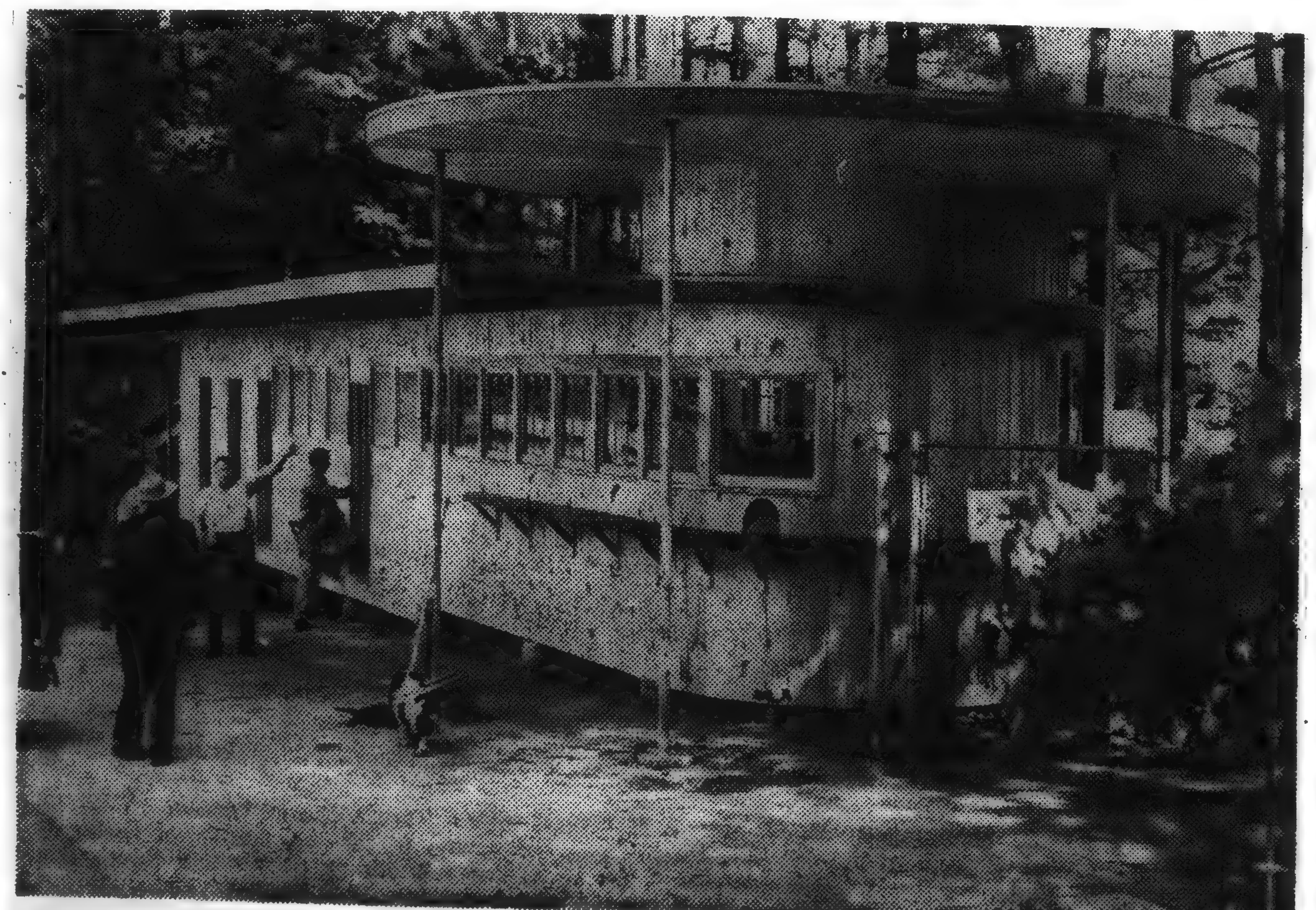
N. ADAMS, MASS.
TRANSCRIPT

AUG 8 - 1946

Koussevitzky's Claim Irks Pittsfield Musicia

Dr. Serge Koussevitzky's claim that the student orchestra at the Berkshire Music center at Tanglewood, Lenox, is as good as the Cleveland and Cincinnati symphony orchestras, is not pleasing to A. J. Pelletier of Pittsfield, a former member of the Cleveland orchestra.

He made public yesterday a scathing letter he had addressed to H. B. Cabot, president of the Boston symphony orchestra trustees, relative to the Koussevitzky remarks which were delivered at the Berkshire Museum's Members' night last Friday. Pelletier said the remark lacked "the tact and taste that a man of his influence should exhibit before the public," was a slap at the members of the two symphony orchestras and an affront to Dr. Artur Dodzinski, Cleveland symphony conductor, who has a summer home in Richmond.



SOMETHING NEW HAS BEEN ADDED: At Tanglewood, this new structure, stained brown with blue trim, will greet students of the Berkshire Music Center and those who attend the Berkshire Festival concerts. It stands at the main gate and will serve as a ticket office, headquarters for the press and an office for the Festival staff, distinct from that of the Music Center which will be housed in the main dwelling. It was constructed from wood obtained on the place by the superintendent, Ward J. Gaston. Ernest J. Cramer of Pittsfield was the contractor and the plans were drawn by Richard Rychtarik of the school faculty.

NEWTOWN, CONN
BEE
8/9/46

Mr and Mrs Roy LaPlant attended on Thursday the concert of the Boston Symphony Orchestra at the Tanglewood Festival in the Berkshires. George Kousszuitsky conducted the Brahms program.

CHICAGO, ILL.
NEWS

AUG 9 - 1946

Dr. Koussevitzky was instrumental in securing the manuscript paper for both Shostakovich and Prokofieff when it was lacking for the Russ composers. Hence he was asked to present their scores.

★ ★ ★

HE INTRODUCED the Prokofieff Symphony No. 5 last November. W[illegible] not how long a ranking compos[illegible] takes for a new work, but Shostakovich, a professor of composition at Moscow Conservatory, took six weeks for the first movement, one week for the second, eight days for the third and five days each for the last two movements.

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SAN FRANCISCO, CALIF.
CALL-BULLETIN

UG 9 1946

George E. Sokolsky

An American Scene— At Tanglewood, Mass.

Copyright, 1946, King Features Syndicate Inc.

TEN THOUSAND MEN, WOMEN and children gather under a big shed, day after day, at Tanglewood in Lenox, Mass., to listen to the Boston Symphony, under Serge Koussevitzky, play Brahms. Nobody forces anyone to attend the Berkshire Music Festival. But they come from every state in the United States as their license plates show.

Great Barrington, Lee, Lenox, Stockbridge—sleepy New England towns in the Berkshires—suddenly become filled with music-loving crowds. The dirt roads, unused to heavy traffic, take on the problems of Fifth Avenue, cars moving at snail's pace, radiators boiling over, local constables directing the moving lines as best they can—but the crowds come.

And they come not for jazz, nor to view a so-called celebrity, nor to show their furs and diamonds, nor to have their pictures appear in the rotogravure sections of Sunday papers. It is an American audience where the local barber sits with the New York rich who summer here.

THEY COME TO LISTEN to an uncompromising program of musical art, to hear at its best the masters.

Similar festivals have been held in other places in the world, but on Sunday afternoon, as I watched these 10,000 Americans, silent and absorbed, filling their souls with Brahms' First, played gloriously, I could not help recalling Mr. Ehrenburg's comments on American culture. This Russian tourist should have been taken to Tanglewood, where once Hawthorne wrote his tales, close to the house where Longfellow wrote his poetry. There among the haughty pines of unspoiled beauty, he would have caught a glimpse of the depth and seriousness of American cultural maturity. And he might have realized that these people paid their own fares, bought their own tickets, came because they wanted to; no one told them to come.

NONE OF THEM WERE GIVEN TICKETS because they produced goods above quota, or did satisfactory party work, or were rewarded for competent espionage. They are free human beings who can listen, as they choose, to Koussevitzky or Fred Waring, to Brahms or Gershwin.

It is not only so with music but with everything. Who is to tell an American whether he is to read George Bernard Shaw or Erle Stanley Gardner, Shakespeare or Jiggs? Who is to weigh another man's taste or choice by standards other than his own? If President Truman were to say tomorrow that Mark Twain bores him—I am pitting one Missourian against another—the most usual response would be "so what?"

The fact that he is President does not make him a judge of another man's literature. We have no thought control police in this country, no Gestapo, no N.K.V.D., no all-knowing, all-seeing mighty mind that controls and dominates the spirit and will of an entire nation.

It is good to be free. It is a glorious, clean feeling to be able to go anywhere, to listen to anything, to see anything and anybody without police authorization. It is a wonderfully unusual freedom in this degraded age. It is America.

8500 Hear Opening Concert Of Final Week of Festival

New Prokofieff Symphony as Played By Boston Orchestra Reveals Russia's Contemporary Composer at His Best

By JAY C. ROSENFELD

The first concert of the final week end of the ninth Berkshire Festival was played at Tanglewood last night before an audience of 8500. The Boston Symphony Orchestra, conducted by Serge Koussevitzky, played the fifth symphony of Prokofieff, the Schumann cello concerto, with Gregor Piatigorsky as soloist, the Prelude to "Lohengrin" of Wagner and Strauss' "Till Eulenspiegel's merry pranks, after the old-fashioned, roguish manner in rondo form."

'Apple Pie' for Orchestra

The new Prokofieff symphony, (it was first played early last year) shows Russia's leading contemporary composer at his best. It was interesting to hear, comparatively side by side, the sparkling, gay swift-moving sections of this symphony and the devil-may-care pranks of Strauss. Here, on the same program, were two of the master wits of music: Prokofieff, with his incredible facility, retaining always a bit of the debonair, never quite descending to the wise-crack; Strauss not hesitating to use a vulgar equivalent of a Bronx cheer. In any case the music of both is apple pie for the Boston orchestra and their famous conductor. They played with scintillating brilliance last night.

But the Prokofieff symphony has more than the swift second and fourth movements, allegro marcato and allegro giocoso, respectively. The first movement builds up at the end to a majestic climax, and the third movement, adagio, is moving and impressive. There is a self-confidence evident in the whole symphony. We sense that Prokofieff is sure of himself. His music shows a complete lack of self-consciousness. His nonchalance just misses a touch of swagger braggadocio.

"Till" was played with remarkable buoyancy. Indeed, probably one of Koussevitzky's most precious resources is one that Aaron Copland mentioned recently in a speech concerning his superior at the Berkshire Music Center to the effect that he never personally grows blase or bored with any music but his love for it remains new and fresh. We suppose Koussevitzky has been playing this Rondo during all the 50 years since its composition, and yet, last night, he played it with all the ardor and eager anticipation of one to whom it was a late acquaintance. The variety of nuances and the extravagant colors, however gave no suggestion of short familiarity but rather of the true years of cumulative experience he has gained. The orchestra responded with their usual alarity and superlative tone.

In the "Lohengrin" prelude there was opportunity to show a different type of their potentialities. The violins sustained the high-register phrases with gratifying fidelity, and as the other instruments, acquired en route, brought in the lower timbres until the whole gamut was encompassed, the tonal effect was gorgeous and lavish.

Mr. Piatigorsky played the slow movement of his concerto with searching beauty. He used a whisper of tone, yet in the tremendous hush which his artistry commanded, it carried with poignant intensity. Otherwise it was a tame performance of a tame concerto. His tone, when there was opportunity to sustain it, was mellifluent, but the early arpeggios and scales in the first movement were not articulated, nor was there distinction nor spirit to his performance. He was applauded with great enthusiasm and obliged to return several times to acknowledge the approval of the large audience.

Saturday evening the program will include a repetition of the Shostakovitch ninth symphony, the first performance of which in America was on the first program of the festival. This is a highly commendable policy, for it allows more people to hear it, and permits those who will have been present at both concerts to gain a degree of intimacy which, in all fairness, a rational opinion warrants.

WORCESTER, MASS.
TELEGRAM

AUG - 9 1946

8500 at Opening of Final Berkshire Concerts

By RAYMOND MORIN

LENOX, Aug. 8. — As if to make amends for opening the second series of Berkshire Festival programs last Thursday night with wet dreary weather, 8500 auditors were favored tonight with a cool and unusually pleasant night for the initial concert of the third and final series.

The Boston Symphony Orchestra, under Serge Koussevitzky's baton, had Gregor Piatigorsky, Russian 'cellist for soloist. The program included Prokofieff's "Symphony No. 5, Opus 100," Robert Schumann's "Concerto for Violoncello and Orchestra in A Minor, Opus 129"; Wagner's prelude to "Lohengrin," and Strauss' "Till Eulenspiegel's Merry Franks."

Exciting Work

The Prokofieff Symphony is steeped in exciting content. Having been given its first performance in Moscow a little more than a year ago, and compared as it has been to Tolstoy's novel "War and Peace," its up-to-the-minute designation is superfluous. Constructively, it is daring. The first movement coordinates duple and trible beats. The second movement deviates, of all things, into a classic scherzo of tingling excitement. The third movement is an expressive "Adagio," but tragic in mood. The final "Allegro Giocoso" lives up to its prescribed character until the end when it makes ominous reference to brutal warfare.

The work is impregnated with Prokofieff trademarks of style. It has the elusive rhythms of the Shostakovich "Ninth Symphony" but definable. It has harsh, sometimes murky harmonizations. It has that typically Prokofieff technic of insistent, percussive rhythm. We have no precedent by which to judge tonight's performance, other than to point to the conductor's familiarity with the composer's writings, and to acknowledge an unflagging sustenance of interest. If a flaw must be found it would be a slightly perceptible unsteadiness of rhythm in the opening bars of the second movement. We don't intend to occupy an uncomfortable position out on a limb by identifying Piatigorsky as the greatest of living 'cellists, but there is certainly no risk in declaring him to be one of a small handful of "greatest 'cellists." The euphonious Schumann "Concerto in A Minor" was exquisitely played. Piatigorsky's style is vivid. His technic is about as prodigious as the instrument will permit, and the keenness of his interpretations is assured.

The broad, sweeping phrases of Wagner's prelude to "Lohengrin" brought the bass section happily into the foreground. These brilliantly penetrating phrases were in sharp tonal relief to the opening ethereal mystic chords in the high strings. Koussevitsky scored with the fullest cognizance of its rich, instrumental pattern, lending great emphasis to the gradual evolution of effects through gentle woodwinds, to full brass sonorities, and back to whispering strings. The symbolism of the apparition of the Holy Grail may assume secondary interest to the auditor of Koussevitzky's interpretation but it was a superb illustration of instrumental effectiveness.

It being presstime, we will postpone a discussion of the Strauss tone-poem to a later review. The Saturday evening concert will have Mischa Elman, violinist, for soloist, and the entire festival will be brought to a close Sunday afternoon.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 9 - 1946

8,000 at Tanglewood Hear Boston Symphony

Final Concert Series Opens; Stradivarius Cello Featured

Special to the Herald Tribune

LENOX, Mass., Aug. 8.—Favored by perfect weather, a capacity audience of 6,000 filled the Tanglewood Shed tonight and an additional 2,000 overflowed onto surrounding terrain to hear the first in the final series of Berkshire festival concerts played by the Boston Symphony Orchestra under Serge Koussevitzky.

Gregor Piatigorsky was soloist, playing Robert Schumann's "Concerto for Violincello and Orchestra in A Minor." Tonight for the second time the cellist played his newly acquired Stradivarius instrument, which is said to be one of the ten still in perfect condition. He played it for the first time last Sunday afternoon in a performance of Brahms's "Concerto in A Minor for Violin and Violincello," Opus 102, with Erica Morini and the orchestra.

The balance of tonight's program included Prokofieff's "Symphony No. 5," Opus 100; Wagner's Prelude to "Lohengrin" and Richard Strausse' "Till Eulenspiegel's Merry Pranks."

Benjamin Britten's opera, "Peter Grimes," will be repeated tomorrow night, and the two remaining symphony concerts will bc Saturday night and Sunday afternoon.

To Koussevitzky

To the Editor of THE EAGLE:—

The following are some lines I wrote in tribute to Serge Koussevitzky after hearing the week-end concerts at Tanglewood:

Beauty will live forever in these hills, for you have planted music here. Your song is on the ripening corn, upon the flowers and far beyond the vistas of these lawns.

Here is your dream; here the perpetual green; for music has no autumn hour. When snow is on the hemlock hedge and not a leaf remains to tell of summer, the earth will hold your song, still warm; and more, the heart will hold it and feel the sun again—remembering.

ELSIE F. SEARS.

Lenox.

Aug 8

Upholds Koussevitzky

To the Editor of THE EAGLE:—

I am surprised and disappointed to see the important space your paper of Aug. 7 has given Mr. Pelletier's remarks.

Dr. Koussevitzky was addressing friends of music who understand and fully appreciate this unbelievably wonderful accomplishment at Tanglewood. The exceptionally fine music of this young orchestra is the result of the praise and encouragement of their matchless leader. No aspersions were intended.

HARRIET WINNICK.

Pittsfield.

SPRINGFIELD, MASS.
NEWS

AUG 8 - 1946

TANGLEWOOD SOLOIST

GREGOR PIATIGORSKY

Gregor Piatigorsky, cellist, will be the soloist tonight at Tanglewood in Lenox for the Schumann cello concerto with the Boston Symphony orchestra, led by Dr Serge Koussevitzky. The concerto is the one Piatigorsky played here with the Springfield Symphony last season.

The orchestra will also be heard in the Prokofieff Fifth sympony, the Strauss "Till Eulenspiegel's Merry Pranks" and the Wagner Prelude to "Lohengrin." The concert begins at 8.15. Only room on the lawn is available.

SCHENECTADY, N. Y.
UNION-STAR

AUG 9 - 1946

Just a reminder to the music-wise—because the genuine article is always preferable to the most faithful facsimile—that the final two concerts in the Berkshire Symphonic Festival are coming up this week-end. When audiences of 10,000 and more flock into a small New England village to hear music, it is at least as significant to the future of civilization as the presence of a comparable number at the Saratoga racetrack.

The program, by the way, has been revised by [illegible] Koussevitzky during the course of the series. The Saturday night proceedings, as now scheduled, will have Mischa Elman as soloist in Martinu's violin concerto. The new Shostakovich Ninth Symphony, played on the opening night of the Festival, is to be repeated Saturday night. The other selections will be Schumann's "American Festival Overture" and Tschaikowsky's "Francesca da Rimini."

The concluding concert Sunday afternoon will offer Thompson's "Testament of Freedom"—the recording of which recently was reviewed in this column. And the grand climax of the Festival will be Beethoven's Ninth ("Choral") Symphony.

Aug 9

ection
—Comics

The Berkshire

Pittsfield, Massachusetts.

Five Weeks of Concerts Next Year at Tanglewood

Mischa Elman, violinist, will be the soloist for Martinu's concerto at Festival tomorrow evening.

Five weeks of concerts at Tanglewood in 1947 were announced last night by the Boston Symphony Orchestra and Serge Koussevitzky, its conductor, in the program of the final series for 1946.

According to present plans, the first week will be devoted to Bach, the second to Mozart, the third and fifth week to music ranging from that for early orchestras to the present, and the fourth week of four concerts to Beethoven. Subscribers for this year will have an option on their present seat locations.

This afternoon at 4.30 Olin Downes, New York Times music editor, will lecture on "The Art of Criticism" and tonight will be the third and final presentation by the Berkshire Music Center of Benjamin Britten's opera, "Peter Grimes." The week-end audience for the Festival concerts will tax the 1100-capacity of the theatre-concert hall.

The three events at Tanglewood tomorrow will be the rehearsal of Beethoven's ninth symphony, at 10 in the morning, open to the public for the benefit of the pension fund; opera scenes at 2.30 in the garden, or in the chamber music hall if it rains; and the eighth Berkshire Festival concert tomorrow evening at 8.15, when Mischa Elman will be soloist for Martinu's violin concerto.

All events except Festival concerts and rehearsal will be open to Friends of the Berkshire Music Center.

At Tanglewood Today and Tomorrow

Today

*4.30—Lecture on "The Art of Criticism" by Olin Downes.
*8.15—Third performance of opera, "Peter Grimes."

Saturday

10.00—Boston Symphony Ortra public rehearsal, conducted by Serge Koussevitzky, for benefit of pension fund.
*2.30—Opera scenes by opera workshop in the garden (in chamber music hall if it rains).
8.15—Berkshire Music Festival Concert, Serge Koussevitzky, conductor.

*Open to Friends of Berkshire Music Center.

TERRE HAUTE, IND.
TRIBUNE
AUG 9 - 1946

NEW OPERA COMING.

STOCKBRIDGE, Mass.—(UP)—The first American performance of the new opera "Peter Grimes" will be held at th[redacted] Center at Tanglewood Aug 6.

[redacted] Benjamin Briton of London, the opera was chosen to reopen the Sadler Wells Opera after the war. Eric Crozier, who directed the world premier in London, will stage the opera here.

NEW YORK, N. Y.
TIMES
AUG 8 - 1946

The Berkshire Symphonic Festival at Stockbridge, Mass, will begin its third and final week of concerts at Tanglewood tonight. Serge Koussevitsky will conduct the Boston Symphony in a program including Prokofieff's Fifth Symphony. Gregor Piatigorsky, cellist, will be the evening's soloist.

SPRINGFIELD, MASS.
REPUBLICAN
AUG 9 - 1946

MUSIC ENTHRALLS 8000 UNDER FAIR TANGLEWOOD SKY

Boston Symphony Opens Final Series With Prokofieff's Recently Composed Masterpiece

By VICTOR PRAHL

Lenox, Aug. 8—The final series of Berkshire festival concerts by the Boston Symphony orchestra opened at [redacted] tonight, Dr Koussevitzky [redacted] composed "Symphony No. 5" as the first part of the program.

This work composed in 1944 and played for the first time in this country by the Boston orchestra last November was heard for the first time in this setting. It proved to be a forthright vigorous work, impressive from the very opening of the "Andante" with its two full voiced melodic themes in contrasting rhythms, with the characteristic hand of the composer more in evidence in his ingenious treatment of the woodwinds over a tricky rhythm in the delightful "Scherzo." The "Adagio" in a deeply tragic mood, opens with a haunting melody by the woodwinds which is in turn carried by the strings to their very highest register, above a persistent accompaniment figure. In spite of the work ending with an "Allegro giocoso" there is a brooding quality about it. "Something ominous seems always to lurk about the corner." Dr Koussevitzky who approaches this music with such sympathy and fundamental understanding gave the work a highly vital and at times thrilling performance.

Rousing Ovation

After the intermission Gregor Piatigorsky, whose broad style of playing was neccessarily held within bounds in the Brahms double concerto last week, had more free play in a superb performance of Robert Schumann's concerto for violoncello and orchestra. In three movements played without pause, and remarkable for its happy balance and interweaving of the solo instrument with the orchestra, the work abounds in humor and vivacity. The soloist's tone was of melting beauty in the slow movement, one of the composer's most beautiful pages. In the cadenza of the "Finale" Mr Piatigorsky gave an exhibition of virtuosity the like of which only he himself is capable. Naturally he received a rousing ovation.

The program closed with the Prelude to "Lohengrin", and the "Till Eulenspiegel" by Richard Strauss. The latter, Strauss's greatest tone poem is a piece long identified with this orchestra, its recording being one of their most popular discs. It was a virtuoso performance on the part of all concerned. Dr Koussevitzky was recalled repeatedly, each time inviting the men of the orchestra to arise and share in the well deserved applause.

Phila. Inquirer

RIDAY MORNING. AUGUST 9. 1946

GEORGE E. SOKOLSKY

Culture Our Russian Critic Missed Revealed by Berkshire Gathering

LENOX, Mass., Aug. 8.—Ten thousand men, women and children gather under a big shed, day after day, at Tanglewood in Lenox, Mass., to listen to the Boston Symphony, under Serge Koussevitzky, play Brahms.

Nobody forces anyone to attend the Berkshire Music Festival. But they come from every State in the United States as their license plates show.

NOT FOR JAZZ

They come great distances to hear the masters in this mountain setting, under stars.

Great Barrington, Lee, Lenox, Stockbridge, sleepy New England towns in the Berkshires, suddenly become filled with music-loving crowds. The dirt roads, unused to heavy traffic, take on the problems of Fifth Avenue, cars moving at snail's pace, radiators boiling over, local constables directing the moving lines as best they can—but the crowds come.

Each year more and more come, so many more that the great shed can no longer hold them and many bring blankets to sit out on the grass.

FILLING THEIR SOULS

And they come not for jazz, nor to view a so-called celebrity, nor to show their furs and diamonds, nor to have their pictures appear in the Rotogravure Sections of Sunday papers.

It is an American audience where the local barber sits with the New York rich who summer here. They come to listen to an uncompromising program of musical art, to hear at its best the masters—one year Brahms and Beethoven—another year Mozart—and always the works of aspiring American musicians, who here may have a first opportunity to be heard.

Four hundred musical students attend the Tanglewood School during the summer. Thousands of aspirants for musical achievement watch Koussevitzky rehearse the most perfect orchestra in the world.

HOT LICKS OR BRAHMS

Similar festivals have been held in other places in the world, but on Sunday afternoon, as I watched these 10,000 Americans, silent and absorbed, filling their souls with Brahms' First, played gloriously, I could not help recalling Mr. Ehrenburg's comments on American culture.

This Russian tourist should have been taken to Tanglewood, where once Hawthorne wrote his tales, close to the house where Longfellow wrote his poetry. There among the haughty pines of unspoiled beauty, he would have caught a glimpse of the depth and seriousness of American cultural maturity. And he might have realized that these people paid their own fares, bought their own tickets, came because they wanted to; no one told them to come.

None of them were given tickets because they produced goods above quota, or did satisfactory party work, or were rewarded for competent espionage. They are free human beings who can listen, as they choose, to Koussevitzky or Fred Waring, to Brahms or Gershwin or Kerns or some Hot-Licks Swing Composer. They have free choice and they exercise it at will.

NO BOOK-BURNING

And there is no government to interfere.

It is not only so with music but with everything. Who is to tell an American whether he is to read George Bernard Shaw or Erle Stanley Gardner, Shakespeare or Jiggs?

Who is to weigh another man's taste or choice by standards other than his own? If President Truman were to say tomorrow that Mark Twain bores him—I am putting one Missourian against another—the most usual response would be, "So what?"

The fact that he is President does not make him a judge of another man's literature. We have no Thought Control Police in this country, no Gestapo, no N.K.V.D., no all-knowing, all-seeing mighty mind that controls and dominates the spirit and will of an entire nation. Nor do we exclude writers, or burn books, or denounce music because someone says that someone is a Fascist.

DEGRADED AGE

In fact, in this capitalist country, the Communist Howard Fast's book is advertised in all newspapers, and in America, which is essentially Christian, an atheist receives an order from the FCC establishing atheism as a proper subject for radio discussion in competition with God.

It is good to be free. It is a glorious, clean feeling to be able to go anywhere, to listen to anything, to see anything and anybody without police authorization. It is a wonderfully unusual freedom in this degraded age.

It is America.

Koussevitzky Surprised At Pelletier's Comments

Refers to Letter Addressed to Orchestra Trustees' Head as 'Biased' Interpretation of Museum Remarks

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center, declared today that he was "surprised to find such biased interpretation and malevolence" regarding his brief talk at the Berkshire Museum in Pittsfield, Aug. 2.

The conductor was referring to a letter written to Henry B. Cabot, president of the trustees of the orchestra, by A. J. Pelletier of 137 Elm Street and published in The Eagle Wednesday. Mr. Pelletier in his letter asked for enlightenment of a remark made by Dr. Koussevitzky when he said the student orchestra at Tanglewood is as good as the Cleveland and Cincinnati orchestras. The conductor's statement follows:

I am surprised to find such biased interpretation and malevolence from a member of this community toward which I feel a close association. There can be no place for narrow viewpoint and smallness of conception where youth and the building of the musical future of America is concerned.

Indeed, I happened to mention the Cleveland and Cincinnati Orchestras as examples of the high artistic standards of two of our major symphony orchestras—a criterion for which we strive with our hand-picked students. Should I then take orchestras of lower standards as examples for our youth? Will they not in the nearest future become members and complete the ranks of most of our leading musical organizations?

I have no doubt that the correct meaning of my words, my boundless enthusiasm and encouragement to these wonderful young American musicians, would not escape the genuine understanding of the leaders of these two orchestras—men of high cultural background and outstanding artistic achievement. For they, too, would not fail to encourage the musical youth of this country in creating the cultural future in which these young people will play so vital a part.

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Friday, August 9, 1946

AUFBAU

Berkshire Festival

Musik, Natur und Menschentum — Bericht eines musikalisch Ungebildeten

Am See Mah-Kee-Nac in den Berkshires, jenseits aller Bilbo- und Talmadge-Grenzen, liegt Tanglewood. Hier erscheint einmal im Jahr, vier Druckseiten stark die "Tanglewood Times". Auf ihrer ersten Seite über dem Titel steht das Motto: "Gerechtigkeit und Freiheit für jedermann". Und die fünfspaltige Schlagzeile heisst — sinngemäss übersetzt — "Koussevitzky fordert die staatliche Unterstützung der schönen Künste."

Koussevitzky fordert aber erst, nachdem er selbst etwas Grosses geleistet hat, nämlich die Schaffung seines Berkshire Music Center.

Heute steht da, wo Koussevitzky und sein Boston Symphony Orchester in einem Zirkuszelt begannen, die grosse Festspielhalle. Eine Festspielhalle, nicht aus goldenem Stuck und mit Samt ausgeschlagen, sondern eine nach drei Seiten einladend offene Eisenkonstruktion, zum Teil mit Holz verkleidet und nur da, um die Akustik zu unterstützen. Kein verschnörkeltes Festspielgefäss, sondern nur Inhalt. Dieser Zweckbau ohne Türen und Tore ist der Mittelpunkt einer Festspielwiese, auf der Tausende liegen, die keinen Stuhl brauchen, sondern mit Decken und Sonnenschirmen, wie zu einem Picknick kommen, bei dem Musik das Hauptgericht ist. (Dass auch kalte Milch und heisse Würstchen daneben serviert wurden, versteht sich von selbst).

Hier müsste jetzt eine sachgemässe Kritik folgen. Aber ob Tempi richtig gehalten werden, oder ob die Holzbläser pünktlich jedes Leitmotiv übernehmen, bedeutet nichts gegen das grosse Ereignis, das das Atombombenzeitalter Lügen straft. Und dieses Ereignis ist nicht die Tatsache eines Konzertes, sondern dass der Begriff "L'art pour l'art" noch gelten kann.

Für Pilger zu den Berkshire Festivals der kommenden Jahre: Das Programm für 1946 des ersten Zyklus beginnt mit: Shostakovitch und ging über Beethoven, Rachmaninoff, Ravel, Mendelssohn und Copland zu Schumann. Im zweiten Zyklus (3 Konzerte) wurde nur Brahms gespielt. In der letzten Woche besteht das Programm aus: Prokofieff, Schumann, Wagner, Strauss, Martinu, Shostakovitch, Tchaikovsky, Thompson und klingt aus mit der Neunten Symphnie von Beethoven. Solisten sind (in der Reihenfolge des Programms): Eugene List, Claudio Arrau, Carol Brice, Erica Morini, Gregor Piatigorsky und Mischa Elman.

Die Festspiele sind zwar der Höhepunkt, aber die gesamte Berkshire-Landschaft zwischen Lenox and Stockbridge ist ein musikalischer Schauplatz, der belebt ist von den Musikern des Boston Symphonie-Orchesters, von den Studenten und den Mitgliedern der Society of Friends of the Berkshire Music Center. Findet man in dieser Gegend weggeflogene Papiere am Wegrand, so sind es Noten. Man kann Werke von Cherubini, Palestrina, Mozart und Gumpelzhaimer auflesen. Auf den Strassen begegnen sich die Menschen und Sprachen aller Erdteile und Autos mit den Schildern aus allen 48 Staaten der Union nehmen wie selbstverständlich die Fussgänger zu den Konzerten mit.

Kunst zieht Kunst an. So gibt es in Pittsfield das *Berkshire Museum* mit immer wechselnden Ausstellungen, die *Rollins Theater School* in Lenox hat in ihrem Programm eine neue amerikanische Fassung von *"Hanneles Himmelfahrt"*. Dr. *John Reich* von den Salzburger Festspielen führt hier Regie und *Hans Sondheimer*, vor sechs Jahren Expediteur des "Aufbau", ist der technische Ratgeber. Jacob's *Pillow University of the Dance* steht im benachbarten Städtchen Lee.

Aber der Mittelpunkt aller Dinge ist Serge Koussevitzky und seine Leistung. Diese Leistung hat er nicht mit der Organisation des Berkshire Music Center abgeschlossen. In grosser immerwährender Arbeit will er unermüdlich aus Musik noch mehr machen als eine Kunstgattung. In seiner Eröffnungsrede für diese Saison, sagte er ungefähr:

"Musik hat die Kraft und Mögphische, soziale, politische, geographische, rassische und religiöse Grenzen zu überspringen. Musik allein spricht die eine Sprache, die von allen verstanden wird und verstanden werden will. Musik allein kann das Tier im Menschen zähmen, Musik ist unser Trost und unsere Hoffnung."

Ludwig Wronkow

DALTON, MASS
PRESS
8/9/46

TANGLEWOOD FEATURES "PETER GRIMES"

The six weeks session of the Berkshire Music Center will conclude at Tanglewood, Lenox this week end with eight musical events. Most important will be the final two concerts of the Berkshire Festival by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, tomorrow night at 8:15 and Sunday afternoon at 3:30, the third performance tonight of the opera, "Peter Grimes," which had its initial presentation in the western hemisphere Tuesday before an audience that included 50 music critics from New York, Boston and other distant newspapers.

Saturday's festival program will include Schuman's American Festival Overture; Martinu's Concerto for Violin with Mischa Elman as soloist; Tchaikovsky's "Francesca Da Rimini" and the second festival performance of Shostakovitch's Ninth Symphony, which will be broadcast for the first time in America. The series opened last evening with an audience that exceeded the capacity of the shed by 2000.

To conclude the festival on Sunday afternoon Dr. Koussevitzky has chosen Randall Thompson's "The Testament of Freedom," for Men's voices with orchestra, and Beethoven's Ninth Symphony, with soloists and chorus from the Music Center. The orchestra and Dr. Koussevitzky will hold a public rehearsal tomorrow morning at 10 for the benefit of the pension fund.

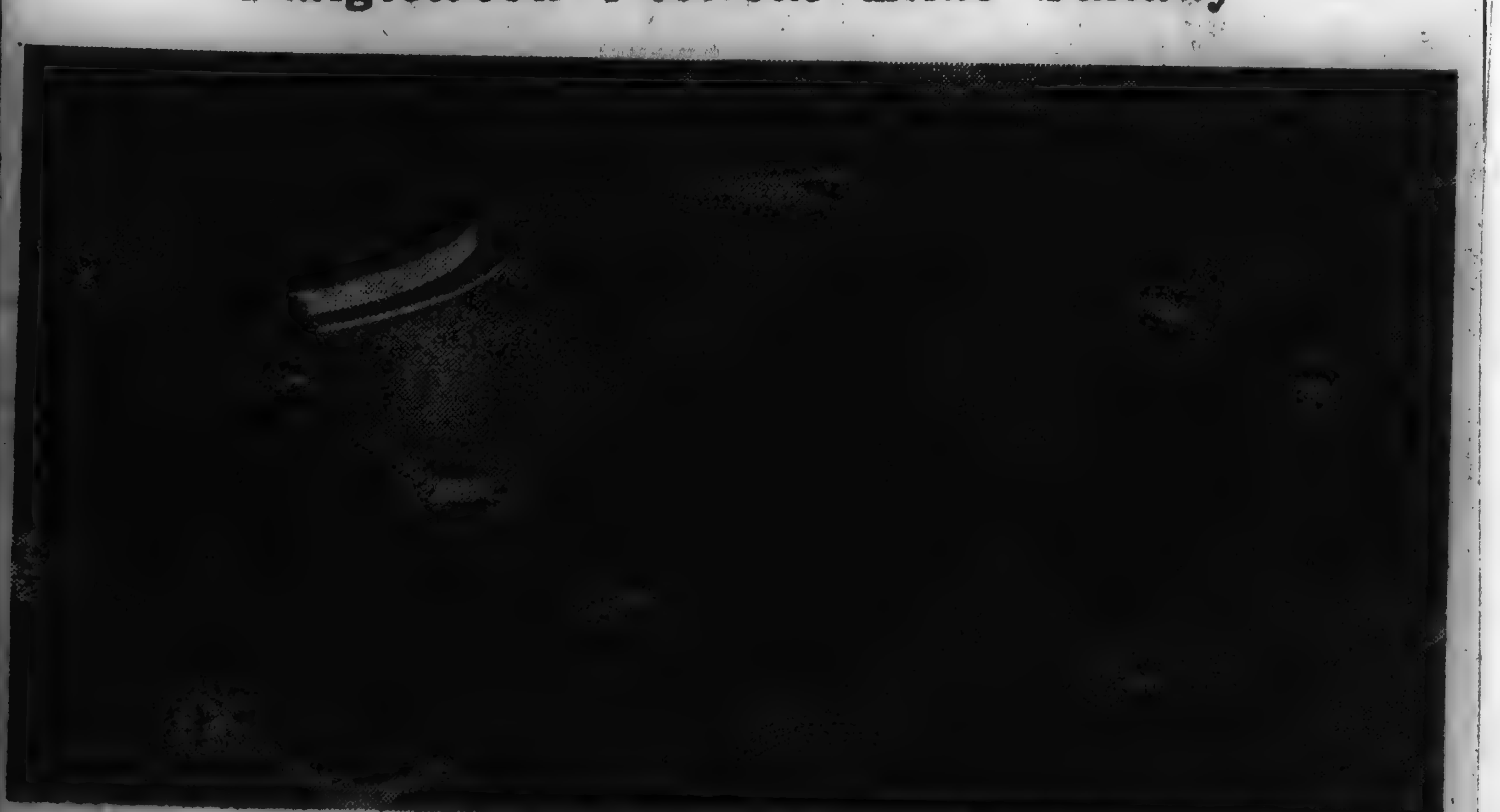
Events at the school, open to members of the Society of Friends of the Berkshire Music Center, will include a spmphony concert by department 2 orchestra today at 2:15, followed by the last of four lectures by Olin Downes, New York Times music editor, on "The Art of Criticism;" opera scenes in the formal gardens tomorrow at 2:30 (if wet, in the chamber music hall); and a concert by department 2 chamber music group Sunday mornat 10:30.

On the days of the concerts admission may be bought to the grounds, from which 11,000 heard the concerts last week end.

SPRINGFIELD, MASS.
NEWS

AUG 9 - 1946

Tanglewood Festival Ends Sunday



Lenox, Aug. 9—With a performance of the Beethoven Ninth symphony the Berkshire Music festival will end its ninth season Sunday afternoon. Dr Serge Koussevitzky will direct the Boston orchestra in the Randall Thompson "Testament of Freedom." Robert Shaw has prepared the chorus and the soloists will be Joseph Laderoute, tenor; James Pease, bass; Frances Yeend, soprano; and Eunice Alberts, contralto. Fair weather and huge crowds have generally attended this year's series.

NEWS

AUG 9 - 1946

Berkshire Music Festival Offers Prokofieff's Fifth

War Born Symphony Gets Glittering Treatment as Series Enters Final Week at Tanglewood

By JOHN D. DONOGHUE

Lenox, Aug. 9—The third and last week of the Berkshire Music festival opened last ~~night at Tanglewood with~~ a program by the Boston symphony which proved more interesting in performance than it had appeared on paper.

It opened with the Prokofieff Fifth symphony, and, after intermission, continued with the Schumann cello concerto, Gregor Piatigorsky, soloist, and the Prelude to "Lohengrin," and ended with the Strauss "Till Eulenspiegel." In advance, it was difficult to find any unifying theme for such a program, but the variety gave to the orchestra opportunity to display its virtuosity, and to the audience of 8000 a chance to savor that virtuosity.

First sample was the Prokofieff, which was composed within a month in the summer of 1944. While it has some puckish instrumentation, it is essentially tragic, and might well bespeak the travails that troubled Russia at that time. Even though the last movement is marked "allegro giocoso" it is rather a grim joke that the composer seems to have in mind. Although the composer has said the symphony has no program, he later admitted "it is a symphony about the spirit of man." The themes are provocative and usually hard to follow amid the orchestration which runs the gamut of percussive tricks. The piano, for example, is cleverly used for some stunning rhythmic accents and some unusual color effects in the treble. The symphony was given a glittering presentation, though it is hard to believe that the work will become standard fare among orchestras that have not Ser~~ge Koussevitzky's~~ interest in promoting ~~Russian music~~.

The Schumann concerto, an undertaking in which the orchestra and the soloist have collaborated before, found both in fine form. The incredible technic of the soloist, the fine balance and the melodic charm of the work were facets of the performance that were especially memorable. There were a few spots where there seemed a difference of opinion on tempos, but all's well that ends well, and the work ended in a blaze of glory and applause.

Little need be said about the Wagner which is one of the orchestra's showpieces for its shimmering strings. As for the Strauss, best testimony of its success was the ripple of chuckling that ran through the shed as the prankster came to his unrepentant end. The orchestra's recording is the definitive one and the performance ranked with it.

Tomorrow morning at 10, the orchestra stages a public rehearsal with admission fees going to the orchestra's pension fund.

Tomorrow night, the Shostakovich Ninth symphony will be repeated. Mischa Elman will be soloist in the Martinu violin concerto and the program will also include the Schuman "American Festival Overture" and the Tschaikowsky "Solemn Overture." Sunday afternoon, the Randall Thompson "Festival of Freedom" and the Beethoven Ninth symphony will conclude this happy, successful ninth season.

NEW YORK, N. Y.
WORLD-TELEGRAM

AUG 9 - 1946

Music

Prokofieff Symphony Revalued

By ROBERT BAGAR.

LENOX, Mass., Aug. 9.—A commemorative bronze tablet was unveiled at the Music Shed in Tanglewood, just prior to last night's concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting. Placed at the left of the shed, the tablet's inscription reads: "In gratitude to the trustees and friends of the Berkshire Symphonic Festival for their promotion of Music in the Berkshires under the leadership of Gertrude Robinson Smith, and for the gift of this shed this tablet has been placed by the Boston Symphony Orchestra in Tanglewood, 1946."

Last night's concert was a four-part affair, offering again in the spot of soloist the noted 'cellist Gregor Piatigorsky. This time he played that beacon among 'cello concertos, the Schumann in A minor, Op. 129. This composer shared the evening with three others, Prokofieff, via the Fifth Symphony, Op. 100; Wagner, Prelude to "Lohengrin," and Richard Strauss, the prankish tone poem, "Till Eulenspiegel."

Prokofieff's Fifth, you may or may not remember, was given its first performance at Moscow, in January, 1945. And the Boston Symphony introduced it to this country in November of the same year.

Prokofieff Fifth.

It is rather odd that Prokofieff, having written four symphonies in 12 years, did not write another until 15 years later, or thereabouts. Odd, because the symphonic form has always been right up his alley. The reason advanced for his lean symphony years is the same that Mahler once gave, "to write a symphony means to me to create a whole world." These sound like the words of a lazy man, but heaven knows that neither Mahler nor Prokofieff can so be described.

I like this symphony. I like its toyland fantasy, the sparkle and sputter, the fleet little phrases that dart and leap about so playfully in the first movement. Later on Prokofieff gets serious, not quite as serious as some of his predecessors of the romantic 19th Century, perhaps, but reflective and searching nevertheless, and a good deal in their own vein. And the joyous spirit of play returns for some measures in the finale. All in all, it is thoroughly representative of the Russian composer at his best, and that means first-rate workmanship and distinguished taste.

Schumann Concerto.

Mr. Piatigorsky, who left right after last night's performance, in order to be in New York for his first recording takes in the Federal Films' production "[illegible] Hall," which also features the Philharmonic-Symphony, [illegible]

the Schumann like the true poet he can be.

The softly tender expression of this work, its introspective, slow mediation, the restrained flow of melody and the ever fresh and singing spirit proved entirely in the soloist's domain. Schumann was performed as he should be performed, with a light grace and purity and well-cut patterns. And the orchestra's part in the proceedings was beautifully delivered by the Bostonians, who made a proper frame for the diffident complaining tones of the solo instrument.

Naturally, Dr. Koussevitzky and his musicians turned all of their jewel mechanism perfection on Strauss' redoubtable "Till"; the roguish manner was the instinct in the performance of this enduringly stimulating composition, and literary program or no literary program, it was not too difficult to trace the madcap hero all through the zany pointed antics.

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8500 Hear Opening Concert Of Final Week of Festival

New Prokofieff Symphony as Played By Boston Orchestra Reveals Russia's Contemporary Composer at His Best

By JAY C. ROSENFELD

The first concert of the final week end of the ninth Berkshire Festival was played at Tanglewood last night before an audience of 8500. The Boston Symphony Orchestra, conducted by Serge Koussevitzky, played the fifth symphony of Prokofieff, the Schumann cello concerto, with Gregor Piatigorsky as soloist, the Prelude to "Lohengrin" of Wagner and Strauss' "Till Eulenspiegel's merry pranks, after the old-fashioned, roguish manner in rondo form."

'Apple Pie' for Orchestra

The new Prokofieff symphony, (it was first played early last year) shows Russia's leading contemporary composer at his best. It was interesting to hear, comparatively side by side, the sparkling, gay swift-moving sections of this symphony and the devil-may-care pranks of Strauss. Here, on the same program, were two of the master wits of music: Prokofieff, with his incredible facility, retaining always a bit of the debonair, never quite descending to the wise-crack; Strauss not hesitating to use a vulgar equivalent of a Bronx cheer. In any case the music of both is apple pie for the Boston orchestra and their famous conductor. They played with scintillating brilliance last night.

But the Prokofieff symphony has more than the swift second and fourth movements, allegro marcato and allegro giocoso, respectively. The first movement builds up at the end to a majestic climax, and the third movement, adagio, is moving and impressive. There is a self-confidence evident in the whole symphony. We sense that Prokofieff is sure of himself. His music shows a complete lack of self-consciousness. His nonchalance just misses a touch of swagger braggadocio.

"Till" was played with remarkable buoyancy. Indeed, probably one of Koussevitzky's most precious resources is one that Aaron Copland mentioned recently in a speech concerning his superior at the Berkshire Music Center to the effect that he never personally grows blase or bored with any music but his love for it remains new and fresh. We suppose Koussevitzky has been playing this Rondo during all the 50 years since its composition, and yet, last night, he played it with all the ardor and eager anticipation of one to whom it was a late acquaintance. The variety of nuances and the extravagant colors, however gave no suggestion of short familiarity but rather of the true years of cumulative experience he has gained. The orchestra responded with their usual alarity and superlative tone.

In the "Lohengrin" prelude there was opportunity to show a different type of their potentialities. The violins sustained the high-register phrases with gratifying fidelity, and as the other instruments, acquired en route, brought in the lower timbres until the whole gamut was encompassed, the tonal effect was gorgeous and lavish.

Mr. Piatigorsky played the slow movement of his concerto with searching beauty. He used a whisper of tone, yet in the tremendous hush which his artistry commanded, it carried with poignant intensity. Otherwise it was a tame performance of a tame concerto. His tone, when there was opportunity to sustain it, was mellifluent, but the early arpeggios and scales in the first movement were not articulated, nor was there distinction nor spirit to his performance. He was applauded with great enthusiasm and obliged to return several times to acknowledge the approval of the large audience.

Saturday evening the program will include a repetition of the Shostakovitch ninth symphony, the first performance of which in America was on the first program of the festival. This is a highly commendable policy, for it allows more people to hear it, and permits those who will have been present at both concerts to gain a degree of intimacy which, in all fairness, a rational opinion warrants.

POST

AUG 9 - 1946

Words and Music

Piatigorsky Is Soloist In Tanglewood Concert

By John Briggs

Lenox, Mass., Aug. 9—Serge Koussevitzky and the Boston Symphony last night opened the ~~final~~ series of Berkshire Festival concerts, with Gregor Piatigorsky as cello soloist.

Mr. Piatigorsky played the Schumann A Minor cello concerto. The orchestral portion of the program included a new Prokofieff Symphony, the Fifth, and two concert standbys, "Till Eulenspiegel's Merry Pranks" and the prelude to "Lohengrin."

Mr. Piatigorsky's part in the performance reflected, no doubt, the hazards of outdoor music performance. Damp night air and mountain breezes can do strange things to stringed instruments. In fact, not to waste time in getting to the point, I thought that for an artist of his eminence Mr. Piatigorsky played very badly.

Lacks Precision

In the rapid closing section of the concerto, the celebrated virtuoso's playing was often untidy. Phrases were not clean cut, and he was frequently out of tune. Many of the florid passages were simply slurred over. The clarity and precision of an exciting performance were notably absent.

Mr. Piatigorsky was at his most expressive in the "Langsam" portion of the concerto, where his rich, vibrant tone and his interpretative skill made the most of Schumann's lush melodic line.

Mr. Koussevitzky and the orchestra supplied a background for Mr. Piatigorsky which was all that could be asked in the way of ensemble and dynamic balance.

Gloomy Prokofieff

The new Prokofieff Symphony (first played last winter by Mr. Koussevitzky and the Bostonians) was written after the composer had been absent from the Symphonic field for fifteen years. It is in violent contrast to the D Major and other early symphonies. It demonstrates the same deftness in orchestration, the same skilled craftsmanship; but its content is more explosive. It is a gloomy, troubled work. Beside the sunny "classical" Symphony it is violent as an equinoctial storm.

Mr. Koussevitzky played the Prokofieff with tremendous enthusiasm, and made the most of the lyric beauty of the "Lohengrin" music. "Till Eulenspiegel" was appropriately roguish. A large audience, which packed every corner of the music shed and overflowed onto the lawn, greeted the night's doings with every sign of satisfaction.

'THE RAPE OF LUCRETIA'

By ERNEST NEWMAN

THERE can be no actual comparison, of course, between two operas so different both in subject and in form as "Peter Grimes" and "The Rape of Lucretia"; but for all that I must register my impression that Mr. Britten's second opera does not fulfil all the expectations set up in us by his first, and most of the blame for this I would lay on the libretto. The dramatic technique of dispensing with virtually all the usual stage action by leaving it to a "Chorus" (in the antique sense of the word) to describe for us the course of events, a Chorus which, standing as it does outside space and time, has the privilege of commenting philosophically on not only the before but the after of the events, was put to great use in André Obey's drama "Le Viol de Lucrèce" (1931). Mr. Ronald Duncan's procedure runs parallel to a great extent with that of his

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he feels himself under the constant necessity of being "literary." Many of his carefully carpentered images creak as we read them; they creak still more when they are sung, for the heightening of our sensibilities by music makes us much more critical of a dubious line in song or opera than we are when it is only read or spoken.

I must confess my astonishment that Mr. Britten, with his generally superfine sensitiveness in these matters, did not foresee the effect that some of Mr. Duncan's lines would have on us when we heard them sung. We feel, even when we read them, that such flowers of speech as "So will my little vase contain The sun's exuberance slaked with rain," or "So will my pretty vase enclose The sun's extravagance which is the rose" are not really poetry but only shop samples of "poetic diction"; but when they are sung by a couple of servant girls as they arrange Lucretia's flowers we cannot repress a smile. And the smile is apt to become a titter, as it did all round me at Glyndebourne the other evening, when the selfsame damsels, forgetting their laboriously acquired literary manners, drop into such colloquialisms as "Oh! What a lovely morning! . . . It's going to be hot, unbearably hot, And I daresay it will thunder." If the Biancas and Lucias of early Rome talked as Mr. Duncan's do, how did the Mary Annes and the Mary Ellens talk?

This scene, indeed, should be recast. It is not merely that it reminds us, to its disadvantage, of the famous scene between Madam Butterfly and Suzuki; it was handled with such naïveté of technique at Glyndebourne that everyone was amused, and there should be no provocation to amusement in a tragedy like this.

If we want to see how far Mr. Duncan can sometimes fall behind his French confrère we have only to compare the different manners of the two when the Male and Female Chorus make an excursion into history. This is how M. Obey makes them read from their Book of Fate:

> *Le Récitant*: Lisez! Lisez! Page cinquante - deux: "Cultrum, quem sub veste abditum habebat . . ."
>
> *La Récitante*: Je ne comprends pas.
>
> *Le Récitant*: " . . . eum in corde defigit . . ."
>
> *La Récitante*: Je ne comprends pas. Je ne comprends pas.
>
> *Le Récitant*: (*comme en s'excusant*): Tite-Live . . Histoire Romaine.
>
> *La Récitante*: Non, non, non. Cela ne s'est pas passé ainsi, avec cette pompeuse froideur. Ecoutez! . . . (*Doucement*). Ecoutez! . . . (*Avec tendresse*). "Poor bird . . ."
>
> *Le Récitant*: Je ne saisis pas.
>
> *La Récitante*: Pauvre oiseau . . . "Poor frighted deer . . ."
>
> *Le Récitant*: Je ne vois pas . . .
>
> *La Récitante*: "Pauvre biche effrayée, qui s'arrête soudain au carrefour d'une forêt en cherchant quelle route l'éloignera des chiens, ainsi Lucrèce en proie aux meutes du doute . . ." Elle hésita, vous voyez bien, elle hésita. Elle . . . elle hésite.

M. Obey, it will be seen, not only manages to quote Livy and Shakespeare without setting up any sense of incongruity in us but relates it all poignantly to the drama. What Mr. Duncan gives us when, in the prologue to his second act, the Female Chorus reads from *her* Book, is a University Extension lecture:

> The prosperity of the Etruscans was due to the richness of their native soil, the virility of their men, and the fertility of their women . . . , See Virgil, Book II, verse five three four: "Sic fortis Etruria crevit" etcetera . . All authorities agree that the Etruscan conquest of Rome dates from 600 B.C.—that is, approximately;

and so on for nearly thirty lines packed with useful information: how many people at Glyndebourne, or even among the intelligentsia of Sadler's Wells, will have known before that "Their [the Etruscans'] passion for music was notorious (as witness [witnessed?] by the fragment of Alcimus and other references, including Eratosthenes)"? Without a knowledge of these vital facts, of course, no one's education can be considered complete; but is the opera house the best place in which to teach us them? Once more I ask myself what had become of Mr. Britten's sense of the theatre and his feeling for his tragic subject when he allowed things of this sort to go into the libretto.

I shall return next week to one or two other features of the text and have a word or two to say about the music.

THE CONTEMPORARY MUSIC FESTIVAL

The final concert last Sunday of the Festival of the International Society for Contemporary Music brought us the now familiar Concerto of Bela Bartok, the racy, imaginative and thoroughly competent "Cortèges" of Alan Rawsthorne, and, on a lower slope, a violin concerto by Roman Palester (Poland) that was interesting without being exciting, and a Nocturne for Orchestra by Raymond Loucheur (France) to which it was difficult to attach the epithet "contemporary," for it smacked in almost every bar of early post-Tristanism.

SPRINGFIELD, MASS.
MORNING UNION

AUG 9 - 1946

CONCERTO GIVEN AT TANGLEWOOD

Piatigorsky Is Superb in the Schumann Work

By Willard M. Clark

LENOX, Aug. 8—Prokofieff's fifth symphony high-lighted the concert by the Boston Symphony Orchestra at Tanglewood ~~[illegible]~~ first concert of the final series, made memorable not only by the performance of the Prokofieff opus, but by the magnificient performance of Schumann's "Concerto for Cello and Orchestra in A Minor" by Gregor Piatigorsky. Other numbers on the program include the prelude to "Lohengrin" and the ever-delightful "Till Eulenspiegel's Merry Pranks" by Strauss.

"Provoking Melodies"

The performance of Prokieff's symphony was, to say the least, exciting. With characteristic prodigality, the Russian has loaded this work with provoking melodies which are tossed back and forth among the choirs in fascinating manner. These melodies, with a bewildering array of ever-changing rhythms, combine to hold the listener enthralled. While there is plenty of Prokofieff humor, there is also a savage, somber underlying current that finds its outlet through tremendous wind passages, through a steady reiteration of accompaniment, incisive and intent. One of the loveliest, most effective moments of the symphony is heard during the lyrical episode which closes the third movement. The finale opens in a mood of quasigaiety, pure lyricism, shattered from time to time by brutal dissonances, making one aware of the warfare which lingers throughout the work. It was a superb performance, with Koussevitzky and his men revelling in ~~[illegible]~~ its rhythms and its beauty.

From the moment Gregor Piatigorsky strode upon the stage, swinging his cello as though it were a viola, he held the center of the stage. The Schumann concerto, which wanders melodiously throughout its length, offers opportunity for virtuoso display, but that is subservient to the broad lyric passages in which the cellist drew tones of ravishing beauty from his fabulous instrument. Tonight there was a perfect union of soloist and orchestra, a perfect unanimity of thought between soloist and conductor. No wonder that at the close a veritable ovation was given all concerned.

Leaves for Recording

We are told that immediately after the performance, Piatigorsky left for New York to start recordings for his role in the film production "Carnegie Hall." He will play the famous cello solo, "The Swan," by Saint-Saens, and his instrument will be projected against a musical background of 10 harps.

Koussevitzky's reading of the prelude from "Lohengrin" is too well known to need extended comment. How wonderfully the strings sing! Surely there are none finer than the strings of the Boston Symphony Orchestra.

The concert closed with a delightful performance of Strauss' "Till Eulenspiegel." It is hard to believe that this work had its first performance some 51 years ago. Its melodies are so fresh, so smart, its rhythms so exciting that it might have been written yesterday. There is no need to know the story. From the introduction to the portentous descending interval of the rogue's condemnation, every action is mirrored in the music. The performance was superb, rich in comedy and contrasts, a performance to be a cherished memory.

The program Saturday night will include a repeat performance of the ninth symphony of Shostakovitch; William Schuman's "American Festival Overture"; the "Concerto for Violin and Orchestra" by Martino, played by Mischa Elman, and Tschaikowsky's "1812" overture.

SPRINGFIELD, MASS.
NEWS

AUG 9 - 1946

THE MUSIC BOX

By JOHN D. DONOGHUE

With such a music treasure house as Tanglewood so near it is easy to overlook the musical doings elsewhere in the world, but even in this mid-August heat, there are stirrings that hint of a busy fall musical season everywhere. The Berkshire Music festival will end Sunday, and for Western Massachusetts concert goers that will mark the real end of the season.

It is not too many years ago since seasons were expected to end in late April or early May, and while there were a few hardy organizations that programmed summer music, it was largely fare drawn from the Strauss family, the Herberts, the Sousas and the Rombergs.

Programs as uncompromising as the all-Brahms week which the Berkshire festival offered this past week at Tanglewood were generally unheard of. But Dr Koussevitzky has helped make this section of the state, and even of the country, as stern in its standards as Boston itself. The Bostonians have worked painstakingly to make music a year around diet, and certainly the audiences that have overflowed the Tanglewood shed on every occasion bespeak a wonderful success.

There's a great expectancy in looking forward to the Beethoven Ninth symphony which ends the festival Sunday, but we must confess to a terrific thrill in having been able to sit in Tuesday night at the American premiere of "Peter Grimes," the opera by the Englishman, Benjamin Britten. That's another and an extraordinarily fine sample of the work that has been and can be inspired by conditions such as Dr Koussevitzky has envisioned for Tanglewood.

* * *

Well might the doctor beam as he did. He was responsible for the opera, since he commissioned Britten to do it in memory of Mrs Koussevitzky. While we can't be quite so optimistic as the good doctor about its being "next to Carmen" as a music drama, we can share his enthusiasm over the work and the thrilling performance it was given. Watch for the metropolitan impresarios and the movie moguls to start making passes at the work.

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8500 Hear Opening Concert Of Final Week of Festival

New Prokofieff Symphony as Played By Boston Orchestra Reveals Russia's Contemporary Composer at His Best

By JAY C. ROSENFELD

The first concert of the final week end of the ninth Berkshire Festival was played at Tanglewood last night before an audience of 8500. The Boston Symphony Orchestra, conducted by Serge Koussevitzky, played the fifth symphony of Prokofieff, the Schumann cello concerto, with Gregor Piatigorsky as soloist, the Prelude to "Lohengrin" of Wagner and Strauss' "Till Eulenspiegel's merry pranks, after the old-fashioned, roguish manner in rondo form."

'Apple Pie' for Orchestra

The new Prokofieff symphony, (it was first played early last year) shows Russia's leading contemporary composer at his best. It was interesting to hear, comparatively side by side, the sparkling, gay swift-moving sections of this symphony and the devil-may-care pranks of Strauss. Here, on the same program, were two of the master wits of music: Prokofieff, with his incredible facility, retaining always a bit of the debonair, never quite descending to the wise-crack; Strauss not hesitating to use a vulgar equivalent of a Bronx cheer. In any case the music of both is apple pie for the Boston orchestra and their famous conductor. They played with scintillating brilliance last night.

But the Prokofieff symphony has more than the swift second and fourth movements, allegro marcato and allegro giocoso, respectively. The first movement builds up at the end to a majestic climax, and the third movement, adagio, is moving and impressive. There is a self-confidence evident in the whole symphony. We sense that Prokofieff is sure of himself. His music shows a complete lack of self-consciousness. His nonchalance just misses a touch of swagger braggadocio.

"Till" was played with remarkable buoyancy. Indeed, probably one of Koussevitzky's most precious resources is one that Aaron Copland mentioned recently in a speech concerning his superior at the Berkshire Music Center to the effect that he never personally grows blase or bored with any music but his love for it remains new and fresh. We suppose Koussevitzky has been playing this Rondo during all the 50 years since its composition, and yet, last night, he played it with all the ardor and eager anticipation of one to whom it was a late acquaintance. The variety of nuances and the extravagant colors, however gave no suggestion of short familiarity but rather of the true years of cumulative experience he has gained. The orchestra responded with their usual alarity and superlative tone.

In the "Lohengrin" prelude there was opportunity to show a different type of their potentialities. The violins sustained the high-register phrases with gratifying fidelity, and as the other instruments, acquired en route, brought in the lower timbres until the whole gamut was encompassed, the tonal effect was gorgeous and lavish.

Mr. Piatigorsky played the slow movement of his concerto with searching beauty. He used a whisper of tone, yet in the tremendous hush which his artistry commanded, it carried with poignant intensity. Otherwise it was a tame performance of a tame concerto. His tone, when there was opportunity to sustain it, was mellifluent, but the early arpeggios and scales in the first movement were not articulated, nor was there distinction nor spirit to his performance. He was applauded with great enthusiasm and obliged to return several times to acknowledge the approval of the large audience.

Saturday evening the program will include a repetition of the Shostakovitch ninth symphony, the first performance of which in America was on the first program of the festival. This is a highly commendable policy, for it allows more people to hear it, and permits those who will have been present at both concerts to gain a degree of intimacy which, in all fairness, a rational opinion warrants.

POST

AUG 9 - 1946

Words and Music

Piatigorsky Is Soloist In Tanglewood Concert

By John Briggs

Lenox, Mass., Aug. 9—Serge Koussevitzky and the Boston Symphony last night opened the ~~final~~ series of Berkshire Festival concerts, with Gregor Piatigorsky as cello soloist.

Mr. Piatigorsky played the Schumann A Minor cello concerto. The orchestral portion of the program included a new Prokofieff Symphony, the Fifth, and two concert standbys, "Till Eulenspiegel's Merry Pranks" and the prelude to "Lohengrin."

Mr. Piatigorsky's part in the performance reflected, no doubt, the hazards of outdoor music performance. Damp night air and mountain breezes can do strange things to stringed instruments. In fact, not to waste time in getting to the point, I thought that for an artist of his eminence Mr. Piatigorsky played very badly.

Lacks Precision

In the rapid closing section of the concerto, the celebrated virtuoso's playing was often untidy. Phrases were not clean cut, and he was frequently out of tune. Many of the florid passages were simply slurred over. The clarity and precision of an exciting performance were notably absent.

Mr. Piatigorsky was at his most expressive in the "Langsam" portion of the concerto, where his rich, vibrant tone and his interpretative skill made the most of Schumann's lush melodic line.

Mr. Koussevitzky and the orchestra supplied a background for Mr. Piatigorsky which was all that could be asked in the way of ensemble and dynamic balance.

Gloomy Prokofieff

The new Prokofieff Symphony (first played last winter by Mr. Koussevitzky and the Bostonians) was written after the composer had been absent from the Symphonic field for fifteen years. It is in violent contrast to the D Major and other early symphonies. It demonstrates the same deftness in orchestration, the same skilled craftsmanship; but its content is more explosive. It is a gloomy, troubled work. Beside the sunny "classical" Symphony it is violent as an equinoctial storm.

Mr. Koussevitzky played the Prokofieff with tremendous enthusiasm, and made the most of the lyric beauty of the "Lohengrin" music. "Till Eulenspiegel" was appropriately roguish. A large audience, which packed every corner of the music shed and overflowed onto the lawn, greeted the night's doings with every sign of satisfaction.

SPRINGFIELD, MASS.
MORNING UNION

AUG 9 - 1946

CONCERTO GIVEN AT TANGLEWOOD

Piatigorsky Is Superb in the Schumann Work

By Willard M. Clark

LENOX, Aug. 8—Prokofieff's fifth symphony high-lighted the concert by the Boston Symphony Orchestra at Tangle[redacted] first concert of the final series, made memorable not only by the performance of the Prokofieff opus, but by the magnificient performance of Schumann's "Concerto for Cello and Orchestra in A Minor" by Gregor Piatigorsky. Other numbers on the program include the prelude to "Lohengrin" and the ever-delightful "Till Eulenspiegel's Merry Pranks" by Strauss.

"Provoking Melodies"

The performance of Prokieff's symphony was, to say the least, exciting. With characteristic prodigality, the Russian has loaded this work with provoking melodies which are tossed back and forth among the choirs in fascinating manner. These melodies, with a bewildering array of ever-changing rhythms, combine to hold the listener enthralled. While there is plenty of Prokofieff humor, there is also a savage, somber underlying current that finds its outlet through tremendous wind passages, through a steady reiteration of accompaniment, incisive and intent. One of the loveliest, most effective moments of the symphony is heard during the lyrical episode which closes the third movement. The finale opens in a mood of quasigaiety, pure lyricism, shattered from time to time by brutal dissonances, making one aware of the warfare which lingers throughout the work. It was a superb performance, with Koussevitzky and his men revelling in [redacted] its rhythms and its beauty.

From the moment Gregor Piatigorsky strode upon the stage, swinging his cello as though it were a viola, he held the center of the stage. The Schumann concerto, which wanders melodiously throughout its length, offers opportunity for virtuoso display, but that is subservient to the broad lyric passages in which the cellist drew tones of ravishing beauty from his fabulous instrument. Tonight there was a perfect union of soloist and orchestra, a perfect unanimity of thought between soloist and conductor. No wonder that at the close a veritable ovation was given all concerned.

Leaves for Recording

We are told that immediately after the performance, Piatigorsky left for New York to start recordings for his role in the film production "Carnegie Hall." He will play the famous cello solo, "The Swan," by Saint-Saens, and his instrument will be projected against a musical background of 10 harps.

Koussevitzky's reading of the prelude from "Lohengrin" is too well known to need extended comment. How wonderfully the strings sing! Surely there are none finer than the strings of the Boston Symphony Orchestra.

The concert closed with a delightful performance of Strauss' "Till Eulenspiegel." It is hard to believe that this work had its first performance some 51 years ago. Its melodies are so fresh, so smart, its rhythms so exciting that it might have been written yesterday. There is no need to know the story. From the introduction to the portentous descending interval of the rogue's condemnation, every action is mirrored in the music. The performance was superb, rich in comedy and contrasts, a performance to be a cherished memory.

The program Saturday night will include a repeat performance of the ninth symphony of Shostakovitch; William Schuman's "American Festival Overture"; the "Concerto for Violin and Orchestra" by Martino, played by Mischa Elman, and Tschaikowsky's "1812" overture.

SPRINGFIELD, MASS.
NEWS

AUG 9 - 1946

Hunts Okla. Bandit Pai

Walters, Okla., Aug. 9—Two men believed to be the bandits who escaped with $40,000 in a Walters bank holdup yesterday hijacked a Texas motorist near here early today and were at-

the season.

It is not too many years ago since seasons were expected to end in late April or early May, and while there were a few hardy organizations that programmed summer music, it was largely fare drawn from the Strauss family, the Herberts, the Sousas and the Rombergs.

Programs as uncompromising as the all-Brahms week which the Berkshire festival offered this past week at Tanglewood were generally unheard of. But Dr Koussevitzky has helped make this section of the state, and even of the country, as stern in its standards as Boston itself. The Bostonians have worked painstakingly to make music a year around diet, and certainly the audiences that have overflowed the Tanglewood shed on every occasion bespeak a wonderful success.

There's a great expectancy in looking forward to the Beethoven Ninth symphony which ends the festival Sunday, but we must confess to a terrific thrill in having been able to sit in Tuesday night at the American premiere of "Peter Grimes," the opera by the Englishman, Benjamin Britten. That's another and an extraordinarily fine sample of the work that has been and can be inspired by conditions such as Dr Koussevitzky has envisioned for Tanglewood.

* * *

Well might the doctor beam as he did. He was responsible for the opera, since he commissioned Britten to do it in memory of Mrs Koussevitzky. While we can't be quite so optimistic as the good doctor about its being "next to Carmen" as a music drama, we can share his enthusiasm over the work and the thrilling performance it was given. Watch for the metropolitan impresarios and the movie moguls to start making passes at the work.

* * *

'THE RAPE OF LUCRETIA'

By ERNEST NEWMAN

THERE can be no actual comparison, of course, between two operas so different both in subject and in form as "Peter Grimes" and "The Rape of Lucretia"; but for all that I must register my impression that Mr. Britten's second opera does not fulfil all the expectations set up in us by his first, and most of the blame for this I would lay on the libretto. The dramatic technique of dispensing with virtually all the usual stage action by leaving it to a "Chorus" (in the antique sense of the word) to describe for us the course of events, a Chorus which, standing as it does outside space and time, has the privilege of commenting philosophically on not only the before but the after of the events, was put to great use in André Obey's drama "Le Viol de Lucrèce" (1931). Mr. Ronald Duncan's procedure runs parallel to a great extent with that of his predecessor in this field, and a comparison of the two works where they resemble each other is not generally to his advantage.

I hasten to add that his text is in several respects excellent; and those of us who have suffered in the past from the strange jargon known as "librettists' English" are delighted to find that opera composers are at last going to men of letters for their material. The trouble with Mr. Duncan, as I see it, is that, being over-conscious of the fact that he is a man of letters, he feels himself under the constant necessity of being "literary." Many of his carefully carpentered images creak as we read them; they creak still more when they are sung, for the heightening of our sensibilities by music makes us much more critical of a dubious line in song or opera than we are when it is only read or spoken.

I must confess my astonishment that Mr. Britten, with his generally superfine sensitiveness in these matters, did not foresee the effect that some of Mr. Duncan's lines would have on us when we heard them sung. We feel, even when we read them, that such flowers of speech as "So will my little vase contain The sun's exuberance slaked with rain," or "So will my pretty vase enclose The sun's extravagance which is the rose" are not really poetry but only shop samples of "poetic diction"; but when they are sung by a couple of servant girls as they arrange Lucretia's flowers we cannot repress a smile. And the smile is apt to become a titter, as it did all round me at Glyndebourne the other evening, when the selfsame damsels, forgetting their laboriously acquired literary manners, drop into such colloquialisms as "Oh! What a lovely morning! ... It's going to be hot, unbearably hot, And I daresay it will thunder." If the Biancas and Lucias of early Rome talked as Mr. Duncan's do, how did the Mary Anns and the Mary Ellens talk?

This scene, indeed, should be recast. It is not merely that it reminds us, to its disadvantage, of the famous scene between Madam Butterfly and Suzuki; it was handled with such naïveté of technique at Glyndebourne that everyone was amused, and there should be no provocation to amusement in a tragedy like this.

If we want to see how far Mr. Duncan can sometimes fall behind his French confrère we have only to compare the different manners of the two when the Male and Female Chorus make an excursion into history. This is how M. Obey makes them read from their Book of Fate:

> *Le Récitant* : Lisez! Lisez! Page cinquante - deux : "Cultrum, quem sub veste abditum habebat . . ."
>
> *La Récitante* : Je ne comprends pas.
>
> *Le Récitant* : " . . . eum in corde defigit . . ."
>
> *La Récitante* : Je ne comprends pas. Je ne comprends pas.
>
> *Le Récitant* : (*comme en s'excusant*) : Tite-Live . . Histoire Romaine.
>
> *La Récitante* : Non, non, non. Cela ne s'est pas passé ainsi, avec cette pompeuse froideur. Ecoutez! . . . . (*Doucement*). Ecoutez! . . . (*Avec tendresse*). "Poor bird . . ."
>
> *Le Récitant* : Je ne saisis pas.
>
> *La Récitante* : Pauvre oiseau . . . "Poor frighted deer . . ."
>
> *Le Récitant* : Je ne vois pas . . .
>
> *La Récitante* : "Pauvre biche effrayée, qui s'arrête soudain au carrefour d'une forêt en cherchant quelle route l'éloignera des chiens, ainsi Lucrèce en proie aux meutes du doute . . ." Elle hésita, vous voyez bien, elle hésita. Elle . . . elle hésite.

M. Obey, it will be seen, not only manages to quote Livy and Shakespeare without setting up any sense of incongruity in us but relates it all poignantly to the drama. What Mr. Duncan gives us when, in the prologue to his second act, the Female Chorus reads from *her* Book, is a University Extension lecture:

> The prosperity of the Etruscans was due to the richness of their native soil, the virility of their men, and the fertility of their women . . . , See Virgil, Book II, verse five three four : "Sic fortis Etruria crevit" etcetera All authorities agree that the Etruscan conquest of Rome dates from 600 B.C.—that is, approximately;

and so on for nearly thirty lines packed with useful information: how many people at Glyndebourne, or even among the intelligentsia of Sadler's Wells, will have known before that "Their [the Etruscans'] passion for music was notorious (as witness [witnessed?] by the fragment of Alcimus and other references, including Eratosthenes)"? Without a knowledge of these vital facts, of course, no one's education can be considered complete; but is the opera house the best place in which to teach us them? Once more I ask myself what had become of Mr. Britten's sense of the theatre and his feeling for his tragic subject when he allowed things of this sort to go into the libretto.

I shall return next week to one or two other features of the text and have a word or two to say about the music.

THE CONTEMPORARY MUSIC FESTIVAL

The final concert last Sunday of the Festival of the International Society for Contemporary Music brought us the now familiar Concerto of Bela Bartok, the racy, imaginative and thoroughly competent "Cortèges" of Alan Rawsthorne, and, on a lower slope, a violin concerto by Roman Palester (Poland) that was interesting without being exciting, and a Nocturne for Orchestra by Raymond Loucheur (France) to which it was difficult to attach the epithet "contemporary," for it smacked in almost every bar of early post-Tristanism.

ST. PETERSBURG, FLA.
TIMES

AUG 4 - 1946

Radio Premiere For Shostakovich Symphony

Boston Symphony Orchestra Will Perform American Debut Of Eagerly-Awaited No. 9

The most important event of the current music season in this country, the long-awaited hearing of Shostakovich's latest symphony, the No. 9, will be brought to American radio listeners by the American Broadcasting company on Aug. 10, when the Boston Symphony orchestra presents its fifth and final broadcast from the Berkshire Music festival. The program will be aired here over station WSUN at 8:30 p. m.

Premiered Nov. 3, 1945, over the Moscow radio in a broadcast from Leningrad, the work attracted world-wide attention and was made a news story in the Soviet press. Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, immediately moved to present the score here. The score takes 25 minutes to play. In its first performance, E. A. Mravinski was conductor. The score has not been heard outside of Russia. Dr. Koussevitzky will conduct it in its American premiere.

Shostakovich's No. 9 Symphony is in five movements, all exhuberant but the fourth section, which is a largo. It has been described as "simple, unsophisticated and gay." Soviet critics style the new work as the closest Shostakovich has come to the classical school in all his writing.

BEAUMONT, TEXAS
JOURNAL

AUG 4 1946

RUSSIAN WORK TO HAVE PREMIERE

Shostakovich Symphony to Be Heard Saturday Over KFDM

An important event of the current music season in this country, the long-awaited hearing of Shostakovich's latest symphony, the No. 9 will be brought to American radio listeners by KFDM and the American Broadcasting company, Saturday, when the Boston Symphony orchestra presents its fifth and final broadcast from the Berkshire Music festival at 7:30 p. m.

Premiered November 3, 1945, over the Moscow radio in a broadcast from Leningrad, the work attracted world-wide attention and was made a news story in the Soviet press. Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, immediately moved to present the score here. The new work, of 25 minutes duration, is in five movements, all exuberant but the fourth section, which is a "largo." It has been described as "simple, unsophisticated and gay."

Boys Baseball Game

KFDM has another premier and special events feature to be broadcast Saturday when it brings listeners the east and west teams in the third annual all-American boys baseball game, at 12:30 p. m. The hard-hitting determined east team, composed of the cream of junior baseball talent east of the Mississippi river, will be led by the Flying Dutchman, Honus Wagner. The 16 slugging youths from west of the Mississippi will be led by the great Ty Cobb.

The 32 men who compose these teams have been selected by sports editors of 32 leading newspapers from coast to coast. This game, called the "Mr. Big of pre-pro baseball," has been arranged to originate in Wrigley field, Chicago. Harry Wismer, sports commentator of ABC will supply the play-by-play commentary. He will be assisted by Johnnie Neblett. The 32 winners will travel to Chicago and live for a week like big leaguers, eating and sleeping baseball, batting out and sharpening up on fielding before meeting the roaring crowd on the big day.

William Bendix will be starred in "The Lucky Stiff," Craig Rice's bowling tale of a girl, supposedly electrocuted, who returns to upset a protection racket and cause some killings, when the Hour of Mystery, is heard over KFDM tonight at 8 p. m.

Anniversary Program

Marking the first anniversary of the day the atomic bomb exploded on Hiroshima, KFDM, through ABC, in co-operation with Americans United, will present "Unhappy Birthday," a special dramatic broadcast featuring Clifton Fadiman, Edna Ferber, Josh White and other outstanding personalities, Tuesday from 8 to 8:30 p. m.

Principal character in the drama is a disillusioned veteran who refuses to believe in "one world" until he is forced to realize that the atomic bomb does not recognize national boundaries.

Among the personalities who will join Miss Ferber, Fadiman and White in pointing out the message are Dr. Harrison Brown, Chicago physicist, who was a member of the Oak Ridge staff for three years, Allen Claxton, D. D., pastor of the Broadway Temple church, New York city, Merle Miller, former editor of "Yank," and James B. Carey, secretary-treasurer of the Congress of Industrial Organizations. Fadiman will narrate the program.

Town Meeting Debate

Educational facilities available to veterans will be the subject of debate on America's Town Meeting, Thursday, when the KFDM-ABC broadcast originates in the gymnasium of Rutgers university, New Brunswick, N. J., at 8:30 p. m. Taking the affirmative on the question: "Is the Veteran Getting a Square Deal in Education?" will be Dr. Raymond Walters, president of the University of Cincinnati and chairman of the educational relationships committee of the American council on education, and Donald Kingsley, director of manpower and veterans affairs of the office of war mobilization and reconversion.

Upholding the negative will be Dr. Robert B. Stewart, vice president of Purdue university and chairman of the educational advisory committee of the veterans administration, and Chat Paterson, legislative representative of the American veterans committee.

A one-man invasion of the west by that southern gentleman, Senator Claghorn, will be brought to the attention of the nation when he, Kenny Delmar, that is, visits Louella Parsons' program as the guest of her daughter, Harriet, tonight at 7:15 p. m. And along the same line of movie commentators, Jimmy Fidler goes vacationing and will remain away for four broadcasts. During his absence his place at the microphone will be taken by two well-known radio personalities, Harry Von Zell and Hall Gibney.

MEMPHIS, TENN.
COMMERCIAL APPEAL

AUG 4 - 1946

Koussevitzky To Introduce New Shostakovich Symphony

John Cleghorn Gets Kick Out Of Being Called Claghorn—More About 'Mike Fever' And Who It Hits

By MIKE McGEE

SERGE KOUSSEVITZKY Saturday night will continue his campaign to make the American people appreciate the music of Shostakovich, when he introduces the latter's new Ninth Symphony on the air.

The Symphony will be played by the Boston Symphony Orchestra and will be heard locally through WMPS at 7:30 p.m.

To the writer, the music of Shostakovich sou[illegible] awfully lot like thunder on the left. There are those who profess great enjoyment of it, and like olives, it seems to be an acquired taste.

Koussevitzky has long been a Shostakovich booster. He introduced his Fifth Symphony to America, and when the critics up East turned up their noses, Koussevitzky went into action. He went on tour with an orchestra and everywhere he went he played the Fifth Symphony. Finally the critics agreed that Shostakovich fellow had something.

It was not the first time Koussevitzky had gone direct to the people. He's a great believer in the people, it seems, and when a young man in Russia personally paid for an orchestra and a boat on the Volga, which he took up the river for a seriés of free concerts for the people in the villages.

So, you might as well tune in Saturday night determined to like the Shostakovich Ninth. Even if you don't, Koussevetzky will keep after you until you do.

JACKSON, TENN.
SUN

AUG -4 1946

Composer To Get Special Record Of Performance

Arrangements were completed last week by the American Broadcasting Company to have the radio premiere in the United States of Shostakovich's No. 9 recorded and sent to the composer at his home in Russia.

The radio premiere, by the Boston Symphony Orchestra on Saturday, August 10, over WTJS-ABC, will mark the first airing of the work outside of Russia. It will be performed for the first time in the United States on July 25 when Dr. Koussevitzky presents it at the opening night of the Berkshire Music Festival's series of three festival concerts.

The new work, of 25 minutes duration, is in five movements. According to an analysis by Danie Zhitomirsky, published in th "Voks Soviet Music Chronical No 9" last year just before the worl premiere in Russia, the new sco requires an orchestra similar those used in the classic period, t instruments being paired with piccolo added.

The opening allegro is of Hayden like simplicity, with a touch of slyness and subtle irony. Shostakovich he wrote, "revives in its very essence that spirit of unrestrained and bubbling mirth which lived in the classic allegri up to Rossini's overtures."

The first theme of this movement is "rather a kind of animated motion" while "elements of buffoonery appear in the subordinate theme." In this movement the composer stresses various shades of the comedy aspect.

The second movement, a moderato, is styled as a "world of bright and romantic lyricism" which at the same time is "refined and whimsical in its outline." The third movement following the romantic mould, is a precipitious scherzo. The fourth section, a largo, was conceived as a "contrasting intermezzo between the scherzo and finale" and is a solo of improvisational character against a background of sustained chords.

In the finale, an allegretto, the composer reverts to the spirit of the first section but this has "more of buffoonery than of spontaneous gaiety.

Shostakovich, in this symphony, touched with parody and grotesqueness, recalls his first symphony, the ballet "Golden Age" and his opera "Nose." Although classic in style, even Mozartean at times, his own

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WINONA, MINN.
REPUBLICAN HERALD

AUG 3 1946

Boston Symphony To Play Brahms

An all-Brahms program will be presented on the second broadcast from the Berkshire Music festival, Tanglewood, Mass., today at 7:30 p. m.. over Radio Station KWNO.

Dr. Serge Koussevitzky, conducting the entire Boston Symphony orchestra, will present Carol Brice, contralto, as soloist. Miss Brice will be heard with a male chorus and the orchestra in Brahms' "Rhapsody, Op. 53." The concluding number will be Brahms' "Symphony No. 2."

Miss Brice first sang for Dr. Koussevitzky in February, 1946, when she was heard by "The Friends of the Boston Symphony Orchestra." He also heard her via a broadcast on which she was soloist with Fritz Reiner in De Fall's "El Amor Brujo." This lead to an audition with him and her engagement by the Friends of the Boston Symphony.

A native of Sedalia, N. C., Miss Brice attended Talladega college, where her instructors interested her in a singing career and suggested the Juilliard School of Music. Coming to New York, she won an audition for a scholarship in 1939. That same year she won a role in auditions for the "Hot Mikado."

While still a student at Juilliard school, Miss Brice won the Walter W. Naumberg award and a Town Hall recital. Her teachers arranged for Dr. Koussevitzky to hear her and a special concert was held at Pittsfield, near Tanglewood, but Dr. Koussevitzky unfortunately could not come.

Today, however, Miss Brice will reach Tanglewood and sing under the direction of the Boston conductor. Along the way have been appearances with the Pittsburgh Symphony, the Kansas City Philharmonic, the New Haven Symphony, the CBS Symphony, and a trancontinental concert tour.

MONTREAL, CANADA
GAZETTE

AUG 9 - 1946

Shostakovich Ninth Symphony Has 1st U.S. Broadcast Tomorrow

Dimitri Shostakovich's ninth symphony will have its American radio premiere tomorrow evening when the Boston Symphony Orchestra broadcasts it over the ABC network, and CFCF, at 9.30 p.m. The new work, which will be conducted tomorrow by Dr. Serge Koussevitzky, was first presented in Leningrad on November 3, 1945, and created a stir in the musical world.

DMITRI SHOSTAKOVICH

The 9th Symphony is in five movements, all exuberant but the fourth section, which is a largo. It has been described by Robert Magidof of the New York Times Magazine staff as "simple, unsophisticated and gay." Magidof was one of four who heard the composer play it on the piano a few hours after he had completed it.

Soviet critics style the new work as the closest Shostakovich has come to the classical school in all his writing. It is in direct contrast to much of his previous output and is youthfully exuberant and thoroughly happy in style.

The "new" style of the composer is said to be due to the fact that while he was writing the No. 9, he and a fellow composer, Dimitri Kabalevsky, whose scores have also been heard over ABC under Dr. Koussevitzky's baton, spent their evenings playing Haydn symphonies on the piano. The work was written in the rest home of the Soviet Composers Union near Ivanovo. The two composers varied their Haydn diet with occasional Mozart and Beethoven works.

Because Shostakovich was occupied with State examinations at the Moscow Conservatory, where he is professor of composition, the first movement took six weeks to complete. He finished the second movement in a week, the third in eight days, while the fourth and fifth movements took five days each.

The score takes 25 minutes to play. In its first performances, E. A. Mravinski was the conductor. The score had not been heard outside of Russia until Dr. Koussevitzky gave it a pre-broadcast performance on the opening night of the festival concerts at Tanglewood on July 25.

AKRON, OHIO
BEACON JOURNAL

AUG 9 - 1946

AROUND THE DIAL

Shostakovich Work Premieres

Boston Symphony Plays Piece On Final Program

By BEE OFFINEER, Radio Editor

DMITRI SHOSTAKOVICH

........premiere symphony

MOST IMPORTANT event of the current music season in this country, the long-awaited hearing of Dmitri Shostakovich's latest symphony, the No. 9, comes to radio listeners on Saturday evennig. Dr. Serge Koussevitzky introduces the work during the final broadcast of the season of the Boston Symphony at 8:30 over WAKR.

Score for the symphony left Moscow on May 16 by plane to Batumi. There it was placed aboard a Soviet ship to be transported across the Black sea to Odessa. An American Victory ship finally received the precious manuscript for delivery to New York.

The Ninth Symphony is in five movements and takes 25 minutes to play. It has been described as "simple, unsophisticated and gay."

In addition to the Shostakovich work, the symphony will play Tchaikovsky's "1812 Overture."

* * *

GOING FROM THE sublime, to something else again ...... Another mystery story rejoins the network schedules tonight when the "Thin Man"—sophisticated sleuth Nick and his jealous wife, Nora—resume their activities after a summer recess ...... They'll be heard at 7:30 p. m. over WADC.

"The Case of the Talking Shoe," the opener, concerns the return of the Charles family from vacation to find their apartment occupied by a girl-crazy inventor ...... Because a few gangsters and their molls have cultivated a grasping interest in science, Nick and Nora are compelled to shoot their way back to a semblance of normal living.

Claudia Morgan and Les Damon, who have played the leading roles since the series started five years ago, are co-starred again.

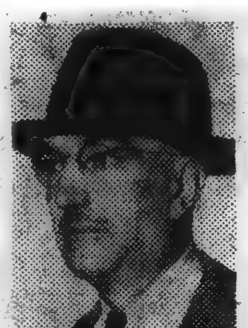
* * *

PEORIA, ILL.
JOURNAL TRANSCRIPT

AUG 9 - 1946

RADIO
DAY BY DAY

Shostakovich's New Symphony Premiere



R. M. Shepherdson

By R. M. SHEPHERDSON
(Radio Editor, The Peoria Journal)

The highlight of the current music season in this country, the long awaited hearing of Shostakovich's latest symphony, the No. 9 will be brought to American radio listeners by the American Broadcasting Co. network when the Boston Symphony orchestra presents its fifth and final broadcast from the Berkshire music festival at 8:30 o'clock tomorrow night. WCFL will carry the event. Premiered Nov. 3, 1945 over the Moscow radio, the work attracted world wide attention. At that time Dr. Serge Koussevitzky, the Boston conductor, made plans to present the score in this country and will direct tomorrow night's radio premiere in this country.

Shostakovich

The opening allegro of Shostakovich's new work is of Haydn-like simplicity with a touch of slyness and subtle irony, a description reports. The second movement, a moderato, is styled as a "world of bright and romantic lyricism" which at the same time is "refined and whimsical in its outline." The third movement, following the romantic mould, is a precipitous scherzo and the fourth section, a largo, was conceived as a "contrasting intermezzo between the scherzo and finale" and is a solo of improvisational character against a background of sustained chords. In the finale, an allegretto, the composer reverts to the spirit of the first section but this has "more buffoonery than of spontaneous gaiety." The symphony is in E-Flat Minor.

Tomorrow night's concert by the Boston Symphony will also include Tschaikowsky's familiar "1812 Overture."

BRIDGEPORT, CONN.
POST

AUG 8 - 1946

ROCKY CLARK'S
LISTENING POST

Shostakovich 9th Ends Boston Series

With the radio premiere of Shostakovich's Symphony No. 9, the Boston Symphony completes its broadcasting season over WNAB-ABC Saturday night at 9:30 when Serge Koussevitsky conducts an all-Russian pro[illegible] In addition to the Shostakovich work, Tchaikovsky's familiar "1812 Overture" will be presented.

Next week, replacing the Boston concerts, the WNAB-ABC network will introduce a new program "American Melodies" from 10 to 10:30 p.m., Saturdays. Featuring the American Broadcasting Symphony orchestra and guest conductors, the series will start off with Josef Stopak on the podium [illegible]

BIRMINGHAM, ALA.
NEWS

JUL 2 8 1946

Shostakovich's New Symphony Will Be Heard For First Time In America On Aug. 10 Via ABC

BY LILY MAY CALDWELL
Music and Art Editor

The most important event of the current music season in this country, the long-awaited hearing of Shostakovich's latest symphony, the No. 9, will be brought to American radio listeners by the American Broadcasting Company on Aug. 10, when the Boston Symphony Orchestra presents its fifth and final broadcast from the Berkshire Music Festival. The festival will be heard over Station WSGN.

Premiered No. 3, 1945, over the Moscow radio in a broadcast from Leningrad, the work attracted world-wide attention and was made a news story in the Soviet press. Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, immediately moved to present the score here. Arrangements were completed when the American Broadcasting Company received the rights to give the score its American radio premiere.

Ever since the Soviet composer presented his Symphony No. 7, it was reported that he planned a trilogy to commemorate the war and finally victory. The tragic color of the No. 7 and No. 8 was to be contrasted with the Victory idea of the No. 9. Shostakovich admitted the original idea, but is said now to regard the No. 9 as a "bridge" toward another work. He has said that it was written after three attempts, although the idea came to him in 1943, two years after completion of the No. 8.

The 9th Symphony is in five movements, all exuberant, but the fourth section, which is a "largo." It has been described by Robert Magidof, of The New York Times Magazine staff, as "simple, unsophisticated and gay." Magidof was one of four who heard the composer play it on the piano a few hours after he had completed it.

* * *

SOVIET CRITICS style the new work as the closest Shostakovich has come to the classical school in all his writing. It is in direct contrast to much of his previous output and is youthfully exuberant and thoroughly happy in style.

The "new" style of the composer is said to be due to the fact that while he was writing the No. 9, he and a fellow composer, Dimitri Kabalevsky, whose scores also have been heard over ABC under Dr. Koussevitzky's baton, spent their evenings playing Haydn symphonies on the piano. The work was written in the rest home of the Soviet composers' union near Ivanovo. The two composers varied their Haydn diet with occasional Mozart and Beethoven works.

Because Shostakovich was occupied with state examinations at the Moscow Conservatory where he is professor of composition, the first movement took six weeks to complete. He finished the second movement in a week, the third in eight days, while the fourth and fifth movements took five days each.

The score takes 25 minutes to play. In its first performances, Ravinski was the conductor. The score has not been heard outside of Russia. Dr. Koussevitzky plans a pre-broadcast performance on the opening night of the Festival concerts at Tanglewood.

The Aug. 10 broadcast, last of the Boston Symphony Orchestra radio presentations for the current season, will be heard from 7:30 p.m. to 8:30 p.m.

ANNISTON, ALA.
STAR

AUG 9 - 1946

The Boston Symphony Orchestra will conclude its activities for the current season in its program Saturday night over the ABC network. Its concluding program will be heard from 7:30 to 8:30 o'clock.

Next Saturday night a new program, **American** Melodies, will replace **the Boston** Symphony Orchestra, taking the last half of the hour now occupied by the Bostonians, 8 to 8:30 o'clock. The new program will feature the American Broadcasting Symphony Orchestra and guest conductors. For the first three programs, the initial one to be Saturday, August 17, Joseph Stopak will be on the podium. Outstanding instrumentalists of the orchestra will be featured as soloists.

Sam Spade, the redoubtable private eye, pulls a surprise on his fans by calling in the police during the case of "Death and Company," to be dramatized over ABC tonight at 9 o'clock. It happens when Spade's sometime friend, Police Lieutenant Duddes, gets on the trail of a woman's kidnapers in his usual bull-like fashion while Spade probes elsewhere.

Sportscasters Don Dunphy and **Bill Corum** will describe the eight-round welterweight bout between **Tony Pellone** and Ruby Kessler in **Madison Square Garden**, beginning at 8 o'clock tonight, over WHMA through the ABC network. Both **Pellone**, a New York lad with a **hard punch**, and Kessler, from **Coney Island**, are noted for their **ring knowledge** and fast pace. This **is the regular** Cavalcade of Sports **broadcast.**

PARKESBURG, W.VA
NEWS
8/4/46

MUSIC

By Richard Suter

Valuable Violincello

When the ranking cellist Gregor Piatigorsky joins with violinist Erica Morini to play Brahms' Double Concerto with the Boston Symphony orchestra today at the Berkshire Festival in Tanglewood, he will introduce to the concert public one of the few surviving perfect violincelli made by Stradivari, the fabulous 250-year-old "Lord Aylesford" instrument.

Piatigorsky acquired the "Lord Aylesford" only a few weeks ago through America's best known instrument dealer, Emil Herrmann, at a price not disclosed but rumored to be as high as any ever paid for a cello.

According to the legend attached to the precious old instrument, the "Lord Aylesford" was made by Antonio Stradivari in Cremona in 1696. Of all the instruments made by Stradivari, 540 violins, 12 violas and 50 celli are actually known today. Less than 10 of the celli are in perfect condition, and the "Lord Aylesford" is considered to be one of the finest of these.

Richard Suter

The instrument was brought from Italy to London in 1780 and there it was bought by Lord Aylesford, whose name has become associated with it. Later it passed into other private hands. Its latest owner died in 1941 and eventually, after long negotiations with the family, Emil Herrmann was able to obtain it for Piatigorsky.

Dream Fulfilled

The noted virtuoso says owning the "Lord Aylesford" is the fulfillment of a lifelong dream. When he first came to this country almost 17 years ago, a brilliant cellist in his mid-twenties, Emil Herrmann told him: "There is a cello in the world made just for you. But it is impossible to get it. It is not for sale." Piatigorsky said art was long—he would wait.

Meanwhile, in London in 1934, through the internationally famous dealers, W. E. Hill and Sons, Piatigorsky bought the fabulous 1739 Montagnana, which he has used ever since. When he got it, it had not been played in almost a century. It had been buried in an English country estate in a collection of rare instruments. Piatigorsky affectionately named it his "Sleeping Princess' because it took him so long to "awaken' it.

Early this July, in Philadelphia, Piatigorsky received a telephone call from Emil Herrmann. He said, "It's here.". It was 11:30 in the morning. At noon he was on a train for New York; at 2 p.m. on 57th St. Five minutes later, in Herrmann's old-world workshop, the cello was put into his hands. Another ten minutes and he had bought it.

That night, Piatigorsky admits he never slept. With the lamp shining on the cello's luminous chestnut surface, he alternately looked and played. "Never," he says, "have I seen or heard anything more beautiful."

Heard by Public

Besides playing the Brahms Double Concerto today with Erica Morini, whose violin is the "Davidoff" Stradivari, Piatigorsky will use his new instrument again at Tanglewood under Koussevitzky on Thursday evening, August 8, in the Schumann Cello Concerto. Concertgoers of the country will hear it when Piatigorsky tours next season. Film fans will see as well as hear it before long in the motion picture "Carnegie Hall" in which Gregor Piatigorsky will be featured with other great stars of the music world.

And so another string virtuoso joins the rank of those playing rare Stradivari instruments. This appears to be the goal of all of them, but of course even Stradivari instruments vary in worth and sometimes, as in Piatigorsky's case, the coveted violin or viola or cello is not immediately available.

Sometimes, too, a virtuoso likes to play a little trick on the public, as when William Primrose, the world's ranking violist, announced last season he had replaced his valuable Stradivari instrument on certain programs with a modern instrument, made for him in recent months by a man in Philadelphia.

Collector's Instinct

No one had noticed the difference. Indeed, hearing both instruments at the same time left little means of detecting the substitution for any but experts. The test can be made in anyone's living room by recordings, by comparing Primrose's early records, that of Berlioz' "Harold in Italy" for instance, with his later releases, such as the recently issued single disk of Shubert's "Litany" and Bach's "Come, Sweet Death."

But any collector will tell you that isn't the point. It is the rarity and high worth of the antique violins and celli made by Stradivari, their historical associations, that make them so eagerly sought as solo instruments or as cornerstones in collections of rare instruments.

It is the same instinct that prompts some record collectors to seek through dusty attics and second-hand stores for examples of the technically imperfect disks made forty years ago or more by exponents of the "Golden Age of Song.' It was only vocal records that sound even approximately like the originals, for the various instruments and orchestras had to wait for the introduction of electrical recording for adequate reproduction.

NEW YORK, N.Y.
POST

AUG 8 - 1946

Words and Music

Berkshire Festival Pays Off, Thanks to Shed and Location

By John Briggs

Lenox, Mass., Aug. 7—The Berkshire Music Festivals violate every precedent of concert activity by being entirely self-supporting.

The festival concerts lost money during their first two seasons, 1934 and 1935. Thereafter every year they have broken even or better.

The fact is significant in this time when a majority of American symphony orchestras are economically behind the eight-ball. Conductors and soloists may come and go, but deficits recur with mournful regularity.

The reason can be stated in a sentence. Musical performances are expensive. Musicians are highly paid technicians, and rightly so, I think. They are entitled to salaries commensurate with the years of arduous labor they have put in to learn their trade.

But by the same token their expensive talents may consume all the money that comes into the box-office, and more. The space available in our concert halls is a sharply limiting factor. There are just so many seats in Carnegie Hall; when these are taken the S.R.O. sign goes up, even though the demand continues. If the concert is a turkey, the case is just opposite; all supply and no demand.

Sly From Subsidy

In Europe the non-lucrative nature of music has long been taken for granted. Most orchestras and opera companies have operated with the aid of a municipal or government subsidy for generations. In this country we are still too independent and too suspicious of anything that savors of bureaucratic control to take kindly to frankly subsidized music. Instead our orchestras run up impressive deficits and then put the bite on their wealthiest subscriber, which is at least a more subtle way of doing it.

Therefore it is interesting to discover that Mr. Kousevitzky and his Bostonians have found a way of making music that pays off.

I think the Berkshire Festival's blue-chip assets are its geographic location and its auditorium.

The latter, the $100,000 "music shed" is an acoustical marvel. It covers an acre of ground; but sound isn't dissipated in its vast interior. In every seat you can hear a whisper on the stage. There is almost no limit to the number of paid admissions that can be accommodated; and since the fan-shaped structure radiates sound outward, the lawn behind is essentially part of theatre. All summer the shed had drawn houses of 8,000 to 11,000, which at a four-dollar top is a handsome gross, indeed.

The geographic factor is no less important. The festival is relatively inaccessible. It is hard to get here. It is almost impossible to find a place to stay after you arrive. It is awkward to get around at the festival except by walking four to six miles daily. It is difficult to secure food and all the eating places are packed to the doors.

All that, of course, adds up to an almost irresistible psychological lure for music lovers. Every successful music festival has made it tough for the customers. In the old days people used to travel thousands of miles to Salzburg in order to be compelled to fight for occupancy of a decrepit room with bath across the street. Lenox is not as bad as Salzburg, but it is shrewdly inconvenient. If coming up did not involve a certain amount of trouble, people would not think it was worth the trouble to come.

MONTREAL, CANADA
STAR

AUG 3 - 1946

New and Old Music At Berkshire Festival

One of the main features of the first series in this year's Berkshire Festival was the American premiere of the ninth symphony of Shostakovitch. The new symphony must have given Shostakovitch fans the surprise of their lives. In the composer's own words, "it is a merry little piece" with which one hardly associates the uneasy quasi-descriptiveness, the pathos which passed for tragedy, the whole "sound and fury" of his two preceding works. True, the conspicuous use of the percussion section lends this work, too, a faintly military aspect — but it evokes a vision of tin soldiers rather than the Red Army . . .

The work is short and, though by no means superficial, it is deliberately light and humorous. It has been said that it breathes the atmosphere of an early Haydn symphony, and certainly the forms of the various movements are easy enough to comprehend even at first hearing. The three fast movements are lively and gay, and full of surprises such as the second theme of the first movement, the sauciness of which drew gasps from the audience.

The most recognisable parts of the work are a long Moderato and a very short Largo, both of which belong to the purest manifestations of this composer's genius for melody. Their sparse orchestration serves to stress the peculiar beauty and simplicity of his melodic line. In spite of its length, the Moderato gives strong support to those who call Shostakovitch the most gifted of contemporary composers. The work was enthusiastically received and will probably become very well known — although many listeners are doomed to disappointment at further hearings, for it will be hard for any orchestra to equal the standard of this first performance.

The concert opened with an astounding reading of Beethoven's Third Symphony. One who believed in tags might name it the American Eroica: a soaring, rhapsodic song of overwhelming beauty, without even a hint of tragedy or despair. It is impossible to imagine that anything could surpass this performance in magnificence of sound. It made one not care if Wagner and Strauss ever lived. And if many of the things were left unsaid which to the initiate seem the core of the work, yet the performance did not fail to convince and satisfy. The beauty and grandeur of the work remained unimpaired; it merely became more human and less catholic.

Beethoven's Pastorale, opening work of the second evening, stood in perfect contrast. Played with cool objectivity, it sounded very gay and charming, sparkling, but never boisterous or crude. This performance made much of the transparency of texture and form which is so noticeable in works of the Romantic period, although the speed at which the second movement was taken made it sound the least bit untidy now and then. This same excessive speed impaired enjoyment of the corner movements of Mendelssohn's "Italian" symphony which opened the third program. They sounded much more trite than they really are, and somewhat ragged to boot. The middle movements, however, did more than make up for them. They were exquisite.

The last major work of this series was Tchaikovsky's Fifth symphony, and a more stirring performance of it will surely never be heard. It was especially interesting to note that Koussevitzkyk took very few liberties with the tempi as indicated in the score, and that he made only one small change in phrasing. Thus he proved that — contrary to wide-spread opinion — even in such a work as this, the music may be left to speak for itself without losing its expressive qualities.

Of the smaller works included in the various programs, Copeland's "Appalachian Spring" Suite was the most interesting. This is a new and different Copeland, in an almost romantic vein and surprisingly tonal. Other works heard were Ravel's "Daphnis and Chloe" (2) and excerpts from Moussorgsky's "Pictures at an Exhibition" in Ravel's beautiful orchestration. There was also an (utterly) ineffectual rendition of Rachmaninoff's Second Piano Concerto by Eugene List.

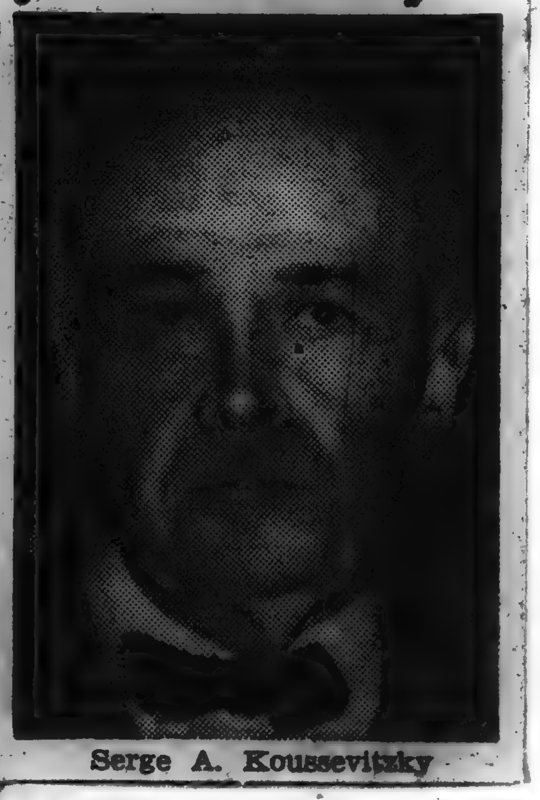
In these concerts the honours were shared equally by Mr. Koussevitzky and the Boston Symphony Orchestra. There was a great and profound musician directing an orchestra that defies description. Surely it is as close as anything can be to the ideal orchestra of which conductors dream — but, of course, it is also the only orchestra that has had the same great man to train it and lead it for a quarter of a century.

K. Schultz.

PORTLAND, ME.
SUNDAY TELEGRAM

AUG 4 - 1946

Shostakovich's Ninth Symphony To Be Premiered By Koussevitzky


Serge A. Koussevitzky

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in the radio premiere of Dimitri Shostakovich's Ninth Symphony during his broadcast from the Berkshire Music Festival at Tanglewood, Mass., over WPOR at 9.30 p. m. Saturday.

Next Saturday's broadcast over ABC will mark the first radio performance of the new symphony outside of Russia. It was performed for the first time in the Western Hemisphere when Dr. Koussevitzky and the Boston Symphony presented it at the first Berkshire concert on July 26.

An audience of 8,000 persons extended a warm reception to the new work at its premiere then. Now it will be offered to the listening public of the entire Nation.

The Associated Press termed the new Shostakovich work as "light and gay throughout with a few pensive but not tragic moments." The Russian composer's latest symphony runs about 20 minutes, something of an innovation as his Seventh and Eighth were nearer an hour long.

Of the Shostakovich Ninth, Daniel Zhitomirsky, Russian reviewer, wrote: "The work revives in its very essence that spirit of unrestrained and bubbling mirth which lived in the classic allegri up to Rossini's overtures."

Arrangements have been completed by ABC to have the radio premiere recorded and sent to the composer at his home in Russia.

The broadcast will offer a study in contrasts in Russian musical expression as Dr. Koussevitzky also has listed Tchaikovsky's 1812 overture.

PROVIDENCE, R. I.
JOURNAL

AUG 4 - 1946

Berkshire Broadcas Feature Shostak

MUSICAL news from the Berkshire Festival in Stockbridge, Mass., outranks anything else again this week. Serge Koussevitzky and the Boston Symphony Orchestra will give the first American radio performance of Dmitri Shostakovitch's Symphony No. 9 Saturday night at 9:30 over WFCI.

The work, latest by the Russian composer, had its premiere performance in Russia only last Winter. In contrast to the composer's seventh and eighth symphonies, this one is light-hearted and playful.

INFORMATION OBSCURED

PORTLAND, ME.
EXPRESS

AUG 5 - 1946

Koussevitzky Tanglewood School Most Successful Of Series

By Helen Havener

NEW YORK, Aug. 5—This copy is written in part from New York City and in part from Tanglewood in the Berkshires where Dr. Serge Koussevitzky is conducting the [illegible] of all his summer music schools. It will not bring as late news as might be desired of the wonderful Brahms Festival which is occupying the attention of Berkshire visitors this week because there are no airmails from this part of the Country, and train mails leave too early on Saturday to make it possible to recount Saturday events.

But it will, it is hoped, convey something of the flavor of this mammoth enterprise, in an otherwise quiet and exceedingly prosperous Berkshire town where every house seems freshly painted, every lawn is clipped smooth and every garden in fullest bloom.

The first thing that impresses one is that every person under 25 seems to have a violin case in hand or a sheaf of music under his or her arm. And their rapt interest at the concerts on rehearsals is an inspiration to see. Obviously they mean to get everything out of the Summer that both curriculum and atmosphere afford.

As for the attitude of the visitors, they are worshippers to almost the same extent as the students. They, too, talk of music in hushed whispers and with bated breath. They, too, race from concert to concert. And over all the proceedings, benignly smiling, presides that genius of the baton, Dr. Serge Koussevitzky.

In the diningroom of the Hotel Curtis, where almost every festivalite who possibly can secure accommodations does so, one glimpses a roster of New York's musical Who's Who, for the music-minded population of America's metropolis turns out almost en masse. At an adjoining table may be Erica Morini, whom New York critics have dubbed "the first lady of the violin." At another is genial Pierre Luboshutz and his wife, Genia Nemenoff, the duo-pianists who, if memory serves, were among the popular artists of the 1945-1946 season in Portland. Here is Mrs. Charles E. Mitchell (Elizabeth Mitchell), whose "Music with a Feather Duster" a few years ago engaged far more than passing interest. And at a table not far away sits Mrs. Elbridge Gerry Chadwick, longtime patron of all worthwhile musical events in New York, and currently engaged in helping Mrs. Winthrop W. Aldrich, wife of the Chase National Bank official, to entertain United Nations celebrities quartered in New York.

his is the busiest Summer the Berkshire Music Center has seen and it is swarming with students. The president of the National Federation of Music Clubs, Mrs. Guy P. Gannett, is here to discuss plans for the building of a summer studio at Tanglewood on the site of the "Little Red House" where Hawthorne wrote The House of Seven Gables and Tanglewood Tales. This was an early war project of the Federation and was postponed because of lack of building materials. One of the first questions Mrs. Gannett asked of George Judd, manager of the Boston Symphony Orchestra, was "Do you need the studio still?" and Judd's reply was "Why we've set up tents to accommodate the students." So the "Little Red House" will go on.

Sunday evening, to a selected group at the annual Members Night of the Berkshire Museum in Pittsfield, Dr. Koussevitzky outlined some of the aims of Tanglewood. What he is doing with students in the fields of orchestra, chamber music, composition, conducting, is reasonably well known, and also about his opera department. Here, however he defined with especial clarity what is being attempted. Three 19th century composers, he said, made an effort to bring about a change in opera, to evolve in place of the more stilted type of presentation a fusion of music and drama. They were Moussorgsky, Wagner and Bizet. Their three great experiments along this line were instanced as Boris Godunoff, Tristan and Isolde, and Carmen. Two of the three failed. Moussorgsky, Dr. Koussevitzky said concentrated on the stage, and neglected the drama in the orchtra. Wagner transferred the drama to the orchestra. Bizet alone succeeded in combining the two into what is perhaps the finest music drama to date. Tanglewood hopes to develop and apply to all opera appropriate to such treatment something of the technique of Bizet.

Two other objectives he recited for Tanglewood—the establishment of a Greek Theater and erection of an outdoor amphitheater that will seat 25,000 persons and avoid the present overflow.

So much for Tanglewood, with the joy of the Brahms recitals yet to come. And now to shift the spotlight to New York where the end of the stadium concerts season approaches—a season that should bring joy to everyone, for not only have the audiences been large, but in the main the weatherman has smiled upon the enterprise, and for all al fresco events this means the difference between bankruptcy and at least breaking even.

Ballet held the boards during the early part of the week, with the incomparable Alicia Markova and Anton Dolin as the stellar figures. A group of Chopin numbers in which Miss Markova soloed to the A Major prelude, and collaborated with Dolin in the C Sharp Minor waltz was one of the most popular.

Other offerings greatly enjoyed were a solo by Dolin inspired by a lithograph of the famous Vestris, and a Pas de Quatre celebrating the instance in 1845 when four great dancers, Taglioni, Cerito, Grisi and Grahn, danced for Queen Victoria, the only occasion in the lifetime of the four when they could be persuaded to dance together. The Markova-Dolin version of Tschaikowsky's Nutcracker Suite was the concluding ballet number. A capacity house greeted the dancers.

Stadium fans are waiting eagerly the midweek event in which Maggie Teyte and Ezio Pinza will appear together.

REPUBLICAN

AUG 5 - 1946

DOUBLE CONCERTO FOR VIOLIN, 'CELLO AT TANGLEWOOD

Erica Morini and Gregor Piatigorsky Are Soloists in Closing Concert in the Brahms Cycle

By VICTOR PRAHL

Lenox, Aug. 4—The closing concert in the Brahms cycle by the Boston orchestra under the direction of Serge Koussevitzky this afternoon at Tanglewood was of exceptional interest in that it presented the rarely heard double concerto for violin and violincello. The soloists were Erica Morini, a great favorite in Springfield, and Gregor Piatigorsky, cellist, who is a member of the Music center faculty. It usually takes a festival or some such special occasion to ressurrect this work, for in truth its difficulties are formidable, and as a show piece it is not particularly grateful to the soloists. One misses the long sweeping phrases so characteristic of the composer, nor does one find any of the expansive bravura, even in the finale, which abounds in his other works, and is always so rewarding of the performer. In fact this composition, the master's last orchestral work, composed two years after his last symphony is a product of his mature musical intellect rather than an expression of the emotions. In form, a modern adaptation of the "concerto grosso," it has been called a symphony with a double obbligato.

It is a work requiring two consumate virtuosi. Fortunately these demands were well filled in this afternoon's remarkable performance, for Mr Piatigorsky's violinistic tone in the delicate approach to his instrument, blended perfectly with that of Miss Morini. Representing a combination of chamber and orchestral music, one had to keep readjusting one's ear in degree, but the classical passages for the two solo instruments in the "Allegro" in which the composer pays homage to Viotti, carried clearly through the large shed, there was a subtle tonal ensemble in the happy "Andante," and in spite of the conservative form, spirits ran high in the Vivace non troppo." It was a major musical event hearing two such gifted artists merge their talents in the performance of such a composition in combination with our favorite orchestra. The artists reaped a well-deserved ovation, in which Dr Koussevitzky and the men of the orchestra joined.

Fine Instrumentation

The concert opened with one of the master's early orchestral works, "Variations on a Theme of Joseph Haydn," probably more familiar to the majority in the composer's arrangement for two pianos. In this series of variations, truly marvelous examples of instrumentation, memorable was the graceful "Siciliano" in which the shepherd like flute tones created a realistic pastoral mood.

For the closing number Dr Koussevitzky reserved what is perhaps the most heroic, the most appealing, and surely the most popular of the master's works in the symphonic form the great "Symphony No. 1 in C Minor" opus 68. It was a real festival performance of this monumental opus in which the rich sonorities of the orchestra held the audience spellbound from the mounting theme of the first movement to the richly orchestrated chorale of the "Finale." This writer has never heard a more thrilling performance of thsi symphony. The ovation for Dr Koussevitzky and the orchestra was tremendous, as it should have been for one who had the imagination and courage to play the four symphonies as well as other major compositions of Brahms in three concerts.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 2 - 1946

ARRAU, CHILEAN PIANIST, PLAYS AT TANGLEWOOD

Gives Brilliant and Highly Efficient Interpretation of Brahms Concerto With Boston Orchestra

By VICTOR PRAHL

Lenox, Aug. 1 — The second week of the Berkshire festival concerts devoted exclusively to the works of Brahms began tonight, introducing for the first time in this setting the gifted Chilean pianist, Claudio Arrau, who was heard in the [illegible] Concerto No. 1 in D minor." This tempestuous composition, first planned as a symphony, written when the composer was but 26, and such a dismal failure at its first performance but now accepted as a masterpiece in this form, was given a brilliant and highly efficient interpretation by Mr Arrau.

The soloist sustained the tragic mood of the opening "Maestoso" so full of conflicting passions, giving pianistic drive to its poignant themes and dramatic values. If one missed somewhat the true Brahmsian depth of the feeling in the tender "Adagio" which the composer marked "Benedictus qui venit in nomine Dei," the pianist compensated for this lack in his expert playing of the final "Rondo," which was neatly crisp, spirited and vitalized by a brilliant virtuoso style. The audience gave the artist a flattering reception.

Sharing fully in the success was the superlatively fine playing of the Boston Symphony orchestra under Dr Koussevitzky's sympathetic hand. The subject for muted strings and the following one for clarinets at the opening of the slow movement were moments of unforgettable beauty, to mention but one portion of an outstanding performance.

"Tragic Overture" Played

The concerto was prefaced by the epic "Tragic Overture" opus 81, in which the orchestra contrasted with skill the reflective, brooding theme of the opening with the second, of a more prevailing optimism, bringing out the full dramatic power of both.

Dr. [illegible] chosen to play the four symphonies of Brahms in the reverse order to that in which they were written, so tonight's program concluded with No. 4 in E minor. This work in the grand manner representing the mellow outpouring of the composer's maturity, dramatic and contemplative in turn, in its cross rhythms and surging phrases, mounted to a thrilling climax.

The orchestra was revealing, too, in the quiet, melodic beauty of the "Andante moderato" in which the inner Brahms lyricism is once again to the fore. There was a youthful rebound in the spirited "Allegro giocoso" with its gay themes and rhythmic juxtapositions. It was a virtuoso performance of what is generally acknowledged one of the greatest finales ever penned. Consisting of 31 variations on a chaconne from Bach's cantata No. 150, the composer explores the possibilities of the modern orchestra in an idiom expressive of his mature genius. It was a dynamic performance arousing the audience to a prolonged demonstration of applause.

AUG 5 - 1946

Berkshire Music Festival Delights Brahms' Followers

First Symphony, Double Concerto, Morini, Piatigorsky Sunday P. M. Features

Lenox, Aug. 5—Two splendid soloists and the finest of fine cellos joined in the music-making at Tanglewood yesterday afternoon as the Boston Symphony brought its series of all-Brahms concerts to a brilliant conclusion.

The occasion for soloists and new cello was a performance of the Brahms double concerto for violin and violincello, a work seldom heard in these or any other parts. The soloists were Erica Morini, who has brought joy to thousands of Springfield listeners, and Gregor Piatigorsky, considered by many the outstanding cellist today. The cello was Piatigorsky's new "Lord Aylsford," which was being heard in concert performance for the first time.

A great audience was on hand to greet soloists and orchestra and to hear the familiar "Variations on a theme by Haydn" and first symphony two popular and ever pleasureful works which completed the program. It has become standard operating procedure to report of "great" audiences at Tanglewood, but yesterday's was outstanding. They showed their appreciation of the intricacies and tremendous difficulties of the double concerto, clearly revealed, and they thrilled in a rousing ovation to Serge Koussevitzky and he members of the orchestra at the conclusion of the symphony.

Not Easy Listening

The "Variations" happen to be one of this listener's favorites. In occupying the leadoff position on yesterday's program, it was ready and able to set a fast pace for the works to follow. Suffice it to say that the performance met all expectations; that each variation on the graceful, opening melody emerged in shining beauty.

What followed was by no means easy listening. The double concerto calls for outstanding musicianship; at the same time, the audience is required to be fully alert if it is to catch all that soloists and orchestra have to say. Miss Morini and her partner had the requisite talents and understanding; their teamwork was perfection itself, and Dr Koussevitzky and the orchestra gave their usual superb assistance.

On the performers' side, in brief, nothing was left to be desired. That the audience could not grasp all that was unfolded was to be expected. For many, probably most of the listeners, this was the first hearing of the work. And for these full appreciation was impossible. But despite the inherent difficulties, the failure to know of all that was going on, the entire audience shared in the wealth of the event, and the concluding applause was terrific.

The tremendous popularity of Brahms' first symphony, especially as it is performed by the Boston orchestra, is too well known to need mention at length in this writing. Those who had attended all the Brahms concerts of the week were glad Dr Koussevitzky had waited for the end to present [illegible] most stirring of the composer's pennings. They had heard the second, third and fourth symphonies, but none of these has the mounting excitement, the overwhelming climax of the first. What an ending to a rewarding series, and how the audience did make known its appreciation! It was quite an afternoon up there in the Berkshires.

D. H. W.

Second and Third Symphonies Carol Brice Prove Popular Saturday Night

Lenox, Aug. 4—The second in th Tanglewood series of three all Brahm concerts by Serge Koussevitzky an the Boston Symphony Saturday nigh offered the unusual treat of two symphonies, the second and third, and th "Alto" Rhapsody by the master. Th soloist for the Rhapsody was the Negro contralto, Carol Brice, and th chorus of men was trained by Rober Shaw.

The program was ideal in arrangement and execution, and the un counted radio audience that hear the Rhapsody and the Second sym phony had occasion to remember th program even if there was a "Rhap sody on Tin Cans" for the commer cial finale. Phonograph sales show the Second at the top of popularit among the composer's four sym phonies and surely there is reaso for it. It abounds in melodies of th sort an audience takes home with whistle or a hum, and there is th masterful orchestration and them development that mark all his work

The Second, which closed the pro gram, was given with the broad a tention to detail and wonderful to that distinguish all the performanc by the orchestra. If at times, the was not the detailed following of the master's instructions, it may ha been that the conductor had in mi the Tanglewood audience which ov flowed onto the lawn and numbe more than 10,000. The tone had carry to them, it could be argued.

Soloist Lauded

The appearance of Miss Brice called the introduction several ago by Dr Koussevitzky of Dor Maynor at Tanglewood. Miss has had more experience as was dent in his understanding gras the text. Few soloists can match tonal grandeur of the orchestra, Miss Brice's lower tones were indeed, and her upper tone se even though the work sends the s ist into the soprano register. It a flattering reception that Miss B received and deserved.

The chorus distinguished itself wonderful color and the shading are hallmarks of Shaw training. haps the radio audience was in a sition to comment on diction, but those in the shed, the chorus just a wonderful velvet carpet of upon which Miss Brice could up to the highest notes.

The Third symphony which op the program also is rich in me and such portions as the se movement with its anthemlike t and the powerful finale were t ures indeed.

The all Brahms series more fulfilled the expectations of the lowers of old Johannes, and al those who planned the series. E for Thursday night's weather, series might have broken the Ta wood record. Nearly 60,000 heard the two series.

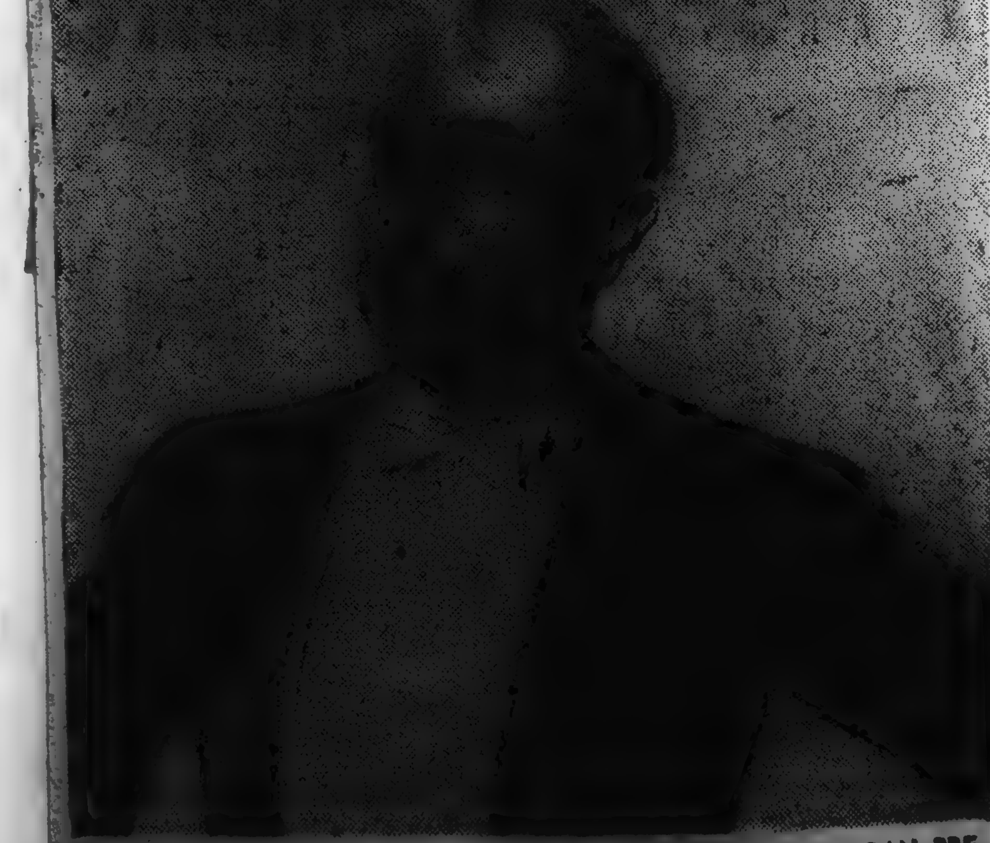
Thursday night, the third and series of festival concerts begins program will feature the Prok Fifth sumphony, the Strauss Eulenspiegel" and the Schu cello concerto, Gregor Piatig soloist.

Tomorrow night, the America miere of "Peter Grimes" which commissioned by the Berkshire center will be given in the th with repeat performances W day and Friday. Benjamin B the composer, will be on hand.

J.

ST. LOUIS, MO.
POST DISPATCH

AUG 4 - 1946



SERGE KOUSSEVITZKY, WHO WILL CONDUCT THE AMERICAN PREMIERE OF SHOSTAKOVICH'S NINTH SYMPHONY AT 8:30 SATURDAY NIGHT ON KXOK.

N. Y.
UNION

AUG 6 - 1946

Brahms Featured at Tanglewood Festival

With crashing cymbals, mellifluous brasses and fortissimo strings uniting in the stirring finale to Brahms' "First" symphony, re-echoing through the filled-to-capacity music shed and communicated to the thousands seated on the lawns of "Tanglewood"—some 10,000 music lovers in all—it was the consensus that the German composer had never had a finer protagonist than Serge Koussevitzky, bringing the Brahms' series "B" to a completely satisfying conclusion.

One of the most interesting and inspiring programs was that of Saturday night when Dr. Koussevitzky gave magnificent performances of Brahms' "Third" and "Second" symphonies. Between these two melodiously heroic works, Carol Brice, the sensational Negro contralto, making her initial appearance at "Tanglewood" was the soloist with the orchestra, assisted by a large male chorus in Brahms' "Rhapsody for Contralto." Probably, not since Marian Anderson made her debut with the orchestra, several years ago, in this same place, has any singer established a more auspicious concert success. It is a voice of tremendous range and power, evenly scaled from top to bottom, allied with a musical mentality and sensitivity to all shades of tonal coloring. She was recalled to the stage many times, following her majestic performance, the applause of [illegible] by [illegible] and joined by every member of the orchestra.

Sunday afternoon's program also included the Brahm's double concerto for violin and 'cello with the distinguished American woman instrumentalist, Erica Morini and the Russian 'cellist' Gregor Piatigorsky playing the difficult work with an admirable sense of coadjutorship in the ensembles, and Virtuoso performances in the individual solo work of each. While this combination of solo instruments may not have the popular appeal to the audiences as that of a vocalist or pianist, nevertheless, even the severest critic of music could not but admit that it was playing of the highest order. Dr. Koussevitzky offered a fine, elastic orchestral background, and the two soloists were brought back several times for sincere appreciation of their work.

NEW YORK, N. Y.
WORLD-TELEGRAM

AUG 15 1946

Music

If Koussevitzky Speaks, Need Music Halt Agape?

By ROBERT BAGAR.

Pontifically and, as always, succinctly, Serge Koussevitzky ripped out of the history of opera some of its most precious pages in a declaration made a few days ago. It created repercussions, as you can readily understand, and the following parable is only a mere echo of certain viewpoints. We present it in all humility:

The world's storehouse of brilliant musical thought—huge vault that it is—has obtained no recent deposits to equal the wealth contributed by none other than Serge Koussevitzky during the course of the latest Berkshire Festival. In those placid mountains that enshrine the rapid-growing Mecca of the sharps and flats one may, if spiritually enlightened, look upon visions far beyond the temporal scene, visions of truth unalterable and of fact incontrovertible.

From on High.

Such a one is Serge Koussevitzky, the good Doctor, who communes, for all we know, with the infinite, while yet finitely—and quite pleasurably—involved with screeching police sirens that regularly announce his arrival at the holy of holies, Tanglewood.

But enough of prefacing and on to the very heart of revelation, as expounded by this august personage of the baton, this prophet, this — can it be? — Mahomet, whose tones ring clear and free through glen and vale and over towering mountaintop.

There are only three divinities of opera, and these are Moussorgsky, Wagner and Bizet. Thus falls the word from the lips of the chosen one. And the faithful, accepting, believing, spread the word in whispers among themselves. And the whispers mount in fervor and sonority, and the birds in the air and the animals in the forests take up the cry and, soon, with the whirling intensity of a gale, all nature joins in the ecstatic song of truth, as it spirals back to its source — the heavens.

Discord in Heavens.

But amid the joyous paean, so frenetically rising skyward, may be heard during occasional lulls—for in all music there are lulls—the thin quavering voices of human dissidents. And these, whose faith is not of those others, yet hold close to credos of their own, less divine, but not less firm.

And the voices say, "What about Mozart? And what about Verdi? And Debussy and Rossini and Beethoven and Gluck and Strauss? Aye, and there are more, so many more, whose names but yesterday burned brightly on the walls of the years."

And the good Doctor, smiling a benign, ethereal smile, responds with the conviction of the anointed that these men did not in their labors fulfill the requirements he himself imposed. And in this manner does he answer his questioners, thus submitting a self-satisfying proof of his passage through the centuries, all-spirit, all-knowing, all-perfect.

And the dissidents, merely specks in the orderly progress of time, yet rally together for one supreme effort of rebuttal, armed, as they are, with the weapons of intelligence. And their voices join in uttering a single stentorian word which—as it catapults from their throats—renders the prophet speechless. And the word is "Nuts"!

NEWS

AUG 6 - 1946

Science Distances the Arts In Race of Progress

Comparison of the relative advances made by science and the arts in preparation for the world of tomorrow will give the award to science as seen by present standards. The arts have lagged behind in the race and for reasons which may be clearly understood. The plain, unvarnished truth is that we have encouraged science and neglected the arts.

While it may not be necessary or wise to neglect anything in the field of science, the time has no doubt arrived for giving more attention to the arts. There is, of course, a great deal to be done in adapting new discoveries to the needs of humanity but the momentum already gained may carry through to greater successes even if we give added attention to cultural affairs.

A recent suggestion by Serge Koussevitzky, director of the Berkshire music center at Tanglewood, that there be a subsidy for the arts is much to the point. He did not elaborate then upon the idea, but it is of the highest kind of meaning to every American. The idea intrigues us, as it should when we consider the achievements of the past and the opportunities for the future.

We may well consider that we have no painter comparable to Whistler and no writers of prose and verse of the standing of William Cullen Bryant or of Tanglewood's own Nathaniel Hawthorne. We might well have more men and women of world-wide reputation in music than now. Much has been done at Tanglewood to place us on a higher level of appreciation but there is much more to be done.

The truth is that we have been content to subsidize wheat, corn, potatoes, meat and other commodities to please the palate and fill the stomach while neglecting that which appeals to the nobler senses.

The subsidies for atomic energy and other inventions, while not officially designated as such, were really so in serving to boost research to the highest level ever attained. But we had no subsidies to make it certain that we will lead the world in the arts so the aspiring genius is obliged to pay his way along. It was hard going for the artists, writers and musicians in the decade of the depression and it is evident that the traveling is not particularly good now.

The need is in facilities for study, an abundance of time in which there is no necessity for a job to provide the necessaries of life and opportunities for contact with the public. All of that may be had in the development of the Tanglewood idea in the appropriate setting at Lenox and elsewhere in the Berkshires. Some of the old mansions, no longer needed as homes for the wealthy, might become a part of the structural layout for an institution of higher education in the arts. It might go beyond anything in the universities, making it of advantage for those who have achieved fame to assemble there from all over the world. Of course there would be place for young, ambitious students.

With only a fraction of allotments of funds as compared with what is distributed in subsidies for agriculture and science it might soon be recognized that we are far in the lead of the rest of the world in the arts just as we are in industry and the sciences. It would be a noteworthy achievement for the future if this were done and it would be a fitting memorial to the leadership which has made Tanglewood famous far and wide. Why not have a permanent Tanglewood on a large scale with the backing of government funds?

AUG 4 1946

Echoes From Tanglewood

Imagine ten thousand people sitting in a glorified band shell or on the lawn around it, spellbound by the music poured out by 112 men under the baton of the incomparable Koussevitsky. That was Tanglewood at the reopening of the traditional music festival, interrupted by the war. Any music would have been enhanced by the loveliness of its setting, the 50-acre homestead of Nathaniel Hawthorne, with its ancient trees, sloping lawns, formal garden and fountain, vineyard and orchard, the old house, now the office of the music school set up by Koussevitsky; at the foot of the eastern hillside a gleaming lake (the Stockbridge bowl), and all around the rolling green Berkshires. Add to this the music of the Boston Symphony orchestra, the musicians, favorite in this country and the peer of any now in Europe, and the unprecedented throngs aren't surprising.

The maestro offered in three concerts such diverse pieces as the Ninth symphony of Shostakovitch (its American premiere), that good old piece of whole wheat bread and butter, the Fifth of Tchaikovski, and Aaron Copland's ballet suite, "Apalachian Spring," a work of great beauty and charm. Beethoven was represented by his "Eroica" and "Pastoral" symphonies, Menedelssohn by his "Italian." The only concerto was the Second of Rachmaninoff, in which Eugene List—the same who played for the president at Potsdam—got an ovation after a performance less than his best. His young charm and genuine modesty accounted for some of the outpouring of affectionate admiration.

Smaller compositions played were two favorites, Moussorgsky's "Pictures at an Exhibition" and the second "Daphnis and Chloe" suite by Ravel. The Copland piece, made from ballet music written for Martha Graham, proved extraordinarily beautiful and moving. It embodies early Americana in the form of old Shaker tunes, though written in the modern idiom, and was named "Appalachian Spring" by the dancer herself. The composer took a bow, as he had at the public rehearsal and also after another suite of his, a sextet, was presented in a chamber music recital earlier in the week. On this occasion Louis Speyer conducted and in the front row center sat Elizabeth Sprague Coolidge, a sprig of 82 who underwrites these concerts and another series in Washington, with Mr. Copland and Andre Lourie, whose piece "The Birth of Beauty" had just been given its American premiere. Mrs. Coolidge held court at intermission, receiving homage from many distinguished looking people, musicians and public figures, including Secretary and Mrs. Morgenthau, Mrs. Eleanor Roosevelt, and Willi Kapell, piano prodigy who played here a year ago.

For this concert, small orchestral groups were supplemented by the harpsichord, (played by the bearer of two distinguished names, Putnam Aldrich), a Polish soprano, Vishnevska who sang like Jennie Tourel but hadn't as good a voice, and a chorus of 1 beautiful young sopranos from Tanglewood school. Miss Vishnevska sang alone the long romantic "Seven Delights of Love," Lorenza di Mediec's famous poem set to music by Malipero and given its first performance at the concert.

DALLAS, TEXAS
TIMES HERALD

AUG 7 1946

New Opera Bows In

By OLIN DOWNES

New York Times Music Editor.

Lenox, Mass., Aug. 7.—"Peter Grimes," the opera by the librettist Montagu Slater and the composer Benjamin Britten, designated by Serge Koussevitzky before the curtain [illegible] opera that came "first after Carmen," was given its American premiere by the students' orchestra, chorus and soloists of the Berkshire Music Centre Monday evening in the Opera Concert Theater at Tanglewood. Leonard Bernstein conducted.

The performance of a modern and very difficult score was an astonishingly brilliant, by the orchestra, by the chorus, and, in the sum of it, by gifted and intelligent solo interpreters, whose sincerity was contagious.

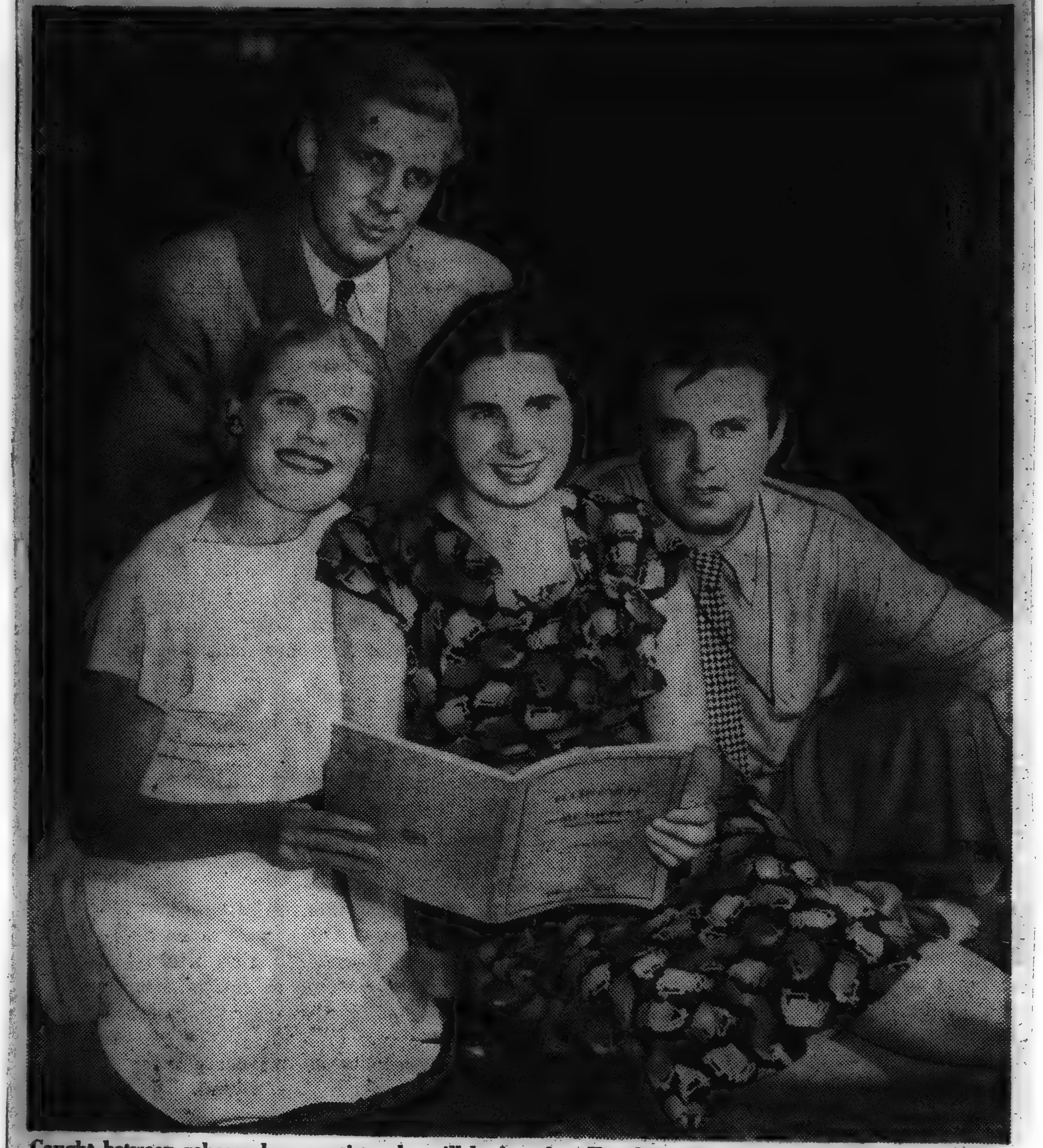
It is known that this score had been commissioned of Mr. Britten by Dr. Koussevitzky, representing the Koussevitzky Musical Foundation, which he established in the memory of his late wife, Natalie Koussevitzky, to whom the opera is dedicated.

Out of certain of his verses, Mantagu Slater has evolved a libretto which centers about the character of Grimes the fisherman, a thwarted dreamer, rebel, sadist and misfit with his fellows.

The opera has been designated as one not easy to estimate from the traditional standpoint. That is so true that one asks whether in actual fact it is an opera at all. For despite its famed realism, mostly lugged in for theatrical purposes sometimes realized and sometimes naively mishandled, it is nearer a dramatic oratorio with stage settings than it is to a living, breathing music drama.

Tanglewood Soloists

Aug 10 '46



Caught between rehearsals are artists who will be heard at Tanglewood tomorrow for Beethoven's ninth symphony, with which Serge Koussevitzky and the Boston Symphony Orchestra will close the Berkshire Festival tomorrow afternoon, Miss Frances Yeend, soprano; James Pease, bass; Miss Eunice Alberts, contralto; Joseph Laderoute, tenor.

[illegible] REPUBLICAN HERALD

AUG 10 [illegible]

Shostakovich Work Gets U. S. Premiere As Boston Symphony Closes Series

The most important event of the current music season in this country, the long-awaited hearing of Shostakovich's latest symphony, the No. 9, will be brought to American radio listeners by the American Broadcasting Company today, when the Boston Symphony orchestra presents its ~~fifth and~~ final broadcast from the Berkshire Music festival, over Radio Station KWNO from 7:30 to 8:30 p. m.

Premiered November 3, 1945, over the Moscow radio in a broadcast from Leningrad, the work attracted world-wide attention. Dr. George Koussevitzky, conductor of the Boston Symphony orchestra, immediately moved to present the score here. The American Broadcasting Company received the rights to give the score its American radio premiere.

Ever since the Soviet composer presented his Symphony No. 7, it was reported that he planned a trilogy to commemorate the war and finally victory. The tragic color of the No. 7 and the No. 8 was to be contrasted with the "victory" idea of the No. 9. Shostakovich admitted the original idea, but is said now to regard the No. 9 as a "bridge" toward another work. He has said that it was written after three attempts although the idea came to him in 1943, two years after completion of the No. 8.

Five Movements

The Ninth Symphony is in five movements, all exuberant but the fourth section, which is a "largo." It has been described by Robert Magidof of the New York Times magazine staff as "simple, unsophisticated and gay." Magidof was one of four who heard the composer play it on the piano a few hours after he had completed it.

Soviet critics style the new work as the closest Shostakovich has come to the classical school in all his writing. It is in direct contrast to much of his previous output and is youthfully exuberant and thoroughly happy in style.

The "new" style of the composer is said to be due to the fact that while he was writing the No. 9, he and a fellow composer, Dimitri Kabalevsky, whose scores also have been heard over ABC under Dr. Koussevitzky's, baton, spent their evenings playing Haydn symphonies on the piano. The work was written in the rest home of the Soviet composers union near Ivanovo. The two composers varied their Haydn diet with occasional Mozart and Beethoven works.

Story of Composing

Because Shostakovich was occupied with state examinations at the Moscow conservatory, where he is professor of composition, the first movement took six weeks to complete. He finished the second movement in a week, the third in eight days, while the fourth and fifth movements took five days each.

The score takes 25 minutes to play. In its first performances, E. A Ravinski was the conductor. The score has not been heard outside of Russia.

Dr. Serge Koussevitzky, conducting the Boston Symphony orchestra, also has listed Tchaikovsky's familiar "1812 Overture."

Tonight's broadcast will be the final by the Boston Symphony orchestra in the current season.

At Tanglewood Today and Tomorrow

TONIGHT

8.15—Berkshire Festival concert by Boston Symphony Orchestra, Serge Koussevitzky, conductor.

SUNDAY

*10.30—Department 2 chamber music concert.

3.30—Final Berkshire Festival Concert of 1946 season.

*Open to Friends of Berkshire Music Center.

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erkshire Evening

tsfield, Massachusetts. Saturday, August 10, 19

Expect Record Audiences For Week End at Tanglewood

All Seats in Shed Sold for Tonight And Tomorrow Afternoon—Demand For Rooms Exceeds Last Week End

A record audience for the two concluding programs of the Berkshire Festival at Tanglewood is predicted for tonight and tomorrow afternoon, if the weather is fair. Serge Koussevitzky will conduct the Boston Symphony Orchestra in the first radio performance of Dmitri Shostakovitch's ninth symphony, which will be heard at 9.30 over ABC network.

The demand for rooms in Lenox and other towns is greater than that of last week end, and all seats have been sold in the Festival Shed for both concerts. Admission will be sold to the grounds, from which 11,000 heard the concerts last week end.

Mischa Elman, soloist for the Martinu violin concerto on tonight's program, is a native of Russia, who made his first public appearance at the age of seven. He studied with Leopold Auer at the St. Petersburg Conservatory and made his debut in Berlin in 1904, playing for the first time in America with the Russian Symphony Orchestra. His first of several appearances with the Boston Orchestra was in 1909 in Tchaikovsky's concerto, which he played again with them last November.

Sunday Soloists

Soloists for Beethoven's ninth symphony tomorrow afternoon will be students at the Berkshire Music Center, who will sing with the Festival chorus, recruited from the school and prepared by Robert Shaw. Miss Frances Yeend will sing the soprano part; Miss Eunice Alberts, contralto; Joseph Laderoute, tenor; and James Pease, bass. Miss Yeend and the two men sang leading roles in the opera "Peter Grimes."

A chamber music concert will be given under the direction of Gregor Piatigorsky by Department 2 orchestra tomorrow morning at 10.30. The program will include a woodwind quartet by Charles Schiff; phantasy quartet for oboe and strings by Benjamin Britten, composer of "Peter Grimes"; string quartet in D minor by Mozart and octet for wind instruments by Stravinsky. Friends of the Berkshire Music Center are invited.

The Berkshire Music Center school will close its fourth season with the last Festival concert tomorrow. Some members of the faculty and other members of the Boston orchestra, as well as students will remain in the Berkshires for a vacation. Those who do not have reservations for the season are finding it difficult to rent houses or engage rooms in hotels, though rooms are available through August in private homes.

The programs follow for the final concerts:

MIAMI, FLA. HERALD

AUG 10 1946

Radio Programs

By MARION AITCHISON

OUTSTANDING EVENT of the summer musical season takes place tonight when Dr. Serge Koussevitzky conducts Boston Symphony orchestra in the American radio premiere of Symphony No. 9 by Dmitri Shostakovich, leading contemporary Russian composer.

The occasion is the fifth and final broadcast from Berkshire Music Festival which will be carried by ABC-WGBS at 9:30 p. m. The symphony had its premiere Nov. 3, 1945, in a broadcast from Leningrad over Moscow Radio and was immediately requested by Dr. Koussevitzky for presentation in this country. The Ninth is in five movements, only one of them a largo. It has been described as "simple, unsophisticated and gay." In addition to the Shostakovich work, the orchestra will present Tschaikowsky's familiar "1812 Overture."

Shostakovich

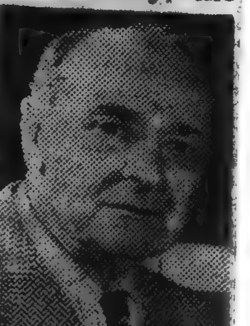
DES MOINES, IOWA TRIBUNE

AUG 10 1946

Airglances

By Mary Little.

ONE of the most important events of the current music season in this country, the long-awaited hearing of Shostakovich's latest symphony, the No. 9, will be brought to American radio listeners when the Boston Symphony Orchestra presents its fifth and final broadcast from the Berkshire Music Festival at 7:30 p. m. KRNT-WNAX.



KOUSSEVITZKY.

Premiered November 3, 1945, over the Moscow radio in a broadcast from Leningrad, the work attracted world-wide attention and was made a news story in the Soviet press. Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, immediately moved to present the score here.

Ever since the Soviet composer presented his Symphony No. 7, it was reported that he planned a trilogy to commemorate the war and finally victory. The tragic color of the No. 7 and the No. 8 was to be contrasted with the "victory" idea of the No. 9.

FORT WAYNE, IND. JOURNAL-GAZETTE

AUG 10 1946

Recording Of Symphony Planned For Composer

The radio premier in the United States of Shostakovich's Symphony No. 9 will be recorded and sent to the composer at his home in Russia.

The radio premiere, by the Boston Symphony Orchestra tonight at 8:30, will mark the first airing of the work outside of Russia.

The new work, of 25 minutes duration, is in five movements. According to an analysis by Daniel Zhitomirsky, published in the "Voks Soviet Music Chronicle No. 9" last year just before the world premiere in Russia, the new score requires an orchestra similar to those used in the classic period, the instruments being paired with a piccolo added.

Shostakovich, in this symphony, touched with parody and grotesqueness, recalls his first symphony, the ballet "Golden Age." and his opera "Nose." Although classic in style, even Mozartean at times, his own ironic idiom and sense of comedy have not been overlooked, according to this analysis.

The program will be on WOWO.

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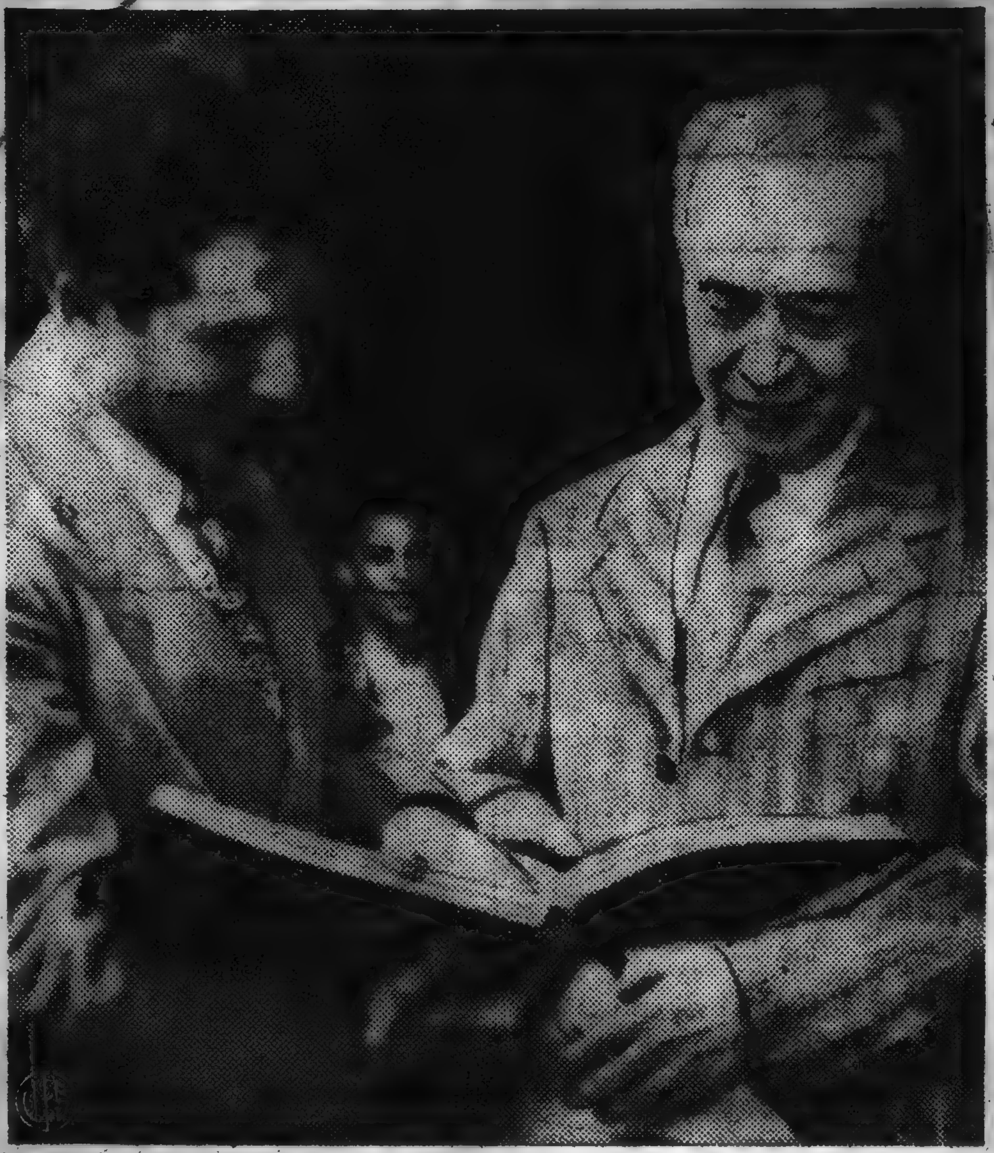
NEWS HERALD

AUG 10 1946



FESTIVAL SINGER—William Horne, left, tenor selected by Serge Koussevitzky to sing title role in American premiere ~~of English opera,~~ "Peter Grimes," at Berkshire music festival, goes over the score with Dr. Koussevitzky. The presentation of the opera is considered one of the year's most important musical events. It will be given Aug. 6.

NEW YORK, N.Y.
AMSTERDAM STAR NEWS
AUG 10 1946

Brice Scores In Berkshire Debut

By NORA HOLT

Dr. Koussevitzky's dream of a great American Center of Music was significantly brought to a closer realization than he or his sponsors, the Boston Symphony Orchestra, Inc., could possibly have envisaged, when Carol Brice, an American Negro contralto stepped upon the stage of the Berkshire Festival, Saturday evening, to be guest soloist with the 110-piece Boston Symphony and a 72-voice male chorus in the presentation of Brahms' seldom-performed "Rhapsody for Contralto, Male Chorus and Orchestra, Opus 53."

Dr. Koussevitzsky is known for his zeal in the interest of young musicians of all races, and on the day he first heard Miss Brice sing, he exclaimed that her voice was like a 'cello, and soon after she was invited to appear at the Festival.

Displays Glamorous Effects

From the moment she made her entrance, 11,000 musicians and music-lovers, representing eminent conductors, composers and critics, greeted the lovely brown-hued young woman with warm ovations of confidence and assurance. It was a manifestation of trust in the judgement of the revered conductor who selected her for the debut in Brahms impressive work.

We read the score in the dimness of a pocket flash light and from the opening of the recitative, "Aber abseits, wer ist's?" of Goethe's resurgent poem, "Harzreise in Winter", the organ like colouring of Miss Brice's voice swept the wide intervals without a noticeable change of register, producing a feeling of brooding solitude. She kept her voice, admirably suited to this sublime Brahms opus, to the line and atmosphere without pressing of forcing the flow for glamorous effects.

This musical intelligence was in keeping with the solemn and measured tempo set by the conductor, who led the orchestra and full-bodied chorus with great dignity and abiding understanding of Brahms' inspired setting. Ringing applause filled the Shed as Miss Brice returned again and again to acknowledge the generous commendation. After the concert, Dr. Koussevitzsky with Miss Brice on his right, received the compliments of all those who could comfortably get into the small dressing room. His words to me were, "She is a highly gifted young woman, and I have already commissioned a composer to write a symphony with contralto obbligato for her which she will perform with the Boston Symphony next season.

"Super Mind" "Superb Reading"

The Fifth Program of the orchestra also included Brahms Symphony No. 3 in F major, Op. 90 and Symphony No. 2 in D major Op. 73. The magnificent performance of the F major, less spectacular and more personal than the D major, was a message of deep emotion.

Never have we heard an orchestrated work so delicately etched, so finely traced. No inner voice, no matter how shaded, was lost as each section of the strings vibrated in equal power as if one giant instrument were being played by a super mind and hands.

Such ecstacy as Dr. Koussevitzsky evoked by his superb reading of Brahms is something that can occur only on those rare occasions when the rapport between performer and hearer is at its heighth of transported emotion.

DES MOINES, IOWA
REGISTER
AUG 10 1946

Airglances

By Mary Little.

THE play by play report on the East-West All American Boys baseball tilt will be aired by Harry Wismer, A B C sports commentator, over KRNT at 12:30 p. m. followed at 3 p. m. by a play by play report and color story of the Brooklyn—Philadelphia game. Jon Hackett of KRNT reports for the latter.

WISMER.

Iowans will have their ear on the West team for in its lineup will be Eddie McNeil of Somers, Ia., named by Sec Taylor, Register and Tribune sports editor. Also from nearby states will be Jean Ferryman of Omaha, Neb., Wayne Robinson of Minneapolis, Minn., Arnold Fischer of St. Paul, Minn., and Jerry Ahrens of St. Louis, Mo.

* * *

DR. SERGE KOUSSEVITZKY will conduct the Boston Symphony Orchestra in the American premiere of Dimitri Shostakovich's Symphony No. 9, 7:30 p. m. KRNT-WNAX . . . American Melodies, a new musical featuring the ABC Symphony orchestra, makes its bow Saturday, Aug. 17, in the period held by the Boston Symphony.

* * *

Gov. Dwight H. Green, Illinois, will be the speaker on the National Barn Dance, 7 p. m. WHO, when the cast broadcasts from the Illinois State fair in Springfield. Guest for the evening will be Roy Rogers. Joe Kelly will be m.c.

* * *

ROCKFORD, ILL.
STAR
AUG 10 1946

PREMIERE

For a little while tonight, peopl who like to listen to music can for get the troubled world's postwa problems. They can forget our at tempts to understand Russia, ou ally in war and our adversary i peace; they can forget the rumor of aggressive Russian nationalism and the threatening overtones tha we may hear in those rumors. The can turn on their radios and listen to this country's great New England orchestra, the Boston Symphony, play a masterwork by great Russian composer, with brilliant Russian-born conducto directing.

The Ninth Symphony by Dmitri Shostakovich has its American radic premiere tonight, with Serge Koussevitzky conducting. We are proud to note that our News Tower neighbor, radio station WROK, will broadcast the program at 8:30.

You may think that you don't care much for modern music. You may think that Shostakovich lets his violins dwell too long and insistently in the thin and sometimes disturbingly shrill treble reaches. You may think that he is often musically verbose. And then you listen again to a Shostakovich work, and you find yourself deeply stirred; excited, as you are when you read a new book and find it profound and tender and wise and a thrilling story to boot. And you remember Russia's dark days; days when the Germans were moving east, and when Leningrad, where Shostakovich was a fire warden, grimly endured bombings and bitter cold and starvation. You remember the Seventh Symphony, which came out of the siege of Leningrad.

If you listen tonight, the ties between the Russian people and our people, between their artists and musicians and our artists and musicians, will seem much more important than any of the things that have happened—in diplomacy or international politics or military administration—to weaken those ties.

DAYTON, O.
HERALD
AUG 10 1946

Special mention was made by the Circle of David Diamond's "Rounds for String Orchestra." This work is not new this season but was named as worthy of the American orchestral repertoire. It was composed in 1944 on a commission from Dimitri Mitropoulos, conductor of the Minneapolis symphony.

Special citation was made, too, of Charles Ives' Third Symphony which had its world premiere in April by the New York Little Symphony. However, it was composed 40 years ago and did not come under the Circle's classification of first performance.

No award was made in chamber music. Miles Kastendieck, New York correspondent of The Christian Science Monitor comments on this fact, "Here again only one work has been singled out (by the Circle) over the years: Andrew Imbrie's Quartet in B-flat. The reason for this apparent dearth of chamber music works comes not because it has no composers but because very little of it is being played in our concert halls at present. Most of the chamber music heard during a New York season is in the hands of the New Friends of Music, which has followed a conservative policy and has adhered for the most part to the standard European repertory."

The annual orchestral award of the Music Critics Circle of New York City was presented to Samuel Barber for his Concerto for Violincello and Orchestra, Opus 22.

This award is made for a United States work considered exceptional among new orchestral works of the year. Barber's work was given its first performance by the Boston Symphony orchestra conducted by Serge Koussevitsky in Boston, April 5. Later in April the Boston orchestra played it at the Brooklyn Academy of Music and Carnegie hall. Raya Garbousova was soloist.

This is the first time that a concerto received the award. Symphonies have gained it heretofore. Previous composers accorded first place by the Circle are William Schumann, Paul Creston, Leonard Bernstein and Walter Piston.

Dissonance in the Music World

The newsprint spat between Dr. Koussevitzky and Alphonse Pelletier has all the elements of a tempest in a teapot, or to transpose the figure, a trombone in a showerbath.

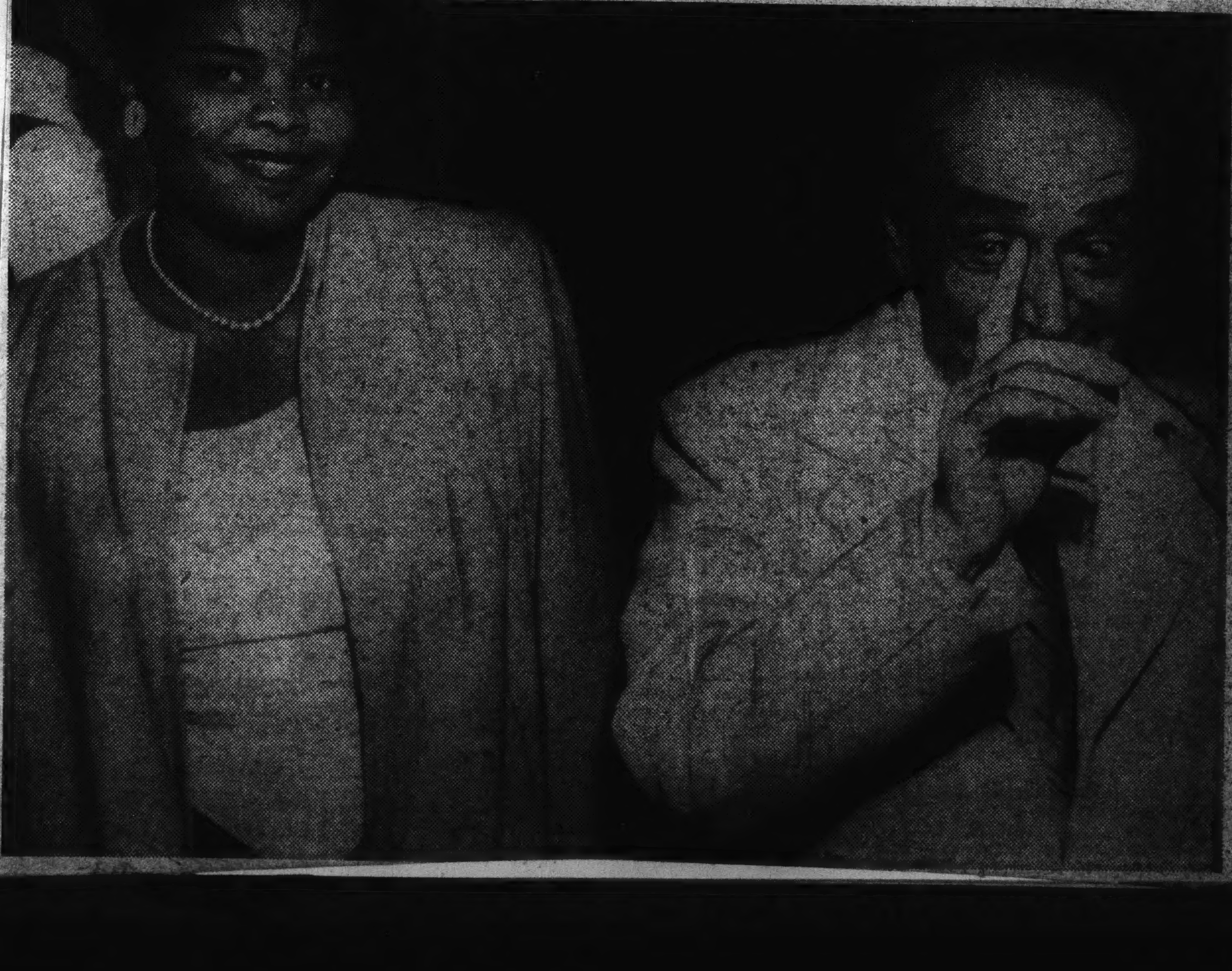
It was unfortunate perhaps that Mr. Pelletier was not in the audience at the Berkshire Museum when Dr. Koussevitzky with his characteristic enthusiasm and fervor was extolling the virtues of the student orchestra at the Berkshire Music Center. Then he would have been able to judge whether Dr. Koussevitzky's comparisons were made as a considered, sober-faced judgment or as a hyperbolic element of his boundless enthusiasm for an enterprise which he conceived alone and brought to flower and which is more significant perhaps from the creative standpoint than the Berkshire Festival itself.

On the other hand, Mr. Pelletier's musical pique is understandable. As a member of the Cleveland Orchestra for many years before taking up residence in Berkshire County, the sensitivity to his professional standards would not have been touched had Dr. Koussevitzky been less specific. Locally, Mr. Pelletier has had considerable experience in training the young in ensemble performance. He knows, therefore, how much success depends on the enthusiasm of the conductor and the element of instilling confidence and pride in the performers.

Both obviously must be in full agreement on that. The difference then seems a question of tempi. That we gingerly leave to the critics. It's their biscuit.

Aug 10

DR. SERGE KOUSSEVITZSKY, revered conductor of the Boston Symphony Orchestra, whispers to a musical friend, "She (Miss Brice) is a very gifted young woman. I have already commissioned a composer to write a symphony with a contralto obligato for her, which she will sing with the B.S. next season." Miss Brice is at right. (See story on Page 1).



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